

JOVEN

Television/Radio Age

WHAT'S HAPPENED TO BARTER ALLIANCES

Partnerships among syndicators reach peak/29

Agency execs see more benefits than liabilities/36

HITS & MISSES II

'Chicken Soup' only prescription for web TV ills/38

September 18, 1989 • \$3.50

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We know how to reach Minnesota. That means we know how to reach your target audience. In fact, we're the only television station in the ADI with year-to-year growth in all three evening newscasts*

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the most respected & dominant television stations in America.

STATION AUDIENCE SHARE

| RANK | MARKET | STATION AUDIENCE SHARE | | |
|------|-------------------|------------------------|---------|---------|
| | | ABC (%) | CBS (%) | NBC (%) |
| 1 | New York | 20 | 15 | 17 |
| 2 | Los Angeles | 16 | 13 | 16 |
| 3 | Chicago | 23 | 15 | 16 |
| 4 | Philadelphia | 23 | 16 | 16 |
| 5 | San Francisco | 18 | 16 | 18 |
| 6 | Boston | 19 | 14 | 19 |
| 7 | Detroit | 23 | 18 | 22 |
| 8 | Washington, D.C. | 17 | 20 | 17 |
| 9 | Dallas-Fort Worth | 21 | 17 | 17 |
| 10 | Cleveland | 25 | 22 | 19 |
| 11 | Houston | 22 | 16 | 16 |
| 12 | Atlanta | 23 | 20 | 17 |
| 13 | Tampa | 23 | 16 | 16 |

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| RANK | STATION | TOTAL PERSONS |
|------|---------|---------------|
| 1 | WCCO | 33,200 |
| 2 | WLTE | 32,900 |
| 3 | WCCO-TV | 28,400 |

WCCO is the most dominant radio station in America.

WLTE FM is the most dominant radio station in the market.

Source: Arbitron Spring 1989



In Green Bay...

WFRV-TV WFRV TV & ABC

| RANK | STATION | NET | TOTAL HOMES |
|------|---------|-----|-------------|
| 1 | WFRV+ | ABC | 32,000 |
| 2 | WBAY | CBS | 30,000 |
| 3 | WLUK | NBC | 29,000 |

Program Franchises

News, Oprah Winfrey, Jeopardy, Wheel of Fortune, Who's The Boss, and ABC.

+ Includes satellite WJMN TV

Source: Arbitron, May 1989, 9am Mid. S-S



NEW...

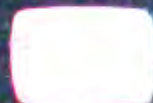
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Television/Radio Age

September 18, 1989

Volume XXXVII, No. 4

BARTER ALLIANCES

Majors stay trim to fight product overloading;
conflicts in coventures another concern

Partnerships among syndicators peak 29

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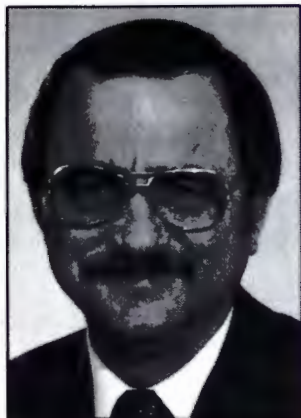
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*Vice President, Broadcast
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WXXA-TV

BLAIR

OUT-FOXING THE COMPETITION IN ALBANY.

WXXA-TV Albany, New York has called on Blair to be their national sales representative.

Albany's independent station is after a growing share of market — fueled by the growing success of Fox.

It's no surprise WXXA-TV selected Blair to spread that excitement nationwide — and help out-fox the competition!

BLAIR TELEVISION

Blair Television is a subsidiary of John Blair Communications, Inc.



UHF stations seen finding their way to profitability in tough marketplace

The struggles that new UHF stations have had since early in this decade may not be over, but a number of signs are pointing to a light at the end of the tunnel. Preston Padden, president of the Association of Independent Television Stations (INTV), says that, as of the end of 1987, the average UHF independent was still losing money, but he sees a number of positive signs of significant improvement, including reduced programming costs, higher ratings and better fiscal management.

Difficulties might have been expected initially for a segment of the industry that more than tripled itself in a decade. The INTV Census shows a current 321 full power, commercial independents. According to INTV researchers, this does not include stations that do not sell traditional advertising time such as religious broadcasters, home-shopping stations and all-music stations. At the end of 1979, there were only 102 full power, commercial independents.

The story of the multiplication of independents is simultaneously the story of the growth of UHF. Of those 321 independents, only 31 are VHF while 290 are U's. The V's, of course, are concentrated in the major markets. Also of interest is that 102 of the current independents—the same number as all those that existed at the end of the last decade—are affiliated with Fox Broadcasting. This means that nearly a third of independents, most of them U's, are not totally independent.

Positive signs. Meanwhile, Padden points to a range of industry figures that bode well for independent U's. He notes program costs are down significantly, including off-network programs that have been reduced 20–37% since last year, depending on the market. He also points to Television Bureau of Advertising figures that show independents' revenues growing 10.2% in the second quarter of this year vs. 3.8% for affiliates.

As for viewing patterns, Padden asserts, "Our stations now consistently deliver about 25% of all viewing to commercial TV." He notes that this includes basic cable but not pay TV. He tells us that independents are being helped in the audience race by the availability of more first-run programming and notes that about one-third of independents' programming is first-run.

Padden believes the exodus of independent U's from broad programming to specialized formats such as home shopping or music has abated. He contends that those who have made this move aren't looking to leap back, but stability has set in among those competing in the mainstream. This stability, he says, has a lot to do with the ownership structure of UHF independents solidifying. He points to group ownership by financially sound companies such as Chase Communications, Act III and Renaissance.

One area where Padden does express concern is with cable systems starting their own independent-station-type channels, such as the one in Rochester, N.Y. launched by Time Inc.'s ATC system and acquiring some of the top Warner Bros. product. Particularly worrisome to Padden is when an entity like this gets a Channel 5 slot and the independent gets moved up to numerical no-man's land.

Greg Paul

WJTC-TV

BLAIR

TO JOIN THE CELEBRATION IN MOBILE/ PENSACOLA!

When WJTC-TV Mobile/Pensacola asks viewers to “join the celebration,” they know folks are going to enjoy the mix of movies, classics and family entertainment on this independent station. It’s no surprise they asked Blair to join the celebration as well — and become their rep nationwide.

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FOCUS

Events, Trends, Analysis

Ad checking firm seeks wide use of technology

Airtrax, which is offering a new commercials verification system, is not only crossing swords with Nielsen regarding the latter's request of the FCC for use of line 22 for program verification but considers itself a potential competitor with Nielsen's Monitor-Plus as well as Arbitron's MediaWatch/BAR system. Airtrax, which has a system for coding tapes of commercials and/or programs, is also seeking entree into the electronic invoice arena.

Nielsen has received a tentative approval from the commission to move its Automated Measurement of Lineups (AMOL) system from line 20 in the vertical blanking interval to line 22 of the active video signal. The reason given by Nielsen for its request is to avoid the stripping of AMOL codes by many station VTRs, especially codes of syndicated shows played back subsequent to their reception.

Can't coexist. Airtrax, which already has FCC approval to use line 22, is trying to block the Nielsen switch. According to Airtrax COO David Auchterlonie, both Airtrax and Nielsen codes cannot coexist on the same line for technical reasons.

Airtrax people maintain, regarding Monitor-Plus and MediaWatch, that their "passive" pattern recognition systems will not solve the problem of identifying the source of an advertising buy, such as network, spot, cable, barter, un-wired network. Also, they maintain, the computer capacity required to keep track of all TV commercials makes the system impractical.

In the electronic invoice area, Auchterlonie reports that his company is discussing with Donovan Data System, the major processor of agency spot paperwork, supplying DDS with daily information on commercials aired.

Trump pact not settled

First it was Trump, and now it's no Trump. That's how things are standing at this point regarding what was supposed to be a concluded deal between Lorimar Television and real estate magnate Donald Trump on a new game show strip, *Trump Card*, for the 1990-91 season.

While published reports are saying the snafu developed because Trump had not yet received the approval of the New Jersey Gaming Commission to broadcast the program, an authoritative source says the major obstacle at this time is that there are "contractual points still to be ironed out." A press conference was called off a few weeks ago.

However, the project is far from dead, according to the source, and if the cards fall into place, a pilot of the strip will be shown at the upcoming NATPE convention.

Latest ADI rankings show 16 changes in top 50

The new ADI rankings for the 1989-90 season have resulted in 16 changes in the top 50 markets, most of them up or down only one place. Biggest change was in the Tampa-St. Petersburg ADI, with Sarasota included again after being made a separate market. As a result, Tampa moved up from 17th to 14th ADI and from 1,161,600 to 1,323,000 TV households. (For changes in the Nielsen top 50 markets, see *Focus* in the Sept. 4 issue. A complete listing of 1989-90 ADIs and DMAs starts on page 60.)

Another change of note is the move of Charleston-Huntington into the top 50 ADIs again. The market climbed from 51st to 48th ADI, replacing Dayton in the top 50; Dayton dropped from 49th to 52nd ADI.

In the top 10, Dallas-Ft. Worth and Detroit switched places, with the former now seventh and the latter now eighth. In Nielsen's DMA roster, Dallas-Ft. Worth dropped one position, switching places with Washington and ending in ninth place. Two other ADIs moving more than one position were Miami, down from 14th to 16th, and Memphis, up from 41st to 39th.

Chase wants to beef up Seltel, will keep Johns

While Chase Enterprises, which has signed a letter of intent to acquire Seltel, wants to beef up the rep with major market clients, it intends to keep the present top management under president Raymond Johns in place. Roger Freedman, chairman of Chase Communications, the Chase Enterprises broadcast subsidiary, explains that it was Seltel's sales record after taking over representation of WTIC-TV, Chase's Hartford indie, in November that convinced Chase executives that the rep company was well worth acquiring.

Freedman comments that there are "a number of opportunities" to rep stations in the major markets. Seltel's biggest market currently is Philadelphia, where it reps WTXF-TV, a Fox affiliate owned by TVX.

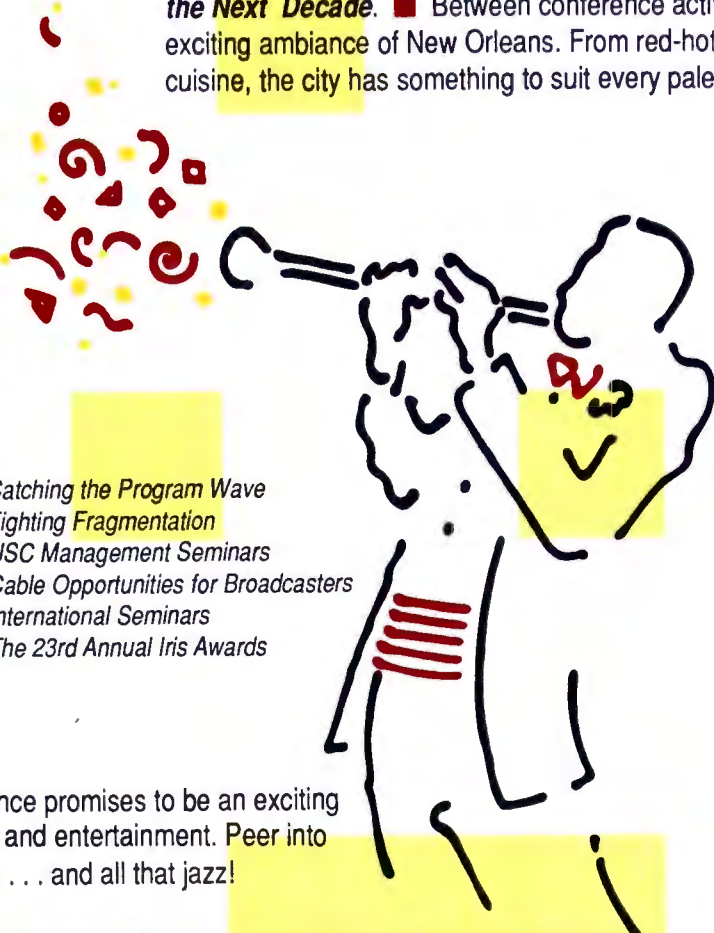
Major player. Chase has recently surfaced as a major player in independent TV broadcasting. It has agreed to acquire KDVR(TV) Denver from BMA Corp. and WATL(TV) Denver and WXIN(TV) Indianapolis from Outlet Communications. The Outlet deal also includes WTOP/WASH(FM) Washington. Chase already owns three AM/FM combos and also has an interest in WPTY-TV Memphis.

The letter of intent to acquire Seltel was signed by Chase American Corp., an affiliate of Chase Enterprises. It was signed with SKH Inc., a U.S. subsidiary of Selkirk Communications Ltd., a major Canadian broadcast and cable company. Chase Enterprises is a holding company with interests in insurance, manufacturing, real estate and investment banking.

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Big 3 mum as Y&R sees sports 'bidding war'

While various officials at the Big 3 TV networks either decline to comment on, or beg off since they have not seen, a new Young & Rubicam report that forecasts "a bidding war" in upcoming sports renegotiations, the webs have strongly defended their recent sports expenditures.

In the ad agency's report, *Sports '89: Preparing for the '90s*—published before CBS added the 1994 Winter Olympics for \$300 million—Paul Isacson, executive vice president and director of broadcast programming and purchasing, says, "The bidding is anticipated to be especially heated" in the upcoming NFL, NBA and NCAA contract renewal talks, due between this fall and next spring.

Webs "pay dearly." "The fiscal responsibility the networks have been preaching is contradicted by their eagerness to pay dearly for television sports rights," Y&R states. The agency in particular cites CBS' aggressive bidding for Major League Baseball and the 1992 Winter Olympics for a combined \$1.4 billion as signaling such a spending war.

Although none of the Big 3 was willing to comment directly on the report's main points, Neal Pilon, CBS Sports' president, has repeatedly maintained that CBS expects to make a profit on the future Olympics telecasts despite the hefty rights outlays and that the baseball contract should pay off in many ways.

Moreover, NBC Sports officials contend that they have shown fiscal restraint, for instance, by refusing to bid beyond a prearranged dollar level in the MLB and Winter Olympics negotiations. ABC, meanwhile, has stayed away from the Olympics since the International Olympics Committee rejected its proposal last year to acquire both the Summer and Winter Olympics of 1992 for a total \$500 million. The IOC ultimately collected \$600 million-plus separately from NBC and CBS.

Defections seen. Other observations made by Y&R:

"Barring any type of economic recession, the most aggressive sports advertisers will adjust to a rise in ad rates." But Y&R predicts, "The cost-conscious corporation or the advertiser marginally interested in the sports genre is likely to defect," as happened five years ago. (See also *One Buyer's Opinion*, Page 53.)

"Should the networks set prices too high," Y&R says, "the top sports advertisers may band together to secure future TV rights for themselves."

At ABC, Jake Keever, executive vice president of sales, in his only reaction to the study, states, "I don't think you'll see a group of advertisers buy, say, Major League Baseball for more than \$1 billion like CBS did. Maybe [events like] the National Steeplechase."

Other industry sources recall that Nabisco and IBM were rumored as separately interested in buying Olympics TV rights at various points in the 1970s and early '80s. Those efforts, if true, never got beyond the talking stages.

Leading shows hold firm

A comparison of the July Cassandras with two years ago emphasizes the consistency of appeal of top-rated syndicated programs. For example, among the top 10 shows in July '87 that are still on the air, *Jeopardy!* has the same share (26) this past July, *The Oprah Winfrey Show* is one point higher (28), *Donahue* is only one point lower (23) and *Entertainment Tonight* is one point higher (16).

Only *The New Newlywed Game* fell off drastically, dropping in share from 14 to 6, among the 10 programs.

Three's Company also felt its age, though not so badly, dropping from 16 to 11. *M*A*S*H* dipped from 19 to 15, but is actually in more markets than it was two years ago (156 vs. 149). *Wheel of Fortune* remains No. 1, of course, but its share dipped from 33 to 27.

As for the other two shows, *PM Magazine* dropped a little in household share (from 18 to 16) as did *People's Court* (from 19 to 18).

Top web TV spenders show rises in June

All of the top 10 spenders on network TV in June except Procter & Gamble were up in expenditures over June '88, according to BAR figures analyzed by TV/RADIO AGE. In fact, eight of the nine parent companies showing increases advanced by double-digit percentages.

Biggest percentage jump was Coca Cola's, up by 48%. Other big increases were scored by McDonalds, up 36%; General Motors, up 34%; Philip Morris, up 25% (bought Kraft), and Ford, up 23%. P&G was down by 15%.

Year to date, P&G is running about even with last year, ranking third in the top 10 roster of spenders through June. General Motors continues to rank No. 1, is up 43.9% for the first half, following increases of 31.9% during the first half of '88 and a rise of 20.1% for the January-June '87 period. Ford, ranking sixth for the six months, is up 28.9%.

Top 10 web clients—June

| Parent company | June expenditures | Year-to-date expenditures |
|--------------------|-------------------|---------------------------|
| Philip Morris Cos. | \$38,256,800 | \$196,141,200 |
| General Motors | 35,613,400 | 246,632,500 |
| Kellogg | 29,101,200 | 160,857,000 |
| Procter & Gamble | 25,189,900 | 171,231,100 |
| McDonalds | 22,961,300 | 127,624,100 |
| Ford | 20,522,200 | 118,760,100 |
| Unilever | 19,619,400 | 103,518,100 |
| Pepsico | 17,648,400 | 92,155,200 |
| Eastman Kodak | 17,284,800 | 76,640,100 |
| Coca Cola Co. | 16,266,200 | 79,575,900 |

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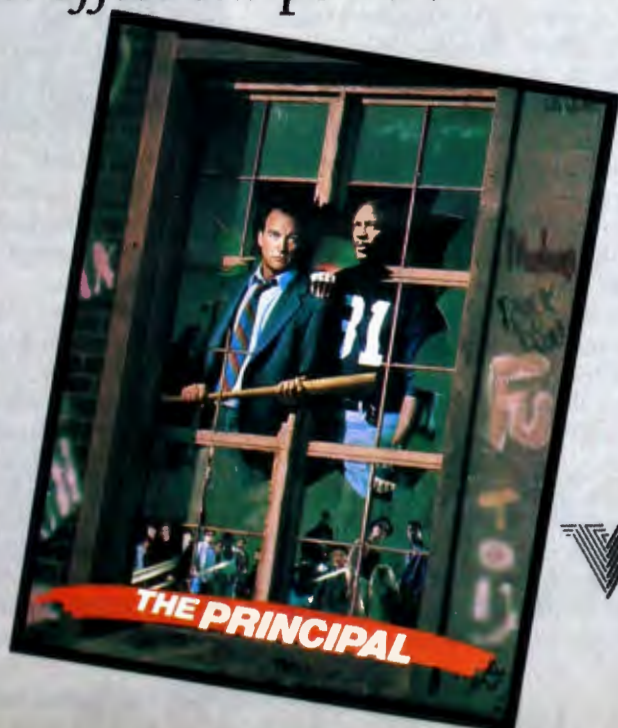
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WBNG-TV Binghamton, N.Y. covers choir's trip to Soviet Union

When Binghamton, N.Y., sent a high school choir to perform in several Soviet cities this summer, including one with which it has a Sister City arrangement, WBNG-TV Binghamton went along.

The Gateway Communications-owned station's Greg Catlin, *Action News*' senior correspondent, reported on the Binghamton High School Show Choir's travels to Moscow, Leningrad and Borovichi, the latter being the Sister City with



Standing before St. Basil's in Moscow's Red Square is Greg Catlin, "Action News" senior correspondent for WBNG-TV Binghamton, N.Y.

which the U.S. city has exchanged governmental and cultural visits.

Soon after returning home from its July 10-23 Soviet stay, the station ran a series of special reports on its newscasts. Besides covering the choir's tour, Catlin interviewed John Matlock, U.S. ambassador to the Soviet Union, and Russian newsman Vladimir Posner.

All told, WBNG taped some 20 hours of footage in the U.S.S.R., an hour of which was formed into a primetime special. That highlights hour, *To Russia With Song*, aired on WBNG on Sept. 6 at 9 p.m. (ET).

Despite its Soviet locale, John Mucha, the station's vice president and general manager, says this trip made sense for WBNG-TV since *Action News*' mission is "to be anywhere news is happening that involves our viewing area."

During WBNG's travels, Catlin was accompanied by Mark Prustito, *Action News*' executive producer, and Thomas Raff, videographer. In what the station calls "a major undertaking" for a TV outlet in the 136th U.S. market, WBNG prepared for months before the actual trip and "worked closely" with Gostelradio, the Soviet Union's state-run TV network, in gaining permission to videotape Moscow's Red Square, the Hermitage and other locations.

ABC calls self top TV news source, based on cume

ABC News continues to blow its own horn, boasting that it is "where more Americans get their news than from any other source." That on-air promotional billboard runs after various ABC News programs, including coverage of President Bush's antidrug policy address in Sept. 5 primetime.

That claim is based on cumulative audience over a 24-hour period, explains Paul Sonkin, vice president, audience research, Capital Cities/ABC. Although CBS' Dan Rather-anchored evening newscast usually edges ABC's Peter Jennings-anchored news in the dinner-time news ratings race, ABC holds a wide margin over CBS in the early morning and late night dayparts with *Good Morning America* and *Nightline*, he notes. In primetime, ABC's news magazine *20/20* trails CBS' *60 Minutes* in the weekly Nielsen averages, but consistently outdistances CBS' other two, *48 Hours* and *West 57th*.

When all the TV data are tallied, ABC News emerges "slightly ahead" of CBS in cumulative audience, Sonkin states.

The promo copy does not specify whether it includes radio as well. Were the "huge audiences" to be counted for the five radio networks

to which ABC News supplies coverage, that would add to ABC's victory margin over CBS News, Sonkin adds.

WUSA expands afternoon news block by an hour

WUSA-TV Washington has turned a fall season problem into an opportunity. When syndicator Barris Industries postponed *The Kenny Rogers Show* in the spring, the station opted instead for an expanded newscast at 4 p.m. (ET).

The *Eyewitness News at 4 p.m.* will be an hour every weekday afternoon, just as the stripped Rogers talk show was to have been. This will lead into its longtime 90-minute *Eyewitness News* that occupies the 5 to 6:30 p.m. span. The new newscast bowed Sept. 5, with veteran journalists Andrea Roane and Mike Buchanan as the coanchors.

Roane will continue as coanchor on WUSA's *Eyewitness News* at noon with Bob Dalton. She has been with the station since 1981.



Coanchoring "Eyewitness News at 4 p.m." on WUSA-TV Washington are Mike Buchanan and Andrea Roane.

Buchanan joined in 1970.

According to WUSA executives, the station went ahead with its news expansion after market research confirmed that Washingtonians have "an insatiable appetite for news." Besides, the Gannett-owned CBS affiliate sees its latest newscast as "a viable alternative" to rival entertainment fare.

Advertisers who 'understand' teens asked to look at real facts

Many advertisers may have a distorted view of what teenagers respond to, according to a new survey out of Backer Spielvogel Bates. Called "Teen Scan," the research concludes that today's teenagers are really "proto-adults, who are materialistic, savvy, cynical and old beyond their years."

Teen Scan is part of BSB's "Global Scan," a major worldwide annual study of consumer lifestyles, attitudes, trends and purchasing behavior. Teen Scan surveyed 897 teens 12-19 who were part of a national probability sample of 1,700. Questionnaires covered over 200 values, opinions, psychographics and product attitudes as well as buying behavior for over 400 product categories with brand purchases.

Cynthia Verrone, senior vice president, executive research director at BSB, sees storm clouds for advertisers: "Only 30% of teens give advertising an 'enjoyable' rating vs. 45% for adults. Seventy-three per cent believe advertising makes people buy what they don't need. Forty-five per cent of female

proto-adults believe advertising depicts women in a degrading way. And two-thirds of the proto-adults think advertising doesn't show teenagers as they really are."

What to avoid. Verrone advises that advertisers avoid facile depictions of traditional "teen" needs or attempts to imitate teen culture: "Speak to the proto-adults where they're at, as responsible, somewhat disillusioned individuals who are concerned about their futures." She adds that teens respond to style in advertising but reject style without substance.

The survey, labeling today's teens as "acquisitive, anxious and aggressive," offers the following findings:

- Teens "control \$40 billion annually, act as the family high-tech consultant, lust after brands for themselves and exercise a growing influence over household buying decisions."

- They're "short on trust and long on skepticism. The government, the corporation and the advertiser are all the enemy until proven oth-

erwise."

- Sixty-eight per cent already think of themselves as adults, even though only one in four is 18 years of age or older.

- Fifty-seven per cent feel they're under tremendous pressure, whether at school or because their own self-imposed goals are too tough to meet.

- Seventy-five per cent are already obsessed with making the right career choice. Nearly half aren't sure they'll have enough money for their education.

- Sixty-nine per cent cite as their greatest desires not food or sex but independence and freedom. "Having to rely on parents for money is a fate worse than death."

- Seventy-five per cent believe it is important to make a lot of money. Only 28% are still idealistic enough to think their parents put too much emphasis on money. Seventy-six per cent believe the harder they push, the more they will succeed.

- Forty-five per cent state they will look after themselves before anyone else, even if it means being dishonest.

- Seventy per cent feel criminals should be punished vigorously, and a near majority support the death penalty.

- By large margins, teens condemn cocaine, smoking, alcohol and the legalization of marijuana.

- The only "liberal" item that has won strong support is a woman's right to career and family.

Chase banking on global TV buy

Chase Manhattan Bank has become the first financial advertiser with a global commercial, one that calls attention to its worldwide corporate finance capabilities, it claims.

The 60-second spot, which broke on the Cable News Network in the U.S. on Sept. 6, also was shown via CNN in 78 other countries, ranging from Japan and West Germany to France, Spain and the United Kingdom. In addition, Chase targeted U.S. corporate executives with buys on Financial News Network, CBS' U.S. Open tennis coverage (which ended Sept. 10) and local TV news, sports, business and public affairs programming in the New York market.

Created by Scali, McCabe,

Sloves, New York, the commercial includes examples of major corporate finance transactions completed by Chase Manhattan, some involving R.J.R. Nabisco and Alcoa. "By putting its best minds together to create innovative solutions to clients' problems," the announcer says, "one bank is bringing a revolution to the world of corporate finance."

Aubrey Hawes, Chase's vice president, director of advertising and promotion, says the commercial will continue into November. As for ad spending, he says only that to describe this as a multi-million-dollar buy would be "an overstatement. . . This is a small part of our budget. Print is still our main medium."

73 stations air Jefferson Awards

A total of 73 stations cleared the 1989 *Jefferson Awards Special*, recognizing excellence in public service. The awards began in 1972 with Jacqueline Kennedy Onassis and Sen. Robert Taft, Jr. as founders.

The stations participated in identifying grassroot unsung heroes in their communities.

Prudential-Bache Securities underwrote this first TV special. The special had clearances in nine out of the top 10 markets, including WNYW New York, WFLD Chicago, KYW-TV Philadelphia and KRON-TV San Francisco.

TV Business Barometer

Local business up 2.0% in July

Deep in the summer doldrums, local TV business reacted in kind during July. The percentage increase over last year was the lowest monthly rise to date. It was barely better than national/regional spot, which had one of its poorest months in July.

The local July increase over '88 was a neat 2.0%, compared to 1.8% for spot. Meanwhile, on a cumulative basis, spot widened its dollar lead over local a bit through the seven months. And, for the second straight month, network compensation's percentage increase in July was greater than that of either local or spot time sales.

Local volume in July came to \$444.9 million, compared with \$436.2 million last year. In June, local volume came to \$452.9 million, but it should be noted that June was a four-week Standard

Broadcast Month while July was five weeks.

For the year to date, local time sales amounted to \$3,415.9 million, up 5.4% over last year's first seven months. Spot's total for the same period was \$3,541.7 million, but spot was up only 2.3%. As noted in previous *TV Business Barometer* reports, local should pass spot by the end of the year, as it did in '88.

Network compensation was up 4.8% in July, a figure close to par for the year so far. The dollar amount came to \$41.3 million vs. \$39.4 million last year. As for the year to date, network comp was up 4.4% to \$278.6 million. Last year, the January-July total was \$266.8 million.

An examination of the performance of the three station revenue brackets broken out in the *TV Business Barometer* reports reveals that, in July, local business grew much faster on the smaller than on the larger stations.

Individual market data on local

billings for the first quarter of '89, as supplied by BAR (for national/regional spot figures, see *TV Business Barometer* in the Sept. 4 issue), showed that of the 17 markets monitored fulltime, three were down over the year before. The biggest drop was for Dallas. The biggest increase was earned by Pittsburgh. Here are the figures by ADI:

Market data

| | | |
|---------------|---------------|-----|
| New York | \$ 96,098,200 | +2% |
| Los Angeles | 107,452,000 | +12 |
| Chicago | 54,096,600 | +2 |
| Philadelphia | 35,811,600 | -8 |
| San Francisco | 43,979,700 | +4 |
| Boston | 36,405,000 | +10 |
| Detroit | 29,117,500 | +9 |
| Dallas | 24,699,100 | -11 |
| Washington | 31,627,500 | +7 |
| Houston | 29,078,000 | +1 |
| Cleveland | 18,120,400 | +14 |
| Atlanta | 32,367,700 | +8 |
| Minneapolis | 25,889,000 | +13 |
| Tampa | 20,313,900 | +4 |
| Seattle | 25,181,100 | +14 |
| Pittsburgh | 20,775,000 | +22 |
| Denver | 20,028,800 | -1 |

July

Local business **+2.0%**

(millions)

1988: \$436.2 1989: \$444.9

Changes by annual station revenue

| | |
|-------------------|--------|
| Under \$7 million | +13.2% |
| \$7-15 million | +5.8% |
| \$15 million up | -0.3% |

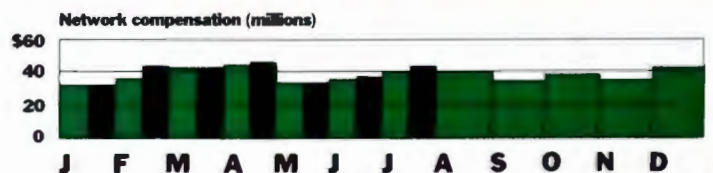
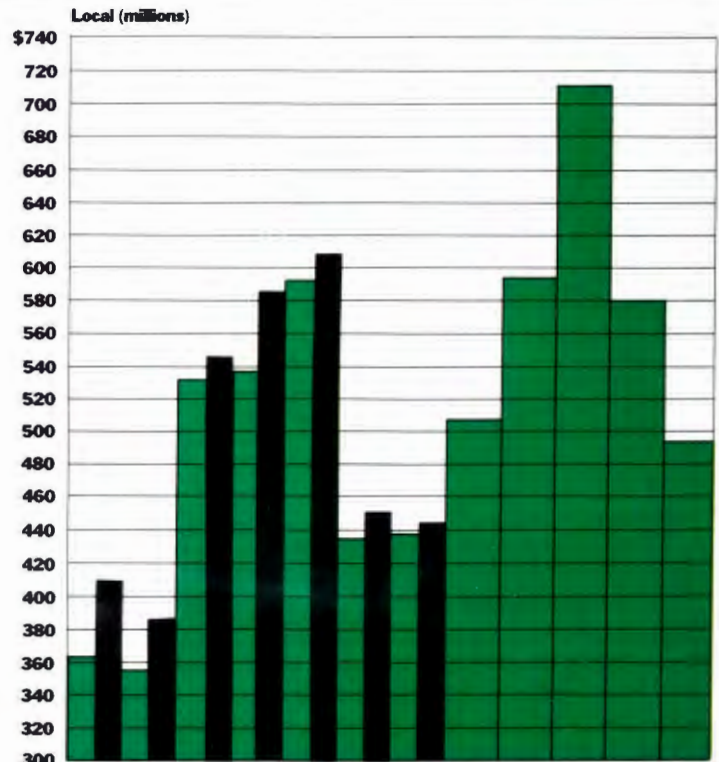
Network compensation **+4.8%**

(millions)

1988: \$39.4 1989: \$41.3

Changes by annual station revenue

| | |
|-------------------|-------|
| Under \$7 million | +4.1% |
| \$7-15 million | +3.5% |
| \$15 million up | +5.2% |



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Television/Radio Age

E INFLUENZA

Late night television's slow start in Europe has industry thinking it hasn't gotten a fair trial yet

When the British government finally decided that the right to program in late night would be retained by whichever companies were awarded future franchises, there undoubtedly was a long collective sigh of relief. Few in the business have ever given the government much credit for knowing anything about the operation of TV companies, other than believing they should be contributing more to the Treasury than they already do.

Yet whether by design or plain good fortune, the present owners managed to convince government officials that "overnight" television was unprofitable. They were helped along the way by the demise of *Night Network*, a reasonably expensive undertaking for the time period, which ended in failure, seeming to give credence to the unprofitability point. *Night Network* was a weekend overnight show, produced by London Weekend Television, targeted to the 16-24 year olds.

Shortchanged? Although low ratings were blamed for the show's demise, many experts felt the station was shortchanged. They maintained the viewers were there but not accurately reflected by the skimpy available ratings. Steven Winram, Saatchi & Saatchi worldwide media research director, is one of them. "Everyone thought it would be a good upmarket young audience to target, but there was simply insufficient proof," he claims.

Yorkshire Television has been another British experimenter. Controller of planning and presentation Robert Bairstow, points out that the company was the first to initiate late night programming in the U.K. It too targeted a music program to young adults after midnight but found that fewer people cared than was originally supposed. It has since cut its costs and improved audience levels by diver-

sifying the schedule, adding U.S. series and feature films and moving the music closer to daylight. It became evident, Bairstow contends, that it simply is too expensive to produce top quality first run shows for a relatively small audience.

Central TV boasts that it has the most successful overnight service in the U.K. It is patterned, according to Dawn Airey, controller of program planning, on the U.S. experience: "We are becoming more and more market led."

She explains that Central's Saturday late night schedule could even be called an American night. "We feature a number of popular U.S. shows and films," she says.

Currently there are only a few live late night shows being broadcast in the U.K. One is a simultaneous radio/TV disc jockey show. Another is live coverage from a disco.

Potential. While the evidence shows that Britain's commercial stations may be hesitant to invest in late night at the moment, there still is a general consensus among broadcasters that the audience is there, and late night offers potential profit. Says Bairstow, however, late night programming won't significantly change before licenses are awarded for TV franchises in 1992.

Nevertheless, now that the retention of the overnight hours by whomever gets the franchises has been assured by the government, prospective licensees certainly will take through-the-night profit projections into account when calculating how much a franchise is worth.

Public broadcaster BBC also was elated when the government announced it too could keep its overnight hours. Except for special occasions, viewers watching the main BBC1 channel now, can certainly enjoy a good night's rest. Nonetheless, the Corporation has been successfully experimenting with an

encrypted service on BBC2 for doctors to videotape and have plans to offer other services to specifically targeted groups.

For their part, most state broadcasters have never particularly been inclined to be in the vanguard of those expanding the broadcast day. Now, however, pushed by commercial broadcasters anxious to provide programming where none exists, there has even been a gradual movement by some state broadcasters to compete. In Germany, for instance, as an experiment to test audience reaction, on one recent Saturday night/Sunday morning, ZDF aired movies until 5 a.m., three hours longer than usual. While Dr. Hans J. Steimer, head of purchased programs, denies ZDF's additional programming was in direct response to the commercial stations' 24 hour service, others are more skeptical.

Cable's role. Both Tele 5 and RTL Plus have been instrumental in extending the German broadcasting day during the past two years. They are cable delivered commercial satellite channels in a country with a high cable penetration. Between them they offer a 24 hour service, a radical departure from ZDF and ARD's normal 3:00 p.m. to midnight programming.

Explains Tele 5 program director Jochen Krohne, "Although we are not able to measure success yet in terms of ratings, one of the reasons we want to be on the air at that hour is because no one else is. It's a question of getting an audience and establishing an image." Commenting that Tele 5 looks to the U.S. for programming ideas, Krohne says the channel's current late night schedule includes music videos, sports and, from mid-October, movies.

Neither of the two new Dutch commercial stations launching next month are planning overnight programming immediately, but Ruud Hendriks, head of programming for one of them, Veronique, says he hopes to do so as soon as possible.

Spain's national broadcaster, TVE, to face real competition soon from newly authorized commercial franchisees, currently broadcasts overnight throughout the weekend.

In France TF1 used to transmit overnight, but does not now. The change, however, was prompted by foreign program quotas and had little to do with building audiences at that time. "The network has no further plans for an overnight system until the quota system is readdressed," emphasizes TF1 program buyer, Jacques Zbinden.

The French, however, can choose between two other commercial channels, Canal Plus and La Cinq for their late night menu. Both offer a combination of late night and/or a 24 hour service depending on the day of the week.

The television revolution clearly is putting an end to the slim overnight TV pickings across Europe. Although it may be too soon to predict whether the additional programming actually will change viewer habits, if there are more people who shared Yorkshire's Bairstow's mother's view, success would seem ensured. Laughs Bairstow, "My mother still feels it is immoral to watch TV during day."

Phillips named to head MTM's international sales

Greg Phillips has been appointed vice president and director of sales for MTM's new international sales unit based in London. He was managing director of CBS International operations in Europe. He previously held posts with Goldcrest and Thorn EMI. Although he will be handling overseas sales of all MTM product, including the company's three network shows, current and prospective, *Capital News*, *FM* and *Newhart*, Phillips will not get involved in any of parent company's TVS Entertainment programs. Telso International will continue to deal with the sales of those programs and the rest of the company's catalog.

TVS Entertainment chief executive James Gatward declares Phillips' appointment demonstrates the company's desire to maintain a high MTM profile in an expanding world market. TVS has been frequently criticized for overestimating the worth of MTM, a charge which it always has denied.

Breakthrough U.K. sponsorship may pave new paths for indie TV

Direct outside business involvement in Britain's commercial TV stations (ITV) has taken a giant leap forward with the signing of ITV's first network sponsorship deal.

Since the relatively recent relaxation of broadcast regulations, permitting sponsorship of a few types of programs, several of the individual ITV companies have found some program sponsors. This approximately \$3.2 million annual arrangement, however, for sponsorship of nationally broadcast daily weather programs, is the first time the stations have agreed to a collective deal. The money, less some siphoned off for additional production costs and a study of the impact of sponsorship on the audience and effect on ITV programming, will be divided among the 15 participating stations.

The sponsor, PowerGen, is virtually unknown at the present time. Nevertheless it is one of the companies which will generate a good deal of the country's electricity within the next several years after the government's privatization of the electricity industry.

Tip of iceberg. Although the current contract is for one year, PowerGen has options to renew each year until 1992. The deal, says the company's chief executive, Ed Wallis, is just a small part of a large advertising expenditure over the next several years. "We currently are spending almost that amount [\$3.2 million] on a short media burst," he quips.

Clearly PowerGen is more likely to benefit from the ongoing exposure of its name on television than some of the companies which have tried it before in other fields in the U.K. In its favor is the fact that PowerGen is embarking on the venture with a rather limited, presumably obtainable goal: It is trying to establish name recognition rather than trying to sell a product. Several years ago Canon, for instance, dropped its sponsorship of Britain's soccer leagues following disappointing retail sales despite research which showed the sponsorship achieved a high degree of

Power company generating static.

public awareness of its name.

With the price being paid for the weather program far below the amount which the stations would earn from corresponding spot sales, Malcolm Wall, ITV sponsorship working party chairman, maintains that the ITV is unsure of the value of sponsorship. "We are breaking new ground," he notes. Nonetheless, he predicts that by 1992 sponsorship deals would probably account for close to \$50 million of ITV's total revenue, about 2% of the companies' \$2.5 billion annual income. Wall anticipates that ITV's next major sponsorship deal would be for next year's coverage of soccer's World Cup.

Extending sponsorship. Although the IBA still only permits sponsorship on weather, instructional and arts review, a catchall for a variety of cultural programs, Wall is convinced that it eventually will be extended to most programming categories. Specifically precluded, however, both for now and presumably in the future, are news and current affairs programs.

Despite his enthusiasm for sponsorship, Wall expresses concern about moving too fast into the field, emphasizing that ITV must retain its traditional special relationship with its viewers. "We believe the unease over sponsorship is justified," he comments. "We don't want to break down the barrier between program content and commercials."

While no one seems to be questioning Wall's sincerity, some British purists already are feeling distinctly more queasy about the dangers of sponsorship than they were before the PowerGen announcement. Unfortunately their worst fears could hardly have been assuaged by Wall's candid admission that PowerGen's anticipation of a longterm relationship with ITV included a say in the future selection of ITV weather forecasters.

Radio Report

Radio 'affiliates' carry audio of TV newscast

On Sept. 4 WFAA-TV Dallas-Fort Worth launched its *Spirit of Texas Radio Network*, feeding the audio simulcast of its *News 8 at Six* newscasts each week-night to 15 radio stations for retransmission to the 12 communities they serve in the Dallas-Forth Worth ADI.

But although the script is written for the pictures WFAA's news cameramen bring back on tape, Michael Grant, executive director, programming and creative services for WFAA insists, "We've listened to our news with our eyes shut and they flow well for the ear alone. The only reediting we've had to do, and that's minor, is our weather. Our weatherman has to adjust for the fact that the radio listeners don't have his map and radar display to watch while he explains what nature is up to."

Grant says the radio affiliates blank out the audio of the commercials in WFAA's newscasts "and sell that seven-and-a-half minutes of time locally, usually at a premium." He says no money changes hands. "The benefit to us is all the cross-promotion. The radio stations give us three 60-second units a day in which we can promote the newscast and our anchors and tell their listeners: 'Now you can hear our *News 8 at Six* if you're still on the road...' Or we can use the radio minutes to promote our upcoming news specials, or anything else that's relevant."

He says WFAA provides all the technical equipment the radio stations may need to receive and retransmit *News 8 at Six* and WFAA pays for full-page ads in each station's local daily or weekly newspaper and also promotes the radio feeds on its own air: "We give 10-second salutes to our radio affiliates during *News 8 at Six* and we cut some audio promos with our *New 8* anchors for the stations to air."

Grant adds that the arrangement will allow the radio stations to be part of "network" public service efforts targeted to their own listeners. He plans to meet with the stations' general managers periodically "to determine which issues we might want to tackle. Areas like the drug problem are a possibility we may be able to do something about together."

New York touts time spent listening, L. A. cites revenue

New York radio may not be able to match the record \$10 million-plus The Southern California Broadcasters Assn. reported for Los Angeles radio ad sales in July, but SCBA's New York counterpart, NYMRAD—New York Market Radio Broadcasters Assn.—wants to show off some of the other eggs in its basket.

Some may turn up golden, in the form of \$10,000 in cash prizes for advertiser and agency media decision makers across the U.S. who play NYMRAD's "Big



Ed Kiernan

Apple vs. the L.A. Orange" game "that compares apples to oranges." To do that the media experts are invited to use mailed clues coming their way to solve a puzzle spotlighting NYMRAD's latest Arbitron numbers it says show New York with "a higher percentage of our population listening to radio more of the time than in Los Angeles."

Says Ed Kiernan, vice president, general manager of WCBS-AM and chairman of NYMRAD, "We don't minimize Los Angeles. It's a great radio market. But New York is even greater, and we want everyone to know it. Many experts think New Yorkers all come to work in buses, subways and trains so Los Angeles certainly beats us in morning drivetime. But the fact is, we have a significant lead over our friends in the west during the critical morning hours as well as during the week." Kiernan points out that the comparisons are based on "the percentage of the market listening, not actual numbers, since New York's population is 54% larger than that of Los Angeles. The spring Arbitrons show New York Radio's diversity satisfies virtually everyone, since 97.1% of all people 12 and older listen each week. And they listen an average of three hours and 38 minutes a day."

A second contest mailing in late September will include clues to all the questions in the media puzzle, scheduled for an early October mailing to everyone who enters. And because clues will be available to every entrant, the winners will be chosen in a random drawing among all correct entrants. Contest entries must be received by October 31, and announcement of winners is scheduled for mid-November.

Counting dollars. To all this, SCBA president Gordon Mason agrees that "Radio enjoys huge and appreciative audiences everywhere, east, west and everywhere in between. But the bottom line is still dollars, and our July was the first \$10 million month for any reported local radio market in history."

Mason says July ad sales figures reported by 30 SCBA member radio stations showed national advertisers spent over \$10 million for the first time, running an unprecedented 41% ahead of last year. And local sales are up 11%. He adds that with five more months to go the Los Angeles radio market "could easily hit a total of \$369 million in measured volume, against last year's \$322 million."

He calls "particularly impressive" in July's national sales performance increases of 30% or more in business originating from Boston, Houston, New York, San

Francisco and Seattle, "with Detroit showing a 70% increase due to accelerated automotive advertising." Detroit advertisers included Chrysler and various divisions of General Motors and Ford. He adds that other July increases are attributed in part to greater activity from airlines including Delta, Eastern, Korean Air, Lufthansa, Northwest Orient, Alaska, TWA, U. S. Air and United Airlines.

But Mason also points out that these gains by no means floated in over the transom. One move SCBA member stations are making to make sure their record revenues stay on track will be to parade their success stories.

Starting Sept. 18, some 100 southern California radio stations will be featuring four clients testifying for eight weeks about radio's sales power.

Satisfied customer. One such satisfied radio customer is Business World Technology, which reports growing from one location to four and from just eight employees to 102. BWT president Sal Cimbolo says use of radio tripled customer response: "Our size is the size of a company in business for 25 to 30 years. We did it in less than five. Radio has really been a Godsend."

Another radio spot features Nutri/System regional ad manager Heidi Drummond telling listeners that when the Nutri/System weight loss plan started it had only a small advertising budget and a handful of locations. "Now we've got 52 locations and a radio budget that keeps growing." Drummond also testifies that more than 1,700 people flocked to the personal appearance of one Los Angeles radio personality at a Nutri/System location and that, as a result, "business doubled."

NYMRAD, RER sign N.Y. ad expenditure pact

Radio Expenditure Reports has reached an agreement with the New York Radio Assn. (NYMRAD) to process data on all radio advertising expenditures for the nation's top market. RER president Ted Schwartz indicated this was the first step in an effort to provide the radio industry and its clients with market-by-market expenditure data nationally.

Details of what types of information will be provided to NYMRAD members have not been fully ironed out, but it is understood that spot and local totals, client expenditures across the market and spending in about 35 ad categories will be available. NYMRAD has 54 AM and FM members and these account for 90% plus of metro radio ad expenditures, according to Schwartz.

The RER chief said that the agreement by NYMRAD members to cooperate reflects their feelings that complete reporting of radio ad activity needs to be achieved in order for stations to compete adequately with other media.

RER currently processes data supplied by all the major reps on national/regional spot spending on radio. A monthly RER report appears regularly in TV/RADIO AGE's *Radio Business Barometer*.

New research techniques shown at NAB's Radio '89

New products unveiled at the National Assn. of Broadcasters' Radio '89 convention in New Orleans included new research techniques from Drake-Chenault and from Raleigh, N.C. based Coleman Research. Coleman presented a new music testing method "designed to make every song belong in your format."

Drake-Chenault research director Tom Moody says his new Marketing Equation can come up with the information to help a radio station's sales force "keep



Tom Moody

its inventory low and demand for its air time high."

He says Marketing Equation does this by linking station audience share to other data bases to "identify your ad prospect's prime customers by neighborhood and detailed demographics and buying habits while it shows exactly who and where your listeners are. This allows you to prove conclusively that your station reaches the same people who are vital to the prospect."

Moody says that on top of all the usual basics, his new system "details your listeners' consumption preferences, investment and travel habits, hobbies and hundreds of other characteristics. All the variables reported in the *Simmons Study of Media and Markets* appear in our reports. When we match these findings by zip code with media research, consumer buying records, lifestyle cluster input and federal census data, we get a profile that tells more about your audience than their best friends are likely to know."

Valuable assistance. To produce all this data, Drake-Chenault has lots of help. Besides Simmons, that help also comes from the ClusterPlus lifestyle grouping system used by Donnelley Marketing Information Services, Mediamark Research Inc., Arbitron, Birch Scarborough, the Consumer Expenditure Survey, the Census of Retail Trade and the Consumer Price Index.

Moody says that in all, Marketing Equation draws upon over 300 data bases to come up with "custom research covering nearly 1,000 different products and services and including most brand names. We can produce these for any standard geographic area, even as small as a zip code. And the resulting consumer geography can be mapped and overlaid with a map of a station's coverage area to show a prospect—for instance a retail chain—just how that listener coverage matches the area where his customers live."

Radio Business Barometer

Spot billings up 9.2% during July

No one is quite sure why spot radio is doing so well this year. Some believe it's a cyclical thing, noting spot was doing okay in '85 and '86, then fell off in '87 and '88; accordingly it's about time for a recovery.

Others point to the automotives, which are also spending lavishly on TV, but there's by no means a consensus on which product categories are most responsible for the lively performance of spot radio.

Another theory is that rep sales development is finally bearing fruit. Still another view points to added-value promotions by radio stations, tying into store events. Maybe it's all of the above and some others, too.

In any case, the latest figures from Radio Expenditure Reports show spot business continuing its lively performance in July, though at a slower pace than the previous quarter.

RER data, based on sales figures from the major reps, reveal that

July spot billings rose 9.2%, compared with 17.0% during the second quarter, but with 8.0% during the first three months of the year.

July billings came to \$104,868,900, the second best month of the year to date, though it should be noted that July was a five-week Standard Broadcast Month (SBM), as was July '88. The top month for the year to date was April, also a five-week SBM, when volume soared to \$110,112,400. June billings amounted to \$97,328,500—not bad for a four-week SBM.

Business in the four market groups broken out by RER was a mixed bag, with a definite slant to the bigger markets. The top performance was turned in by the top 10 markets, which were up 15.5%. Sales came to \$40,432,100 compared with \$35,008,700 last year. Next in performance was the 11th-to-25th market group, which registered an increase of 13.2%. Group billings amounted to \$23,405,100, as against \$20,668,500.

The 26th-to-50th market group showed an increase below par—

plus 5.1%. Billings for July came to \$16,123,600 vs. \$15,337,500. As for the 51-plus markets, they were, on average, down slightly.

The seven-month total for spot radio, covering 31 weeks of the Standard Broadcast Calendar for both '88 and '89, shows a 12.6% increase. Billings amounted to \$613,985,800 this year as against \$545,385,100 last year. Last year, through July, spot radio was up (an adjusted) 3.2%.

Seven-month \$\$

The January–July percentages for the four market groups resemble the July figures alone somewhat, though the 51-plus markets hold up better. A strong lead is shown for the top 10 markets, which were up 18.0%, rising from \$204,389,500 to \$241,220,800. The 11th-to-25th markets generated the same percentage increase as in July—13.2%. Billings rose from \$118,096,000 to \$133,678,200.

Billings for the 26th-to-50th markets climbed 7.2%. The increase was from \$87,902,800 to \$94,239,700. At just about the same percentage level were the 51-plus markets, rising 7.3% to \$144,847,100 from \$134,996,800.

July

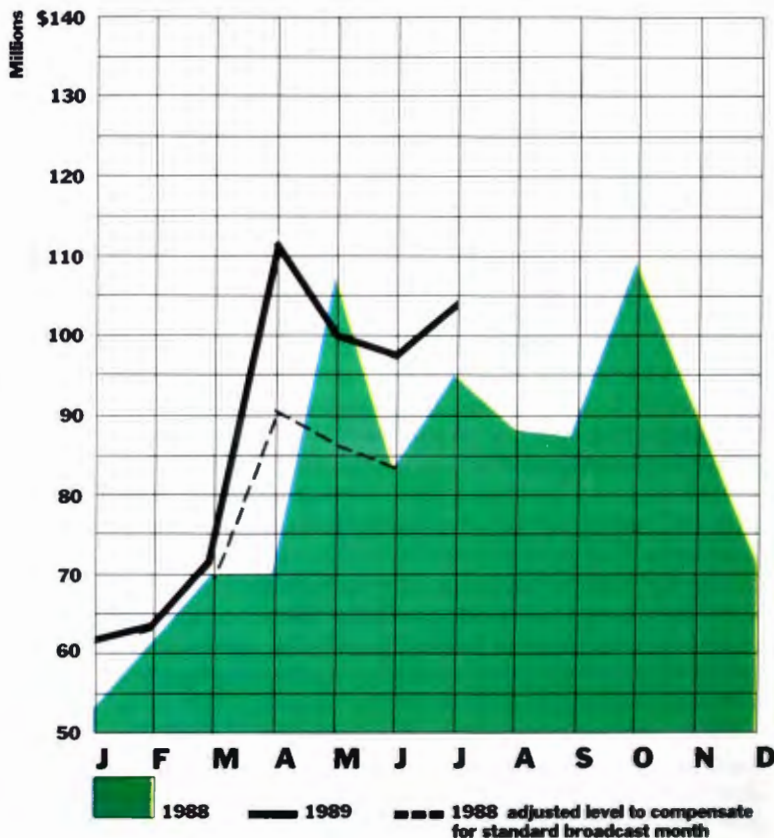
National spot +9.2%

(millions) 1988: \$96.0 1989: \$104.9
1988 adjusted: \$96.0

Changes by market group

| Market group | Billings (mils.) | % chg. 89-88 |
|--------------|------------------|--------------|
| 1-10 | \$40.4 | +15.5% |
| 11-25 | 23.4 | +13.2 |
| 26-50 | 16.1 | +5.1 |
| 51+ | 24.9 | -0.3 |

Source: Radio Expenditure Reports



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Majors stay trim to fight overloading, conflict threat in healthy marketplace

Partnerships among syndicators peak; tie-in growth lags

By ROBERT SOBEL

Alliances in which syndicators form coventures to collectively sell their barter time to advertisers have dipped from their mushrooming activity of a few years back. (TV/RADIO AGE, April 18, 1988).

In fact, things have gone pretty much the opposite way, with the joint efforts either split up or abandoned altogether. Also, tie-ins in which barter product from one distributor is farmed out to another for national sales, have slackened from the sharp upward pace over the same two-year period, although growth continues in some individual cases.

Reasons for the downturns include overloading of product, putting pressure on salespeople; sameness of product; and potential conflicts in partners' priorities.

Still, barter itself needs no CARE package. It continues to grow and is seen as reaching more than \$1 billion in billings by the end of the year, supported by a strong upfront market for the coming season.

Marc Hirsch



Of this sales volume, some 75% continues to be controlled by a handful of major syndicators, including six which are the toppers in handling their own national ad sales and for outside distributors: Television Program Enterprises, Group W Productions, LBS Communications' TV Horizons, International Advertiser Sales and Camelot Entertainment and Tribune Entertainment. All American Television, Multimedia Entertainment and Worldvision Enterprises are also players in the barter consolidation arena. MCA TV Enterprises, another heavy barter player, shares the handling of sales on one show, while Warner Bros. Domestic Television Distribution is the only powerhouse company that works independently for its barter cause.

International Advertiser Sales has narrowed its client roster, basically staying within its own partnership of handling sales for its parent, Orbis Communications, and for Paramount Television's barter product, with the exception of *Geraldo*.

Columbia Pictures Television, a founder of IAS, has long departed what was set up as a triumverate venture, after a new management structure at CPT.

IAS' sales activity is centered mostly on Paramount's product rather than Orbis', notes Marc Hirsch, executive vice president at IAS, and consists of among others, several Paramount specials, plus *Star Trek: The Next Generation*, *War of the Worlds* and Portfolio XIII.

Why the slimming of the rep

Television/Radio Age

September 18, 1989

International Advertiser Sales has narrowed its client roster: "It's the nature of the business today."



Phil Flanagan

sales roster? According to Hirsch, "It's the nature of the business today. Successful shows make a lot of sense and shows which are basically unsuccessful don't make a lot of sense. That means a narrowing down in the industry, and I believe you will find fewer TV shows out in the fall than in the past season. You can't make money on shows that don't do ratings, and what's happening, too, is that a lot of people are finding there are no time periods to do realistic ratings."

At TV Horizons, Michael Weiden, president, notes that he expects its billings to be about on par with last year's—about \$100 million—but says its share in the marketplace will be less because of the increase in the overall barter revenue pot. His view of why the LBS barter division's business is remaining flat is basically that he sees the coming season as an off-year in the number of new programs being offered in syndication.

"There's not a ton of product out there. There are a lot of renewals, with people standing pat with what they have, except for a few new tabloid shows and some new concepts. What I expect to see, however, for the coming NATPE is a tremendous amount of new product. There are a lot of things in development by a lot of people. But this year is atypical and renewals will dominate."

But, continues Weiden, the smaller syndicators continue to look for a link with the bigger syndicators. TV Horizons recently picked up two: Marathon Entertainment for its *Sportstest*, and Palladium via its *Jackpot*, game show strip.

Larger accounts added by TV Horizons over the past year or so include ITC Entertainment's ITC Premiere Network and, from 20th Century Fox, *A Current Affair*. TV Horizons is also handling two un-

wired networks and the off-network *Crazy Like a Fox* via Columbia Pictures Television.

The coventure formed in May 1988 between Group W Productions Media Sales, MGM/UA Telecommunications and DLT Entertainment (then D. L. Taffner/Ltd.) did not get off the ground, says Dan Cosgrove, vice president, media sales, Group W Productions. The reason for the venture's abortion, according to Cosgrove, was basically that Group W "wanted to keep its autonomy. It was a decision made by the new management, which felt our operation should remain independent, although it valued our relationship with MGM and Taffner and wanted to continue that relationship but not as a formal, separate company with them."

As things are set up now, Group W handles the ad sales for DLT's *Talkabout*, strip series, and *Mystery Wheel*, movie package. For MGM, it sells time on the Premiere Network and *Remembering WW II*.

Strong programming

Adds Cosgrove, "the sequel to that is that everything has worked very well. The programming coming from the two companies has been very strong, and we have done a very good job in selling it."

Cosgrove says he has no complaints about his operation's barter volume, and with *The Cosby Show* as a major contributor, he sees barter billings at Group W amounting to more than \$100 million for this season, similar to last year's.

Overloading is probably the single largest error that TeleTrib was unable to overcome, forcing the breakup of the barter company back in June. TeleTrib was formed by Television Program Enterprises, a division of TeleRep, and Tribune Entertainment, to merge national barter sales teams of both.

Before the separation of sales entities, TeleTrib was the largest barter company, with total billings of about \$180 million in the 1988 calendar year. But even with the fact that both TPE and TE have gone separate selling ways, Philbin Flanagan, president and general manager at TPE, says the company

still ranks among the leaders in barter sales volume.

In fact, in new business, TPE has added *the Bryon Allen Show*, weekly hour series being cleared by Genesis Entertainment, and Republic Pictures Imaged Specials II. Despite the splitup, Flanagan believes that the idea of an alliance is still essentially sound.

He says that those syndicators that have alignments have had second thoughts not on the value of the relationships but more on the load to the individual salesperson. "We were trying to sell about 14 weekend television shows, and we found that something had to give and found that going back to individual selling teams works much better.

"Until you change the laws of nature, our experience was that the newer programs—the ones with less reputation, and concurrently the more difficult to sell—don't get the attention when you have a lot of other product that everybody is familiar with.

"We have found in changing back that you can continue to operate successfully without injuring any individual television show. We're still in the same physical environment. We still share the same computers and the same billing and collecting with Tribune, so the essence of the joint venture worked, and it's all working out successfully for both of us."

On the Tribune Entertainment end, Sheldon Cooper, president, spelled out some specifics on the reasons for the split-up on the programming side. "At first, everybody thought that bigger was better," but it was discovered that station managers couldn't take all the shows from both parties, so clearances became a problem. There was some efficiency, but also it's hard to overload a buyer of ad time

Dennis Gillespie





Shelly Schwab

from one salesperson. Too, the concentration of a salesman is motivated by whatever is being pushed at the moment, so suddenly some of the stuff gets pushed aside because there's an urgency on the other. But the value of the newer show may not be equivalent to the show you should be trying to move."

Steve Hirsch, president of Camelot, King World's barter division, asserts that diversity of product is important. "After a time you have to grow selectively. After you have expanded your inventory, you just don't want to compete with yourself, so you are looking for something you don't have. That's why I was able to look into certain areas, for example, picking up *Showtime at the Apollo*, which was something I was interested in in acquiring as a late-fringe, young-demographic show."

Not only is Camelot continuing to rep Buena Vista, but over the past year it has wrapped up rep arrangements with Henson Productions on *Muppet Babies* specials, with Joslyn Entertainment, and with Western International Syndication for *Apollo*. In addition, Camelot handles barter sales for the C&C Network, unwired network it formed with Corinthian Communications back in November 1988, plus, of course, it has King World shows which have barter in them.

Worldvision Enterprises is also staying lean. It became a barter player for outside distributors in June 1988, taking on Orion Television's Orion IV, movie package and its new first-run strip, *Crimewatch Tonight*, which is sold on a cash-plus-barter basis. In addition, Worldvision has a slew of Hanna-Barbera product, as well as *After Hours* and *Better Your Homes and Gardens*, both first-run barter

shows for the fall.

But, according to Gary Montanus, senior vice president, marketing, WE, the company expects to stay slim regarding deals with other syndicators because "We have our hands full with what Orion has and with what we have, so we're not pursuing any outside things."

Montanus continues that people are finding out that clout has certain advantages and disadvantages, which was the case with TeleTrib. "We, on the other hand, want to maintain a reasonably sized staff that we are comfortable with."

The TeleTrib retrenchment was also considered inevitable in that it was handling a number of shows of the same type, it's noted. "They had at least five sitcoms, so someone has to get the dog's end of the bone," says one syndicator who didn't want to be identified. "They weren't trying to get the best ad rates, which certainly is not in the best interests of the producer or the distributor."

No conflict seen

But at All American Television, Carl Menk, Jr., senior vice president, director of station sales and marketing, doesn't see any conflict in selling programs of a similar genre. The company recently secured the barter rights to a batch of feature films from various companies, including New World Television Group, Skouras Films, New Century and Beyond International Group, Australian film company.

Menk says the four different movie packages "dovetail very nicely. I offer a gross number to the advertisers. The movies don't compete with each other; we simply offer all the features."

At Viacom Enterprises, which uses MTV Sales for most of its barter shows, plus Tribune Entertainment, Dennis Gillespie, senior vice president, marketing, notes that both *Remote Control* and *Superboy* are being sold without conflict to similar audiences. "And if we had four kid shows or five different dramas, it wouldn't make any difference. I frankly believe the business of competing with your own inventory is nonsense. A strong

sales operation can sell a lot of the same kind of inventory if it knows what it's doing."

TV Horizon's Weiden says that the loading of a single specific type of program picked up from different syndicators is "a little bit of a concern." But, he adds, there is a way to make it work. "The networks all have a bunch of sitcoms and seem to sell most of their inventory. The producer really wants to be comfortable about the guarantee that's made. My own theory is that a strong show will sell regardless of who is selling it, but you have to be realistic with what you have.

"Anyone can sell *Star Trek*. But when the program is not of that quality, or doesn't have that recognition, you need more marketing and muscle behind it to get it sold."

But Viacom's Gillespie does see some potential conflict, not so much in the type of program but in the case where both the barter company's own product and the outside client's shows are involved. "That's based on self interest. If a company keeps 100% of the money it is bringing in on its own inventory and takes on an outside company and gets, say, 10% of the money, I don't label that an automatic conflict of interest, but I do think that's something to think about."

Still, Gillespie notes Viacom never felt it was being short-shifted on the product that was handled by TeleTrib. "When TeleTrib did our sales, we were confident that they were doing a very solid job." TeleTrib had been selling the barter on *This Morning's Business*, for one, until Viacom switched to Financial

Steve Hirsch





Dan Cosgrove

News Network several months ago for its barter sales. Gillespie says the move was made not because Viacom had any reservations about TeleTrib, but because it was felt that FNN would be able to add a new marketing dimension in the selling of *TMB*.

Camelot's Hirsch says his company's repped clients have been well satisfied with Camelot's sales efforts. "We had a very successful upfront. Also, if we have any kind of underdelivery, we have other product that is very similar, so it allows an advertiser to get weight within the quarter they are interested in. That helps a lot."

Hirsch adds Camelot also did very well upfront with its kids' product, including Buena Vista's *Duck Tales* and *Chip 'n Dale's Rescue Rangers*. In addition, Camelot will be representing BV's Disney Afternoon, which starts in fall 1990. While new competition for kids' ad dollars is expected to come from Warner Bros. two new cartoons and from the Fox Broadcasting kids' network, Hirsch is confident about the Disney shows.

"It's tough to bet against the Disney people," he says. "The quality of their animation and the amount of money they spend for what they put on the screen, and the way they market their product to get it launched with advertisers, is great for us."

Viacom's Gillespie says he's pleased with both MTV Sales and Tribune regarding their selling of Viacom shows. "All the people selling and buying our inventory have been very solid, and with whom we are comfortable in doing business with. We like our relationship with Group W and with FNN as well.

The same thing is true with the large advertisers involved with us, with whom we made very big deals."

Meanwhile, some syndicators are maintaining an open-door policy on adding to barter relationships.

MCA TV Enterprises has not closed its door on alliances or consolidations in terms of barter sales. According to Shelly Schwab, president, "We're always talking, mostly to people who have approached us, and we have remained independent because we saw no reason why not to. But that doesn't guarantee that we will remain that way, especially if we believe that, by joining forces, it will benefit MCA."

Schwab adds that he doesn't feel MCA is at a disadvantage by not being in an alliance: "We don't miss a piece of business that's out there." On the other hand, he says, a consortium of companies with eight or nine strong shows is in a strong position. "We have always been fortunate in that we have always had six or seven shows on the air, so we have felt we haven't missed any opportunity because we are an independent."

One involvement

MCA TV has one outside involvement with another syndicator, Tribune, with whom it sells time on *Charles in Charge*, first-run sitcom running successfully first as a weekly show and now as a strip. Entering its fourth year, *Charles in Charge* is a major hit in Los Angeles and in other markets, notes Schwab, "and it has generated more revenues than anything else that has been launched in first-run syndication."

Schwab says that the sitcom, plus MCA's four other barter shows for which it does its own selling and clearances, fetched higher CPMs than "most any other category because a lot of packaged goods advertisers are looking for shows that have family values attached to them." Schwab continues that the other programs from MCA TV, *Lassie*, which starts in the fall, *Out of this World*, *My Secret Identity* and *The Munsters*, all did very well, as did *Charles in Charge*, in the upfront market, mostly because they fit into the family ap-

peal mix.

Gillespie says that while others are selling Viacom's barter inventory, except for *The Cosby Show*, Viacom is not shutting the doors on additional barter deals. "For us, it's the program and the project itself and its needs and what we can do to return the most for the producer investment. If the producer happens to be us, that's fine."

MTV is a perfect fit for Viacom's barter shows, adds Gillespie, not because it's part of the Viacom corporate complex, but because "it has done a fine job in sales. They have a very effective and large sales force. Also, we believe the combination of cable and barter syndication inventory is potentially very effective, so that's where we would start."

But, notes Gillespie, if another project develops with Tribune Entertainment Co., "then it would be logical that Tribune would handle the barter sales."

Meanwhile, the barter sales situation at Spectrum, the Multimedia Entertainment-GTG Marketing joint venture set up in April 1988, remains basically status quo, according to Joseph Cifarelli, executive vice president at Spectrum. Besides handling the barter on its own Multimedia show, *Donahue* and the hour *Sally Jessy Raphael*, Spectrum is in its second year of selling *USA Today*, says Cifarelli. "In fact, the program has all but sold out in the upfront marketplace."

Concentration on series

The initial plan for Spectrum was to accept outside clients as well, and Cifarelli says the company did the sales for some Fries Entertainment specials. But on the whole, Spectrum's concentration has been on series. "We talked to a lot of people, but we're trying to be selective, rather than taking a special here or there. But GTG tells us they have some series on the boards, which they expect to show at next year's NATPE. If that materializes, that relationship will flourish.

"Also, we did have some people that wanted to become a third partner, but we told them we weren't ready because of the GTG arrangement." □

Syndicator/distributor ties in barter shows

| | Distributor | Length | Frequency | Terms Natnl./local |
|------------------------------------|--------------------------|-----------|--------------------|--|
| Tribune Entertainment | | | | |
| At The Movies | Tribune | Half-hour | Weekly | (B) 3/4 |
| Charis In Charge | MCA | Half-hour | Weekly | (B) 3/4 |
| Dionne Friends | Tribune | Half-hour | Weekly | (B) 3/4 |
| Geraldo | Paramount | Hour | Strip | (C+) 2/12 |
| John Rivers | Paramount | Hour | Strip | (C+) 2/12 |
| Monsters | Tribune | Half-hour | Weekly | (B) 3/3.5 |
| RollerGames | Qintex | Hour | Weekly | (B) 6.5/6.5 |
| Soul Train | Tribune | Hour | Weekly | (B) 5.5/6.5 |
| Tales From Darkside | Tribune | Half-hour | Weekly | (B) 3/3 |
| THE | Qintex | Half-hour | Weekly | (B) 3/4 |
| Cubs TV Network | Tribune | 3 Hrs. | 4/9-10/1 | (B) 15.5/13.5 |
| US Farm Report | Tribune | Half-hour | Weekly | (B) 3.5/3.5 |
| Columbia | Columbia | 2 Hrs. | Quarterly | (B) 9.5/12 |
| TV Net | Viacom | 2 Hrs. | Monthly | (B) 11/12 |
| W.P.S. | Claster | Half-hour | Strip | (B)2/4 |
| G.I. Joe Mini-Series | Claster | 2½ Hrs. | Strip | (B) 5/10 |
| Maxie's World | Claster | Half-hour | Strip | (B) 2/4 |
| Wolf Rock Power Hour | Bohbot | Hour | Weekly | (B) 4/9 |
| Camelot Entertainment Sales | | | | |
| Wheel of Fortune | King World | Half-hour | Strip | (C+) 1.0/5.5 |
| Jeopardy! | King World | Half-hour | Strip | (C+) 1.0/5.5 |
| Oprah Winfrey Show | King World | Hour | Strip | (C+) 2.0/2.0 |
| Oprah Winfrey Specials | King World | Hour | Strip | (B) 6.0/6.0 |
| Field Edition | King World | Half-hour | Strip | (C+) 1.0/5.5 |
| Win, Lose or Draw | Buena Vista | Half-hour | Strip | (C+) 1.0/5.5 |
| Live With Regis & Kathie Lee | Buena Vista | Hour | Strip | (C+) 2.0/10.0 |
| Siskel & Ebert | Buena Vista | Half-hour | Weekly | (B) 2.5/3.5 |
| Siskel & Ebert Specials | Buena Vista | Hour | 3x yr. | (B) 6.0/6.0 |
| Disney Magic I & Magic II | Buena Vista | 2 Hrs. | As Sched. | (C+) Magic I: 10.0/ 12.0 Magic II: 12.0/12.0 |
| Disney World July 4th Special | Buena Vista | 2 Hrs. | OTO | (B) 13.0/13.0 |
| DuckTales | Buena Vista | Half-hour | Strip | (B) 4Q-2.0/4.0 1-3Q-2.5/3.5 |
| Chip 'n' Dale's Rescue Rangers | Buena Vista | Half-hour | Strip | (B) 4Q-2.0/4.0 1-3Q-2.5/3.5 |
| Muppet Babies | Claster | Half-hour | Strip | (B) 4Q-2.0/4.0 1-3Q-2.5/3.5 |
| It's Showtime At The Apollo | Western International | Hour | Weekly | (B) 6.0/6.0 |
| Live Event Specials | Joelyn Entertainment | 2 Hrs. | 4x yr. | (B) 14.0/12.0 |
| C&C Prime Time Network | Camelot/ Corinthian | — | Unwired Network | — |
| C&C Late Fringe Network | Camelot/ Corinthian | — | Unwired Network | — |

(Continued on next page)

(Continued from previous page)

| Program | Distributor | Length | Frequency | Terms |
|------------------------------|-------------|-----------|-----------|---------------|
| TV Horizons | | | | |
| Family Feud | LBS | Half-hour | Strip | (C+) 1/5.5 |
| Current Affair | Fox | Half-hour | Strip | (C+) 1/5.5 |
| Crazy Like Fox* | LBS | Hour | Weekly | (B) 5/7 |
| Access Net | LBS | Half-hour | Strip | (C or B)** |
| Secrets & Mysteries | LBS | Half-hour | Weekly | (B) 3/3.5 |
| Late Night Net/Vignettes | LBS | Half-hour | Strip | (C or B)** |
| Jackpot | Palladium | Half-hour | Strip | (C+) 1/5.5 |
| Police Academy | LBS | Half-hour | Strip | (B) 2.5/3.5 |
| Real Ghostbusters | LBS | Half-hour | Strip | (B) 2/3 |
| Children's Net | LBS | Half-hour | Strip | (C or B)** |
| Fox Holiday Specials | Fox | Half-hour | Quarterly | (B)** |
| He-Man Miniseries | LBS | 2 Hrs. | Nov./Dec. | (B)** |
| He-Man Miniseries | LBS | 2 Hrs. | May/June | (B)** |
| Search for Haunted Hollywood | LBS | 2 Hrs. | | (B)** |
| World Premiere Movies | LBS | 2 Hrs. | | (B)** |
| Mark Twain Collection | Fries | 2 Hrs. | — | (B) 10/12 |
| Fox Premiere Movies | Fox | 2 Hrs. | — | (B) 10.5/11.5 |
| ITC Premiere Network | ITC | 2 Hrs. | — | (B)** |

* Off-network. ** Depends on market.

GTG/Multimedia

| | | | | |
|-----------------------------|------------|-----------|-------|-------------|
| Donahue | Multimedia | Hour | Strip | (C+) 2/9 |
| Sally Jessy Raphael | Multimedia | Hour | Strip | (C+) 2/10.5 |
| 22nd Annual Music City News | | | | |
| Country Music Awards | Multimedia | 2 Hrs. | OTO | (B) 12/12 |
| USA Today | GTG | Half-hour | Strip | (C+) 1/5.5 |

Television Program Enterprises

| | | | | |
|-----------------------------------|-------------------|-----------|------------------|---------------|
| Star Search | TPE | Hour | Weekly | (B) 6.5/6.5 |
| Lifestyles of the Rich and Famous | TPE | Hour | Weekly | (B) 6.5/6.5 |
| Runaway with the Rich and Famous | TPE | Half-hour | Weekly | (B) 3.5/3.5 |
| World's Best (Special) | TPE | 2 Hrs. | March/ August | (B) 13/13 |
| Star Search International | TPE | 2 Hrs. | April/August | (B) 13/13 |
| Dayton International Airshow | TPE | Hour | August | (B) 6.5/6.5 |
| Supermodel of the World | TPE | 2 Hrs. | August | (B) 13/13 |
| The Byron Allen Show | Genesis | Hour | Weekly | (B) 6/7 |
| Denver the Last Dinosaur | World Events | Half-hour | Strip | (B) 2.5/3.5 |
| Entertainment Tonight | Paramount | Half-hour | Strip | (C+) 1/5.5 |
| Entertainment This Week | Paramount | Hour | Weekly | (B) 6/6 |
| Republic Colorized Pictures | Republic Pictures | 2 Hrs. | Quarterly | (B) 11.5/12.5 |

| Program | Distributor | Length | Frequency | Terms Natl./local |
|---------|-------------|--------|-----------|----------------------|
|---------|-------------|--------|-----------|----------------------|

International Advertiser Sales

| | | | | |
|----------------------------|-----------|-----------|---------|---------------|
| Star Trek: Next Generation | Paramount | Hour | Weekly | (B) 7/5 |
| Hard Copy | Paramount | Half-hour | Strip | (C+) 1/5.5 |
| Arsenio Hall Show | Paramount | Hour | 6 days | (B) 7/7 |
| War of Worlds | Paramount | Hour | Weekly | (B) 6.5/5.5 |
| Friday 13th—Series | Paramount | Hour | Weekly | (B) 6/6 |
| Good Kids Bad Times | Orbis | Hour | OTO | (B) 5/7 |
| Smash Hits | Orbis | Half-hour | Weekly | (B) 6/6 |
| War of Worlds | Paramount | 2 Hrs. | Weekly | (B) 10/14 |
| Portfolio XIII | Paramount | 2 Hrs. | — | (B) 10.5/10.5 |
| Orbis Showcase | Orbis | 2 Hrs. | Monthly | (B) 12/12 |
| Godfather Part 1 | Paramount | 4 Hrs. | OTO | (B) 12/12 |
| Godfather Part 2 | Paramount | 4 Hrs. | OTO | (B) 12/12 |
| Wallenberg | Paramount | 4 Hrs. | OTO | (B) 12/12 |
| White Christmas | Paramount | 2½ Hrs. | OTO | (B) 15/15 |

Group W Productions Media Sales

| | | | | |
|-------------------------------|----------------|-----------|--------|---------------|
| Talkabout | D.L.T. | Half-hour | Strip | (B) 2/4.5 |
| Cosby* | Viacom | Half-hour | Strip | (C+) 1.5/5 |
| The Judge | Genesis | Half-hour | Strip | (B) 2/4.5 |
| Highway to Heaven* | Genesis | Hour | Strip | (B) 5/7 |
| New Twilight Zone | MGM | Half-hour | Strip | (B) 2.5/4 |
| American Gladiators | Samuel Goldwyn | Hour | Weekly | (B) 6/7 |
| Missing/Reward | GWP | Half-hour | Weekly | (B) 3/3.5 |
| Teenage Mutant Ninja Turtles | GWP | Half-hour | Strip | (B) 2.5/3.5 |
| Mystery Wheel | D.L.T. | 2 Hrs. | Strip | (B) 12/12 |
| Harmony Gold Premiere Network | Harmony Gold | 4 Hrs. | OTO | (C+) 4/46 |
| MGM/UA Premiere Network | MGM | 2 Hrs. | OTO | (B) 10.5/11.5 |
| Remembering WW II | MGM | Hour | OTO | (B) 6/6 |
| Perry Mason Movie Specials | Viacom | 2 Hrs. | OTO | (B) 11/13 |
| There is a Santa Claus | GWP | Hour | OTO | (B) 6/6 |

* Off-network.

All American Television

| | | | | |
|-------------------------------------|--------------|-----------|---------|-----------|
| America's Top 10 | All American | Half-hour | Weekly | (B) 3/3.5 |
| Crime Stoppers 800 | All American | Half-hour | Weekly | (B) 3/3.5 |
| Crook & Chase: Weekday/Weekend | All American | Half-hour | Strip | (B) 3/4 |
| Inside Video This Week | MG/Perin | Half-hour | Weekly | (B) 3/3.5 |
| Marvel Action Universe | New World | Hour | Weekly | (B) 5/5 |
| Newsfeed** | All American | — | Daily | (C/B) |
| Entertainment Report** | All American | — | Daily | (B) |
| Steve Crowley's Money/Pro Inserts** | All American | — | Daily | (C/B) |
| All American Feature Theatre | All American | — | Monthly | (B) 11/13 |

(B) = barter. (C+) = Cash plus barter. ** Determined on individual market basis.

Agency execs see the light

Benefits of one-stop shopping seen outweighing liabilities

Now that there has been a settling down of the number of mergers and alliances and a clearer, more organized course is being taken by major syndicators involved in barter consolidations (see preceding story), ad agency buyers are more positive than in their initial assessment of the mergers. In fact, only one ad executive among those canvassed still believes the disadvantages of the joint arrangements outweigh the benefits.

Back in April 1988, when TV/RADIO AGE ran its first barter alliance feature, the collective view of the agency buyers interviewed on the subject was ambivalent toward the combinations.

At Saatchi & Saatchi Advertising, Kevin Brown, vice president, associate buying director, is generally high on doing business with the one-shops. He says that initially he was concerned about consolidations. "What it does is take away some of the leverage in negotiations because there are less areas to play against each other. But what I have found is that these alliances have actually worked out to our advantage. It has given the syndicators a broader scope of programming to put into packages and, consequently, given us more programming to choose from to make up a package if you are falling short."

'Buttoned up' suppliers

Also, Brown believes that the remaining barter players in the consolidations "are very buttoned up. They are run well as an organization and on the administration level, which makes it easier to deal with. Most have been in the business a long time and understand the marketplace and the advertisers' needs. I don't find that working with them has been detrimental. In fact, it's been very positive."

As a major buyer of syndicated shows, Paul Isacson, executive vice president, director of broadcast programming and purchasing at Young & Rubicam, says he prefers to work with one-stop shops over the indies. "It's much easier to one-stop shop, and if there are any penalties associated with it in terms of price, I would think a good buyer can avoid it."

The fact that six major syndicators control some 75-80% of the marketplace doesn't bother Isacson. "The three networks have 100%. This is child's play. Also, you don't have to buy barter. You can buy networks such as Fox, cable and unwired networks, where there is a price differential. There are a lot of alternatives, so I'm not concerned that there are five or six players in syndication who control that much inventory."

Pressure on agencies

Lawrence Grossberg, J. Walter Thompson senior vice president, negotiations, was one of the buyers more on the upside on alliances than on the downside in April 1988. And he hasn't changed his perspective overall that one-stop shops represent an opportunity for the agency to make a multiple-daypart deal. But, he adds, these syndicators have put more pressure on the agency community to take undesirable programs as part of an agency's primary package.

Steve Grubbs, BBDO Worldwide's senior vice president, director of national TV buying, votes mostly affirmatively on alliances. He says that while consolidations make it easier on the agency buyer in that there are fewer people to see, "it's less of a drain on our time." But, he adds, attempts at packaging of product have risen. "What we have seen over the past few years is the attempt by a number of major distributors to pack-

age their programs together, much as the networks do. They charge a premium for the higher-priced shows and try to package them with the less popular programs, which they have a more difficult time in selling."

However, Grubbs adds, he doesn't view packaging as a problem. "It's just another part of the negotiations. It's no different from what we do with the networks. If we absolutely want to buy one show and don't want anything else in the mix, most of the time—for the right price—the syndicator will sell it to us."

But Wes Dubin, senior vice president, director of national broadcast and programming at DDB Needham Worldwide, is staying pat on the observations he made in the previous poll, which basically were more negative than positive. "A good many predictions we had made on consolidations in 1988 have come to pass. There is more packaging of all sorts of inventory, and we do have to spend a little bit more time in negotiating elements because of increased packaging by sellers. Also, more key shows in the hands of a few players have made it more difficult for buyers to negoti-

Wes Dubin, DDB Needham



ate deals.”

The latter point, according to Dubin, is that certain players become indispensable because they control certain properties, “putting them in a better position to make you take other elements, which we predicted then might happen.

“True, there is some ease in doing business with fewer suppliers. But our clients aren’t necessarily going to feel happy because, by dealing with fewer suppliers, agency life is easier. While an agency’s client is sympathetic to everybody’s productivity needs, it’s not of direct benefit to our clients for us to say that dealing with fewer people means fewer phone calls, fewer negotiations and seeing less salespeople. That’s not a benefit to our client per se.”

Dubin says the agency’s approach has always been the more the merrier when it comes to program suppliers. “The more people who want to be in the broadcast business with programming to sell, the better off everybody is who is looking to buy advertising time. We believe in maximum competition.

“Does it wreak havoc on ourselves when we have to deal with so many people? Of course it does. But from the point of view of our responsibility to our clients for getting them the best deal possible and finding the best program possible, the more people who want to be entrepreneurial and to get into the programming business and the more different people who have things to sell to us, technically the

It helps to do business with fewer suppliers, but clients aren’t “going to feel happy because...agency life is easier.”

better off we are.”

Grubbs suggests that there is a two-tier marketplace at present. “About 10 shows are highly desirable and there are a lot of others. The first tier is very pricey, and the other tier is at an absolute discount because there isn’t much demand for these shows, so these are being used as cost-cutters.”

At JWT, Grossman agrees there is a two-tier syndication market. “The most desirable shows will go first and will command the higher CPM increases. The second tier will be a secondary marketplace, more or less. They don’t necessarily move at the same time as the first-tier. For instance, barter syndication is projected as \$900 million upfront but as over a billion by the time all the deals are done after the upfront.

Strong marketplace

“That means there is still a lot of money that has to go into the second tier once the first-tier shows are sold or close to being sold out, which is the case now. Even shows that I considered second tier that I bought as part of the first-tier are now gone. That tells me how strong the marketplace is, so all that’s left are the lower-rated shows.”

Upfront prices, of course, were a function of supply and demand, it’s noted. *Star Trek* for example was commanding “exorbitant prices by itself. But because it was packaged with several other properties, the increase was not as large, say the sources. “Also,” notes one agency exec, “they wouldn’t have sold it to me by itself.” International Advertiser Sales, which handles Paramount’s barter product, except for *Geraldo*, which is under the Tribune Entertainment sales banner, had a large product list to sell and “they are not going to give away their first tiers by themselves and be stuck with all the avails in the second tier at a later point in time. That would have been a bad business decision on their part.”

Other product, such as Orion Television’s *Crimewatch Tonight*, being sold by Worldvision Enterprises, is understood to be facing a sales problem, ostensibly because it was sold as a standalone rather than part of a package along with

its movies. “They sold Orion movies by themselves, and now they are unhappy that they didn’t sell *Crimewatch* at the same time,” notes an agency source.

Saatchi’s Brown says there’s no doubt that in some cases the buyer is paying more for a lesser product. But this is balanced when the higher-priced product is bought at a lower rate because of the lower-priced show, he notes. He admits that in order to get some of the better product, “you have to work with some of the marginal shows. But at the same time that can also help you in a package because by working with a syndicator and helping them in areas where they need help, they will do the same for you. So it’s give-and-take and not always necessarily a negative.”

Dubin at DDB Needham says the essence of negotiation is compromise, and he’s not certain that a buyer benefits from paying in the middle ground because he’s buying both packaged popular and lower-rating shows. “If a certain program costs X and there is a less desirable piece that’s being packaged with it so as to pull down the price of the more desirable program, I don’t see that necessarily as a benefit to me.

“True, it’s giving buyers of expensive merchandise a way out, but I don’t see that as a benefit. The real negative is that people with select inventory are more in a position to say they will not sell it unless the other stuff is taken as well. I’m not sure whether that’s a benefit to me either.”

A sometime player

Dubin is an in-and-out player in the packaging game. “Every negotiation is different. In some instances, we aren’t, and in some other cases we begrudgingly have to go along with it. And in still other cases we have gone with it because we have been able to come up with a packaging approach that we felt not only made cost sense but made environment sense.

“So there are three things that you can do. You can either walk away from it, you begrudgingly go along with it, or you look at the packaging elements and ask whether there are more benefits than just a cheap price.” □

The race is on: Agencies pick 'Family Matters,' 'Teddy Z' as 'maybes'

Most agency bets are on 'Soup' for fall winner's circle

By JAMES P. FORKAN

In the 1989-90 Nielsen prime-time ratings race, officially starting this week, ABC's *Chicken Soup* is picked by the agency programming experts to be fastest out of the gate.

The eight agency execs participating in TV/RADIO AGE's survey put *Soup's* average audience share at 27, although several individual agencies are betting on higher numbers. In any case, they agree that *Soup*—originally titled *From This Moment On*—will take the crown as the new season's top-rated newcomer series.

As was the case in last season's tabulations, a series qualifies as a "hit" by averaging a 26 share or higher, while a "maybe" falls within the 22-to-25-share range and a "miss" can only muster a 21 or lower.

Other than that Jackie Mason sitcom, the ad agency executives do not see any other surefire bets among the freshmen. ABC's *Fam-*

ily Matters and CBS' *The Famous Teddy Z* are seen by several agency media mavens as the strongest contenders for runnerup status among the new-for-fall entries. A few advertising executives are eyeing ABC's *Doogie Howser, M.D.*, CBS' *Major Dad* and *The People Next Door* plus three NBC entrants, *Nutt House*, *Hardball* and *Mancuso, F.B.I.*, as network steeds likely to cross the finish line with at least "maybe" status in the fall Nielsen sweepstakes.

Bleak outlook

Averaging all the respondents' share projections, TV/RADIO AGE estimates that ABC's *Family Matters* should emerge with a 22 Nielsen share, followed by *Doogie Howser's* 21 and *Prime Time Live's* 18. CBS' *Teddy Z*, at an average 22 share, should be followed by *Major Dad* and *People Next Door*, tied at 18. NBC's mounts, *Nutt House*, *Hardball* and *Mancuso*, all are clustered at 21 shares, according to

the consensus projections, followed by the 20-share *Sister Kate*.

A laundry list of also-rans are seen as performing in the teens in audience share. These include ABC's *Life Goes On* (16), trailed by *Living Dolls*, *Free Spirit* and *Homeroom*, all even at 15 shares and probably doomed to the glue factory. At CBS, *Island Son* is given an overall 17 share, followed by laggards *Rescue: 911*, and *Snoops* at 15, *Wolf* and *Top of the Hill* at 14 and *Peaceable Kingdom* at 13. NBC's lowest rater is expected to be *Baywatch*, tallied at an average 17 share.

In looking at the bigger picture, the agency handicappers still expect the NBC, ABC and CBS stables to retain their win-place-show ranks of last season. The upstart Fox Network could become a spoil-

How agencies rate the newcomers

(Round 2)

| | H | ? | M |
|----------------------|---|---|---|
| ABC | | | |
| Chicken Soup | 8 | 0 | 0 |
| Family Matters | 1 | 5 | 2 |
| Doogie Howser, M.D. | 1 | 1 | 6 |
| Prime Time Live | 0 | 0 | 8 |
| The Young Riders | 0 | 0 | 8 |
| Life Goes On | 0 | 0 | 8 |
| Living Dolls | 0 | 0 | 8 |
| Free Spirit | 0 | 0 | 8 |
| Homeroom | 0 | 0 | 8 |
| CBS | | | |
| The Famous Teddy Z | 0 | 5 | 3 |
| Major Dad | 0 | 1 | 7 |
| The People Next Door | 0 | 1 | 7 |
| Snoops | 0 | 0 | 8 |
| A Peaceable Kingdom | 0 | 0 | 8 |
| Rescue: 911 | 0 | 0 | 8 |
| Wolf | 0 | 0 | 8 |
| Island Son | 0 | 0 | 8 |
| Top of the Hill | 0 | 0 | 8 |
| NBC | | | |
| Nutt House | 0 | 4 | 4 |
| Hardball | 0 | 3 | 5 |
| Mancuso, F.B.I. | 0 | 3 | 5 |
| Sister Kate | 0 | 0 | 8 |
| Baywatch | 0 | 0 | 8 |

Note: Boldfaced numbers indicate whether show falls into "hit," "maybe" or "miss" category. A "hit" (H) is any series with a projected Nielsen share of 26 or better, or "maybe" (?) 22 to 25, or a "miss" (M) 21 or under. Where votes are split evenly, the weight is in favor of the higher category.

HIT

"Chicken Soup"



er in some races, they add.

Now that the agencies have updated their preliminary guesstimates of last June (TV/RADIO AGE, June 12), *Soup* emerges as the big gainer. However, in their in-depth analyses of the various time period clashes, casting, storylines, scheduling and other factors, most other shows suffered in the reevaluations.

The outlook, moreover, does not compare well with that of a year ago. Then the agencies picked three victors—NBC's *Dear John* and *Empty Nest* and ABC's *Roseanne*—with the NBC comedies projected at 32 shares and ABC's at 28. They also chose five "maybes," three more than for 1989-90.

No horse power

The agency respondents already regard 20 fledgling series as out of the running: eight on CBS, seven on ABC and all five of NBC's—although three at the peacock network just missed the cut. Still, that's a sharp jump from the 14 misses cited by the agency buyers a year ago. Indeed, in June only 14 of this fall's new entrants had been regarded as flops, although it appears that many of their "maybe" calls at that point were due to indecision.

All agree with Bozell's analysis labeling *Soup* the sole "clear winner" for the fall class. However, they disagree on just how popular it will be. Paul Schulman, president, Paul Schulman Co., foresees this comedy somewhere in "the 26-to-28-share range," thanks to placement alone and adds that it could go higher "if they fix it" by making it less ethnic and broader in appeal.

J. Walter Thompson USA's Richard Kostyra, executive vice president and U.S. director of media services, says *Soup* shapes up as a 28-share prospect coming off a projected 38 share for *Roseanne*. However, Joel Segal, executive vice president, director of national broadcast at McCann-Erickson, and Betsy Frank, senior vice president, associate director of media research, Saatchi & Saatchi Advertising, caution that this Mason/Lynn Redgrave vehicle will lose about 20% of its hefty Tuesday lead-in from *Roseanne*. Segal puts

MAYBES

"The Famous Teddy Z"



"Family Matters"

the dropoff at "more than 20%" simply because "we believe it will not be as easy for large segments of the audience to identify with Jackie's predicaments as with *Roseanne's*." On the other hand, Young & Rubicam's Paul Isacsson, executive vice president, director of broadcast programming and purchasing, is banking on *Soup* as a 29-share show.

As in the past, several of the agencies point out that their own parameters sometimes differ for measuring success and failure. McCann's Segal, for instance, recalls that a 35 share once signaled a

"smash hit," but in this era of network erosion, "with the projected average share of all programs at 22, we have dropped the entry fee to the smash hit club to a minimum 30 share." Series in the 21-24 range "will more than likely make it into 1990-91," he adds, whereas the "borderline" 19-20 category may keep a show going into the spring stretch, with renewal beyond that unlikely.

JWT's Kostyra feels that a 25 share should qualify a series as a hit nowadays and that a 20, or even a 19, share should be enough to warrant calling it a maybe. At Bozell,

Fox seen as spoiler in key times

The Fox Network is given a good chance of being a spoiler in several key time period races by various agency experts.

"Fox has made strong inroads, particularly on Sundays," says Bozell's Steven Sternberg, vice president, manager of broadcast research. "There is no question that Fox has taken a bite out of the weekend network viewing pie," causing "sharp share declines" for the Big 3 networks. Despite its relatively low household ratings, he adds, Fox's *Married... With Children* breaks into the top 20 among men 18-34."

Now slotted at 9 p.m. (ET) against the Big 3's Sunday movies, *Married* "should cut into the first half hour of the movies, probably having more impact on the younger and more male-oriented ABC and, to a lesser degree, NBC," he says.

Saatchi & Saatchi's Betsy Frank, senior vice president, associate director of media research, foresees Fox "taking the most from ABC" with its new Monday roster. "Monday is probably the most interesting night to watch, due to CBS' six-comedy strategy and the new Fox Network competition." Fox, she adds, "will continue to score gains, especially against its core audience of young adults and teens," groups that she notes are "generally difficult to reach via the Big 3."

At McCann-Erickson, Joel Segal, executive vice president, expects Fox to "tap into NBC's audience, but it is not expected to damage it considerably" on Mondays and should remain "a major factor in the 12-34-year-old group" on Sundays, "outrating both CBS and ABC in this group and trailing NBC by only 20%."



"The People Next Door"



"Prime Time Live"

"Mancuso, F.B.I."



"Doogie Howser, M.D."

"Major Dad"



"Sister Kate"

"Hardball"



"Nutt House"

Steven Sternberg, vice president, manager of broadcast research, notes, "We expect only nine of the 78 primetime series [or 12%] to break the lofty 30-share barrier, while 49 [or 63%] generate shares below 25." Consequently, he adds, "This season we are lowering our benchmark of success a notch to 25." Series with 21-24 shares are seen as "borderline" at Bozell, and those 20 or less are "questionable."

Some potential

The agencies crystal balls are cloudier when it comes to the rest of the new series. Kostyra and S&S's Frank feel only three entries will post a 22 share or higher: *Family Matters*, *Teddy Z* and *Nutt House*. *Teddy Z* has "some upside potential" in a difficult time slot and eventually could land elsewhere, says Kostyra. *Nutt House* could hit a 22, given "its compatible *Night Court* lead-in" but, since it's a "very volatile, off-the-wall show," it could go either way in the Niensens, he observes.

McCann's Segal expects *Family Matters* to win its Friday slot, ham-mocked between two other sitcom winners, *Full House* and *Perfect Strangers*. However, Bozell sees sags in ABC's hammocks: "*Full House* and *Perfect Strangers* should do reasonably well, but their respective leadouts won't retain their audience."

Steve Grubbs, BBDO senior vice president, director of national TV buying, is bullish on *Family Matters* and *Doogie*, which he expects to attain 26 shares like *Soup*. Those estimates, however, are "mostly based on scheduling rather than the quality of the shows," he adds pointedly. *Family Matters* should keep *Baywatch* second in its slot and *Snoops* third, the agency adds in its fall report.

Grubbs puts four others in the "maybe" classification: *Nutt House*, *Teddy Z*, *Major Dad* and *People Next Door*. Those definitions are relative, however. Despite labeling CBS' Monday nighters maybes, BBDO predicts they will languish in third place throughout the night. *Doogie*, meanwhile, just might tie CBS' *Jake and the Fatman* for No. 1 in its time slot, with *Nutt House* last, BBDO adds.

Schulman contends that *Doogie* "may be a 20 share, but I doubt it."

On the whole, the agencies expect CBS' 8 p.m. (ET) leadoff woes will continue. On Tuesday, for example, McCann says, "We don't anticipate the CBS schedule will lift out of the sub-20 share area." Schulman pegs *Wolf* as a mere 9-share series. On Wednesday, Bozell says, CBS should take 9 to 11 p.m., but the "weak performance" of *Kingdom* at 8 "will relegate [CBS] to third place for the night."

ABC will continue to have ongoing problems too. "ABC's weakest night" once again will be Thursday, observes McCann's Segal, "with shares that put it in a clear third place at 8 and 10 and give it a dubious tie with CBS at 9," when *Young Riders* will oppose CBS' *Top of the Hill*. BBDO, meanwhile, picks *Riders* to run second. Kostyra and Schulman feel *Riders* could be "a surprise" and the latter predicts *Hill* is "gonna get killed."

ABC's sour Sunday

On Sundays, BBDO agrees with McCann, "ABC will bring up the rear" throughout the night. Schulman dismisses ABC's Sunday freshmen, saying "they don't have a prayer." ABC's performance thus will help NBC's *Sister Kate*. Still, Schulman says that sitcom won't fill *Family Ties*' shoes since it will be "in the teens" against CBS' *Murder, She Wrote*. McCann sees *Kate* as a distant second to CBS.

Although Schulman projects every show but *Soup* as a "miss," he says *Teddy Z* could be regarded as something of a hit in its time slot with "low 20s." Moreover, *Hardball* could be "a surprise and could cut into *Dallas* and perform better than what was there before"—especially if *Baywatch* were not its lead-in. "*Baywatch*," he quips, "should be retitled *Don't Watch*."

Bozell's Sternberg predicts NBC's *Hardball* and *Mancuso* could prove to be the biggest new-for-fall dramas, especially among men. Both are seen cracking the top 20 Nielsen lists of men 18-49 and 25-54. Jackie Mason's comedy, meanwhile, should be the solo new sitcom on those top 20 charts as well as among women 18-49 and 25-54, Bozell notes. □

Viewpoints

Sanford Josephson



Vice president, marketing, New York Market Radio Broadcasters Assn. Before joining the NYMRAD staff, he was vice president and editor of TV/RADIO AGE. Previously, he was editor of "Daily News Record," a retail-oriented publication.

Selling radio to retailers: They buy success stories demonstrating creativity

Last year, in order to get a better idea of how retailers perceive radio relative to other media, New York Market Radio (NYMRAD) commissioned the Research Group to interview 200 store executives, asking them a variety of questions about media and advertising. One of the retail "hot buttons" surfacing from that study was the need to know how their competitors were using radio. And in my job—developing more retail advertising for radio in the New York area—I have found that "success stories" are the most effective selling tools at my disposal in convincing stores to either add radio to their media mix or increase its share.

Another "hot button" from the study was the retailer's desire to know "how I can get results from radio." There are, of course, a number of ingredients that go into the answer to this question. But the *key* element, in my opinion, is the *creative* approach. It must be something that cuts through and really grabs the attention and interest of the prospective target. It also must clearly position the store in a manner that sounds (1) unique, (2) beneficial to the customer and (3) credible.

'Creating' good radio

I have a great deal of respect for those individuals who understand how to *create* good radio—radio that capitalizes on the medium's strengths—its ability to make people laugh, its ability to tug at their emotions, its one-on-one, very "personal" approach. When radio advertising succeeds in one of these areas, then it usually also succeeds in its ultimate goal—to generate traffic and sales, make a positioning statement or some combination of both.

At one of NYMRAD's breakfast seminars last year, Bill Tucker, president of Lowe Tucker Metcalf, talked about a successful radio campaign aired by his agency's client, Ricoh Cameras. But he also touched on the

more general subject of radio creativity, recalling his former boss at Scali, McCabe & Sloves, Ed McCabe, who once pointed out that radio for a copywriter is the hardest thing to do, but is a major opportunity for advertisers "because it is very effective." Tucker then took McCabe's thoughts a little further. "Radio," he said, "is so hard to do well that so-called creative people in large agencies hide from it. There are no visuals to enhance your copy—not much except for some sound effects, and they can't hide mediocre work."

He went on to describe Ricoh's approach to radio for its automatic focus camera, how a breakthrough voice and compelling message not only grabbed listeners' attention but resulted in a situation where the client "couldn't get the cameras in the stores fast enough."

Recently, I had a conversation with Diana Lyne, vice president, advertising and publications, for Tiffany & Co., the prestigious jeweler whose flagship store is on New York's Fifth Avenue. Tiffany began using radio five years ago in its Boston store. It now uses radio in all nine of its markets. I asked Lyne what persuaded the company to add radio to its media mix of newspapers, magazine and direct mail. "Our copywriter [at McCaffrey & McCall] came up with spots we thought were terrific," she said. "It was that more than anything else that convinced us to use radio."

Tiffany believes radio has generated increased sales, and, in some cases, such as the two weeks before Valentine's Day, Lyne has been able to track the results. But she also feels radio has added another dimension to its advertising program. "A great thing about radio," she says, "that we never had before, is the emotional appeal. You have the ability to play on emotions a lot more than you do in print. For a retailer like Tiffany—or for any upscale retailer—when you enter a new medium, it's a little bit scary until you get the right execution."

A calm, steady voice

Another retailer who credits the creative approach for its radio success is the Hartmarx Specialty Stores (Wallachs in New York, Silverwoods in Los Angeles, Baskin in Chicago, etc.). Hartmarx, on radio only since last fall, uses the same conversational voice for all of its spots. Jim Round, vice-president, advertising, emphasizes that "the radio commercials don't talk down to the audience. We're not shouting at anybody. We try to be very focused, talking to businessmen and businesswomen."

Even a preseason *sale* ad, running in late August, carried through the creative theme, comparing the sale with the stock market by talking about "stock that's low now and is certain to go up."

There are plenty of advertisers who use radio incorrectly (actors who don't sound convincing, humor that isn't funny). There are plenty of retailers who haven't yet discovered radio because they haven't yet been exposed to the proper creative execution.

The power of the right creative message and technique in radio advertising has been greatly underrated. In my conversations with retailers, I'm discovering that examples of effective creative use of radio can practically sell the medium all by themselves.

Programming

ABC production talks with NBC, HBO stir unrest among ABC affils

Would Ford make cars for General Motors? That was the incredulous reaction of some ABC affiliates upon learning that ABC Productions is considering development of programming for "the enemy," namely NBC and Home Box Office.

Brandon Stoddard, president of ABC Productions since stepping down last spring as ABC Entertainment boss, called an informal press briefing on Sept. 1 at which he disclosed that he had met in August with Brandon Tartikoff, NBC Entertainment and NBC Productions president, to discuss a Tartikoff proposal that ABC produce a series and a miniseries for the peacock network. The series would be a drama designed for one of NBC's 10 p.m. (ET) time periods.



Brandon Stoddard of ABC Productions is considering producing programs for NBC and HBO, an industry first.

While production arms of the TV networks have produced series and movies for U.S. cable services and for the overseas market, none of the Big 3 had previously discussed developing product for another of the Big 3. An ABC spokesman concedes that the network had not officially forewarned the affiliates about the development talks with NBC or HBO. Although he emphasizes that "ABC has the right of first refusal" on all shows developed for ABC by ABC Productions,

that is not in dispute. ABC would not have such rights to product developed by ABC for use on a competing network.

"Off the wall." David Lane, president and general manager, WFAA-TV Dallas-Ft. Worth, and the immediate past chairman of ABC's affiliate board, was stunned upon learning of the ABC/NBC development talks. Indicating he was not briefed before word of those discussions was published in various publications since Sept. 4, Lane says his first question would be whether ABC would be allowed to syndicate the programs, since they would not be produced for its own air. Another affiliate who requested anonymity observes, "I have a feeling ABC is going to tell us this is a very clever move that helps show the folly of the present financial interest and syndication rules—that ABC could produce for NBC and HBO and syndicate those programs, but not for itself."

Beyond that, Lane expresses surprise and anger over this development. "That's totally outside the dotted lines, off the wall! I can't imagine in my wildest dreams that this is a wise economic move." When told that Stoddard was quoted as saying he agreed to consider making programs for ABC's rivals to signal "a movement away from the network system as we have traditionally known it," Lane responds, "Yes, the business has changed, but not *that* much. Is GM going to produce cars for Ford?"

With ABC in effect competing against itself by producing a 10 p.m. drama that NBC will schedule against an ABC series, Lane says, "We might as well start competing with ourselves" in various other ways—but he didn't go into specifics.

Clyde Payne, current chairman of the ABC affiliate board and vice president, general manager, WBKO-TV Bowling Green, Ky., says, "I almost fell out of my chair... The affiliates knew nothing

about it, and we're not real excited about the idea. ABC Productions should be involved in producing shows for the ABC Television Network."

The board has not yet lodged a formal protest with ABC, but Payne notes, "We are asking for more information. We want to make sure we know exactly what is being said." While it is true that the Big 3 are "precluded from doing a helluva lot of anything" by financial interest, and while "I don't blame them for looking at other ways of cutting costs," Payne says, "ABC needs to explain" why that necessitates producing for rival networks. "Everybody is looking to be a survivor" but must avoid hurting allies in the process, he states.

"It's their company." At WCVB-TV, ABC's Boston affiliate, James Coppersmith, vice president and general manager, says the affiliates were not told about the talks. "They probably felt it was none of our business. They can do whatever they want—it's their company."



David Lane of ABC affiliate WFAA-TV Dallas is among those upset by the notion of ABC producing for the competition.

He is not overly concerned about ABC producing shows based on NBC's ideas, although he notes, "I don't know if they've thought this all out as well as they should." If a given project is NBC's idea, he continues, "who produced it is of no consequence to me. But if it's ABC's idea, and ABC turns it down and NBC buys it and it hurts ABC with it, I would be hurt about that,"

he states. "I still haven't forgiven whoever it was who turned down *The Cosby Show*," which became an NBC blockbuster.

Meanwhile, James Sefert, chairman of the NBC affiliates board and president of the Greenville, S.C.-based Cosmos Broadcasting, and James Lynagh, president, Multimedia Broadcasting, Cincinnati, and a past NBC affiliate chairman, were out of town and unreachable for their reactions at presstime.

While Stoddard's miniseries skill is well known, at least one ad agency executive thinks it odd that NBC would go to ABC for a dramatic series since ABC execs have been quoted as saying that they had ratings problems with the one-hour drama form in most time slots last season. Another wonders whether ABC, with a vested interest in the proposed NBC projects, would compete as strongly against these ABC-produced shows if they eventually get on NBC's air.

None of the projects now under discussion would be able to air before fall 1990, an ABC spokesman said.

Arsenio replaces Sajak at KXTV

The Pat Sajak Show, which has been struggling in the ratings nationally, has become a program of the past at two Belo Corp. stations. What makes the move at both outlets, KXTV(TV) Sacramento/Stockton-Modesto and KHOU-TV Houston, interesting is that the program has been replaced by *The Arsenio Hall Show*, syndicated series which is doing better than anticipated.

In the shift at KXTV, *Hall* went from 1 a.m. to the 11:30 p.m. time slot on Sept. 11, trailing *News 10 Nightside*, local program. At 12:30 a.m. is *Simon & Simon*, followed by a repeat of *10 Nightside* at 1:30 a.m.

At KXTV, Matt Chan creative services director, believes his station is the first affiliate to make such a change in the late-night schedule involving both programs. He says the station made the move basically because of the bottom line.

Eigner is planning to make WPIX major competitive station for 1990s

WPIX(TV) New York will be a lot more competitive in a ratings sense, will address the needs of the marketplace and will be using more counterprogramming as its basic strategy against its New York competitors, says Michael Eigner, who recently became executive vice president and general manager of the Tribune Broadcasting indie.

That in essence is the challenge that Eigner is giving himself as the station's blueprint plan for the 1990s, adding "We have to take advantage of the marketplace and to do it in a responsible manner that makes sense from both a ratings and profit standpoint."

On the competitive end, the fact that WWOR-TV is planning a heavy first-run strategy in various dayparts (TV/RADIO AGE, Sept.



Michael Eigner looks to getting respectable numbers and doing it in a responsible manner.

4) is considered by Eigner as a qualified plus for his station. "It's tough to establish first-run product, but once established it can be very effective. But Tribune has its own first-run product as well. *Geraldo*, *The Joan Rivers Show* and *At the Movies*, for example, but it's a matter of whether WPIX is the right station for the shows when they come out."

WPIX, Eigner points out, is in the movie business in primetime, while WWOR is not, "so it's relying on first-run product that comes from MCA for that time period as well and using it to test product for

the possible launch in the syndication market.

"They have the benefit of being a testing ground for launching first-run product out of MCA. But sometimes it works, sometimes it doesn't.

Eigner, who had been vice president, station manager at Tribune Broadcasting's station in Los Angeles, KTLA-TV, views the fact that there is one less VHF indie in New York than in Los Angeles as the most significant difference between the markets. "This means there is one less buyer for product and, obviously, one less station to compete with as far as audiences are concerned," he says. Regarding the O&Os in each market, Eigner sees little difference between New York's and Los Angeles'.

One difference. One difference between the markets is in programming for kids. "In Los Angeles, two stations program kids' both morning and afternoon, and only one programs kids' in the morning. Here all three program kids', but only ours programs for children both in the morning and afternoon to round out a full schedule."

In Los Angeles, he continues, two stations program kids' head-to-head. "But here it should make it easier for us to program for kids because we have both morning and afternoon schedules."

However, he continues, having the right kids' product is equally important, and "that's what I think we are coming to, plus being part of the Disney family, with product this year and future product coming from them." WPIX's current kids' schedule includes *Duck Tales* and *Chip 'N Dale's Rescue Rangers* from Disney via Buena Vista, which will be used as an hour kids' block in the afternoon.

Duck Tales was wrested from WNYW, which aired the Disney show last season. WPIX was the recipient of *Duck Tales* because Tribune as a group has made program commitments with Disney in all its markets except where Disney owns a station, says Eigner.

In addition, WPIX has set *Police Academy*, *Teenage Mutant Ninja*

Turtles and *Maxie's World*, among other new shows making their fall debut. Next year, WPIX will air the full Disney two-hour afternoon block, continues Eigner.

In afternoon. In the early afternoon WPIX's kids' programming will go against Fox's kids' and WWOR's action hours. But in the late afternoons, all three indies will go head to head with sitcoms, points out Eigner. At 6 p.m. WPIX has *Growing Pains* and *Charles in Charge* as

a strip, both new, going against *Family Ties* and *Night Court* on WNYW, and WWOR's *Who's the Boss* and the *New Leave it to Beaver*.

The hour promises to be especially heated, notes Eigner. "It's going to be a battle. For the first time all three are programming sitcoms in that hour." WPIX will program *People's Court* and news from 7-8 p.m. WNYW carries news and *A Current Affair*, while WWOR is the only player in sit-

comes in the hour period.

In primetime, WPIC remains the heavy buyer of movies, which generally air in the 8-10 p.m. time period during the week and are run on weekends as well. Eigner says the station recently acquired a bunch of movie packages including Warner 28, Paramount XIII, TV Net, the latest Columbia Pictures Television package and MCA Debut III: "We have the lion's share of the movies in the market."

In the closing hour of primetime, WPIX will expand its news to one hour, from 10-11 p.m., which Eigner calls a significant change for the station. The expansion move begins on Oct. 2. "The station and the company has a big commitment to news," he says. Specifics on the format were not revealed, but Eigner says the hour will contain a local half-hour and *USA Tonight* as well as other news elements. "We're trying to do something I just don't want out yet," Eigner says.

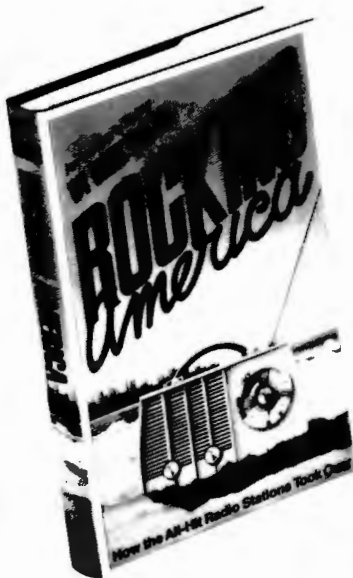
In late-night WPIX continues with *Cheers* and *Honeymooners*, says Eigner, with no immediate plans to change the lineup. *Hill Street Blues* comes back, after a rest, via a midnight run.

Future programs. As to future programming and purchases, Eigner says he doesn't want to reveal his plans, but he notes the station has acquired **21 Jump Street** for next fall and expects to be in competition for the large number of off-network sitcoms.

Regarding WPIX's baseball franchise with the New York Yankees, the station will continue broadcasting games of the team through next season. According to Eigner, he's already talking to Madison Square Garden, which will take over the rights to all the games in a longterm deal in 1991.

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Syndication shorts

Chip 'N Dale's Rescue Rangers will get a special two-hour premiere via *To the Rescue* on the weekend of Sept. 29. It is distributed by **Buena Vista Television**.

The all-new five-part *G.I. Joe* miniseries, distributed by **Cluster Television**, has a current lineup of

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19 markets representing 82% of the U.S. A total of 24 new episodes will be available as a strip series for broadcast in September 1990. Miniseries lineup includes WPIX(TV) New York, KTLA-TV Los Angeles, WFLD-TV Chicago, KYVU-TV San Francisco and WKBD-TV Detroit.

Also at Cluster, its *Jim Henson's Muppet Babies*, which makes its TV debut Sept. 18., has been cleared in 111 markets. Among the stations are WNYW New York, KTTV Los Angeles, WFLD Chicago, WTXF Philadelphia and KBHK San Francisco.

Select Media has sold *InSport*, weekly half-hour sports/entertainment TV magazine show in all of the top 30 markets, with the addition of ABC affiliates WTSP-TV Tampa, and KTVI-TV St. Louis, CBS affiliate WFSB-TV Hartford and NBC affiliates WESH-TV Orlando, WLWT Cincinnati and KNSD-TV San Diego.

World Events Productions' *Denver the Last Dinosaur*, besides being cleared in 133 U.S. markets, will be seen in 76 countries abroad, ranging from Australia's Nine Network and China's CCTV to France's FR3 and Saudi Arabia's TV2.

Litton Television Syndications' *Olympic Hall of Fame* has been cleared in 101 markets so far for September telecast. Latest clearances for this Coca-Cola USA-sponsored half-hour special include WABC-TV New York, KABC-TV Los Angeles, WXYZ-TV Detroit, WJLA-TV Washington, WFAA-TV & Dallas and KOMO-TV Seattle.

ITC Domestic Television, Studio City, Calif., has added nine stations for its Volume VIII movie package for a total of 72 outlets for fall. These include WTOG-TV Tampa, WPGH-TV Pittsburgh, KTVD Denver and KENS-TV San Antonio. Titles include *The Big Easy*, *Volunteers* and *The Flamingo Kid*. After two runs as a barter package, Volume VIII will be sold for cash.

Republic Pictures Corp., Los Angeles, has acquired domestic and

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international TV and home video distribution rights to five network TV movies due over the next three years from the Larry Thompson Organization. These include *Splash Class*, a youth-oriented comedy movie due on NBC in October. Meanwhile, Republic's Premier One movie package has added five markets, bringing coverage to 54%. Titles include the off-network TV movies *Indiscreet*, *Mistress*, *Fulfillment* and *Liberace*.

Runway Productions, Los Angeles, is producing *Modeltrend 2000* as a one-hour special for spring 1990 telecast. The show, a pilot for a weekly fall 1990 half-hour series, will have an "infotainment magazine format" and be designed for teens and children in the Saturday afternoon daypart.

Orbis Communications and S I Productions plan a second season for *The Other Side of Victory*, a weekly sports magazine series, as of November. Hosted by Arthur Ashe, the series has been on 106 stations since April, primarily in weekend afternoon and access time slots.

Raymond Horn Syndication, New York, plans an Oct. 1 premiere for the 12th season of *America's Black Forum*, hosted by Julian Bond. The series, claiming 70% coverage of black U.S. TV households, has signed such stations as WABC-TV New York, WXYZ-TV Detroit, WTVJ Miami, WCAY-TV Nashville and WTGS-TV Savannah.

DLT Entertainment, New York, has cleared *Mystery Wheel of Adventure*, a package of 10 two-hour TV movies, on 90 stations, for 76% coverage. The package includes new series episodes of *The Saint*, with Simon Dutton in the role, plus *The Dick Francis Mysteries*. The movies, shot in various locales in Europe, Canada and Australia, already are in preproduction for 1990-91.

Qintex Entertainment's *Rollergames* has been cleared by WFTX-TV Boston and KCPQ-TV Seattle, bringing the clearance level total to 142, representing 95% of the U.S.

Group W Television Sales has added WPIX New York to its list of participating stations for the *Time to Care* community action campaign. To date, 91 markets are committed to the two-year package, for 60% coverage of the U.S. Originally developed by Group W's WBZ-TV Boston, the package encompasses primetime specials, promotional spots, advertiser-supported vignettes, educational materials and outreach activities.

Samuel Goldwyn Television, Los Angeles, has added WFTS-TV Tampa, KCNC-TV Denver, KTSP-TV Phoenix and WCMH-TV Columbus to clear 110 markets, for 85% coverage. Coproducers Trans World International, Four Point Entertainment and Goldwyn taped the first 13 weeks of the series in 10 days at Universal Studios, Hollywood.



"American Gladiators"

TPE shows new times, clearances

Three of Television Program Enterprises' weekly syndicated series, *Star Search*, *Lifestyles of the Rich and Famous* and *Runaway With the Rich and Famous*, have gotten several significant upgrades and new market clearances for the fall season.

WPIX(TV) New York will return both *Star Search* and *Lifestyles* to primetime, with *Search* moving into a Sunday 8-9 p.m. time slot, as of Sept. 10, while *Lifestyles* will follow from 9-10 p.m. effective Oct. 1.

Search has also been upgraded on additional stations including KSDK-TV St. Louis, KGW-TV Portland, WISN-TV Milwaukee, WLOS-TV Greenville-Spartan-

burg, WIVB-TV Buffalo and KTUL-TV Tulsa. Station upgrades for the seventh season of *Lifestyles*, which begins its fall season on Sept. 22, include KABC-TV Los Angeles, WKRN-TV Nashville and WAVY-TV Norfolk.

Runaway's upgrades for its fourth season are WCBS-TV New York, KABC-TV Los Angeles, and WDIV-TV Detroit, among others. New stations include WOLF-TV Wilkes-Barre, WCAX-TV Burlington, WSYM-TV Lansing and KSTF-TV Cheyenne, with a total of 160 stations.

New markets cleared for *Lifestyles* include WKYC-TV Cleveland, WHIO-TV Dayton and WJKS-TV Jacksonville. The program is now seen on more than 150 stations, covering more than 91% of the country. Among new clearances for *Runaway* are WKYC-TV Cleveland, WGBS-TV Philadelphia, KGO-TV San Francisco, WTVT-TV Tampa and WBAL-TV Baltimore. Coverage is now 125 stations, representing 85% of the U.S.

WPTY contest on Big 3 webs' failure rate

For the third year, WPTY-TV Memphis is running a contest, dubbed "R.I.P. III," in which agencies guess how many of the Big 3 TV networks' net-for-fall prime-time series will fail.

Based on the average 64% failure rate for the past five seasons, the independent station says 15 of the networks' 23 newcomers will not survive into fall 1990. It's asking agency buyers and others to submit their guesses by Dec. 1, with a VCR going to the winner.

WPTY-TV notes there have been 71 flops out of 111 series introduced over the last five seasons—although one listed as a 1987-88 failure, *My Two Dads*, was renewed and continues into this fall.

In an R.I.P. III promotional mailing, WPTY recalls that the Big 3 suffered a 64% failure rate in the 1986-87, 1987-88 and 1988-89 seasons. In 1985-86 they had plunged to a 58% casualty rate, compared to

70% for 1984-85. Those body counts exclude midseason replacements, the station notes.

Of the 71 victims, one that was axed by CBS in 1985 went on to new life in syndication: *Charles in Charge*, still in circulation via MCA TV and Tribune Entertainment.

Zooming in on People

David Morris has been named West Coast vice president of program sales and **Bethany Gorfine** has been appointed director of West Coast program sales at **Television Program Enterprises**. Morris comes to TPE from Buena Vista



David Morris

Television, where he was vice president, western division manager at the Disney Television syndication division. Gorfine comes to TPE from Casablanca IV, where she was director of sales, western division.

Mimi Munns has been promoted to vice president, advertiser sales, **TV Horizons**. Based in Chicago, Munns joined the company in 1987, most recently serving as account executive. Prior to joining TV Horizons, Munns was with Television Program Enterprises for five years.

Rick Rosen has been appointed senior vice president, production, comedy, at **Orion Television**. Rosen was at DIC Enterprises, where he was vice president of production, development and sales for the past two years.

Maura McDonough has been promoted to manager, central division at **Paramount Pictures Domestic Television**. Previously, she was account executive for the

southern region since joining Paramount in August 1987.

David Himelfarb has been named to the new position of vice president, development at **Witt/Thomas Productions**. Himelfarb joins Witt/Thomas from Warner Bros. Television. Himelfarb was director, comedy development since 1986.

Also at W/T, **Stephen Kurzfeld** has been promoted to the new position of vice president, creative af-

fairs. Before that, Kurzfeld was vice president, development, a post he held for the past three-and-a-half years.

Greg Phillips has been appointed senior vice president, director of sales at **MTM International**, London-based sales division. He has been managing director at CBS International operations in Europe for the past few years. Previously, he held posts with Goldcrest and Thorn EMI.



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Karen Stanwick Wands has been named director of creative services at **Eclipse Entertainment**. She was with WBBM-TV Chicago since



Karen Stanwick Wands

1984. In 1987, she was named manager, special projects, communications, at the station. She was producer/writer, communications, when she joined the station.

Jane Eaton has been named director of membership and registration at **NATPE International**. She joined NATPE in 1988 as conference secretary. Before that, Eaton was secretary to the president and vice president of American Bancorp for two years.

Shannon Clark has been appointed manager of advertising and promotion at **Fries Entertainment**. Clark, who was an assistant to executive vice president of domestic distribution Ave Butensky, was previously the West Coast liaison between Primetime Entertainment and The Disney Channel for continuity and standards and practices.

William Cecil has been named vice president, program sales, **CBS Marketing** division, New York, coordinating with major clients in producing, coproducing and sponsoring specials. He had been vice president, primetime and specials sales. Succeeding him is **Daniel Koby**, moving to vice president, primetime sales, from vice president, director, primetime sales. Koby's previous post in turn is now filled by **Jack O'Sullivan**, formerly vice president, director of daytime, children's and late night sales. Also at CBS:

Martin Daly, formerly vice president, sales proposals, has succeeded O'Sullivan and **Kenneth Wachtel**, formerly director, central sales,

has become vice president, director of sports sales, succeeding **Michael Nowacki**, now vice president, sports marketing.

Shelly Hirsch, previously executive vice president of entertainment, has become executive vice president of programming and distribution at **Bohbot Communications**, New York.

Maria D. Komodikis has been named vice president, International TV Sales, **ABC Distribution Co.** Prior to joining ABC Distribution, Komodikis spent three years as director, international sales, CBS Broadcast International. Before that she was director, news service marketing, CBS.

Cable Programming

The Discovery Channel has bought *The Great Wall of Iron*, billed as a behind-the-scenes look at the People's Liberation Army of China, produced by Beyond International Group, and co-produced by the BBC. The special is divided into



Episode from "Wall of Iron"

five one-hour episodes, and will debut on Oct. 1, at 10 p.m. The episodes are *The Blood Red Flag*, *The People's Army*, *The Middle Ages With Missiles*, *Bette Than Red* and *The Making of the Great Wall of Iron*. Jack Thompson is narrator. Airing the show internationally in conjunction with Discovery will be Australia (10 TV), New Zealand (TV3), the U.K. (Sky Channel), Italy (Reteitalia/Video News), France (FR3), Holland (VARA) and Scandinavia (Scansat).

Showtime has entered into an agreement with **Peter Jones Productions** for Jones to produce a minimum of 30 additional short features over the next 12 months.

Four cities in running for '96 Olympics

With the sites and networks for the two 1992 Olympics and the 1994 Winter Olympics now chosen, four cities are in the running for the 1996 summer games.

Instead of being presented as quadrennial events within the same year, the winter and summer Olympics will, in this era of soaring TV rights, start rotating every two years as of the 1994 Winter Games from Lillehammer, Norway. The summer Olympics will follow in 1996, and so on.

The four contenders for the 1996 Olympics site are Atlanta, Toronto, Melbourne and Athens. The International Olympic Committee is to decide on the site next year, according to TV sources. After that, the Big 3 TV networks and other interested parties will be able to prepare bids, based on location, time differences and other factors. Were Atlanta to win, Turner Broadcasting System would undoubtedly go all out in pursuit of the coverage rights, several agency sources speculate.

The next three Olympics will originate from western Europe. CBS in late August agreed to pay \$300 million for the Lillehammer Olympics, due in February 1994. Earlier the network had the winning bid of \$243 million for the rights to the Albertville, France, Winter Games in February '92.

NBC, meanwhile, is shelling out \$400 million for the Barcelona Summer Games. Unlike the Seoul Summer Olympics—moved into September–October to avoid the host city's monsoon season—the 1992 Summer Olympics will be played in the traditional July–August span in Spain.

The IOC and the Barcelona organizing committee say the opening festivities will be on July 25 and the closing ceremony on Aug. 9, a span encompassing three weekends.

TELEVISION/RADIO AGE

Station Report

September 18, 1989

SELLING THE SALES STAFF

The value of listeners in their 50s and 60s was driven home when WLYF(FM) Miami taped "focus group" interviews with these listeners. And the first sales pitch the tapes were used in was with the sales staff itself./51

HELPING THE WORKING POOR

As part of a long term project to help the working poor, KING-TV Seattle encouraged local business to help rehabilitate low cost housing by producing and running free spots showing their efforts./51

BUYER'S OPINION

While escalating rights fees for sports often mean higher costs for advertisers, they can still take advantage of TV sports proliferation, says Vitt Media's Sheldon Senzon./53

SPOTLIGHT ON . . .

Steven D. Shaffer, vice president, media director, Lindsay & Stone Advertising, Madison, Wisc. tells how a lagging local beer struck back against the big brands./55

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WLYF tapes interviews with older listeners to enlighten sales staff

Dennis Collins, general manager of Jefferson-Pilot's easy-listening WLYF(FM) Miami says everyone on his sales staff "has seen the research statistics that show more consumers in their 50s and 60s have more disposable income and aren't afraid to spend it."

products and change brands if manufacturers give them a reason to switch."

Bring numbers to life. Says Collins: "These are just a few of the numbers. But we wanted a way to bring numbers like these to life. We did this by interviewing some of our listeners on camera. We asked people in the 55-64 range what they buy and what they plan to buy. We asked if their buying habits were different than they were 10 years ago. Most told us they're buying more today than 10 years ago when their kids were still in school. Their standard of living is better today. They buy new cars and VCRs. Some buy \$60,000 boats."

Collins adds, "On top of that, many said they're contributing to a second market: They help their children finance *their* homes and their grandchildren's education."

WLYF is an easy-listening station offering customized music by Bonneville. When Collins described his focus group interviews on tape at Bonneville's 1989 client



Dennis Collins

conference, he said the tapes allowed his sales staff "to meet their listeners. We really started turning it around when they saw the tape and understood the value of our audience. We have taken our tape on the road, and sales are up 20%, even though our ratings are consistent." He says the focus group tape shattered the stereotypical perception of WLYF listeners and reinforced the impact of 35-plus easy listeners as being "active, affluent and marketable to advertisers."

**FM 101.5
WLYF**

Business Week, for instance, predicts that by the year 2000, "21% of seniors will have household incomes in constant dollars of more than \$50,000, up from 12% in 1985. By 2005, 40% of people over 50 will have a college degree, up from fewer than 25% now. Thanks to medical progress and healthier lifestyles, older consumers will be more active than ever before. And studies show they will try new

KING-TV viewers and Seattle businesses join to fix housing for working poor

Truck pulls up to construction site. Men with T shirts reading, "Seattle Light and Fixtures," jump out, unload electrical equipment and wiring from truck and carry it into apartment undergoing renovation.

Such scenes took place repeatedly in Seattle during July and August, but the first time it happened it was taped for airing on KING-TV. It was a "free" spot for Seattle L&F in return for the company's contribution of much needed equipment for rehabilitation of 40 housing units designated for the working poor.

Enlisting viewers. This renovation is the most ambitious project to date under the umbrella of KING's *Project Home Team*, a long-term public affairs campaign focusing on challenges facing the working poor, from income, health care, job train-

ing and child care to education and housing. The idea is to enlist viewers to help produce positive and tangible change.

Ellen Hansen, KING's director of public affairs/editorials, says *Project Home Team* helps those in need to find the information and services they need and provides direction for volunteers who want to help and who have the time and resources to share.

She adds that KING has given "substantial on-air recognition to businesses that have contributed building supplies. Seattle Light and Fixtures donated \$9,000 worth of electrical equipment for our project, and we show our appreciation by producing their spots and running them three or four times a day."

She says this goes beyond what KING has done as part of previous



Ellen Hansen

projects, essentially limited to brief, PBS-type "underwriter mentions." By contrast, these are full, 30-second spots that promote the project's donors like SL&F at the same time they're promoting the

(Continued on page 52)

KING-TV viewers fix housing for poor

(from page 51)

project itself.

Hansen says similar spots were produced for a company that donated the paint for *Project Home Team's* renovation, with a truck driving up and men unloading and carrying the paint buckets up the newly-rebuilt stairs. Then, after the spots ran for these first two major donors, Hansen says, "We started getting calls from all kinds of companies, asking what they could contribute to get on the air, too."

Lots of help. She calls *Project Home Team* the most ambitious public service project KING has ever attempted, with "volunteers who come into Seattle from as far as 100 miles away to help out. We've found a very effective strategy is to ask companies, churches, civic organizations and softball and football teams to form volunteer construction teams to come help."

Other help comes from the business community. Hansen explains, "We promote and recruit volunteers and publicize the project on the air. But the basic organization is handled by the Seattle Housing & Resource Group. SHRG was started up 10 years ago by Seattle businessmen. They buy the land



KING meteorologist Jeff Renner trades in his weather map for paint bucket and roller to join hundreds of volunteers to renovate apartments for working poor.

the renovated apartments occupy with financing from local banks."

But she emphasizes, "This is not a giveaway. SHRG sets the criteria for who's eligible, and they boil down to families already working to help themselves but whose wages still don't cover the average going rent for decent housing. But they can afford the \$375 a month SHRG charges. They have to show SHRG references from employers stating that they're good, productive workers on the job."

The history of the project is that The King Way Apartments were started as a 164-unit apartment complex developed in the 1960s as luxury housing for Boeing workers. But it was mismanaged and allowed to deteriorate.

Then last year SHRG took over the management. One hundred of the two- and three-bedroom units have been restored and are now occupied by families with at least one working member. But 40 units had been occupied by drug dealers and other problem tenants and had been ruined. Those would have to remain vacant until SHRG could find the money to renovate them.

This February KING Public Affairs heard about the complex and the 40 vacant units and suggested the station spearhead a community-based rehabilitation effort by asking viewers to volunteer and local businesses to donate building materials.

Hansen says that by August almost 500 volunteers had showed up to paint, remove and replace ripped carpeting, install lighting fixtures, and, on the outside, weed, prune and spread 50 yards of bark. Besides the paint and electrical supplies, Seattle businesses also donated vinyl, window blinds and even flowers. Says Hansen: "Donations are still coming in, and businesses provide lunch and cold drinks for the volunteers every weekend."

As far as Hansen knows, this may be the first time a housing renovation project of this scale has ever been attempted with a local broadcaster taking a leading role. Hopefully it won't be the last.

Appointments

Stations



Laurence W. Norjean has been named senior vice president, sales and marketing for the Radio Advertising Bureau. The one-time New York syndication sales manager for Metromedia Producers Corp. has most recently been senior vice president, marketing & creative affairs for Videobox Networks Inc., marketing laser video systems for the entertainment and communications industries.



Lana King is now vice president/marketing for INTV, the Association of Independent Television Stations. She transfers to New York from Los Angeles, where she had been INTV's director of marketing/West, to succeed **Ron Inman**, now director of marketing for Act III Broadcasting.

Tom Herwitz has been named vice president, general manager for Fox Television's WTTG (TV) Washington, D.C. He had been vice president, corporate and legal affairs, Fox Television Stations, since joining Fox in 1986.

Gene Ferry is now Southeast regional manager for the Transtar Radio Programming Division of Unistar. He had been Southeast regional manager for Drake Chenault Enterprises.



Jon Schweitzer, general sales manager of WKTI(FM) Milwaukee, has been tapped to become vice president, general manager of KCWV(FM) Leavenworth-Kansas City when WTMJ, Inc. takes over ownership from Wodlinger Broadcasting in mid-October.



Phillip T. DeCabia has been appointed vice president, director of sales for Rainbow Advertising Sales Corp., the ad sales arm of Cablevision Systems Corp. DeCabia came to RASCO in 1984 from Vitt Media International and now moves up from New York sales manager.

William White has returned to WVAH-TV Charleston, W.Va. as vice president, general manager. Most recently he had been general manager of WTAT-TV Charleston S.C., also owned by Act III Broadcasting.

Bud Borchert has been tapped as station manager for WABG-TV Greenville-Greenwood, Miss. Borchert comes to Greenwood from a post as national sales manager of WDAM-TV Hattiesburg. WABG general manager **John Rogers** will continue to work out of Greenville.

William J. Wayland has been appointed Boston sales manager for Cable Networks, Inc. He had been general sales manager for WBOQ Gloucester, Mass., and before that general sales manager at WROR-FM Boston.

One Buyer's Opinion



Higher rights fees needn't knock us out of ball park

Senzon

Whether network, cable, syndication or spot—everywhere we turn there's more sports on television. During the last 10 years, between 1979 and 1988, the number of hours of sports programming on network TV climbed 35%, with 1,732 hours on the networks last year. When we include other outlets, spot and cable, the number more than triples, to almost 5,200 hours.

As we look ahead to 1990 the trend continues. Broadcast rights for major league baseball will enable fans to see 175 games on ESPN alone with 12 regular season games on CBS. Not to be outdone, local TV and cable rights for the 26 teams will add 1,670 more televised games. As of second quarter this year, 20 major regional sports networks are bringing professional and college sports into the homes of 21 million subscribers.

All this is terrific for sports fans. What about advertisers who pay the freight through rights fees and make these events possible? Obviously, it provides advertisers with more opportunities to target their media weight. Some of the more obvious fits include golf and tennis for upscale products and wrestling and bowling to reach the general male demographic. With marketing trends indicating that all sales are truly local, regional and local broadcast facilities are gaining importance. These outlets make it possible to schedule activity in markets of greatest opportunity.

One advertiser opportunity is the ability to develop and sponsor their own events to heighten corporate identity. One of our clients, Dow Chemical, does this. In May, for the second year running, Dow had the *Dow World Seniors Open Tennis* tournament televised on cable. With the networks heavily committed to professional sports coverage in May, cable provides Dow with a viable broadcast medium. The *Seniors Open* was carried by WTBS and enjoyed national coverage. In fact—partly the result of cable's growing popularity—this year's tournament delivered an audience over twice that of last year.

All these options are great for viewers and sponsors, but what about advertising costs? On the one hand, we see rights fees skyrocketing, but smart advertisers should be able to capitalize on this proliferation. Sounds like a contradiction because higher rights fees should surely mean higher pricing for the advertiser. There is no doubt the media will ask for and receive increases. But with more programming comes more options for sponsors.

The question is how to participate in sports while limiting premiums paid for this association. We have all heard about narrowcasting. But up until now this concept was not really actionable in sports. Whereas we used to target against men 18-49 or men 18-plus, we now need to cross tab age with income or geography. Since all sales are local, let's concentrate on covering those areas of greatest client sales opportunity. We know who we want to reach and where they live. With all this sports programming available we can be very selective in how we plan and buy sports. Yes, rates continue to climb, but smart advertisers can improve efficiencies by carefully reviewing all programming options and participate in only those that make real sense for them.—**Sheldon Senzon**, group vice president, account director, Vitt Media International



Grace Gilchrist, general sales manager of WXYZ-TV, has been promoted to assistant general manager/general sales manager for the Scripps Howard Broadcasting station. Before coming to WXYZ in 1986 Gilchrist had been general sales manager for WSB-TV Atlanta.



Donna Zapata has been appointed senior vice president, sales and marketing for WWOR-TV Secaucus-New York. She comes to the MCA Broadcasting station from King Broadcasting's KREM-TV Spokane where she had been vice president, general manager.

Billy B. Goldberg, chairman of Southwest MultiMedia Corp., has assumed the collateral role of president of the four-station group with the resignation of **Art Hook**, who had been president and chief operating officer. New COO is **Tom Matthews**, recently promoted to executive vice president of the group.

Sheila O'Connor has been promoted to assistant station manager at WTMX(FM) Chicago and continues as vice president, sales for the Bonneville station. She came to WTMX in 1981 as an account executive.

Janet Schoff has joined KHJ-TV Los Angeles as vice president and general sales manager. She had been vice president, sales and corporate development for the broad-

casting division of Act III Communications.



Tom Will has been named director of sales for Summit Broadcasting's WFYR(FM) Chicago. He had been central regional manager for Harmony Gold in Chicago and before that was central regional manager for Group W Productions.

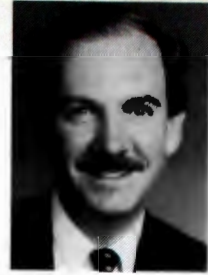


Evelyn Mendez has been promoted to vice president of finance, Radio Division, Capital Cities/ABC, Inc. She had been director of finance since Sept. 1986.

Jose Armando Ronstadt returns to Univision's KTVW-TV Phoenix as vice president, general manager. He had held posts in sales, marketing, production and community relations at the station before his most recent previous position as first vice president, manager, corporate communications for Security Pacific Bank of Arizona.

Don Locke has been appointed general sales manager at KTSP-TV Phoenix. He moves in from Harlingen, Texas where he had been general manager of KGBT-TV.

Kathleen Keefe has been promoted to general sales manager of *Post-Newsweek's* WFSB-TV Hartford. She came to the station in 1987 as national sales manager and now steps up from local sales manager.



Mark Mersky has been appointed to the new post of director, local advertising sales, Arts & Entertainment Network, reporting to **Daniel Davids**, vice president, affiliate sales. He was formerly director, marketing and media research for Group W Satellite Communications.

Mike Stafford has been promoted to vice president, general manager of Jefferson-Pilot's KSON AM-FM San Diego. He joined the stations in 1982 and now moves up from general sales manager.

Representatives



Amy Carney has been promoted to vice president-general sales manager of TeleRep's Jaguar station group. She joined TeleRep in 1981 as a sales assistant and now steps up from New York sales manager for the Jaguars.

Louis Vitale has moved up to vice president, general sales manager of Republic Radio in New York. He joined the Katz Radio Group company in 1985 as an account executive and now transfers from the sales manager's desk in Republic's Boston office.

Bill Sickles has been promoted to manager of Katz Radio's Chicago sales office. He joined Katz in 1984 as an account executive in New York and now transfers from the Dallas sales office.

Spotlight On...

Steven D. Shaffer



*Vice president,
Media director
Lindsay & Stone Advertising
Madison, Wisc.*

Steve Shaffer recalls that client Stevens Point Brewery started as a "low priced, hometown brewer with a lot of hometown loyalty for its Point Special beer. We'd done some advertising for them on rock radio and in local college newspapers, but sales had been sliding as the big national labels kept making inroads with their glitzy, attention-grabbing commercials showing women at the beach. Miller dominates most of the Wisconsin beer market."

Faced with this situation, Shaffer says Lindsay & Stone recommended television "to give Point Special a flashier image and enable it to compete on a more level playing field with the big national brewers. But TV is

expensive and our budget wasn't overwhelming. So we concentrated all the spending on one market—the area where Point Special has traditionally enjoyed its local loyalty—the Wausau-Stevens Point-Marshfield-Wisconsin Rapids area of Central Wisconsin."

Shaffer says Point Special hit this area via three TV stations plus cable's ESPN, "aiming for young men with sports, prime and news. To insure the required initial impact that would make viewers sit up and notice what Point Special was doing, we started with a solid 10-week schedule kicking off on Memorial Day weekend. Then, after that first 10 weeks, we started spacing it out in flights."

He describes the results as "terrific." Shaffer says Stevens Point president Ken Shibilski reported Point Special sales up 14% in July, with the label "selling faster than the company could brew it. Stevens Point told us demand had been so great they had to ask some distributors to delay their pickups by a week. There were times when they took the beer right off the end of the canning line and loaded it directly onto the trucks. Mr. Shibilski even said it was the new television spots that made Point Special the beer to drink this summer in Central Wisconsin."

Shaffer adds that preliminary figures showed sales of Point Special up 14% for July over July '88, "which was in itself a heavy sales month because of the exceptionally hot weather. The company is trying to make sure its regular outlets get a sufficient supply, but Mr. Shibilski says you just can't hurry good beer. Stevens Point has a capacity of about 55,000 barrels a year."

In a word... Quality



The First Name In Radio

WBZ, Boston **WINS**, New York **KYW**, Philadelphia **KDKA**, Pittsburgh
WMAQ, Chicago **KODA**, Houston **KQZY**, Dallas/Fort Worth
KQXT, San Antonio **KMEO-AM-FM**, Phoenix
KAER and **KFBK (AM)**, Sacramento **KFWB**, Los Angeles **KJQY**, San Diego

Westinghouse Broadcasting Company



Mariann Morris has been named sales manager of McGavren Guild Radio's Houston sales office. She transfers from a post as senior account executive with the Dallas office of HNWH, also an Interrep Radio Store company.



Adele Eglin has been promoted to account executive/sales coordinator for the Philadelphia sales office of Durpetti & Associates. She transferred to Durpetti in early 1987 following over three years with HNWH and now steps up from sales assistant.

Chuck Sitta has been elected a vice president of Petry National/Television in Houston. He came to Petry in 1972 as an account executive in Detroit, rose to sales manager and started up the Houston office in 1981.

Jack Hanington and **Peter Senseney** have been promoted at Blair Television in New York. Hanington came to Blair in 1980 as an account executive and is now vice president/sales manager of the CBS Red Team in New York. Senseney came aboard in 1986 and now moves up to manager of New York's NBC Blue Team.

Ray Davis is now president of Ad-Rep, a new company he's formed with **Joel Zimmer**, president of J. William Zimmer Advertising, Inc., to represent radio and television stations. Davis says the firm also

acts as a time buying service for commercial and religious organizations and plans to launch a new gospel music program.

Anne Calhoun has been appointed an account executive on TeleRep's Cougar sales team in Chicago. She moves in from the local sales staff of WPWR-TV Chicago and before that she had been a spot buyer for Tatham-Laird & Kudner.

Raleigh Fitzpatrick, vice president and manager of Katz Continental's Gold Sales Team in Los Angeles has been named to the new post of vice president, regional sales of Katz Continental Television in Los Angeles. As such he'll represent all Continental Division stations "in the largely untapped areas of Orange County and San Diego," as well as working as "point person for sales and market development out of Los Angeles."

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Wall Street Report

Investment firms predicting sunny skies for solid cable TV stocks

Wall Street analysts are finding that the current regulatory climate, as well as the economic environment, indicate plus signs for the cable television industry. Accordingly, they're pointing to good prospects for such stocks as Comcast Corp., UA Entertainment and American Television & Communications.

Analysts have concerned themselves with the recent General Accounting Office report on monthly subscriber fees, and although the report indicates significant fee increases since deregulation, the Wall Streeters interpret the findings as positive for the cable industry. The report stated average fees have increased 14% since December 1986, when fees were deregulated, to \$24.68 from \$21.58. But Dennis B. McAlpine, analyst for Oppenheimer & Co., points out the number of channels received increased from an average of 27 to 32, "indicating the price per channel actually decreased."

Adds Raymond L. Katz, analyst for Mabon, Nugent & Co., "In our judgment, the GAO's findings were positive for the cable industry and must have been somewhat disappointing for cable's critics. It came as no surprise that basic rates were found to have increased in excess of inflation during the survey's time frame. The level of increase, however, was lower than many expected."

Katz contends there should be no House Communications Subcommittee activity on reregulation for at least one or two years, if at all. He speculates the industry may implement some compromises, such as special rate cards for low-income consumers and senior citizens. Another could be holding basic price increases in line with a formula based on the Consumer Price Index and program cost increases."

Economic factors

On the business side, McAlpine comments, "The lenders are still lending. With interest rates coming down, the private-market value for cable systems seems to be holding at 12-13 times one-year forward cash flow. We have seen signs of lender unwillingness to provide 98% financing as had been the case in a few purchases, but that will affect primarily the very speculative deals and may limit the ability of buyers to stretch too high for acquisitions."

He adds that subscriber growth is continuing: "Excluding acquisitions, subscriber growth seems to be running at about a 5% annualized rate due to both new builds and high penetration of existing systems. Assuming a 6% annual subscriber rate increase would result in overall revenue gain of about 11%, which should translate into at least a 15% increase in operating cash flow, individual companies could do substantially better than that."

UA stock favored

Oppenheimer finds the stock of UA Entertainment more undervalued than most. The company is the recently merged combination of UA Communications and United Cable, and McAlpine believes it is undervalued because of the complexity and newness of the deal. The stock has been trading in the low \$20s, and McAlpine states, "Our preliminary estimates place a private-market value on the stock of \$30-35, indicating an upper price target near term of the high \$20s."

ATC: strong fundamentals

McAlpine notes that American Television and Communications has been coming in with good fundamental results, but he's not recommending purchase of the stock at this time. With the stock recently trading at around \$50, McAlpine places private-market value at about \$60, suggesting an upper price target of \$48 unless its separate public stock is bought out by Time Warner, with ATC being a partly held Time subsidiary. He comments, "Given the other demands for Time Warner's cash, we doubt that such an event will occur for some time."

Comcast: long-term bet

On Comcast, McAlpine says its management, financial structure and operations remain excellent but that, at its current price, the stock is selling close to its upper limit of about \$28. "However," he comments, "with cash flow expected to grow at close to 20% per year, the stock is a good longer-term holding."

At Mabon, Nugent, the stock has been upgraded to a "buy" recommendation based on its 46% discount to 1990's projected asset value of \$45 per share. Katz says, "We are looking for a price target in the low- to mid-30s within 12 months, with the potential for up to 40-45% annualized appreciation." With asset values expected to increase from \$35 in 1989, Katz cites the following reasons for the increase:

- Projected pretax operating cash flow improvement of 25% in '89 over '88—\$221 million vs. \$177 million—and 19% in '90 over '89—\$264 million vs. \$221 million
- A lower discount rate on cash flows due to an improved risk profile resulting from better coverage of net cash interest expense by operating cash flows
- The projected quadrupling of pretax operating cash flows between 1988 and 1994—\$177 million to \$673 million—from the anticipated integration of two major off-balance-sheet investments: (a) an estimated 210,000 subscribers from Comcast's 19.9% investment in Heritage Cable; (b) an estimated 995,000 subscribers from the 50%-owned Storer Cable systems.

Katz concludes, "We think that the stock has lagged in the past few months due to fears of cable reregulation and, currently, competitive threats in cellular. We think that these fears, like last summer's Telco scare, are exaggerated and that, once the cloud lifts, the stock will begin to show improvement."

He recommends more aggressive buying of the non-voting "K" stock over the "A" stock, which has one vote per share as against the privately held "B" stock, which controls the company with 10 votes per share.

FEEDBACK

Do you expect the primetime ratings for the 1992 Winter and Summer Olympics and the 1994 Winter Games—all from Europe—to be adversely affected by their consisting mostly of pretaped rather than live coverage? How might that affect the pricing of the Olympics TV sponsorships?



"It's all part of our forecast and calculations. We've already plugged that into our research estimates [on ratings]. . . Taped is a mixed bag. There are some disadvantages, but on balance it can be made on tape into an exciting show. We do not have concern about it. Skiing and figure skating play very well on tape. . . People forget substantial amounts of past Olympics have been taped, for example, on ABC. I believe something like 45% of ABC's Calgary coverage was on tape."

*Neal Pilson
President
CBS Sports*



"I think that in the past the two factors that affected ratings were the time delay and the dismal performance of U.S. athletes, particularly at Saravejo. This would in fact impact on prices. What we don't know is how the pay-per-view and cable packages will be structured—and we don't see them as a positive for advertisers unless there is lower pricing on some of the lesser events to maintain the value to advertisers."

*Paul Isacson
Executive vice president and
director of broadcast
programming and purchasing
Young & Rubicam New York*



"The way a show is presented has a lot to do with whether people watch. The way is to use tape delay so the viewer will accept it as live. It may not always work, of course. Still, the Olympics are the granddaddy of big sports events. As far as Seoul is concerned, it was not fantastically well done. It was treated as tape. I would like to see the Olympics treated as live. Of course, that doesn't mean I won't negotiate on the basis of a possible drop in ratings."

*Bart McHugh
Senior vice president, director,
national radio/TV
programming
DDB Needham, New York*



"I expect this to affect the Olympics the same way they were affected in Grenoble and Innsbruck. In most years, they've had the problem of delayed showing, and I expect it to be no better or worse than in other Olympics."

*Bill Hadlock
Executive vice president,
media department
Leo Burnett*



"In terms of delivery, live coverage will almost always draw higher ratings than pay coverage. However, the integral element here is in the performance of the U.S. athletes and what kind of stories that CBS and the news media in general can create and how much enthusiasm both create."

*Steve Grubbs
Senior vice president, director
of national TV buying
BBDO Worldwide*



"I believe the ratings will be slightly lower because of the tapings. The live news coverage will have already announced the results. On prices, the fact that the Olympics are only two years apart now and the rights fees are so expensive and keep going up, the networks may have to release some of the coverage to cable networks in order to amortize the costs because the advertisers will not be receptive to paying megaincreases for smaller, pretaped ratings."

*Lawrence Grossberg
Senior vice president,
negotiations
J. Walter Thompson*



"I really don't know the answer. They've done taped Olympics before, and it's been fairly successful. [For the 1992 Barcelona Summer Olympics] we're not projecting any real ratings decline from last time [in Seoul]. The Winter Olympics is a little different. Calgary [on ABC] was helped by sort of being in an American time zone... We've done research and audience projections [for Barcelona], and we're not looking at depressed ratings here. We intend to be in the market sometime in October, and we'll find out how our ratings projections are received externally."

*Larry Hoffner
Senior vice president, sales
NBC Television Network*

TV market rankings-1989-'90

Television households by Area of Dominant Influence

1989-90 Arbitron estimates

| Rank | ADI | TV Hhshlds |
|------|---|------------|
| 1 | New York | 7,043,900 |
| 2 | Los Angeles | 4,939,400 |
| 3 | Chicago | 3,124,800 |
| 4 | Philadelphia | 2,704,400 |
| 5 | San Francisco-Oakland-San Jose | 2,200,700 |
| 6 | Boston | 2,105,800 |
| 7 | Dallas-Ft. Worth | 1,728,900 |
| 8 | Detroit | 1,723,500 |
| 9 | Washington | 1,701,700 |
| 10 | Houston | 1,453,200 |
| 11 | Cleveland | 1,442,000 |
| 12 | Atlanta | 1,374,900 |
| 13 | Minneapolis-St. Paul | 1,333,200 |
| 14 | Tampa-St. Petersburg (Sarasota) | 1,323,000 |
| 15 | Seattle-Tacoma | 1,296,500 |
| 16 | Miami | 1,288,800 |
| 17 | Pittsburgh | 1,165,500 |
| 18 | St. Louis | 1,121,500 |
| 19 | Denver | 1,047,400 |
| 20 | Phoenix | 1,004,100 |
| 21 | Sacramento-Stockton | 995,800 |
| 22 | Baltimore | 937,400 |
| 23 | Hartford-New Haven | 901,000 |
| 24 | San Diego | 867,500 |
| 25 | Orlando-Daytona Beach-Melbourne | 862,800 |
| 26 | Indianapolis | 851,000 |
| 27 | Portland, Ore | 804,100 |
| 28 | Milwaukee | 762,100 |
| 29 | Kansas City | 755,900 |
| 30 | Cincinnati | 744,600 |
| 31 | Charlotte | 729,500 |
| 32 | Nashville | 720,600 |
| 33 | Raleigh-Durham | 693,600 |
| 34 | Columbus, O | 685,500 |
| 35 | Greenville-Spartanburg-Asheville | 646,900 |
| 36 | New Orleans | 640,800 |
| 37 | Grand Rapids-Kalamazoo-Battle Creek | 623,200 |
| 38 | Buffalo | 611,600 |
| 39 | Memphis | 605,400 |
| 40 | Oklahoma City | 600,200 |
| 41 | Salt Lake City | 598,200 |
| 42 | Norfolk-Portsmouth-Newport News-Hampton | 575,400 |
| 43 | San Antonio | 573,200 |
| 44 | Providence-New Bedford | 555,900 |
| 45 | Harrisburg-York-Lancaster-Lebanon | 552,300 |
| 46 | Louisville | 546,400 |

| Rank | ADI | TV Hhshlds |
|------|---|------------|
| 47 | Birmingham | 525,300 |
| 48 | Charleston-Huntington | 518,800 |
| 49 | Greensboro-Winston Salem-High Point | 515,100 |
| 50 | West Palm Beach-Ft. Pierce-Vero Beach | 513,700 |
| 51 | Albuquerque | 503,900 |
| 52 | Dayton | 501,300 |
| 53 | Albany-Schenectady-Troy | 489,500 |
| 54 | Wilkes Barre-Scranton | 489,200 |
| 55 | Mobile-Pensacola | 487,900 |
| 56 | Jacksonville | 484,100 |
| 57 | Little Rock | 481,500 |
| 58 | Tulsa | 460,200 |
| 59 | Flint-Saginaw-Bay City | 452,900 |
| 60 | Richmond | 442,800 |
| 61 | Wichita-Hutchinson | 434,700 |
| 62 | Fresno-Visalia | 427,400 |
| 63 | Toledo | 409,700 |
| 64 | Knoxville | 407,200 |
| 65 | Shreveport-Texarkana | 406,000 |
| 66 | Des Moines | 382,400 |
| 67 | Green Bay-Appleton | 381,600 |
| 68 | Syracuse | 371,500 |
| 69 | Roanoke-Lynchburg | 368,200 |
| 70 | Lexington | 366,900 |
| 71 | Austin, Tex. | 357,800 |
| 72 | Rochester, N.Y. | 353,000 |
| 73 | Omaha | 351,300 |
| 74 | Portland-Poland Spring | 336,000 |
| 75 | Springfield-Decatur-Champaign | 335,000 |
| 76 | Paducah-CP Girardeau-Harrisburg-Marion | 328,100 |
| 77 | Spokane | 320,500 |
| 78 | Davenport-Rock Island-Moline Quad City | 315,500 |
| 79 | Tucson | 307,900 |
| 80 | Huntsville-Decatur-Florence | 307,000 |
| 81 | Cedar Rapids-Waterloo-Dubuque | 305,800 |
| 82 | Columbia, S.C. | 299,200 |
| 83 | Springfield, Mo. | 296,500 |
| 84 | Chattanooga | 295,100 |
| 85 | South Bend-Elkhart | 294,500 |
| 86 | Jackson, Miss. | 292,900 |
| 87 | Bristol-Kingsport-Johnson City Tri Cities | 282,900 |
| 88 | Johnstown-Altoona | 280,400 |
| 89 | Youngstown | 277,000 |
| 90 | Madison | 274,700 |
| 91 | Las Vegas | 270,600 |

| Rank | ADI | TV Hhshlds |
|------|--------------------------------------|------------|
| 92 | Burlington-Plattsburgh | 265,100 |
| 93 | Evansville | 263,900 |
| 94 | Baton Rouge | 253,600 |
| 95 | Lincoln-Hastings-Kearney | 253,400 |
| 96 | Ft. Myers-Naples | 247,500 |
| 97 | Waco-Temple-Bryan | 247,200 |
| 98 | Springfield, Mass. | 244,700 |
| 99 | Colorado Springs-Pueblo | 237,900 |
| 100 | Sioux Falls-Mitchell | 235,900 |
| 101 | Ft. Wayne | 230,900 |
| 102 | Savannah | 229,800 |
| 103 | Lansing | 225,000 |
| 104 | El Paso | 224,300 |
| 105 | Greenville-New Bern-Washington | 224,200 |
| 106 | Charleston, S.C. | 221,300 |
| 107 | Montgomery-Selma | 218,900 |
| 108 | Fargo | 218,000 |
| 109 | Salinas-Monterey | 210,600 |
| 110 | Augusta | 209,300 |
| 111 | Peoria-Bloomington | 208,200 |
| 112 | Snta Brbra-Snta Maria-Sn Luis Obispo | 205,500 |
| 113 | Mcallen-Brownsville: LRGV | 198,400 |
| 114 | Lafayette, La. | 195,900 |
| 115 | Ft. Smith | 194,400 |
| 116 | Tallahassee-Thomasville | 188,500 |
| 117 | Reno | 187,300 |
| 118 | Amarillo | 185,100 |
| 119 | Columbus, Ga. | 184,700 |
| 120 | Monroe-El Dorado | 183,200 |
| 121 | Eugene | 182,400 |
| 122 | Corpus Christi | 174,000 |
| 122 | Macon | 174,000 |
| 124 | Tyler-Longview-Jacksonville | 170,600 |
| 125 | Duluth-Superior | 170,200 |
| 126 | Yakima | 169,300 |
| 127 | La Crosse-Eau Claire | 165,700 |
| 128 | Beaumont-Port Arthur | 164,500 |
| 129 | Columbus-Tupelo | 164,400 |
| 130 | Wausau-Rhineland | 163,000 |
| 131 | Traverse City-Cadillac | 162,100 |
| 132 | Wichita Falls-Lawton | 161,900 |
| 133 | Terre Haute | 161,800 |
| 134 | Binghamton | 158,600 |
| 135 | Boise | 156,700 |
| 136 | Rockford | 156,300 |
| 137 | Wheeling-Steubenville | 156,100 |

| Rank | ADI | TV Hhshlds |
|------|-----------------------------------|------------|
| 138 | Sioux City | 155,800 |
| 139 | Erie | 154,000 |
| 140 | Florence, S.C. | 153,800 |
| 141 | Chico-Redding | 153,100 |
| 142 | Bakersfield | 152,100 |
| 143 | Topeka | 151,300 |
| 144 | Bluefield-Beckley-Oak Hill | 150,200 |
| 145 | Minot-Bismarck-Dickinson-Glendive | 144,600 |
| 146 | Odessa-Midland | 143,300 |
| 146 | Wilmington | 143,300 |
| 148 | Joplin-Pittsburg | 143,000 |
| 149 | Rochester-Mason City-Austin | 142,000 |
| 150 | Lubbock | 137,500 |
| 151 | Albany, Ga. | 137,200 |
| 152 | Medford | 133,500 |
| 153 | Columbia-Jefferson City | 133,400 |
| 154 | Quincy-Hannibal | 121,200 |
| 155 | Bangor | 116,300 |
| 156 | Abilene-Sweetwater | 115,800 |
| 157 | Clarksburg-Weston | 111,500 |
| 158 | Dothau | 104,500 |
| 159 | Utica | 103,600 |
| 160 | Idaho Falls-Pocatello | 101,600 |
| 161 | Salisbury | 93,400 |
| 162 | Laurel-Hattiesburg | 91,000 |
| 163 | Alexandria, La. | 88,200 |
| 164 | Gainesville | 87,700 |
| 165 | Rapid City | 86,400 |
| 166 | Billings-Hardin | 85,000 |
| 167 | Elmira | 84,100 |
| 168 | Greenwood-Greenville | 82,200 |
| 169 | Panama City | 82,000 |
| 170 | Watertown-Carthage | 81,900 |
| 171 | Missoula | 79,200 |
| 172 | Lake Charles | 75,800 |
| 173 | Ardmore-Ada | 73,800 |
| 174 | Jonesboro | 73,100 |
| 175 | Palm Springs | 67,900 |
| 176 | Meridian | 67,300 |
| 177 | Biloxi-Gulfport-Pascagoula | 66,700 |
| 178 | El Centro-Yuma | 65,200 |
| 179 | Great Falls | 64,800 |
| 180 | Grand Junction-Durango | 64,700 |
| 181 | Jackson, Tenn. | 58,800 |
| 182 | Marquette | 55,300 |
| 183 | Tuscaloosa | 54,900 |

| Rank | ADI | TV Hhshlds |
|--------------------------|---------------------------------|------------|
| 184 | Eureka | 52,100 |
| 185 | Butte | 48,600 |
| 186 | San Angelo | 48,200 |
| 187 | St. Joseph | 47,500 |
| 188 | Anniston | 45,400 |
| 189 | Cheyenne-Scottsbluff (Sterling) | 44,400 |
| 190 | Bowling Green | 44,200 |
| 191 | Lafayette, Ind. | 43,300 |
| 192 | Hagerstown | 42,100 |
| 193 | Casper-Riverton | 42,000 |
| 194 | Lima | 41,200 |
| 195 | Charlottesville | 40,900 |
| 196 | Parkersburg | 36,200 |
| 197 | Laredo | 36,100 |
| 198 | Harrisonburg | 35,900 |
| 199 | Zanesville | 32,000 |
| 200 | Twin Falls | 30,000 |
| 201 | Presque Isle | 29,300 |
| 202 | Flagstaff | 28,700 |
| 203 | Ottumwa-Kirksville | 28,600 |
| 204 | Bend | 26,300 |
| 205 | Victoria | 26,100 |
| 206 | Mankato | 23,100 |
| 207 | Helena | 19,400 |
| 208 | North Platte | 18,000 |
| 209 | Alpena | 15,500 |
| Total U.S. TV households | | 91,770,000 |

Television households by Designated Market Area

January 1, 1990 Nielsen estimates

| Rank | DMA | TV Hhshlds |
|------|-----------------------------|------------|
| 1 | New York | 7,020,030 |
| 2 | Los Angeles | 4,931,560 |
| 3 | Chicago | 3,119,920 |
| 4 | Philadelphia | 2,669,210 |
| 5 | San Francisco-Oakland | 2,209,770 |
| 6 | Boston | 2,131,780 |
| 7 | Washington | 1,727,830 |
| 8 | Detroit | 1,720,420 |
| 9 | Dallas-Ft. Worth | 1,716,160 |
| 10 | Cleveland | 1,458,520 |
| 11 | Houston | 1,437,530 |
| 12 | Atlanta | 1,373,870 |
| 13 | Tampa-St. Pete, Sarasota | 1,315,860 |
| 14 | Minneapolis-St. Paul | 1,305,190 |
| 15 | Seattle-Tacoma | 1,304,890 |
| 16 | Miami-Ft. Lauderdale | 1,277,460 |
| 17 | Pittsburgh | 1,180,070 |
| 18 | St. Louis | 1,106,310 |
| 19 | Denver | 1,035,930 |
| 20 | Phoenix | 1,024,230 |
| 21 | Sacramento-Stockton-Modesto | 999,510 |
| 22 | Baltimore | 931,120 |
| 23 | Hartford & New Haven | 902,010 |
| 24 | San Diego | 869,280 |
| 25 | Orlando-Daytona Bch-Melbm | 858,860 |
| 26 | Indianapolis | 857,570 |
| 27 | Portland, OR | 811,630 |
| 28 | Milwaukee | 762,090 |
| 29 | Cincinnati | 754,590 |
| 30 | Kansas City | 749,870 |
| 31 | Charlotte | 720,420 |
| 32 | Nashville | 712,930 |
| 33 | Raleigh-Durham | 678,340 |
| 34 | Columbus, O. | 667,220 |
| 35 | Greenville-Spart-Asheville | 655,620 |
| 36 | New Orleans | 637,440 |
| 37 | Grand Rapids-Kalmzoo-B. Crk | 622,420 |
| 38 | Memphis | 604,920 |
| 39 | Buffalo | 598,010 |
| 40 | Oklahoma City | 590,170 |

| Rank | ADI | TV Hhshlds |
|------|-------------------------------|------------|
| 41 | Salt Lake City | 589,330 |
| 42 | San Antonio | 573,850 |
| 43 | Norfolk-Portsmth-Newpt Nws | 571,840 |
| 44 | Providence-New Bedford | 557,860 |
| 45 | Harrisburg-Lncstr-Leb-York | 550,820 |
| 46 | Wilkes Barre-Scranton | 528,010 |
| 47 | Birmingham | 520,990 |
| 48 | Louisville | 520,220 |
| 49 | Greensboro-H. Point-W. Salem | 518,520 |
| 50 | West Palm Beach-Ft. Pierce | 510,920 |
| 51 | Albuquerque-Santa Fe | 508,380 |
| 52 | Dayton | 501,320 |
| 53 | Charleston-Huntington | 492,730 |
| 54 | Albany-Schenectady-Troy | 490,730 |
| 55 | Jacksonville | 461,300 |
| 56 | Tulsa | 459,210 |
| 57 | Little Rock-Pine Bluff | 459,000 |
| 58 | Mobile-Pensacola | 457,310 |
| 59 | Flint-Saginaw-Bay City | 453,790 |
| 60 | Shreveport | 442,020 |
| 61 | Richmond-Petrsg, Charltsvl | 436,500 |
| 62 | Fresno-Visalia | 435,040 |
| 63 | Wichita-Hutchinson Plus | 426,870 |
| 64 | Knoxville | 423,770 |
| 65 | Toledo | 409,930 |
| 66 | Green Bay-Appleton | 379,720 |
| 67 | Syracuse | 376,420 |
| 68 | Rochester, N.Y. | 368,280 |
| 69 | Des Moines-Ames | 366,290 |
| 70 | Roanoke-Lynchburg | 361,540 |
| 71 | Honolulu | 350,920 |
| 72 | Omaha | 348,270 |
| 73 | Austin | 347,030 |
| 74 | Champaign & Springfld-Decatur | 341,340 |
| 75 | Lexington | 340,820 |
| 76 | Paducah-C. Girardeau-Harrbg | 326,020 |
| 77 | Spokane | 325,180 |
| 78 | Portland-Auburn | 325,170 |
| 79 | Cedar Rapids-Waterloo & Dubq | 318,340 |
| 80 | Springfield, Mo. | 311,600 |
| 81 | Davenport-R. Island-Moline | 308,310 |
| 82 | Tucson (Nogales) | 304,330 |
| 83 | Chattanooga | 303,980 |
| 84 | Jackson, Miss. | 294,710 |

| Rank | ADI | TV Hhshlds |
|------|------------------------------|------------|
| 85 | South Bend-Elkhart | 294,530 |
| 86 | Johnstown-Altoona | 286,440 |
| 87 | Columbia, S.C. | 286,110 |
| 88 | Huntsville-Decatur, Floren | 285,780 |
| 89 | Tri-Cities, Tenn.-Va. | 285,070 |
| 90 | Youngstown | 277,430 |
| 91 | Madison | 275,690 |
| 92 | Burlington-Plattsburgh | 275,000 |
| 93 | Las Vegas | 273,990 |
| 94 | Evansville | 268,070 |
| 95 | Lincoln & Hstngs-Krny Plus | 257,290 |
| 96 | Baton Rouge | 252,980 |
| 97 | Waco-Temple | 248,580 |
| 98 | Ft. Myers-Naples | 247,410 |
| 99 | Colorado Springs-Pueblo | 245,640 |
| 100 | El Paso | 231,440 |
| 101 | Ft. Wayne | 231,290 |
| 102 | Lansing | 224,270 |
| 103 | Augusta | 223,180 |
| 104 | Greensville-N. Bern-Washngtn | 222,730 |
| 105 | Montgomery | 222,230 |
| 106 | Savannah | 220,920 |
| 107 | Sioux Falls (Mitchell) | 220,770 |
| 108 | Charleston, S.C. | 220,670 |
| 109 | Springfield-Holyoke | 218,050 |
| 110 | Fargo-Valley City | 217,400 |
| 111 | Monterey-Salinas | 210,280 |
| 112 | Peoria-Bloomington | 208,590 |
| 113 | Santa Barbara-SanMar-SanLuOb | 206,410 |
| 114 | Harlingen-Weslaco-Brnsvlle | 195,650 |
| 115 | Lafayette, La. | 195,240 |
| 116 | Columbus, Ga. | 187,350 |
| 117 | Ft. Smith | 186,720 |
| 118 | Reno | 184,450 |
| 119 | Tallahassee-Thomasville | 183,690 |
| 120 | Eugene | 183,470 |
| 121 | Monroe-El Dorado | 182,490 |
| 122 | Amarillo | 177,900 |
| 123 | Corpus Christi | 172,690 |
| 124 | Macon | 169,740 |
| 125 | Duluth-Superior | 169,470 |
| 126 | Wheeling-Steubenville | 168,090 |
| 127 | Florence-Myrtle Beach | 165,490 |
| 128 | Yakima | 164,590 |

| Rank | DMA | TV Hhshlds | Rank | DMA | TV Hhshlds |
|------|-----------------------------|------------|------|--------------------------|------------|
| 129 | Wausau-Rhineland | 163,610 | 171 | Greenwood-Greenville | 82,240 |
| 130 | Traverse City-Cadillac | 163,380 | 172 | Panama City | 81,490 |
| 131 | Beaumont-Port Arthur | 162,910 | 173 | Missoula | 75,080 |
| 132 | Terre Haute | 162,320 | 174 | Lake Charles | 75,020 |
| 133 | Sioux City | 160,490 | 175 | Ada-Ardmore | 72,970 |
| 134 | Bakersfield | 160,150 | 176 | Watertown | 69,060 |
| 135 | La Crosse-Eau Claire | 160,130 | 177 | Jonesboro | 68,280 |
| 136 | Binghamton | 158,720 | 178 | Yuma-El Centro | 67,180 |
| 137 | Columbus-Tupelo-West Point | 157,860 | 179 | Meridian | 66,430 |
| 138 | Wichita Falls & Lawton | 156,690 | 180 | Biloxi-Gulfport | 66,010 |
| 139 | Rockford | 156,520 | 181 | Parkersburg | 62,870 |
| 140 | Boise | 156,240 | 182 | Great Falls | 61,360 |
| 141 | Chico-Redding | 154,790 | 183 | St. Joseph | 59,410 |
| 142 | Erie | 152,670 | 184 | Jackson, Tenn. | 57,910 |
| 143 | Beckley-Bluefield-Oak Hill | 147,350 | 185 | Marquette | 57,760 |
| 144 | Minot-Bismarck-Dickinson | 145,820 | 186 | Tuscaloosa, Ala. | 54,320 |
| 145 | Odessa-Midland | 143,630 | 187 | Grand Junction-Montrose | 53,180 |
| 146 | Joplin-Pittsburg | 142,560 | 188 | Mankato | 52,250 |
| 147 | Wilmington | 142,490 | 189 | Eureka | 51,810 |
| 148 | Rochester-Mason City-Austin | 141,970 | 190 | Bowling Green | 49,440 |
| 149 | Topeka | 141,920 | 191 | Casper-Riverton | 47,660 |
| 150 | Lubbock | 136,620 | 192 | Butte | 46,920 |
| 151 | Medford-Klamath Falls | 135,680 | 193 | Anniston, Ala. | 45,130 |
| 152 | Columbia-Jefferson City | 132,860 | 194 | San Angelo | 44,780 |
| 153 | Tyler | 131,470 | 195 | Ottumwa-Kirksville | 43,330 |
| 154 | Bangor | 130,550 | 196 | Lafayette, Ind. | 43,060 |
| 155 | Albany, Ga. | 128,870 | 197 | Lima | 41,400 |
| 156 | Quincy-Hannibal-Keokuk | 116,020 | 198 | Charlottesville | 39,990 |
| 157 | Abilene-Sweetwater | 115,790 | 199 | Cheyenne-Sterling | 38,000 |
| 158 | Anchorage | 111,040 | 200 | Laredo | 35,720 |
| 159 | Dothan | 107,150 | 201 | Harrisonburg | 34,930 |
| 160 | Palm Springs | 104,140 | 202 | Zanesville | 32,120 |
| 161 | Idaho Falls-Pocatello | 101,040 | 203 | Twin Falls | 29,770 |
| 162 | Rapid City | 99,720 | 204 | Presque Isle | 29,580 |
| 163 | Utica | 99,380 | 205 | Fairbanks | 27,000 |
| 164 | Salisbury | 92,860 | 206 | Bend, Ore. | 26,960 |
| 165 | Hattiesburg-Laurel | 89,810 | 207 | Victoria | 25,890 |
| 166 | Billings | 87,840 | 208 | Helena | 21,180 |
| 167 | Alexandria, La. | 87,460 | 209 | Alpena | 15,730 |
| 168 | Gainesville | 86,290 | 210 | North Platte | 14,170 |
| 169 | Clarksburg-Weston | 84,800 | 211 | Glendive | 4,690 |
| 170 | Elmira | 84,360 | | | |
| | | | | Total U.S. TV households | 92,042,410 |

In the Picture

Chuck Blore



The man who's been raking in awards for making radio commercials ever since the mid-'60s has also been making TV promos—so many they now account for 80% of the \$3 million his company earns annually.

Says his success based on 'a gut feeling for the basics of what people want'

"We don't claim to know a lot about advertising or promotion," says Chuck Blore, founder and chief executive officer of Chuck Blore & Don Richman Inc. "What we do know—what we have a gut feeling for that's never failed us yet on radio or television—is people: what people want, the average person's needs for the basics like food, security, the need to be liked and feel useful."

Blore has been so successful turning this gut feeling into memorable radio spots that he attracted the notice of teevedom. Today, still pulling in awards for his radio advertising, Blore is doing such a land office business creating promotion spots for television stations, he says, that his TV work brings in about 80% of the total \$3 million his company does annually. He adds, "A lot of it is one-shot. But we work for stations like KCBS-TV Los Angeles, WUSA-TV Washington and KDSK-TV St. Louis on a continuing basis."

Blore sees a big difference between the way the TV networks promote their news and the way most stations do it: "When NBC promotes Brokaw, it's a cerebral appeal with the accent on dignity and integrity. That's not what we do for local news. A couple of years ago a lot of stations concentrated on the friendly chit-chat among their anchors. Today stations want to give their anchors both an air of authority and a lot of human qualities. Time and again research has confirmed our own instinct that people base their choice of news channel more on the personalities of the anchors than on the content of what they're saying."

Anchor chemistry

So for KCBS-TV Los Angeles, Blore says, "We based our news promotion on the chemistry among the station's anchors. We showed the two news anchors finishing each other's spot to demonstrate the two-great-minds-thinking-alike chemistry that makes this particular team work so well together."

Blore says one thing he's found works well "is find-

ing a positive about a station its audience already feels about it, then reinforcing it: telling them what they already believe. It's not too far from what successful politicians do: keep telling the voters what they want to hear about themselves, about 'our city' or our country, or, in our case, about our station client."

Blore observes, "Television is like radio in that you can have a real good time doing it. We wanted to promote the sports and weather men for one station. So the sports guy challenged the weather guy to a little one-on-one basketball. The sports guy was creaming the weather man, slam-dunking from every angle—until. Until our 'Prince of Weather' called down the elements and a lightning bolt blasted the sportscaster right off the court. In other versions we used tornados, tidal waves, an earthquake. And pretty soon we started to notice that both the weatherman and the sports guy were adopting a lot of the personality we gave them in their promos and using it in their own daily on-air reports."

Reputation built on radio

Blore emphasizes, "We'd never give up our radio work. That's our first love. In fact we got started with TV promos because of our reputation for doing great radio. WCBS-TV in New York wanted us to promote their TV News Breakers on radio. Other TV stations heard it, and they wanted us to do radio for them too. Then one TV station we did radio for wanted a TV spot, too. We did that, and other TV stations saw it. One of them wanted us to do a TV promo for *Donahue*. But instead of doing it from the station's point of view and showing Donahue walking around among his audience, promising to talk about whatever his subject was going to be the next day, we did it from the viewer's point of view. It won a Clio.

Other TV stations saw it and one TV spot we did won what NATPE itself told us was its most prestigious award—one they'd given out only four times before in the 10 years since they started it. With all these awards it was getting like radio. We figured, 'Here's something else we can do that people seem to like.' And we've never had any problem signing up TV stations since."

Going for laughs has changed in both radio commercials and TV promos, says Blore: "Five years ago we did it with a joke. But we found jokes were great the first time somebody heard them. Repeat plays were mostly pretty flat. On the other hand, if the humor is based on an observation of the human condition that everyone can identify with, it may not get a big belly laugh the first time it's heard, but it will get a chuckle and also have a long shelf life that repetition doesn't hurt."

Blore adds. "This is what makes Dick Orkin great. He can make something funny and real at the same time. It's funny, yet the audience still feels the characters are believable. The key is believability and realism. In fact we just made up a new demo tape we call *The Real Radio*. We've seen more national TV commercials lately portraying people in natural, believable ways. But in television commercials this is fairly recent. *The Real Radio* makes the point that radio has been doing this for years and years."

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Cost of catching up on HDTV in U.S. may already be too high

If any consensus emerged from the annual HDTV update session of the Assn. of Maximum Service Telecasters, it may have been that the broadcast industry already is too far behind and may never be able to afford to catch up. Thus came the pleas from broadcasters for cooperative efforts among the industries so that whatever HDTV emerges from current research will be compatible for all media and other projected uses.

Without such a cooperative effort, the unintended tone of the meeting that attracted experts on several aspects of the subject was that traditional over-the-air broadcasters not only are far behind technologically, they may not be able to justify the expenses that will be required if they are ever to be able to provide the service even after it is fully developed.

Lack of harmony. Even as the Japanese are reporting that they are less than two years away from HDTV available to consumers, the U.S. broadcasters remain at odds over the best course to take in making the transition to HDTV whenever in the future it becomes feasible in the U.S. Proponents of three courses outlined their respective positions at the meeting, but there appeared to be no clear-cut winner.

One group wants a one-step approach but disagrees on what that single step should be. Either way, augmented NTSC TV (called improved definition TV), or a simulcast version, would be immediately compatible with terrestrial broadcasting, at least theoretically so the broadcasters and consumers could jump on the HDTV bandwagon as it passes but without investing huge sums into a gamble.

Mark M. Rochkind, president of Phillips Laboratories, argued for the augmented version and announced that his company would unveil later this fall "side-by-side HDTV delivered by an NTSC-friendly satellite system and an NTSC-compatible terrestrial aug-

mentation system." Also to be unveiled will be a model of a consumer-level HDTV videocassette recorder showing an over-the-air transmission of an HDTV signal.

Richard M. Wolfe, president of Hi-Vision America agrees with the improved-service approach but would center the effort on the ability of broadcasters to simulcast HDTV along with the NTSC signal during a transition period. Both one-step approaches eventually would require additional spectrum that the government has yet agree to provide.

Multistep approach. Michael J. Sherlock, president of operations and technical services for NBC, argued for a multistep approach. His first step toward HDTV would be IDTV, followed by a wide-screen service within the current 6 MHz limits, then an expansion to a wider bandwidth to provide HDTV.

John J. Sie, senior vice president for programming at Tele-Communications, Inc., would "leapfrog" from the current system to full HDTV using a digital system and fiber-optics delivery that is expected to emerge in the future as the mode of video delivery.

Whatever approach is taken, another panel poured cold water on the entire speculation by noting that the cost of converting to HDTV delivery would be prohibitively expensive for TV stations. Robert Ross, director of broadcast operations and engineering for WJZ-TV in Baltimore, stuck by his earlier prediction that an average station would have to invest at least \$38 million in HDTV. He noted that the figure is more than most stations are worth.

Others doubted his projection but came up with their own high figures. Howard N. Miller, senior vice president for broadcast operations and engineering for PBS, estimated that if stations were to merely pass through network HDTV signals, their investment would be in five figures. To be able

to play back network-delivered signals, the investment would be six figures, and to actually produce HDTV, it would cost them seven figures. Karl Renwanz, vice president for engineering and operations at WNEV-TV Boston, was more optimistic than Ross but said news production in HDTV probably would be economically impossible and that TV stations would have to enter into joint ventures with many of today's competitors to be able to produce any over-the-air HDTV.

AT&T rate hike for TV clients fought by NAB

The National Association of Broadcasters wants the FCC to suspend an AT&T rate increase that took effect Aug. 29, nearly quadrupling the charge for connecting and disconnecting TV reception of programming over its long-distance lines.

In a filing earlier by the three major broadcast networks, Capital Cities/ABC estimated that it alone would suffer an increase in annual costs of \$166,000. AT&T announced plans to increase the charge from \$5.95 to \$22.50 effective Aug. 29, then lift the rate to \$40 on Jan. 1. NAB estimates the eventual increase at 572%.

AT&T has to submit data to the FCC to justify any common carrier charges it levies, but the NAB said in its petition that AT&T provided little supporting data, not enough for the agency to make a "meaningful review" of the request. The request for an increase should be investigated for the full five-month period required by law, the NAB said. At the very minimum, the organization said, the agency should require the AT&T to refile its request with 45 days notice.

The petition said the proposed increase would "undermine the ability of broadcasters to serve their local communities" as required by the Communications Act.

(Washington Roundup continued next page)

Sikes takes up indecency mantle but finds opposition to policy move

Groups on opposite sides of the issue are challenging the first major policy move by Al Sikes, new FCC chairman. They are attempting to block his agency's request for a remand of a federal court case involving allegedly indecent broadcasts.

Following through on a clear message he received from members of the Senate Communications Subcommittee during the confirmation hearing for him and two fellow commissioners, Sikes moved

swiftly to have the FCC step back into the indecency arena, both through the remand request and with enforcement action against three radio stations.

A U.S. Court of Appeals had ruled that the FCC could not ban the broadcasting of indecent material altogether, but could limit such broadcasts to a time of day when children are not likely to be tuned in. The court said, however, that the FCC had not justified its selec-

tion of a midnight-6 a.m. "safe harbor" for indecent programming. The FCC under chairman Dennis Patrick decided not to take further action.

Total ban? Congress stepped into the fray and imposed a 24-hour ban on indecent programming, and that was taken to the appeals court, with oral arguments set for mid-November. Then Sikes' FCC decided at the last minute that it would like to take a look at the "safe harbor" restriction after all and expand its review to include a study to justify a total ban on airing

the marketplace

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indecent material. The FCC suggested all interested parties were in agreement with that approach.

Seventeen groups, including those as disparate as the National Assn. of Broadcasters and Action for Children's Television, filed a petition with the court, claiming the FCC not only was incorrect, but the groups don't want the FCC to have the case back until the court declares the congressional restriction as unconstitutional and requires the FCC to hold hearings on the hours for such a ban.

The groups cite in their petition the U.S. Supreme Court's decision

this past summer in the Sable Communications dial-a-porn case in which the court said an across-the-board ban on indecency was not constitutional and that the government could merely act to limit access to such material to children.

During the confirmation hearing on the three new commissioners, senators made it clear that they wanted the issue of "indecent broadcasting" and violence on TV to be priority matters at the agency. It has yet to act on the subject of violence, but legislation is moving through Congress to allow some action to be taken in that regard.

Spectrum use study ordered at NTIA

One of the first official acts of Janice Obuchowski as new head of the National Telecommunications and Information Administration was to order a study on the use and management of radio frequencies," the first such study made by the agency since it became a part of the Commerce Department in 1978.

The plan calls for the researchers to issue notices of inquiry to gather data on more effective and fairer uses of the radio spectrum, reflecting recent technological changes.

the marketplace

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Washington Report

GAO cable report still leaves arguments for those who want them

By the time the report by the General Accounting Office was aired at a pre-recess hearing, many members of Congress typically had made up their minds about the cable industry. But enough doubts were expressed at the hearing that most of them ended up asking for a more comprehensive report to be delivered next spring. Then, they left the GAO report in the hands of their aides and left town for a month-long vacation.

The cable detractors among them had raged about alleged unfair increases in cable rates and accused the industry of taking advantage of massive cable deregulation passed by Congress five years ago in response to the industry's cries that its systems were being treated unfairly by the cities that grant their franchises. Congressional defenders of the industry, however, accepted the industry's explanation that while premium rates may have increased at a faster rate, its basic rates have increased at a slower rate than the U.S. inflation rate since deregulation became effective at the beginning of 1987.

Defense against viewers

The month while their bosses were away and not making constant demands on their time gave the aides a chance to take time to review the GAO report in more detail, synthesize it and make recommendations for the posture their boss should take in response to letters of complaints from constituent cable viewers, and to the lobbyists representing the cable industry's enemies. They want cable removed from its ivory tower. There is a lot of information in the 80-page GAO report than the conflicting figures extracted from it to support the various prejudiced positions of the players in the lobbying and public relations games. Some members, such as Sen. Howard Metzenbaum (D-Ohio), perhaps the most vocal of cable critics, could become even more incensed. Metzenbaum has centered on increases that have been initiated this year, but the GAO survey covered increases only through last October.

Busy members and their aides had little time before the recess to do much more than read the summary of the report. The first pages could have done nothing but cheer the cable industry and its congressional supporters. If basic cable rates had been increased only according to the inflation rate each year since 1972 when the average was \$5.75, the summary said, the average at the end of October 1988 would have been \$16.54. But it wasn't; the average was \$14.77.

The cable industry has been arguing that subscribers may be paying more, but they also are getting more for the increase. The GAO report confirms that. In 1966, the cost-per-basic-channel was 44 cents. It rose

one penny each of the following two years. The average customer's monthly bill rose by 14%, below the 15% of the consumer price index against which inflation is measured.

And the summary reports that the increase in cable prices took place primarily in 1987, the first year when systems were free to act. The increase of 7.9% in 1987 declined to 6% in 1988. Although the survey ended effective with the end of last October, the GAO poked briefly into this year's increases, finding that the increases have slowed even more this year, to only 1.6% during the first six months, little more than half the 3% increase in the CPI.

Beyond that 11-page summary, which undoubtedly got more attention than the larger, more detailed volume, the news from the GAO was not quite so positive. In its summary, GAO reported that the average rate for the most popular basic service rose from \$11.70 in 1986 to \$14.77 in 1988, an increase of 26%. But it also noted that the number of basic channels available increased by 21% during the same period.

Pay more, get more

The more-detailed report though, notes that "monthly rates for the lowest-priced basic service increased by 29% per subscriber, on average, from \$11.23 to \$14.48 between December 1986 and October, 1988." They also got an average of six more channels, from 24 to 30.

The good news for the industry also was dampened by the disclosure in the report that 34% of the respondents to the GAO survey said their basic rates had not been regulated by their local franchisors before the Cable Act became effective. When they were taken out of the equation, the average increases were even higher, but not much. Those systems that had been regulated increased rates by 27% during the survey period, while unregulated systems increased rates by 24%. And, the report noted, 3% of the systems were still regulated at the end of last October because they have no "effective competition."

Cable systems also were stingy about including options in basic packages during the period. "We found little movement in that direction for the most popular basic service other than an increase in the offering of outlets for second sets," GAO said.

Some of the increases in basic service were offset by reductions in premium service, with a resulting 14% increase in number of subscribers to premium channels, nearly all of that a result of an increase in the total number of cable subscribers across the country.

And then the report got to the "bottom line," saying that this "after sorting out various increases and decreases in basic rates, options, and premium channels is their effect on the cable systems' total revenues. Monthly average revenue to cable operators per subscriber increased from \$21.58 to \$24.68 between December 1986, and October 1988, an increase of 14%."

But the Bureau of Labor Statistics offers conflicting figures. During the same period, it showed a 21.5% increase in the average consumer's monthly bill for cable TV service. During the two years before deregulation, the BLS says, the increase was only 8.7%. Members probably will want those conflicts examined in detail in next spring's report.—Howard Fields

MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS

1989

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|------------------------|---|
| September 20–October 1 | Prixitalia, Perugia, Italy |
| September 22–27 | Cinetex '89, Bally's Casino Resort, Las Vegas |
| October 3–5 | Atlantic Cable Show, Atlantic City Convention Hall |
| October 12–16 | MIPCOM International Market, Cannes October International Issue |
| October 15–18 | American Children's Television Festival, Ambassador West, Chicago |
| November 2 | Asta/Independent Programme Producers Association, Hyde Park Hotel, London |
| November 5–8 | Community Broadcasters Association Convention, Riviera Hotel, Las Vegas |
| November 13 | London International Advertising Awards, Royal Lancaster Hotel |
| November 13–15 | Television Bureau of Advertising Annual Meeting, Century Plaza, Los Angeles November 13 Issue |

1990

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|-------------------|---|
| January 3–6, 1990 | Association of Independent Television Stations, Century Plaza, Los Angeles January 1 Issue |
| January 16–19 | NATPE International, New Orleans Convention Center January 15 Issue |
| January 18–21 | Radio Advertising Bureau, Annual Managing Sales Conference, Loews Anatole, Dallas January 15 Issue |
| February 11–16 | International Television Festival of Monte Carlo, Loews, Monte Carlo February Television/Radio Age International |
| March 31–April 3 | National Association of Broadcasters, Atlanta March 26 Issue |
| April 20–25 | MIP-TV, Cannes France April Television/Radio Age International |
| May 9–15 | Golden Rose of Montreux Festival, Montreux |
| May 19–22 | CBS-TV Annual Affiliates Meeting, Century Plaza, Los Angeles May 15 Issue |
| May 21–23 | National Cable Television Association Convention, Atlanta Convention Center |
| June 12–14 | ABC-TV Annual Affiliates Meeting, Century Plaza, Los Angeles June 4 Issue |

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