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El Centro, CA	KYEL	NBC
Cleveland, OH	WOIO	IND
Portland, OR	KOIN	CBS
Orlando, FL	WMOD	IND
Atlanta, GA	WXIA	NBC
Albany, NY	WRGB	CBS
Charleston, WV	WCHS	CBS
Flint/Saginaw, MI	WEYI	CBS
Billings, MT	KTVQ	CBS
Idaho Falls, ID	KIFI	NBC
Colo Springs, CO	KRDO	ABC
Columbia, SC	WIS	NBC
Wilmington, NC	WECT	NBC
San Juan, PR (Hisp)	WLII	IND
Dothan, AL	WTVY	CBS
Macon, GA	WMGT	NBC
Joplin/Pitts, KS	KOAM	CBS
Savannah, GA	WJCL	ABC
Wenatchee, WA	KCWT	IND
Lander, WY	KOWY	CBS
Spokane, WA	KHQ	NBC
San Angelo, TX	KIDY	IND
Springfield, MO	KSPR	IND
Youngstown, OH	WKBN	CBS
Burlington, VT	WVNY	ABC
Phoenix, AZ	KPHO	IND
Minn/St. Paul, MN	KARE	NBC
Davenport, IA	KWQC	NBC
Kansas City, MO	KCTV	ABC
Huntsville, AL	WAFF	NBC
Toledo, OH	WTOL	CBS
Laredo, TX	KVTV	CBS
No. Platte, NE	KNOP	NBC
Monroe, LA	KNOE	CBS
Boise, ID	KBCI	CBS
Lincoln/Hast, NE	KHAS	NBC
Honolulu, HI	KHON	NBC
Columbus, GA	WLTZ	NBC
Jackson, MS	WAPT	ABC
Jonesboro, AR	KAIT	ABC
Poplar Bluffs, MO	KPOB	ABC
Rockford, IL	WREX	ABC
Hartford/NH, CT	WVIT	NBC
Charlottesville, WV	WVIR	NBC
Missoula, MT	KECI	NBC
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Walker, MN	KNMT	CBS
Grand Rapids, MI	WUHQ	ABC
Sarasota, FL	WWSB	ABC
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Terre Haute, IN	WTHI	CBS
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Springfield, IL	WAND	ABC
Palm Springs, CA	KMIR	NBC
Hays Springs, NE	KDUH	ABC
Clarksburg, WV	WBOY	NBC
New Orleans, LA	WDSU	NBC
Akron, OH	WAKC	ABC
Corp. Christi, TX	KZTV	CBS
Harrisonburg, VA	WHSV	ABC
Los Angeles, CA	KHJ	IND
Los Vegas, NV	KVBC	NBC
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Greensboro, NC	WEJC	ABC
Harrisburg, PA	WLYH	CBS
Fresno, CA	KFSN	ABC
El Paso, TX	KCIK	IND
Jacksonville, FL	WAWS	IND
Kalispell, MT	KCFW	NBC
Casper, WY	KCWY	CBS
Flagstaff, AZ	KNAZ	NBC
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St. Croix, VI	WSVI	ABC
Wichita Fls, TX	KFDX	NBC
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Montgomery, AL	WSFA	NBC
Klamath Falls, OR	KOTI	NBC
Duluth, MN	KBJR	NBC
Baltimore, MD	WBFF	IND
Boston, MA	WBZ	NBC
Watertown, NY	WWNY	CBS
Johnstown, PA	WWCP	ABC
Pittsburgh, PA	WPGH	IND
Louisville, KY	WDRB	IND
Wausau/Rhine, WI	WJFW	NBC
Sioux Falls, SD	KSFY	ABC
Denver, CO	KCNC	NBC
Greenville, NC	WITN	NBC
New York, NY (Hisp)	WXTV	SIN
New York, NY	WABC	ABC
Wildwood, NJ	WMGM	NBC
Alexandria, MN	KCMT	CBS
Lexington, KY	WKYT	CBS
Ft. Myers, FL	WEVU	ABC

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MUTUAL OF OMAHA'S WILD KINGDOM

Starring Jim Fowler and featuring Peter Gros

staff. So it is a great combination for me."

When he was congressional liaison, he says, he and Russell worked "arm in arm" during "crunch periods" when legislation was coming down to the wire on the Hill. "At any time when Congress is in session, that's a persistent preoccupation of mine. It allows us, if you want to put it that way, to kind of double-team Congress at times when it's necessary. I view it as a way to give two people to assist senators and House members at the end of the session."

His new post was supposed to coincide with the end of the last Congress, but the session dragged on for three weeks beyond the planned adjournment date, and he and Brown found themselves working feverishly as legislation was being pushed through.

"For Dale and I to be able to go off in different directions to work on that process and both of us to have those kinds of contacts worked out very well. Dale will lead the effort for the office, but at other times like that when things get hot and heavy, we'll be working together and side by side."

Affinity with Fowler

Kamp's explanation of how he came to the FCC in the first place tells a lot about his affinity with Fowler.

Kamp went to college to be a journalist. He got the usual liberal arts education for a journalism career at the University of Notre Dame. "I wanted to do what one of my journalist friends called 'afflict the comforted and comfort the afflicted.' I thought, and I still think, that the job of a journalist is to give people hell, to be the very strong searchlight into the community that focuses on those things that should be focused on so that you and I as individuals, citizens, know what is going on."

While at Notre Dame, he worked at the South Bend Tribune and then was drafted into the Army. He worked for *The Stars and Stripes* in Vietnam, got out of the service two years later, in 1970, and found that jobs in journalism were scarce. To make himself more marketable, he worked part-time on newspapers in Iowa City, Iowa, and studied for a masters degree at the University of Iowa. That led to work on a doctorate in communications.

For his dissertation, he chose the *Miller vs. California* case, which the U.S. Supreme Court used in 1973 to establish criteria to be followed in establishing a legal definition of obscenity. "It turned out to be a nice topical thing to do," Kamp now says. "It was also something interesting to have done for someone who now works at the FCC because obscenity is a very important matter here."

With a Ph.D. in hand, he was hired by the University of Tulsa to teach journalism. During his six years in that post, he continued working on an area that had fascinated him while he was working on his doctorate—"the interrelationship of the communications process and the legal process."

He had taken courses at the University of Iowa law school in constitutional law and torts law as part of his Ph.D. program. He filled in more courses after he began teaching at Tulsa. "After I had taken a few more courses, the law dean said, 'You finished your first year of law school, why don't you enroll?' I said, 'Never, never, never.' Because I don't like lawyers. And a couple of years later I went ahead and did it, and a couple of years after that I finished.

"It was that," he adds, "that made me decide to come to Washington, to take that time away from teaching for awhile, to get a perspective on the real world. I'm in that phase of my teaching career right now."

After teaching journalism for six years, all the while railing about government injustices to broadcasters, Kamp decided to get some first-hand experience and joined the FCC. "I was assigned to the rulemaking of the Policy and Rules Division of the Broadcast Bureau and given some rather menial assignments at the time.

"But then for several months I was working on the radio deregulation report and order, which was adopted by the commission in the waning hours of Charles Ferris' administration. I sort of pinched myself and said, 'Gee, this is fun stuff, I think I'll sort of hang around and see what the next chairman is like.' "

Fairness Doctrine

Kamp found the conservative replacement for the liberal Ferris was very much in tune with his own beliefs. "Mark Fowler came to the commission and he said things that I had been saying to my students for a long time. The Fairness Doctrine makes no sense. It inhibits the free flow of information, as opposed to doing what it was intended to do, and that is to bring more ideas to the forefront.

" 'It inhibits broadcasters as journalists,' Mark Fowler said. These are the same kinds of things that I had been saying to my students for a long time. There's no such thing as having a little bit of censorship that somehow makes the system look better. That's baloney. You either have a free press—that includes broadcasting, cable and other media—or you don't.

"So I stayed, because there was a fellow at the top who was interested. I also was inspired by Mark's willingness to call a spade a spade on these issues and his significant willingness to take on Congress at its very core. The fact that Mark Fowler also agrees with me that Section 315 was very suspicious because it required equal time for political candidates and helped incumbents was something I also had been telling my students for a long time. Here Congress was, in effect, writing the bill that protected itself.

"There's no better example than the lowest unit rate rule, which requires that broadcasting stations give politicians running for office the best possible advertising rate. That kind of regulation of industry is preposterous. I've always said that it is very strange . . . . Mark was the first chairman that I heard, so far as I know in the history of the commission, that would say that out loud knowing full well that he is a functionary of Congress."

Inside the FCC

Long sabbatical gives John F. Kamp broad exposure at commission

When Bill Russell gave up the job of director of the office of Congressional and Public Affairs for the Federal Communications Commission last year to become a consultant, Chairman Mark Fowler named a journalist, a university professor, a lawyer and a former close aide and advisor to the post. All four titles are claimed by one man—John F. Kamp.

He came to the commission in 1980 on a temporary basis and will be leaving the commission in the future, but he doesn't know when and he doesn't know for what. All he knows is that teaching is his first love and that "it's inevitable that I'll go back to teaching at some point. Maybe that's at retirement, at age 50 or something like that, because I have a natural inclination to be a teacher."

The dapper-dressed and bearded Kamp, who usually eschews the government uniform of pinstripes so common in the nation's capital, is only 41 now, so he has plenty of time to make up his mind. He appears in no hurry to leave the FCC, and feels his new post, which he took up last September, is just added commission experience that will make him more valuable in the classroom once he returns. "I just haven't gotten back to it yet," he says.

Painful outspokenness

Kamp likes to joke and is intrigued by the turn of a phrase, but it already has gotten him in trouble. He won no friends among AM broadcasters when he called such stations "a dog on the market." In an interview about his new job that will bring him in contact with hundreds of attorneys, including his boss, he says, "I don't like lawyers."

Kamp has a law degree himself, from the University of Tulsa, and is a member of the District of Columbia bar. Nonetheless he asserts, "I'm not a lawyer. I've never wanted to be a lawyer. I went through law school because I had an interest in a couple of areas of law, but not because I wanted to be a lawyer."

It was the law degree, however, that led to his joining the FCC. "I came to the commission to be a journeyman attorney for a year or two and then return to my respectable job as a teacher of undergraduates," he adds. That was in 1980.

Since then, Kamp has worked in the Policy and Rules Division of the Mass Media Bureau and served as special assistant to Commissioner James Quello while he chaired the temporary commission on alternative financing for telecommunications.

Five years later commissioners and Kamp's peers, when asked to name the most influential staffers at the FCC for TV/RADIO AGE, included Kamp's name on a list of 13.

After discussing Mass Media Bureau chief James McKinney and his deputy in charge of policy considerations, Bill Johnson, TV/RADIO AGE noted, "Although McKinney gets the highest marks from the commissioners, they probably see more of John Kamp, an affable anomaly at the commission. He is a lawyer but refers to himself as a professor on sabbatical, or, tongue in cheek, the 'head gofer' in the bureau."

His chief function then as legal assistant was to handle the biweekly agenda for commission meetings, giving him a hand in all the bureau items the commissioners considered. That job involved frequent meetings with the commissioners and their staffs to explain items to them and coordinate their suggestions for changes in proposals.

The same duties also brought him in contact with congressional staffers and members on those issues that Congress had expressed a concern about. Thus, when Dan Brenner left last year as Fowler's special assistant for congressional relations, Kamp was tapped for the post, serving chiefly as liaison between Fowler and Capitol Hill.

Grooming period

Because of his previous Hill contacts, Kamp says, "It was just sort of a natural progression, a promotion for me." Some observers felt the post was meant to be a grooming period for the job Kamp now has, in anticipation of Russell's resignation.

Kamp says, "When this job opened about a year later, I was a reasonable choice because I not only had the congressional background through the commission, I happened to be a journalism teacher. I happened to have the storybook set of credentials here in an office of the press as well as congressional relations."

He appears to regret that his current job "has sort of less hands-on congressional contact." He was replaced in Fowler's office by Dale Brown, a former long-time aide to now-retired Sen. Barry Goldwater (R-Ariz.) and a member of the staff of the Senate Communications Subcommittee.

But Kamp served in the post long enough to earn a Virginia license plate from his nine-year-old son, Mathew, which reads "FCC EAR." Kamp says, "My son, who at the time was eight, asked me 'What do you do?' I said, 'I'm the chairman's ear on Capitol Hill.' He thought that was kind of cute and when my birthday came around, he gave me that license plate."

"It was sort of a listening post for the chairman," Kamp adds. "The job is perhaps more active than that, but not all that much more active. People have suggested that other bodily parts might be more appropriate, but not to be put on the family car."

He obviously enjoyed that job, but also expresses happiness with his current post. "I was attracted to it partly because I wanted to get back to my home profession, journalism, to get closer to the street reporter's business." Kamp believes he has the best of several worlds in the post. "This bureau office chief is also a member of the chairman's personal staff. It's the only bureau chief who is also on his personal

Account Selling "doesn't stop with our own Interep companies. We also send a list of every new account we call on to our stations to give them a chance to scout around for any local contacts they may have with these accounts. These could be local field people, or people at the prospect's wholesalers, or at other links along the account's distribution chain."

She reports that Mary Beth Garber, vice president, sales manager at McGavren Guild/Los Angeles, has already lined up some new-to-spot radio advertisers, but adds that, "This is only the beginning. And the more new categories we bring in, the more different experience-based approaches we'll all be able to learn from each other."

One way to look at this, she adds, is that "We're now able to capitalize on a situation even though it's not originally of our making. That situation is the growth of regional buying. When it started, reps reacted to its spread by establishing offices across the country, wherever regional buying centers sprouted up. Now we find that this has put us in an ideal position to approach new accounts that may have distribution only, say, in the Carolinas and Virginia today, but we can help build that into potential rollout accounts with radio's help. Our people are excited about our initiative because they're finding that it opens up a lot of new doors to them. One new account can lead us to their agency, which also works for a number of other clients. Some of these have never tried radio either, and they may have other accounts who may have tried it, but not under the conditions that would have assured it's being used to maximum advantage. We can correct that for them."

Monthly newsletters

CBS' Macfarlane says that he and his opposite numbers, Bob Schulberg in Los Angeles and Roger Murphy in Chicago, maintain contact with their accounts with monthly newsletters. Murphy puts out a separate newsletter for agribusiness accounts. Topics covered by Macfarlane's two—one for advertisers targeting younger demographics, and the other for accounts looking for upscale listeners—include suggestions for sports packages, including an offer of a research report on sports fans, a rundown of the advantages of extending drivetime schedules into additional dayparts, and a reminder of the availability of a CBS presentation on using a mix of spot and network radio.

The newsletters, adds Macfarlane, "let our prospects know we're thinking of them, and that if they want to know more about what radio can do for them, we're always here to help."

And one thing that keeps us hustling, he says, "is that the three of us are on commission. What we get depends on what we produce, and that product has to be *new* business for spot radio."

But as important as new business development, is keeping a finger in the leaky dike of account attrition. "This is another of our jobs," notes Macfarlane, "And it starts with doing our homework upfront."

To help with this homework, the CBS data base includes a quarter-by-quarter track record of RER-reported radio dollars invested by current accounts. The big and steady spenders are starred like a movie critic's rating system, depending on their importance to spot radio. For instance, one hot category for stations reaching upscale listeners during fourth quarter, leading up to Christmas, is personal computers, making it a category that rates an extra star. If and when spot investment by a starred account begins to trail off, it's flagged for fast action—a call to find out why it's starting to exhibit symptoms of straying.

Station efforts

At Masla Radio, Moore observes that many stations "do a better job locally than either the reps or RAB do nationally of making sure that good accounts remain steady accounts and don't blow away with the wind."

Moore explains that the emphasis at most reps "is on hanging on to our current list of stations rather than hanging on to current accounts. The fact is, we should be doing both."

He says that one of his current concerns is the airlines: "They keep acquiring and reacquiring each other. In many cases they're eating their own young."

At Torbet Radio, executive vice president Mike Bellantoni says that although he expects 1987 to show an increase of only 3 or 4 per cent over last year, "I still consider this a pivitol year in following up on the SRA-RAB Butterfield survey and making our initial calls on new accounts. (Butterfield Communications Group has been commissioned by the National Spot Radio Task Force to conduct a survey among advertisers and agencies to determine their awareness of spot radio's attributes).

And Ed Leeds, vice president, station relations at Hillier, Newmark, Wechsler & Howard, believes that, "The dollars are out there like ripe fruit on the tree. Our job is to get out there and pick them, before television or print beats us to it." □

based on a computerized list of stations categorized by the special program features they carry: "Every station that broadcasts ski conditions in snow areas, every station that carries gardening features when the weather warms up again, and so on. It starts with a questionnaire to every Interep station client, asking them to list their special features. Then we can punch up a ready-made station lineup for any advertiser whose product fits the activity. We come up with an 'instant gardening magazine' or 'ski magazine' of the air."

Ellen Hulleberg, president of McGavren Guild, explains that this classification of stations by program feature, was undertaken by Interep "after seeing how well so many advertisers were responding to syndicated radio program networks that offer station lineups with a common thread of programming that they can tie into."

Hulleberg adds that Interep is also producing a series of commercials featuring endorsements of radio by successful radio advertisers "who know from experience how well radio has worked for them." She says these will first be distributed for air play by all Interep client stations, and that they'll then be made available to every radio station that wants them.

Hulleberg also points to some upcoming research. She notes that, "Our initial plan was to commission some new research to compare the impact and effectiveness of radio and TV commercials. But when we started looking into it, we found that there's been so much already done on this by so many people, going all the way back to RAB's Higbee department store testing in the late '50s, that instead of starting up a new project, we'll now be summarizing the tremendous volume of radio research already available and base our new presentation on it."

In describing the details of how Interep's Major Account Selling works, Farber observes that, "It takes quite some time to track down the advertising decision makers on each new prospect account. In any large company there can be as many as 10 or 20 people who make or influence a decision to use spot radio. What we're doing is similar to what the RAB does in approaching new accounts, except that we have closing power."

She says each Interep sales staffer is required to write his own plan of approach to his new prospect: "This is part of our in-house training program. In New York we held our first training session January 15 and 16. Then we did it for our Central Division and after that went on across the country."

Farber also emphasizes that Major

the marketplace

Radio reps *(from page 51)*

search-proved success using spot radio."

Back at Katz Radio Group, Susan Wagner, senior account executive with the KRG Network, describes two of the initial advertising-promotion campaigns tailored to clients. Says Wagner: "Last year was the 'Year of the Cookie.' We designed promotions for both Archway cookies and Nabisco's Oreos." She says KRG submitted a menu of ideas to help Oreos celebrate its 75th birthday and Oreo selected the items it wanted to run with. Among them was a scratch-and-sniff frisbee that smells like fresh-baked Oreos. Stations gave these away as part of one of five different promotion concepts.

One was a "100 Ways to Eat an Oreo" contest. At some stations, listeners called in or wrote in suggestions. Other stations sought suggestions in man-on-the-street live remotes. Some stations staged Oreo trivia contests, asking listeners to answer questions about Oreos. Correct replies won an Oreo frisbee and qualified the respondent for a grand prize—a year's supply of Oreos, "Oreos for the kid in all of us, because you're never to old to enjoy an Oreo." And whatever the contest or game or other promotion, notes Wagner, "Each was created with the goal of keeping Oreo in the forefront of the listener's mind."

Wagner says that for Archway, Katz developed "a promotional concept to gain high visibility for Archway Fruit and Cookies, a new product line of fruit-filled oatmeal cookies Archway was introducing." It was an on-the-air mystery contest called the Archway Fruit and Cookie Caper, with the commercials asking for solutions to "Who stole the fruit from the Archway Cookies?"

It was presented as a mystery, and each mention would add another clue. Listeners were asked to call in or send in their solutions. Prizes included cookie baskets, and some of the stations added prizes of their own, like AM-FM stereo radios. And on top of the fun and games, says Wagner, "The bottom line was good sales increases for Archway. But whoever the account, the initial moves are to talk to them, find out their marketing needs, and then develop ways that radio can help them address those needs."

Programming features

Interep's Farber reports another move "that contributes to both our major account program and to existing accounts, spot and unwired network." It's

the marketplace

In the Picture

Carol Karasick

New U.S. media director at Saatchi & Saatchi Compton believes audience fragmentation "could be a plus that's forcing television people to turn themselves into marketers." This, she says, plus improved information management, may help attract more good young people to media careers.

Sees a more complex media marketplace offering more options and 'ripe for ideas'

Carol Karasick, who recently stepped up to U.S. media director at Saatchi & Saatchi Compton, started in the media business on the research end but has spent most of her career in planning. So she says, "If I make any changes in our operation, the first will be to bring our planners and buyers closer together, to make sure our buyers become more familiar with what the planners are doing and why they do it."

Karasick notes that there are times when media sales people come in "with a good idea or an unexpected opportunity, when it can be useful for the buyer to bring the planner together with the salesman." She adds that she "hasn't seen it happen lately, but if a rep came in with a proposal to help test out a new idea, I'd certainly be interested in hearing about it and exploring the idea. The marketplace is ripe for new ideas—particularly now that more options have made this business more complicated. We've had a maturing of the marketplace, with a lot more competition, which has meant more options for our clients."

But Karasick also observes, "Just how practical it may be to take advantage of each of the possibilities open to us depends on the circumstances." She points to spot broadcast, for instance: "Theoretically, we have a wide choice of markets we can use. But on the practical level, there are still some of them that are fairly tight and overpriced."

She adds, "There continue to be more choices available to the viewers than to us." She points out, for instance, that, "Many cable systems still don't have capability to transmit commercials. And audience measurement for cable is still in a comparatively primitive stage. However, both these problems are being worked on, and our expectation is that the cable situation will eventually improve.

Fragmentation a plus?

Karasick says that, while television audience fragmentation has made the media business more complex, "It could wind up being a plus. It's forced the television people to do what magazines and radio have been doing all along—turning themselves into marketers. Media are like products, in the sense that if the consumer has only two or three brands or the buyer has only two or three channels to choose from, those brands or channels market themselves very differently than a category in which the consumer can pick and choose from a dozen or more competing brands. I think this could be good for the industry—for the agency business as well as for our clients, because it offers a challenge that can help bring more good young people into the business."

She also believes, "Many of the kind of young people we want "will also be attracted by the widespread use of the personal computer. PCs put us on the edge of an era where we should be able to manage all our information better. That should give us the time we need to analyze it, find out what can be done with it, and then put it to good use in coming up with better decisions."

She recalls that, when she started in the business, "more years ago than I care to think about, there were fewer media, fewer choices, and much less data. Then, as everything multiplied and grew more complex, with so many more choices and quantum jumps in the volume of information about media audiences and their lifestyles and buying habits, we were overwhelmed by it all, almost to the point of paralysis, in terms of being able to really take advantage of what we had. But today we have the tools. PCs put us in a position to take charge of the information instead of just being buried by it."

Breakthroughs possible

As a result, Karasick considers herself fortunate "to be in this position at this stage in the state of the art of information management, where we can finally hope for some breakthroughs in putting it to use."

In respect to the role of people meters in this information explosion, Karasick says, "We're still studying it. We're in the process of putting together a report on people meters. But we haven't reached the point in our analysis of their potential where we know enough yet to stick our necks out with any definite predictions."

But she does say, "Looking at it optimistically at this point, I'd like to give them the benefit of the doubt and just say anything with the potential to improve audience measurement is a positive step. But at the same time, any change from the customary way of doing things is going to be controversial. Whether it will all turn out to be the actual improvement we're hoping for will take some further study."

In any event, she adds, "This is an exciting time to be where we are, with so many new developments and so much potential for improvement. My first job in media was in research, so I have a special fondness for that part of what we do."

She recalls that she was subjected to piano lessons as a child, but "That turned out to be a total failure, and that's why I decided on a business career. I knew I'd never make it musically."

finding suitable products to sponsor or to help finance. "Program sponsorship," says Morris noting the reemerging trend, "is legitimate again." Partly, of course, this legitimization is generated by a general relaxation of official prohibitions against it. Even the BBC is talking about sponsoring arrangements somewhat akin to those which have prevailed on public broadcasting in the U.S. for a number of years.

"If I am entrusted to get an audience," continues Morris, "I can do more than just spot buying." Morris is concerned about audience exposure for his products. The broadcasters, he points out have to cover their costs. If the deal is right, providing international channels with material which will be transmitted across national frontiers could mean that the advertiser is a position to be less concerned with the ratings in every country. One bit of data which does not yet seem to be easily identifiable is the cost of reaching consumers in individual countries through domestic media as opposed to reaching them through international media. While it might be less expensive in one country to buy domestic advertising, overall, it might make more sense, and the client might get more impressions by foregoing poor satellite viewing in an individual area in the interest of making a better overall buy. While on the one hand this kind of statistical information could hasten the allocation of budgets, it might only serve to stiffen the resistance of those opposed to relinquishing any part of their national budgets.

"We cannot change the whole corporate culture overnight," says SSC&B's Alan Morris.

One of the other problems confronting Morris and the others looking at the same possibilities is the insurance that the risks involved are shared with good partners. "Nevertheless, says Morris, sponsorship is the totally necessary route to go."

By looking at what is happening throughout the world, Morris also is able to try to obtain products rather inexpensively in one region and place them on domestic TV on cable in another. While the cultural aspect might benefit the audience, it certainly provides a relevant advertiser with an excellent way of reaching a particular target audience.

Conduct of business

In international buying and selling there are, as there are in all aspects of the media, those who are aggressively trying to change the way business is conducted, and those who resist most suggestions. It would be too simplistic to say national media directors are fighting just to preserve their disappearing patch. For years they have played an important role in identifying local opportunities which computers probably would never find and their presence has generated business activity which would probably have escaped the attention of many with less knowledge of their region. Yet in the end, one suspects an accommodation will eventually be reached.

Even the most enthusiastic impatient internationalists seem to understand that. Says Morris, echoing the thoughts of so many of those in the field: "We cannot change the whole corporate culture overnight. We put together ideas for the future." □

Nielsen is showing again that it can react to threatened competition as it did when AGB entered the U.S.

work ratings is gone for any foreseeable future. Both Nielsen and AGB are due to field national samples of 2,000 people meter panel households by September.

Nielsen is more than 50 per cent on its way to that goal. Joe Philport, AGB president, maintains they are on schedule for a September start, even though actual household installations will not begin until April, leaving five months to equip and shake down a national sample, a hinge challenge.

Thus, Canadian developments indicate clearly that Nielsen is seriously preparing to enter the single-source fray versus ScanCanada/ScanAmerica. By 1988 ScanAmerica, differentiated by its on-screen prompt technique and single-source capability, plans to be on the scene with a 5,000-household national service. Nielsen is obviously girding for this round with its present testing forays into product wand scanners of different design in Chicago and Toronto. It will be well behind ScanAmerica, which now has the benefit of a year's testing in a 200-household Denver pilot study and in April will inaugurate a single-source commercial service with a 600-household Denver ADI sample. This will be the first North American commercial people meter and single-source rating service. Its results and those of Nielsen/Canada's Toronto panel in late 1987 will bear intensive analysis for future guidance on the significance of single source research.

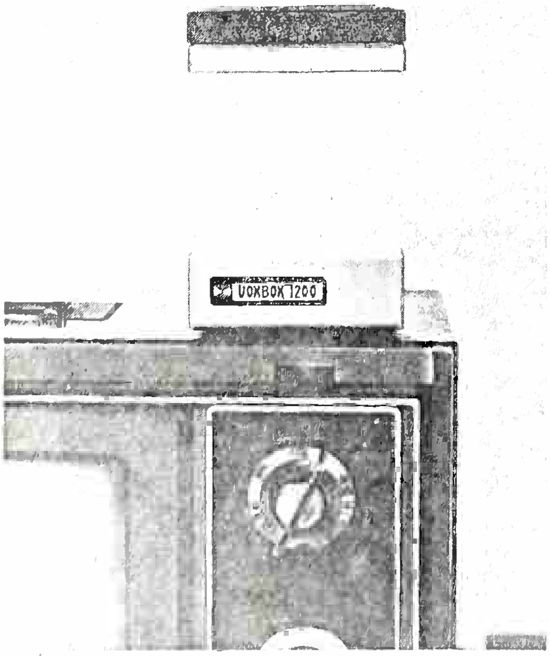
Nielsen is showing again that it can react to threatened competition as it did when AGB entered the U.S. scene. Whether it can or will mount a national single-source service to compete with ScanAmerica by 1988 is unclear at this time. Nevertheless, it is certainly a strong possibility.

Another possible scenario for 1988 would be a merger of AGB and Roger D. Percy to exploit the benefits of Percy's Voxbox 1200 system on a national basis. Percy offers three differentiated features: (1) a passive people meter element which by heat sensors determines how many people are in front of the set; (2) an on-screen prompt when the sensor and buttons pushed do not agree; and (3) great emphasis on accurate reporting of commercial exposure and tuning. If for any reason the promise of single-source data falls short of present expectations, one might anticipate an industry retreat to a more passive audience measurement methodology, which U.S. TV networks favor. NBC is about to sign a Percy contract for the New York service in order to evaluate that methodology.

These developments are only a forerunner of others to come in 1987. □

(See TV/RADIO AGE articles analyzing people meter developments in the U.S., October 27, November 10, and December 29 (p. 60), 1986.)

Voxbox 1200



A possible scenario in '88 would be a merger of AGB and Roger D. Percy to exploit the benefits of Percy's Voxbox 1200.

Global *(from page 55)*

Pearson has expansionist dre He foresees that within the next GreySat will become a separate co ny and can see the time when the will be integrated into this global p

International barter

Although GreySat seems a littl hind Ogilvy & Mather in the ac concept of applying pressure to m national media owners, Pearson ad wrinkle of his own: "We will be ab buy one flat deal which can encom more than one advertiser. If we are central organization," he contin "we will have buying strength, l organization costs and a clearer ide what's happening." One concept of ternational involvement which has gun to occupy the attention of a n ber of agencies is barter. Grey Ad tising has extensive U.S. experien the field through its interest in L Communications.

Pearson says that LBS is lookin international barter although the c pany was involved in the first m barter deal on the new satellite sta Super Channel. Henson Internati Television is providing 24 episode *The Muppet Show* in exchange for minutes of weekly commercial airti HIT has appointed the sales dep ment to try to sell the time, which this case should not be difficult in d which may go well beyond just S Channel spots.

The introduction of barter into rope has generated the concern am broadcasters which one might exp from a different concept, but, priva ly, few major broadcasters believ eventually will become commonp where television regulations pe One of the principal problems, how er, is the acceptance of an organizat other than the broadcaster to sell sp on its behalf. In spite of the Hen deal, SSC&B Lintas Worldwide, is garded by many as being in the v guard of those thinking about inter tional barter opportunities. Alan M ris, SSC&B director of internati media, does not find that surpris "We have offices in 45 countries; buy 10 per cent of time in Europe; g alization is the way we have opera for the past 40–50 years."

Morris' unit not only coordinates ternational media assignments, ca and satellite, but probably, more portantly, is trying to develop new portunities. In the latter area he looking at getting involved in spon ship deals before programs are ma One of Lintas' most important clie Unilever, is particularly intereste station's advantage to take a half-hour show with more than 90 seconds of barter, and most of them out there are 3½/3½ splits. The sitcoms the NBC O&Os picked for access are limited to 90 seconds of barter."

He adds that some stations have done very well in preempting network programs with the likes of National Geographic specials—from both a ratings and revenues point of view. He says that what they do in the future will depend heavily on how they receive the new fall programming to be presented by the networks next spring.

McCarthy sees the substitute programming being largely first-run sitcoms, or possibly first-run action series like *Sea Hunt*: "Stations may feel these can generate bigger ratings than certain network programming, and they may just delay a network show to late night or weekend. Often, if the program is only on delay, the compensation isn't that adversely affected. And if they preempt only one or two shows a week, the networks aren't going to be that unhappy with them."

Where the networks are more unhappy, he notes, are in instances like the refusal of WAGA-TV Atlanta and WWL-TV New Orleans to air CBS' new *The Morning Program*. □

Canada (*from page 57*)

nadian people meter service will emphasize viewing. It might also be noted that the more sophisticated scanner equipment Nielsen is testing is not only more expensive but is bulkier and heavier than ScanAmerica's lightweight wand. Obviously, miniaturization can lead to lighter equipment by the time the final model is adopted.

Canadian timetable

Nielsen/Canada's Ted Thom, vice president and manager, new product development, has set forth the following timetable for service expansion:

- April, 1987—begin three-month Toronto test of people meters in 260-home panel
- July–September, 1987—test single source in people meter panel to determine impact of home scanning on viewing and people meter usage
- Fall, 1987—begin second phase of Toronto people meter pilot with 450 households
- Early 1988—begin home scanning oepration in 450 Toronto people meter sample
- November, 1988—begin national people meter service—1800 homes, to be expanded to 2200
- Early 1989—national single-source service to be inaugurated in 2200 homes.

Any realistic appraisal of the above timetable is related to the fate of the five-year contract. The most optimistic parties believe the BBM-Nielsen contract at best will not be signed until February. Peter Jones, longtime BBM president, retired in December. His successor, Lloyd Scheirer, who comes from the publishing field, with no background in broadcast ratings, must give high priority to resolving this dragging issue. The major roadblock is resistance to the proposal by one of Canada's networks, which is unhappy with some of the service aspects of the proposed contract.

Implications for the U.S.

The recent Nielsen/U.S. decision to switch its NTI service to a single integrated people meter sample in the fall of 1987 puts it in toe-to-toe competition with its most immediate challenger, AGB. Cancellation by ABC of its Nielsen contract will provide that network with flexibility to switch to AGB, which CBS already supports. At least, Nielsen's monopoly position in net-of his firm's client stations preempting beyond the usual—substituting a special or movie "in the odd month." But he says there has been more discussion of doing so, particularly in terms of substituting a syndicated sitcom for a weak series.

"The talk of cuts in compensation has lit the fire," Fentress reports, "but most of the stations don't want to be antagonists with their networks." He believes that stations in smaller markets, where cuts in compensation can have the greatest effect on the bottom line, have less clout with the networks and are more apt to have their rates changed: "If I were an affiliate in market 70-something, I wouldn't feel I'm going to get the same treatment as market five, seven or 10. I don't think a compensation change necessarily has to be across the board."

Whether a station can come out better financially by substituting a syndicated show, Fentress says, depends on both the network program and the market. Would it serve to weaken an evening's schedule? "If the network is NBC, the answer is probably yes." As for appropriate product to substitute, he holds, "There's a ton of stuff out there that a station could use."

Fentress says preemptions in the last three or four years have been lower than in previous years but that is likely to change: "If 140 stations preempt the same show every week, that's going to be a substantial problem. And if any network has what's perceived as an extremely weak show, that's a scenario that could feasibly happen."

Leadership position

Some apparently feel that certain stations can start the snowball rolling down the hill. Janeen Bjork, vice president and director of programming at Seltel, says an affiliate board member told her he feels obligated to take a leadership position in preemption "and would be remiss if he didn't. He said he has to give the network a sign that it's not going to work that way."

Bjork reports other stations are definitely discussing the prospect, adding that she knows of one station that plans to preempt network primetime for *Star Trek: The Next Generation.* She adds that some have already done so with *Star Search* and *Lifestyles of the Rich and Famous*—both 50-50 barter splits. She points out that substituted programming doesn't have to be cash: "There aren't that many first-run shows out there on a cash basis, and with a 50-50 split, you're certainly getting more inventory than you would from the network."

McCarthy of HRP adds, "It's not to a

"Come fall '87, we'll see more stations regularly preempting series that don't perform well... It could be for one or two half hours or a single hour at the most."

Dean McCarthy
Vice president
Harrington, Righter & Parsons

"There aren't that many first-run shows out there on a cash basis, and with 50-50 split you're certainly getting more inventory than you would from the network."

Janeen Bjork
Vice president
Seltel

"The talk of cuts in compensation has lit the fire, but most of the stations don't want to be antagonists with their networks.... There's a ton of stuff out there a station could use."

Jack Fentress
Vice president
Petry Television

Compensation *(from page 49)*

calls. He adds, "I can remember times that the stations went to affiliate meetings—10 or 15 years ago—hoping to cherrypick the schedule, looking for weak programming so they could create inventory.

"But if it happens now, it's going to be for two reasons—to make up for the cut in network compensation and to strengthen ratings. In high demand times, the stations may still preempt the way they used to, but they're going to put a different label on it."

Noting that his stations are not currently doing any regular preemption, he states, "I have a problem with both reasons for preempting. There's no assurance that any syndicated shows will perform better than the networks. And if we all preempt a weak show, how is this going to affect the rest of the network's night?"

But for the network, he cautions, "The risk outweighs the reward. To take this risk for $8–10 million just doesn't make sense in an era where it's so hard to introduce a new network show. The whole system is cluttered with programs and promotion."

In any compensation cuts, he speculates, the stations in four-VHF markets will probably be hit harder than those in markets with less VHF competition "because the networks have a tendency to treat overperforming stations better." And speaking for his own operations, affiliated with all three networks, he says, "If we're going to have to take a significant cut in network compensation, we're going to have to make it up somewhere. Preemption is a last resort, but we have a business to run."

Fanning the flames

If there are ABC and CBS affiliates who hadn't been thinking in terms of increased preemptions, most of them have been confronted with the possibility by now, thanks to a letter sent to affiliates of both by Fox/Lorber Associates, which is using the current environment to push two 26-episode packages of off-HBO specials. (See *Tele-Scope*, January 5). David M. Fox, executive vice president, reports the letter was recently sent to general managers, general sales managers and program directors at all affiliates of the two networks, except O&Os, in the top 120 markets.

"We're trying to hit them between the eyes here," Fox asserts. "We decided to do this—and the consequences be damned." The letter tells affiliates, "while the cutbacks benefit the network, you are the loser," and suggests preemption of weaker network shows. It tells the stations they "will suffer if other sources of bottom line income are not developed" and offers the "opportunity to sell all of the inventory."

Network loyalist

One major station group executive who hopes affiliates don't declare a preemption war on ABC and CBS is Tom Goodgame, president of the Group W Television Station Group. He contends, "Preemption is a way affiliates could fight back, but I see this as only creating a downward spiral. For example, ABC might just cut back more compensation, and everything would go down the chute.

"Stations may tend to preempt a show like *Our World* regularly because it's up against *Cosby* and performs poorly. But the object is to place a show appropriately. I don't believe in taking a time period away from the network and keeping it. ABC and CBS wouldn't need to cut compensation if they didn't have these preemptions. The clearance picture is adding considerably to the revenue problems ABC is having."

Not that Group W stations don't preempt the networks—all three of them. But, with the exception of something like substituting a movie to accommodate political advertising, it is done under the banner of serving the local market. Goodgame points out group policy requires each station to produce a local, primetime public affairs show at least once a month and, "while the network might not like it, we're not taking a Tuesday night show and blocking it out forever.

"We try to avoid preempting the same show more than once, but there are times that I know in my heart that we've violated this." He adds that preemptions haven't been confined to low-rated shows, recalling a time that WBZ-TV Boston bumped *Family Ties* for a public affairs show and got a 26 rating for that show in its slot behind *Cosby*.

Group W's local sports franchises have also given the networks some grief, but, because it's baseball, Goodgame points out, this is a less critical time of the year for the networks. KDKA-TV Pittsburgh runs 40 Pirates games at the rate of six or seven a month, while KPIX(TV) San Francisco has about 30 games of the Oakland A's. "These are all pretty much in primetime from 8–11 p.m.," Goodgame notes, "but they're on different nights. We're more sensitive about other preemptions on these stations because we have sports."

Also taking a conservative stance vis-á-vis the networks is Erv Parthé, vice president in charge of programming services for Meredith Broadcasting Group. He says, "Of course we're concerned about compensation. It's like taking a cut in pay. But it's important to have a good cooperative effort with the networks."

Noting that there is no consideration of additional preemptions at this point, he reports having preempted the webs in primetime and elsewhere for public affairs programming and preempting during the fourth quarter to get more avails—"maybe with one movie a month."

Ratings are the key

"It's important to both the network and the station to get good ratings for regular programming," he contends. "And what makes you think syndicated shows can perform better? It's often the worst network shows that become the first-run syndicated series." He adds that syndicated specials and miniseries are a better bet.

Jack Fentress, vice president, director of programming, at Petry Television, says he's yet to see evidence of any

"Preemption is a way affiliates could fight back, but I see this as only creating a downward spiral.

ABC might just cut back more compensation, and everything would go down the chute."

Tom Goodgame
President
Group W Television Stations

Anti-drug *(from page 58)*

sentation featuring a station personality, a representative from the Maryland State Department of Health and Mental Hygiene's Drug Abuse Administration, and original skits on such subjects as peer pressure and family communication performed by area theater groups.

After the skits, audience members respond to the issues raised. Later, kids and their parents sign "Drug Free" contracts.

Another anti-drug program involving theater is KMBC-TV's "Stage 9: Against Drugs."

Schools are now holding script-writing contests (with entries judged for messages and personal experiences, not writing ability), and each school will submit up to five scripts to KMBC-TV in March. The station will then select several winners, and a professional writer will pull elements from each into a final script.

Next, students will audition for roles, with at least four students expected to be cast for each role to maximize involvement. Rehearsals and set-building will take place throughout the summer, with the play opening in September for year-long performances throughout the Kansas City area. The play is also expected to be part of one of KMBC-TV's many on-air programs combatting drug and alcohol abuse.

The Hearst station is also involved with the Nancy Reagan-backed Just Say No Foundation, which was established last summer. The station is so far

NAB is now into its 4th year coordinating "on-air initiatives."

sponsoring about 50 Just Say No Clubs, with a goal of having one club in each school. About 4,000 Just Say No "pledge" cards have been distributed.

WLS-TV Chicago has teamed up with the *Chicago Sun-Times* in "Say No! To Drugs." A highlight of the year-long campaign will be a May 9 parade, for which the sponsors hope to enlist the support of a multitude of corporations and non-profit organizations.

The station has also been running at least one major anti-drug special a month, either locally produced or purchased from a syndicator. The first effort was hosted by Oprah Winfrey and included the entire cast of ABC's *Head of the Class* program.

On the radio front, WHRK(FM) Memphis is out to "Stop the Madness" through the distribution of 100,000 business-sized cards—each picturing a station personality with an anti-drug quote on one side and a list of relevant phone numbers for drug problems on the back.

Last spring, the station sponsored a New Edition anti-drug concert at an area high school, and this year it wants to move into a bigger arena with a multi-artist show. □

WLS-TV Chicago has teamed up with the 'Chicago Sun-Times' in "Say No! To Drugs." Highlight of the year-long campaign will be a May 9 parade, for which sponsors hope to enlist support of multitude of corporations and non-profit organizations.

Staff members at WLS-TV and 'Sun-Times' launch campaign

Wall Street Report

Lee Enterprises gains despite nearly flat broadcast revenue picture

For the second consecutive year, Lee Enterprises made the *Forbes* magazine list of the 200 best small companies in the nation, improving its ranking from 90th to 75th. While its broadcast operations did not figure heavily into the gain, Lee's operating revenues for 1986 were up 6.9 per cent to $220.9 million from $206.6 million. Net income was up 6.1 per cent to $32.6 million from $30.7 million.

Lee Enterprises, Inc.—1986

		1986	1985	% Change
Operating revenue		$220,924,000	$206,637,000	6.9%
Operating income		64,431,000	58,899,000	9.4
Net income		32,597,000	30,730,000	6.1
Working capital provided by operations		41,598,000	42,239,000	(1.5)
Depreciation and amortization		9,673,000	9,013,000	7.3
Capital expenditures		5,563,000	8,529,000	(34.8)
Dividends		14,181,000	11,580,000	22.5
Purchase of common stock for the treasury		21,627,000	27,995,000	(22.7)
Per Share	Earnings	$ 1.25	$ 1.13	10.6%
	Dividends	.57	.45	26.7
	Stockholders' equity	5.14	4.96	3.6
Return	Operating income as a per cent of revenue	29.2%	28.5%	
	Net income as a per cent of average stockholders' equity	25.7%	24.0%	

Earnings per share increased 10.6 per cent to $1.25 from $1.13. The percentage increase in earnings per share is greater than that for net income because fewer shares are outstanding due to the company's aggressive Treasury Stock Repurchase Program. According to Lloyd G. Schermer, chairman and CEO, "We intend to continue this repurchase program, but not at the level of the past two years." All officers and directors as a group own 7.2 per cent of common stock and just under 11 per cent of class B.

Broadcast revenues were nearly flat for the year, at $52.8 million, compared with $51.8 million in 1985. Operating income for broadcast was $13.2 million, compared with $12.7 million. The company's gains came largely from its 18 newspapers. It also operates a graphic arts division.

At the close of 1986, Lee completed acquisition of two TV stations and two radio stations from May Broadcasting Co. Lee then agreed to sell the AM-FM combination KFAB/KGOR(FM) Omaha. This leaves it with the TV stations KMTV(TV) Omaha and KGUN-TV Tucson. Lee also agreed to sell KHQA-TV Quincy-Hannibal and its only radio stations, an AM-FM combo in Quincy. Schermer notes, "At the conclusion of these sales, we will have invested about $80 million in our two new television stations. We intend to borrow $65 million on a long-term basis to take advantage of current interest rates."

While Benedek Broadcasting will be operating KHQA-TV, Schermer is looking to the two new stations in Omaha and Tucson for future gains. He states, "Omaha is a solid market with good growth potential. Tucson's market growth is outstanding. In both instances, we see opportunity to significantly increase the cash flows of these television stations in the near term. We paid a very high multiple of present cash flow. However, we think this is a good long-term investment."

Other stations operated by Lee are NBC affiliate WSAZ-TV Huntington-Charleston and CBS affiliates KGMB(TV) Honolulu; KOIN-TV Portland, Ore.; and KGGM-TV Albuquerque (Lee owns 42 per cent of New Mexico Broadcasting Co., which owns the station). KGUN-TV is an ABC affiliate, KMTV, CBS.

Forecast for 1987

Schermer predicts profits will be up significantly in 1987 as a result of the sale of KHQA-TV, but he says operating results will be up only slightly. He adds, "When we include the dilution of our earnings from the acquisition of the television stations in Omaha and Tucson, I would estimate our earnings to be about 5 per cent less than fiscal 1986."

Amtrak commercial will be in most major markets, including New York.

The Amtrak spot, called "Special Moments," uses flashbacks and antique trains and props to recall train travel in 1945 while pointing out its efficiency today.

The spot was conceived by DDB Needham and features the music of Richie Havens.

"Future Auction," a 60 for Nova out of Vic Oleson & Partners, involves an auction for the car 200 years in the future. The winning bidder makes a six-figure offer for the "best-built car of its time."

Roberts to Evalucom

Bradley H. Roberts, former executive vice president and lobbyist for the 4As, has been elected to the board of Evalucom, Inc., Beverly Hills, Calif., company that analyzes TV commercials for communications effectiveness.

Roberts was with 4As from 1984–86. He earlier spent 24 years with Needham, Harper & Steers in account management, retiring in 1981 as vice chairman of the parent company and president of NH&S/West.

Big Mac rides high

An elaborate TV campaign for the McDonald's Operators Association of Southern California is being eyed for possible use by McDonald's co-ops as far away as Minneapolis and Tampa. One spot, developed by Davis, Johnson, Mogul & Colombatto (DJMC) Advertising, features a two-story Big Mac, shown along a skyline rivaling Manhattan's. Atop the big burger is an actor with a moon crescent for a head playing "Mac Tonight," based on the Bobby Darin version of "Mack the Knife." In another version, the moon man plays the theme on a harmonica.

"We spent months negotiating the rights to the music with the family of Kurt Weill, the original song's composer, who live in East Germany," says DJMC president Brad Ball.

Commercials *(continued)*

29 per cent in the past 30 years. Friedow reports consumption has become heavily skewed toward breakfast items.

The campaign, she says, is not directed to non-users of pork but to women 25–54 who are light to medium users. Initial funds for the campaign are about $6.5 million, compared with a media budget last year of $1.5 million. The boost in expenditures was made possible by a stricter method of collecting funds from pork producers, which now involves a 100 per cent national checkoff of .25 per cent of the value of every hog sold.

According to Ric Cooper, executive vice president and general manager, BJK&E/Minneapolis, the early budget will be devoted about 70 per cent to print, primarily women's magazines, while spot TV—although the creative aspect is finalized—will initially be more of a test in terms of spending and merchandising.

A four-week flight in 13 markets in March will be followed by another two weeks in May, amounting to expenditures of $1.3–1.4 million, he discloses. As additional funds become available, the focus of subsequent advertising will be on TV, he says.

The initial spot markets, he adds, were picked partly on the basis of non-advertising considerations such as merchandising, co-op support and testing activities in those markets. The markets are: Pittsburgh, Sacramento, Tampa-St. Petersburg, Dallas-Fort Worth, Seattle-Tacoma, Washington, Atlanta, Cleveland, St. Louis, Denver, Phoenix, Indianapolis and Minneapolis.

BJK&E tested five campaigns before landing the NPPC account and performed commercial testing with 1,829 adults in four regions. Anderson said 28 criteria were tested, with no weaknesses found in any.

Meanwhile, Olympic figure skating gold medalist Peggy Fleming has been chosen as NPPC's national spokesperson, but she will not be involved in the TV campaign.

Competitor complaints

With the National Advertising Division (NAD) of the Council of Better Business Bureaus resolving 107 challenges to advertising messages in 1986, challenges posed by competitors accounted for 43 per cent of this load. Comparative advertising was involved in the majority of these complaints.

As for the remainder of these complaints, 27 per cent resulted from NAD's monitoring of television, radio, national magazines and newspapers; 15 per cent were from local Better Business Bureaus; 12 per cent were initiated by consumers and three cases originated from consumer organizations.

Foods and beverages was the largest advertiser category involved in the complaints, involving 26 decisions. Child-directed advertising was next, with 14 decisions.

Typical of a number of complaints involving child-directed advertising was the last one handled during the year that involved TV. This involved the appearance of advertising for *M.A.S.K.* action figures and vehicles on the animated *M.A.S.K.* children's program. As in previous cases of this nature, advertiser Kenner Parker Toys stated that the commercials placed by Grey Advertising appeared in the show due to station error. It reaffirmed its commitment to ensure that TV advertising for licensed properties does not run in or adjacent to programs of parallel name or theme.

Brothers and sisters

Little known siblings of famous personages will carry the ball for Dean Witter Financial Services in a TV and print campaign coming out of Lord, Geller, Federico and Epstein, New York. They will illustrate the theme, "You're somebody at Dean Witter."

The first two siblings featured are Dick Carson, TV producer and brother of the more visible Johnny Carson; and Eddie Payton, high school coach and brother of Chicago Bears all-star running back Walter Payton. Additional siblings will be introduced later in the campaign, according to Nancy S. Donovan, executive vice president, group marketing at Witter.

TV commercials will run on all three networks during primetime news, entertainment, sports and late night news programs.

"The new campaign is based on the fact that you don't have to be well-known to receive special treatment by your Dean Witter account executive," says Donovan. "It is a creative extension of last year's campaign, which successfully built awareness of the firm as one that puts its clients' interests first."

Big screen advertisers

Amtrak and Chevrolet Nova have joined the ranks of advertisers on Screenvision Cinema Network, the sole national network for theater advertising in the U.S. The Nova spot will run primarily on the West Coast, while the

Commercials

Pork joins beef in chicken war

With chicken bypassing pork this year as the nation's second most popular meat, pork producers have had enough and this year will launch their most aggressive campaign to correct misconceptions about their product. With spot TV advertising slated to begin in March, the Bozell, Jacobs, Kenyon & Eckhardt campaign for the National Pork Producers Council follows close on the heels of a $30 million beef industry push out of Ketchum Advertising/San Francisco.

But there's a significant difference between the beef and pork campaigns. With a considerably larger budget to work with, Ketchum is using a lifestyle approach and the talents of James Garner and Cybill Shepherd—asking what ever happened to real food. On the other hand, instead of ignoring chicken's low calories and cholestrol—and its versatility—the pork producers will attempt to put their product in the same league as chicken by labeling it "the other white meat."

50% leaner. According to Gwen Friedow, advertising manager of the NPPC, the public is yet to catch up with the fact that, in the last 20 years, pork has become 50 per cent leaner through the feeding process and genetic selection. One of two 30s will convey this message by showing a variety of "creative . . . nutritious . . . convenient . . . light" pork dishes, stating, "It's not surprising that all these meals are made with white meat. What is surprising is that the white meat here is pork." With each dish, there is a super displaying the number of calories.

The second 30 concentrates on pork's versatility, labeling several exotic dishes prepared with the meat to counter what Ron Anderson, president, Midwest Division, BJK&E/Minneapolis calls pork's "low rent, blue collar image." He notes people think primarily in terms of pork chops and pork roast and have not been attuned to serving the meat at special times.

Annual consumption of pork is currently about 62 lbs. per capita, but about 65 per cent of that is processed pork, which will not be directly involved in this campaign, being left to brand name advertisers to address. While actual pork consumption has remained steady, it's share of the meat market has declined from 38 per cent to

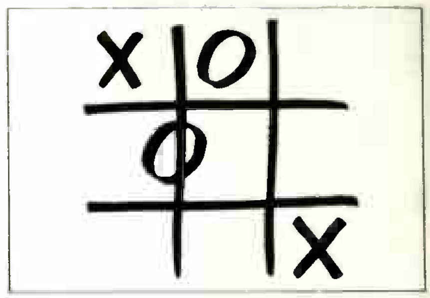
Advertising Directory of

Selling Commercials

A.T.&T. • McCann Erickson

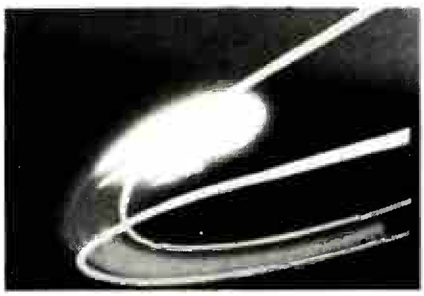
KCMP PRODUCTIONS, LTD., New York

NYNEX — Tic, Tac, Toe • HHC&C



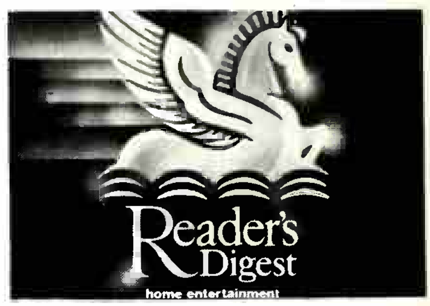
GIFFORD ANIMATION, INC. Harwichport, MA

Cedar Point • Marc & Co.



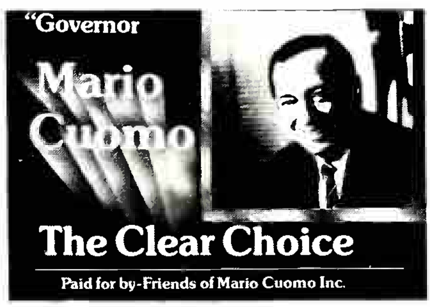
BANDELIER, INC., Albuquerque, NM

Reader's Digest



DOLPHIN PRODS, NY, COMPUTER ANIMATION

Friends of Mario Cuomo



DOLPHIN PRODS, NY, COMPUTER ANIMATION

Tobin's Franks • John Morrell

BANDELIER, INC., Albuquerque, NM

Honeynut Cheerios • Dancer, Fitzgerald, Sample

KCMP PRODUCTIONS, LTD., New York

XTRA • Venet Adv.

KCMP PRODUCTIONS, LTD., New York

Programming/Production
(continued)

Burt Rosenburgh

who will be based in Atlanta, joined BT in March, 1984, as southern regional sales manager. Prior to that, he spent 13 years with ITC Entertainment.

Richard Elkind has been named research director of **King World.** Elkind has been marketing manager at WCBS-TV New York, having joined the CBS-owned station in 1979 as day-part coordinator.

Kim Reed has been appointed vice president, advertising, publicity and promotion for **MGM/UA Television Productions.** He will be responsible for all network and first-run syndication programming. Reed previously was national director of television publicity at Lorimar-Telepictures.

CABLE

WTBS explores Titanic

"Secrets of the Titanic," a *National Geographic Explorer* episode premiering Sunday, March 22, at 9 p.m. on SuperStation WTBS, will include more than 14 minutes of previously unreleased footage of the destroyed ocean liner. The show will air only a few weeks before the 75th anniversary of the ship's sinking in the North Atlantic.

The hour-long documentary, narrated by Martin Sheen, is the first official record of the discovery of the long-lost Titanic by a joint U.S.-French expedition in 1985.

WTBS will repeat the program on March 23 at midnight and March 28 at 9 a.m.

In February, WTBS will mark Black History Month with daily *Black History Minutes* and a one-hour special, *This is America*.

The *Black History Minutes* will include such presenters as baseball star Henry Aaron, Los Angeles mayor Tom Bradley and actor Ossie Davis.

This is America, airing February 2 at 10:35 p.m., focuses on the lives of six successful black Americans, including Isaiah Thomas, basketball star for the Detroit Pistons, and Michael Hollis, chairman and chief executive officer of Air Atlanta.

'Tomorrow' on USA

If there's a soap opera heaven, it must be the USA Network. *Search for Tomorrow*, killed recently by NBC after a 35-year network run, has already resurfaced in USA's late night schedule, with single episodes Monday through Wednesday and a double bill on Thursdays. USA has picked up the Procter & Gamble Productions serial from its fall, 1982, episodes, which means the series can last four years before a second run. It's preceded on the USA schedule by another former network daytime mainstay, 20th Century Fox's *Edge of Night*, which is now into its second cable year.

HBO's '87 shows

HBO has announced a number of additional original programs for the remainder of 1987. In movies, Brooke Adams and Brian Dennehy will star in *The Lion Of Africa*, HBO Pictures' second in-house production. The "romantic adventure" is currently filming in Kenya. (HBO Pictures' first in-house film, *The Last Innocent Man*, will also air this year.)

HBO Pictures and Journey Entertainment are co-producing *The Man Who Broke a Thousand Chains*, which is being identified as the true story of Robert Elliot Burns, the prisoner who inspired Paul Muni's *I Am a Fugitive From a Chain Gang*. Val Kilmer has the title role.

Mandela, a biographical drama about the South African activist, has wrapped *up production* in Zimbabwe. The film is a co-production of TVS Ltd. and Titus Productions. A documentary offering is *How To Raise a Street-Smart Child*, hosted by Daniel J. Travanti. It's based on the book of the same name by Grace Hechinger. John Walsh, father of the *Adam* portrayed in two NBC movies, joins Travanti with commentary.

Drunk and Dangerous: Just Another Day, part of HBO's *America Undercover* series, zeroes in one typical day—May 17, 1986—by listing every alcohol-related accident that occurred in the U.S. that day, and illustrating several of them via vignettes.

Both new documentaries will debut this spring.

Northfield Films is producing a one-hour tribute to the legendary humorist, Will Rogers, with contributions by Dan Akyroyd, Chevy Chase, Rodney Dangerfield, Harold Ramis and Robin Williams.

The latest HBO *On Location* comedy specials feature Alan King, Jackie Mason, Jerry Seinfeld and Spalding Gray.

For Cinemax, James Brown and Aretha Franklin team up in a new one-hour *Cinemax Sessions* presentation for HBO's sister pay service. The concert, taped recently in Detroit, also features singers Wilson Pickett, Joe Cocker and Robert Palmer.

Also on Cinemax, Paul Shaffer, bandleader on NBC's *Late Night With David Letterman*, will headline a comedy special, *Viva Shaf Vegas*, to go on in May.

Home Video

Walt Disney Home Video recently became the first video supplier to the United Kingdom to sell cassettes priced over $15 (U.S.). In a special holiday promotion, such titles as *Mary Poppins*, *The Love Bug* and *Bedknobs and Broomsticks* were priced at $19.50—with profitable results, the company reports.

Offerings from Walt Disney Home Video for February include *Return to Treasure Island, Volumes 2 and 3; Born To Run; Monkeys Go Home; My Dog The Thief* and *A Delicate Thread*. The February offering from Touchstone Home Video is *Ruthless People*, reportedly one of the top-grossing films of 1986.

The **Video Software Dealers Association** (VSDA) board of directors recently passed a resolution requiring VSDA members convicted of video piracy to be suspended from the association for one year.

Sales figures for **Embassy Home Entertainment's** 1986 videocassette releases have exceeded company expectations. *The Trip to Bountiful* sold over 85,000 units; *Saving Grace* sold 30,000 units. And Charter Entertainment's *The Quest* Likewise exceeded projections, racking up over 50,000 unit sales nationally.

RKO Pictures' Home Video has released the first six titles from its new "Star Series." Included are three John Wayne titles (*Back to Bataan, Allegheny Uprising* and *Tycoon*) and three Cary Grant favorites (*The Bachelor and the Bobby-Soxer, In Name Only*—a re-release—and *The Toast of New York*). All six will be priced at $19.95—"value pricing" so "the videos become an impulse item," according to Robert Lazarus, RKO Pictures national sales and marketing manager.


Koch **Silberberg**

ecutive vice president at SS, has been appointed president and CEO. Before joining SS, he had various executive positions ABC Television Network, most recently as senior vice president and general sales manager.

Marc Grayson has been promoted to senior vice president, marketing, **MCA TV** and **David Brenner** has been named senior vice president, advertiser sales. Grayson relocated to New York last summer from MCA's Los Angeles headquarters, where he was vice president, western area. Grayson joined MCA in 1975 as a sales executive and


Grayson **Brenner**

was named president four years later.

Brenner, who is also based in New York, will oversee advertising sales nationally, encompassing all of MCA TV's branch offices. His responsibilities include ad-supported first-run series, features and off-network programs.

Having joined MCA in August, 1981, as director of advertiser sales, Brenner was named a vice president in 1984. His previous experience includes stints at Turner Broadcasting System and WAGA-TV Atlanta.

Five vice presidents have been named to the executive staff of **Coca-Cola Telecommunications, Inc.**, the new division of Coca-Cola Television. The five, who will report to **Herman Rush,** chairman and chief executive officer, are: **Michael Grossman,** executive vice president; **Tom Tardio,** vice president, strategic planning and operations; **Lance Taylor,** vice president, creative affairs; **June Burakoff-Smith,** vice president, advertising publicity and promotion; and **Robert King,** president of the Domestic Distribution division.

King joined Columbia Pictures Television (now incorporated into CCT) in May; he was formerly president and chief executive officer of King World Productions. Grossman was formerly senior vice president of CPT; Taylor was previously vice president, current programs, for CPT; Tardio was vice president, administration; and Burakoff-Smith was director, advertising and promotion of syndication.

Andrew Berman has been appointed to the new position of foreign sales rep at **The Entertainment Network.** He comes to TEN from a two-year stint at New World Pictures domestic film distribution.

Jack Allen has been promoted to executive vice president, general sales manager at **Colex Enterprises.** Previously, Allen was senior vice president,

Jack Allen

national sales manager at Colex since 1985. Before that, Allen was vice president at Lorimar and vice president, media sales at Orion Pictures.

Myriam Diaz has been named director, international sales administration at **Lorimar-Telepictures International Distribution Group.** She most recently was theatrical controller at Atlantic Releasing Corp.

Dick Kurlander has been named vice president, director of programming at **Petry Television's** station group. In recent years, Kurlander was director of programming at Katz Television and director of broadcast operations at Post-Newsweek's WDIV(TV) Detroit.

Dennis J. Ellis has been appointed vice president of finance and CEO of **D. L. Taffner/Ltd.** He joins Taffner from Viacom International, where most recently he was staff vice president of corporate finance.

Brenda G. Mutchnick has been appointed senior vice president, corporate communications, at **Fox Inc.** Previously, she was vice president, corporate communications.

Mary Kellog-Joslyn has been promoted to vice president, production, at **Buena Vista Television.** She was BV's director of production since the divi-

Mary Kellog-Joslyn

sion was formed in 1985. Before that, Kellog-Josyln was head of programming for three of her 10 years at KCBS-TV Los Angeles.

Jack Donahue has been named western sales manager at **Republic Pictures**. He most recently was western sales manager at Orbis Communications and prior to that held a similar position at Tribune Entertainment.

Burt Rosenburgh has been named executive vice president and general manager, **Evergreen Programs Inc.,** a subsidiary of Worldvision Enterprises. Rosenburgh, vice president Evergreen Programs, joined Worldvision in May, 1981, as director of special programming.

Al Lanken has been named vice president, Southeast regional sales manager for **Blair Entertainment.** Lanken,

Programming/Production

(continued)

others. Eleven stations have licensed *Three's a Crowd*, bringing the total to 62. Four of these are KNTV(TV) San Jose, KDKA-TV Pittsburgh, KIVI-TV Boise, and KUSI-TV San Diego.

LBS Communications, in association with RKO Television/KHJ-TV Productions, will barter the 22nd *Your Choice for the Film Awards*, TV special. The two-hour show precedes the Academy Awards telecast in a March 9–29 primetime window. The show is offered via 10 minutes for national sale and 14 for local.

Reeves Entertainment Group and **D. L. Taffner/Ltd.** have started a new venture to develop, produce and distribute advertiser-supported syndication/barter programming for the first-run syndicated and basic cable markets.

Devillier/Donegan Enterprises has been named agent for U.S. syndication sales by RKO Pictures. Under terms of the agreement, the Washington-based D/DE will handle all RKO TV properties for station syndication, cable, pay-TV and network TV sales. Among product are features such as *Run, Chrissie, Run!*, a documentary, *John Forsythe's World of Survival* and co-productions with BBC-TV such as *Soldiers: A History of Men In Battle*.

Program Syndication Services, a subsidiary of DFS/Dorland, is distributing *Tax Tips*, new 30-second insert series produced by Sandra Carter Productions on a cash basis. The one-year licensing period includes unlimited runs with an option to renew for subsequent years, as provisions of the new legislation become effective. Major clearances include KCOP(TV) Los Angeles, WPLG(TV) Miami and KARE(TV) Minneapolis-St. Paul.

Coral Pictures Corp. has acquired rights to *Arte Johnson's Kid Stuff*, five-minute featurettes. Segment titles include *Spoons and Glasses*, *Stilts*, *Soft Puppets* and *Message Center*.

Group W Productions has sold *The Wil Shriner Show* to KHJ-TV Los Angeles, joining four NBC-owned stations, WNBC-TV New York, WMAQ-TV Chicago, WRC-TV Washington, and WKYC-TV Cleveland and other outlets acquiring the daily talk-entertainment hour for the fall.

ITC Entertainment is planning a half-hour series, *Calhoun*, for debut in the fall. The action series stars Bruce Fairbairn. A reel of *Calhoun* was shown at NATPE.

Orbis Communications will syndicate *Motorweek Illustrated*, weekly half-hour sports magazine show. Host is Dave Despain.

Turner Program Services, "Color Classic Network: One" has been sold to 137 stations, representing 90 per cent of the U.S. households. The package includes 24 black-and-white features predominant from the pre-Warner Bros. library, which have been converted into color for broadcast use.

JWT goes to hoops

CBS' expanded National Basketball Association schedule and ABC's addition of NCAA college games "sets a scenario for further dilution" of weekend basketball viewers, according to a 95-page study of the current season by J. Walter Thompson.

CBS, says JWT, has ended its successful "less is better" NBA policy because of a 97 per cent increase in its right fees over the next four years. JWT says, that by increasing its regular season schedule from 11 to 14 games, CBS is gambling that ratings will hold up and adds that NBA post-season games will be less attractive to advertisers if the network passes on its increased expenses in the form of higher unit costs.

In college basketall, says JWT, the three networks are carrying 55 regular season games, a 129 per cent increase over the last year of single-network coverage in 1981. ABC's entry onto the scene, the agency notes, "further dilutes the commercial impact of any singular outlet."

An alternative, JWT suggests, may be syndicated college packages. By focusing on regional matchups, the syndicated games "result in heightened commercial impact." Raycom Sports' six conference packages, for instance, cover 50.7 per cent of the country. Other syndicated packages of note, the agency adds, are: Creative Sports Marketing, which carries three conferences and has 21.5 per cent coverage; and Jefferson Pilot, whose Southeast Conference games provide another 11.2 per cent of the country. An advertiser who buys all three of these syndicators' complete packages can receive "almost national exposure, with the benefit of local appeal," JWT says.

Also this season, the Big Ten is selling its own package, which, by covering 18–22 per cent of the country, is an "important element in a potential syndicated buy," according to JWT.

Still more. In related cable developments, WTBS is presenting 55 primetime NBA regular season games, ESPN has 125 regular-season and conference tournament NCAA games on tap, and USA is airing 30 NCAA contests (including the NIT tournament).

And there's even more basketball this season. ESPN, for instance, is providing the first live national TV coverage of Continental basketball Association games and of the National Associ-

Zooming in on people

Raul Lefcovich has been named senior vice president, international, for **Viacom World Wide Ltd.** He joined Viacom in 1981 as vice president, international, Viacom Enterprises. Before joining Viacom, Lefcovich spent 20

Raul Lefcovich

years with United Artists Corp., the last five as vice president, director of international operations. Earlier, he held various executive posts with United Artists' theatrical, TV, videocassette and video disc areas.

Alan Bennett, co-founder and a partner of The Television Program Source, has joined **LBS Communications** as president, marketing and distribution.

Alan Bennett

Before TPS, Bennett was president of The Bennett Group from 1982–84, and before that, he spent four years at Katz Communications.

Leonard V. Koch, president of **Syndicast Services,** has been named chairman of the board and chief executive officer. Koch, one of the founding partners of SS, has been in broadcasting for 25 years. He started in the advertising agency business with McCann-Erickson in the account services department in 1955. Also, **Robert I. Silberberg,** ex-

Coca-Cola, CST product

Screen Gems/CST Entertainment, the newly formed co-venture formed by Coca-Cola Telecommunications and Color Systems Technology is expected to colorize and distribute 52 half hours of Abbott and Costello as its initial undertaking, according to a source at CST. The property is part of CST's collection of more than 100 black-and-white features and TV series acquired by the company last year for about $15 million.

Other properties said to be ready to get the color treatment include *Wyatt Earp* and *The Real McCoys*, both from CCT. *Earp* at present is carried in syndication by only 20 stations. All told, *Earp* has 226 episodes. Cost of coloring a single half-hour episode is estimated at about $50,000, for a grand total cost of about $10 million.

However, Coca-Cola expects to add substantially to the lineup when the series goes color. Other product owned by CCT which will get distribution initially include *Ivanhoe*, *Tales of the Texas Rangers*, *Circus Boy*, *Jungle Jim* and *Hawk*. CST's feature film library includes titles such as *The Shooting*, *Battle of the Sexes* and *The Count of Monte Cristo*.

Equal contributions. The agreement between both companies calls for then to contribute product of equal value; for the joint venture to pay CST for color conversion; and to share jointly in the profits from worldwide distribution, not only to TV but also to basic cable and pay-TV and home video. Thomas W. Holland, vice president and managing director of Screen Gems, will direct Screen Gems/CST Entertainment.

He will work in coordination with CST Entertainment's president, Colin Chisholm, and Robert King, president, Coca-Cola Telecommunications domestic distribution division, and vice president of CCT Inc.

King, as well as four other vice presidents, have been appointed to the executive staff of Herman Rush, chairman and CEO of CCT Inc. The other four are Michael Grossman, executive vice president; Tom Tardio, strategic planning and operations; Lance Taylor, vice president, creative affairs; and June Burakoff-Smith, vice president, advertising publicity and promotion.

ProServ expansion

ProServ Television is expanding its production and distribution operations on the foreign front, including firming a new deal with the China government. Upcoming for the international marketplace are both music and sports programs. According to Robert Briner, president of the Dallas-based company, the immediately upcoming syndicated project is *The International Year in Sports—1986*, which is a one-hour special that has cleared more than 90 per cent of the country and is being sold overseas as well. In the U.S. the first air dates were in December, mostly on affiliates, and the program is sold via barter.

Another program is the second consecutive St. Patrick's Day special, which is called *Irish Music, Irish Magic*, with music performed by groups in Ireland, to be shown over the holiday period.

The special is in production, with shooting completed in Ireland. Other filming will be in the U.S., according to Briner. Primary sponsor is Anheuser Busch, as it was in last year's program, *Ireland and the Irish*, a more serious look at Ireland and its culture. Last year, ProServ, through J&J Station Clearance, cleared about 80 per cent of the country, says Briner.

Olympic preview. The next big project will consist of 38 half-hours leading up to the Olympic games, similar to the production of the pre-Los Angeles games, *Countdown to '84*, which was done for cable in the U.S. and was sold to 22 countries. The new project will be offered for over-the-air syndication in the U.S. and "hopefully widely for international," according to Briner.

The show has been cleared in Korea and China. ProServ has committed for about 40 hours of programming in the China market this year. This includes a sports/music program and consists of other types of programming either produced by ProServ or being distributed by the company for other suppliers. BBC music shows are part of the mix as well, as is a national telecast of *Hero*, the story of the 1986 World Cup in soccer. All the China arrangements are the same, he points out, and are barter, with China providing the airtime "and the world's biggest television audience."

Briner says that China gives the company the right to sell the ad time, and he's talking to major advertisers about sponsoring the programs. While he's just beginning to sell the time, Briner says that many advertisers have shown interest.

Among those eyeing participation in the 86-minute program are Coca-Cola, Seiko, Sanyo, Toshiba and auto makers. *Year in Sports* will also be aired in China, and a new show, the *NBA All-Star Game*, will also air in China. ProServ has the overseas rights to the game, explains Briner. Another sports show a two-hour special on indoor soccer, is also set for viewing in China, which will be seen on China Central TV. ProServe has offices in London, Paris and Tokyo, among other countries.

Other companies which have recently announced a China connection include 20th Century-Fox (TV/RADIO AGE, December 15), and Lorimar-Telepictures (TV/RADIO AGE, December 29), and Disney Films.

Syndication shorts

Multimedia Entertainment has sold *The Sally Jesse Raphael Show* to five markets, bringing the total number to 79. The five markets are WKRG-TV Mobile-Pensacola WCIV-TV Charleston; WTSG-TV Albany, Ga.; WFYF-TV Watertown, N.Y.; and WMGM-TV Atlantic City. KRON-TV San Francisco has acquired the show and is now playing *Raphael* at noon. It had been on KOFY-TV, an independent station.

Republic Pictures Corp. has relaunched *Car 54, Where Are You?* Sixty episodes are available on a multi-run basis.

Muller Media Inc. has acquired the North American TV rights to *A Boy and His Dog*, feature film starring Don Johnson and a special performance by Jason Robards. MMI also has bought the North American rights to *The New 3 Stooges* cartoon series, consisting of 156 animated cartoons of seven-and-a-half minutes each, with live-action wraparounds.

D. L. Taffner/Ltd.'s *Check It Out!* has been cleared by 25 stations, including 16 which have recently signed to air the second year of the show. The additions include WPXT-TV Portland-Poland Spring, KSHO-TV Honolulu, WEEK-TV Peoria, WNHT-TV Concord, N.H. (Boston ADI), WSMB-TV Flint and WQRF-TV Rockford. Also, eight stations have renewed *The Benny Hill Show*. These are WBSP-TV Gainesville, WGAL-TV Harrisburg-Lancaster-Lebanon-York, WUTV(TV) Buffalo and WVIT-TV Hartford-New Haven, among

"Check It Out!"

First-run business light at NATPE

While this year's NATPE International convention reached record numbers in attendance, it fell short in business activity, according to a canvass taken by TV/RADIO AGE of syndicators, stations and rep sources. First-run weekly sitcoms, which were the hot genre regarding numbers, fizzled in terms of sales, with only the five sitcoms purchased by the NBC-owned stations several months ago for checkerboarding, plus one or two other sitcoms, *Bustin' Loose* and *Charles in Charge*, both MCA-TV shows, doing any appreciable business. However, both of the latter had large clearances pre-NATPE and *Charge* is already on the air.

One rep compared the lackluster activity with an off-election year and noted that the die had been cast by the number of shows that were pulled out as NATPE was either getting underway or was in mid stream. Sitcoms, in particular, felt the heat. Twentieth Century-Fox, sensing a glut of sitcoms in the marketplace, withdrew its two or three projected entries, including *My Mother, Your Father;* during NATPE, Group W postponed introducing *Together Again*, and as of presstime, Lorimar Domestic Television was considering putting *It's A Living* in a renewal-holding pattern.

The disappointing showing of checkerboard sitcoms in the November sweeps also discouraged buying the genre. One rep said that one of his checkerboard stations was throwing in the towel on the concept and was returning to stripping in the fall. On the other hand, the rep said that another of his checkerboard stations maintains it will continue to checkerboard until at least the February books are analyzed. Still another checkerboard station was willing to continue building on the form, airing one or two of its better rated sitcoms and planned to buy others to replace the poorly performing ones.

Hot tickets. In other genres, the hottest tickets were Group W's *Wil Shriner Show* and *Win, Lose or Draw*, from Buena Vista Television. But, according to one rep, there was no immediate "must buy" program, as was the case at many previous conventions. Reasons for what many polled termed a conservative buying and selling convention centered on three elements basically: the soft advertising economy, selectivity by both the syndicators and the stations, and restraint from buying by many stations which were looking first to purchase or renew King World's *The Oprah Winfrey Show*. Selectivity, in fact, was a buzzword at the convention. Syndicators, note several sources, were reluctant to sell to the bottom-position station in the market or to a station whose financial position was muddied, thus lessening competition for the product at some specific markets and giving the financially strong stations an edge in buying over the "have-not" stations.

Bearish. But even the strong stations were buying selectively in the wake of the Grant Broadcasting Chapter 11 situation and paying more attention to their bottom line.

The glut of first-run sitcoms and the large avalanche of other types of product seemingly turned the convention into a buyers' market, forcing some syndicators to drop prices on lower-end product just to make a sale, according to several station buyers. And it's understood that prices on several major movie packages also leveled off.

The fact that *The Cosby Show* failed to close in Tampa-St. Petersburg was seen by stations as indicating a resistance by outlets to the high prices being asked by Viacom. When a panelist at one of the station meetings made note of the Tampa turndown, the news was greeted by cheers from many in the audience. However, Joseph Zaleski, president, domestic syndication, said in an interview that the *Cosby* setback was more of a function of the soft market price than it was due to high prices. Zaleski said that *Cosby* was offered at a minimum bidding price of $32,000 per week, "which is comparable to all other offers. But nobody wanted to play, although we were encouraged that the stations were willing to do so."

Confidence on closing. He added that the Tampa stations were also reluctant to play because they believed they would have to pay considerably more for *Cosby* than the minimum asking price. Nevertheless, Zaleski says, Tampa will be closed by the fall of 1988. Regarding prices, its rumored that *Winfrey* went for about the same license fee as *Cosby* in Cincinnati. Stations at the convention reported being in a holding pattern on buying other product while trying to purchase *Winfrey*, and would determine how much additional money would be allocated for buying other product depending on the license fee negotiated for *Winfrey*. Winfrey's price went up considerably because it is being moved into early fringe by King World.

NATPE shorts

NATPE is considering using San Francisco as its permanent convention site. Meanwhile, total attendance reached a record, 7,837, up from last year's 7,200. Future conventions will be held in Houston in 1988 and 1989 and Miami in 1990 and 1991. A 1992 site has not yet been chosen, and in 1993, it will be in San Francisco.

NATPE convention "defectors" are considering going to the exhibition floor for the 1988 Houston parley. The reason is that no hotels are close enough to the convention to accommodate the companies. The likelihood is that, if one breaks the ice, all will follow suit. **MCA TV** is said to be "seriously" considering joining the NATPE crowds. One reason is that, unlike Warner Bros., Worldvision and Jim Victory Enterprises, it has lots of first-run product. *Truth or Consequences* has been cleared in primetime access time by 21 television stations, according to **Jim McGillen,** president, first-run syndication, **Lorimar Domestic Distribution.** . . . **Group W's** *Wil Shriner Show*, one of the more popular offerings at this year's NATPE, will be carried by the NBC-owned stations in New York, Chicago, Washington, and Cleveland, and KHJ-TV in Los Angeles, according to **Ed Vane,** president and chief executive officer of Group W Productions and **Kevin Tannehil,** vice president, sales and marketing. The show is scheduled to premiere in September. . . . **Lorimar Domestic Television** is giving full production commitments to 12 first-run shows for fall '87, it was announced at NATPE by **Dick Robertson** of the office of the president, Lorimar Telepictures Corporation. Four "greenlighted" or currently airing shows are *Value Television (VTV)*, hosted by Meredith MacRae; *Truth or Consequences*, & *Suddenly Sheriff* and *The Comic Strip*. Returning shows are *It's A Living, Love Connection, Mama's Family, N.I.W.S.* (News and Information Weekly Service), *The People's Court, SilverHawks, Superior Court* and *ThunderCats*. . . . **World Events Productions, Ltd.,** announced that *Saber Rider and the Sheriffs*, its new animated strip, will be the first 65-episode animation series to incorporate interactive technology. The show has already cleared in 45 American and 15 international markets . . . Six Hollywood independent production companies have signed with **King Features Entertainment** for international distribution of movies they make for American TV.

Viewpoints

Francis T. Vincent, Jr.

President, Entertainment Business Sector, Coca-Cola Co., in speech before the recent NATPE International convention in New Orleans

Hollywood, networks must resolve financial interest/ syndication rule issue

Increased competition has forced the [TV] networks to cut costs—as all of us must when margins decline. They are also seeking new sources of revenue and new strength in distribution. They face aggressive new competitors . . . the independent stations, basic cable networks, pay services and home video . . . but they are still the giants of entertainment and news. They still command a primetime audience share of more than 75. And while advertisers, programmers and viewers have more options than ever before . . . the networks remain a huge factor in our business.

Which brings me to the financial interest and syndication issue. We—of Hollywood—and they—the networks—have a problem. And if we and the networks have a problem, so, too, does all of our industry. I say we must get it behind us for the good of the business.

Sharing production deficits

Looked at simply, we worry about a future in which the networks greatly expand in-house production, thereby precluding much of our programming from the schedules. And the networks worry about a future without any financial interest in the syndication values which the networks feel they help create. In my view there is something to be said for each side. I think the networks should accept a reasonable limit on the hours of in-house production, and I think they ultimately will. But I also think—and here I verge on heresy—the networks could have some financial interest in product which first appears on the networks if they will share in some of our production deficits. But certainly the details of any solution to this difficult problem are of great significance.

I have no idea why such a relatively straight economic issue has become so highly charged. I believe the networks should seek with us to build a more balanced economic configuration for our programming. We understand that the networks face the same challenge we do—*how to grow*—and we would welcome a new forum to discuss the growth of the business rather than focus on historic fears or business patterns. But I hope we do not have to look to Congress or any governmental agency for the answer. I don't think major companies on both sides of the issue need the government as an umpire. And I think the independent stations have a major stake in a prudent solution to this important problem. It would not be in [their] interests to see our programming activities sharply curtailed.

Independent stations

Let me turn next to another side of our business . . . to some thoughts about independent stations. Consider that more than 165 stations have begun operation this decade, that independents' overall audience share has increased from 18 in 1980 to 23 in 1986. Even more dramatic, their primetime share has grown from 10 to 16 during the same period. Revenues of independents grew from $1.1 billion to more than $2.8 billion during the same period. It cannot be surprising that independent television should experience a growing pain here and there.

Some companies suffered from an erroneous belief in the ever-expanding pie. As advertising revenues have declined and costs of programming have not, there were bound to be problems. Moreover, we are seeing signs of some silly, if not tragic, mismanagement in the station business. But we do not believe these difficulties indicate a permanent shift in the positive direction of the business.

For many years we experienced no problems with station receivables. Now some of our customers are not able to pay us for our programming. We worry about the extent of the problem, and we know some business practices will have to change . . . at the stations and within the programming community. The credit standing of our customers will be a vital part of our evaluation of a potential licensing agreement.

In the last few days, we saw MCA, one of the great companies in our business and a powerful competitor of ours, announce a $50 million write-off attributable in part to a reduction in the estimates for syndication product.

Obviously prices in syndication for some programming must be coming down. My guess is, the pressure will be greatest, for awhile at least, on the hour shows and on middle grade programs.

But if, as is obvious, the business is changing, I hope we can use these challenges as incentives to find new ways to structure our business. I think much can be done by you and by us to alter the ways we do business to make our joint business grow.

But, and this must be stressed, we do not doubt that station ownership is a good and financially sound business. We believe it would be as silly to overreact to these problems as it would be to ignore the changing risks of the marketplace. We propose we all work to design responses that are prudently aimed at building the business, not winning a debate over the cause of the problem.

New Stations

Under Construction

WNPL-TV Ft. Myers-Naples; Channel 46; ADI Ft. Myers-Naples. Licensee, Meycom, Inc., P.O. Box 7669, Naples, Fla., 33941. Telephone (813) 793 3500. Robert E. Leach, president, Meycom and director of engineering and operations; Garry Wilson, director of marketing/sales. Target air date is first quarter 1987.

Buyer's Checklist

New Representatives

Christal Radio is the new national sales representative for KGIC/KZZB(FM) Beaumont, Texas. KZZB is a CHR station and KGIC programs the Transtar 41 format.

Hillier, Newmark, Wechsler & Howard has assumed national sales representation of KOOL AM-FM Phoenix and of WIRK AM-FM West Palm Beach, Fla. The West Palm Beach pair simulcast a modern country format and both KOOL AM and FM air oldies, but do not simulcast.

Masla Radio has been appointed national sales representative for KLOK AM-FM San Francisco and for XHRM San Diego. All three stations program an adult contemporary format.

Petry Television has been appointed national sales representative for WFXT-TV Boston, formerly WXNE-TV. The independent station is owned by Fox Television Stations, Inc.

Republic Radio now represents KEYF AM-FM Spokane and KNGS/KCLQ(FM) Fresno, Calif. KCLQ offers classic rock and KNGS programs country music. KEYF carries nostalgia and its FM sister has a soft adult contemporary format.

Torbet Radio has been selected as national sales representative for KQHT(FM) Grand Forks, N. Dak. and for KSQY(FM) Deadwood, S. Dak. KSQY offers classic rock and KQHT is a top 40 adult contemporary station.

Transactions

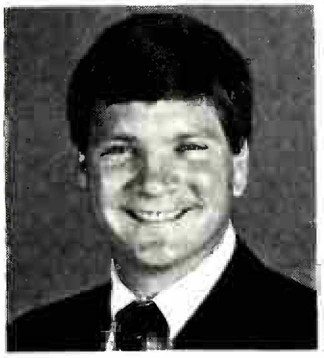
Burnham Broadcasting Co. has agreed to purchase WVUE-TV New Orleans from **Gaylord Broadcasting**, subject to FCC approval. Sources estimate the purchase price at between $60 and $70 million. Peter B. Desnoes is managing general partner and chief executive officer of Chicago-based Burnham, which owns television stations in Green Bay, Wisc.; Bakersfield, Calif. and in Honolulu. Chairman and chief executive officer of Gaylord Broadcasting is Edward L. Gaylord.

Home Shopping Network's Silver King Broadcasting Co. has completed acquisition of the broadcasting assets of Channel 60 in Chicago from **Metrowest Corp.** for $25 million. Silver King will apply for call letters WHSI (Home Shopping of Illinois) for the station, which kicked off full time Home Shopping Network programming at the end of January.

EZ Communications, Inc. has completed sale of WBMW(FM) Fairfax (Washington, D.C) to **Infinity Broadcasting Co. of Washington** for $13 million.

Media Professionals

Make the medium fit the message, says media exec



Bruce Smith

Vice president, director of media services
Group 243 Inc.
Ann Arbor, Mich.

Bruce Smith, who heads media for Group 243, recalls that back in the early 1970s people were asking whether that "new kid on the block," the 30-second TV spot, could be as effective as the standard 60. But today, he notes, the same question is being raised about "another new kid, the 15-second commercial."

Smith observes that, "Costing 50 per cent less than a 30, and providing communication values—recall, persuasion, and so on—of 60 to 80 per cent, 15s are generally regarded as cost-effective. But while agencies and advertisers are beginning to accept 15s, there is still plenty of debate on how to best use them."

At 243, he says, "We believe the 15 can be extremely effective, if produced and used properly. Our approach to commercial length is simple. We first define the client's communication needs, then develop the message that best meets these needs. Then we buy the commercial time unit that fits this message, whatever the required length."

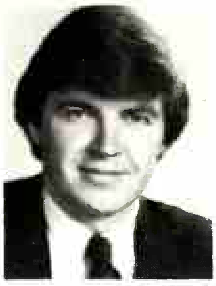
He adds that although the 15-second spot is "today's hot topic," his agency "envisions still another, more effective way to purchase broadcast time." This, he explains, "evolves from our basic message philosophy:

- Create commercials that solve specific marketing and communication needs, regardless of time constraints; and
- Then buy media time that fits this need—not one second less or more!

"Instead of being restricted to the standard 10-, 15-, 30-, or 60-second spots, we believe networks and stations should sell advertisers whatever length of time is needed to *effectively* convey the message, whether it's six, 23 or 78 seconds—whatever it takes to do the job. And we would like to see this practice applied to radio as well.

Magazines in effect, and newspapers, in fact, have been selling advertising space by the column-inch for years. Isn't it time the broadcast media sold commercial time by the second?

Representatives



Miraglia **Gorski**

Anthony C. Miraglia has been named vice president and general manager and **Donald L. Gorski** has been named vice president, sales for CBS Radio Representatives. Miraglia moves up from director, station relations for the rep, and Gorski had been director, sales. Before that Gorski had been general sales manager of WCBS New York. Miraglia joined CBS in 1985, moving in from Interep, where he had been vice president and co-manager of its unwired network operation, Internet.

William Burke and **Chuck Hanrahan** have been named vice presidents and group sales managers at Petry. Hanrahan joined Petry in 1979 and now heads Petry National's White sales team. Burke came aboard in 1980 and today heads Petry Television's Thunderbirds.

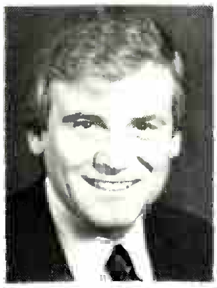
Bigger sales team

Univision-Spanish International Network, formerly known as SIN, has added to its sales force with formation of a new Sports Sales division headed by Joe Weidensall, and a New York Network Sales division and Spot Sales Division.

Karen Anderson transfers from Miami to become director of Spot Sales and Raúl Toraño, vice president, corporate development, heads the New York Network Sales office and continues as manager of Univision's regional sales representatives. All report to John Pero, vice president, national sales manager for Univision.

At the same time the New York sales office is being split into two teams, one headed by Neil Randell, the other by Rosa Raveneau. Both are vice presidents. In Los Angeles Philip Wilkenson has been promoted to sales manager and Alvaro de Regil moves up to a supervisory post in charge of regional sales representatives. They are Jose Estevez in San Francisco, Joe Villareal in Dallas, and Maria Quesada in Los Angeles.

Stations



Cook **Walker**

John (Jay) Cook Sr. has been appointed president of the Gannett Radio Division and **Cecil L. Walker,** president of the Television Division, assumes the new post of president and chief executive officer of Gannett Broadcasting. Cook, who had been president and general manager of KKBQ AM-FM Houston, succeeds **Joseph L. Dorton** who will become president of Sky Broadcasting.

David M. Landau has been promoted to executive vice president-sales, a new post at the United Stations Radio Networks. He began with United Stations in 1983 and has most recently been senior vice president of the networks' sales force, with all sales offices reporting to him.

Bill Struck has been named vice president, general manager of KLZ/KAZY (FM) Denver. He comes to the DKM station from Colorado Springs where he had been vice president, general manager of KSSS/KVUU(FM).

Alan C. Swan has been appointed general manager of WETC Wendell, N. C. He was formerly vice president of talent and production with Signet Productions of Palymra, N.J.

Barbara Wigham has been appointed station manager of WPTA-TV Fort Wayne. She joined the Pulitzer Broadcasting station in 1973, moving in from WFAA-TV Dallas-Fort Worth as director of programming and promotion. Before WFAA-TV she had been with KTUL-TV, the ABC TV affiliate in Tulsa.

Michael A. Liff has been named vice president and general manager of WPGH-TV Pittsburgh, recently purchased by Lorimar-Telepictures Corp. Liff moves in from Albuquerque, N.M. where he had been vice president, general manager of KNMZ-TV.

Edward Kiernan has been named vice president and general manager of WCBS New York, reporting to **Nancy C. Widmann,** vice president, CBS Owned AM Stations. Kiernan had been vice president and general manager of CBS Radio Representatives.

New Lorimar unit

Bell

Alan Bell and Joe Goldfarb have been named members of the Office of the President of the newly formed Lorimar Broadcast Group. The Group was set up by Lorimar-Telepictures Corp. to combine supervision of its television station operations and look into adding more stations, says Michael Garin, a member of the Office of the President, Lorimar-Telepictures Corp.

Bell has been senior vice president, station development and Goldfarb senior vice president, broadcasting. Both report to Garin. Initially, Bell will supervise operation of WPGH-TV Pittsburgh and explore possible additions. Goldfarb is in charge of running the Group's five other TV stations in Springfield, Chico-Redding, Midland-Odessa and in San Juan and Ponce, P.R.

Cyril Penn, director of media research at Rosenfeld, Sirowitz & Humphrey, has been elected a senior vice president of the agency. He moves up from vice president.

Allan Reed has joined Bozell, Jacobs, Kenyon & Eckhardt/Boston as media director. He comes to the agency from New York where he had been vice president, media planning director at DDB Needham Worldwide.

Marcia Spehar has been promoted to broadcast supervisor at Dawson, Johns & Black in Chicago. The 15-year veteran of broadcast planning and buying steps up from senior buyer at the agency.

RAB's sales chairmen

Dunn

Lyman

Robert Dunn and Jerry Lyman have been appointed co-chairmen of the Radio Advertising Bureau's Sales Advisory Committee. Lyman is president of RKO Radio and has served on the Radio Board of the National Association of Broadcasters. Dunn is vice president, radio stations, at Chase Broadcasting. RAB president William L. Stakelin says the pair will chair a 35-person committee "responsible for providing RAB with street-level input into marketing programs, business development, research and sales tools."

One Buyer's Opinion

Single source and demographics—pros and cons

Sims

There are skeptics at my company who would argue that there is no application at all for a national single source data base, or the linkage of two behavioral events, product purchasing and television viewing. They would point to the growing evidence of local market elasticities—and the need to tailor our products to regional tastes. How then, the argument goes, can we work with a national single source data base, which, by definition, homogenizes and obscures local market sales response? The point is well taken, but, if we were to take it to its logical conclusion, we would have to interrupt brand production schedules to add or subtract regional ingredients. We would also have to drop network TV, and rely, at best, on regional feeds. Well, that day isn't here yet.

In any event, we *are* analyzing a single source data base. And we find that, in its present form, the data are moderately stable, but nowhere stable enough to replace demographics in our upfront TV buying. Naturally, we should expect some data instability as simply a reflection of viewing/buying behavior. But, if single source behavior is by nature volatile, or, if the collection technique is not sensitive to implicit stability trends, then 'we've got big problems!'

One of the more obvious problems is that buying consumers are often defined by a rolling average of some sort. By definition, a rolling average will create instability in the data. There is also the issue of marketing relevance: a rolling average doesn't apply to a seasonal category such as powdered soft drinks, heavily used only in the summertime.

There is also the related issue of how single source should be quantified. Simply put, what constitutes a buyer or a viewer? Is it one purchase occasion or six? Is it watching one TV episode or four? Schematically, we can think of the issue as a series of boxes, with each box representing a different aggregation of single source, along the continuums of buying and viewing. There's no right or wrong aggregation, but single source *stability* may depend on which aggregation level one chooses.

The issue, however, gets a little more complex. A third continuum is time. So single source data can be quantified along three continuums: viewing, buying, *and* time. Interestingly, as we aggregate single source data in our quest for stability, we may unknowingly aggregate further and further away from single source *discrimination*. The two, in other words, may "operate" in opposite directions. Therefore, I think it's incumbent upon the vendors of single source to optimize the stability and discrimination of their own data. In closing, I would say that our well-entrenched media ways are hard to part with. Witness our meter/diary system and the agonizing move to people meters.

It would seem, therefore, that our industry's comfort in what is *known* and what is *used* is like a well-worn sweater; it may be thread-bare, with a few holes peeking through. But we hate to part with it.

I am not suggesting that we now throw out our well-worn demographics. But I must point out—all the same—that demographics have a few holes too, and single source may be the "needle and thread" to sew them up.—**Jonathan B. Sims,** *manager, media planning and research, General Foods Corp., in remarks before the Advertising Research Foundation.*

FEEDBACK!

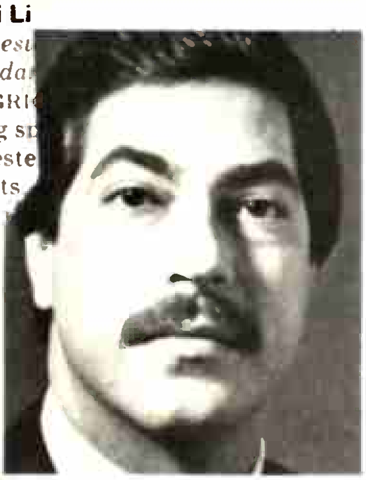
"I would like to see stations go back to honoring their representative contracts and not take national business on a local basis. . .too many advertisers and agencies tell us they can get a better deal by going directly to the station."

Walter Schwartz
President (now retired)
Blair Television

(at last fall's TvB annual meeting)

"I don't think the problem is necessarily caused by stations. There is a perception by agencies that, in some instances, they can get it cheaper by going local. We discourage that perception."

David Sankovich
General sales manager
KENS-TV San Antonio



"The agencies sometimes put you in a position where they try to dictate where a particular client will go. With spot being in the situation it's in, it's now more apparent than ever. We try to treat everything on a case-by-case basis."

Fran Tivald
General sales manager
WTNH-TV Hartford-New Haven

"A lot of times clients feel they do get a better deal, but, in this marketplace, they will actually pay a higher rate for the same time period by going direct with the station."

Bill White
General sales manager
WVAH-TV Charleston-Huntington

"Our rates are the same whether it's local or national. A station has an obligation to protect both the rep and the local sales staff. We do our best to follow our agreement and, at the same time, try to use good business judgment."

Tony Twibell
General sales manager
KTSP-TV Phoenix

Cheers, "has contributed several million dollars in new business to radio in the last three years." Macfarlane is also chairman of the National Spot Radio Task Force formed by the Station Representatives' Association's National Radio Marketing Group.

The CBS approach uses Simmons *IEI*, or Individual Employment Income levels for the rep's station list, most of them accenting news, information and sports, to spotlight their upscale audiences. Macfarlane points out that these top stations in the top 25 markets, though they cover only 7 per cent of all U.S. counties, are the counties where fully half of all U.S. college graduates live and work.

When calling on a new prospect with the story, Macfarlane "walks them through our workbook, filling in the blanks," to build the client's profile, step by step. The workbook asks the prospect to prioritize his advertising objectives, describe his own target customers by age, education and income, describe how he sells—direct or through distributors or dealers, list the markets where he has distribution, describe his past copy approaches, the criteria he uses to set his ad budget, the criteria he uses to select newspapers, magazines and TV programs, and to select the radio formats he believes would do the best job of reaching his prospects.

Paying for research

And last September, at the National Association of Broadcasters/National Radio Broadcasters Association Radio Programmers' Conference in New Orleans, Ed Kiernan, vice president, general manager, WCBS New York, but then vice president, general manager of the CBS-owned national sales firm, announced its "Great American Radio Challenge." This is an offer by the radio rep to pay, or help pay, for research campaigns for new-to-spot-radio advertisers taking CBS up on its offer. Kiernan offered to put up to 10 per cent of the net on the value of a buy on the CBS-repped stations included, after agency commission. If the research costs more, the advertiser can pick up the rest.

Macfarlane says the research costs could range from relatively little where CBS might be working with a university business school to survey something like how the company's distributors feel about the advertising. Or it could cost quite a bit more if a research company like Bruskin was brought in to "investigate something much more ambitious." In any event, the new advertiser would select the markets, the stations, and how he'd like his campaign measured. CBS recommends the schedules and helps pay for the research.

Macfarlane explains that what the rep pays for research "means that these initial radio buys resulting from our offer aren't likely to bring us a profit. But, in the long run, we assume that at least some of these new advertisers will come back for repeat business on our stations, on the strength of their re-

(*continued on page 86*)

Interep's Erica Farber

Learning "how target account's business works."

Masla's Peter Moore

Points to agency mergers, increased regional buying.

Blair's vendor program: $5 million+ in '86

Dorothy Leonhardt

At Blair Radio, Dorothy Leonhardt, East Coast manager of retail development, estimates that the vendor support program has brought over $5 million new dollars to Blair Radio stations alone during calendar year 1986, and says her target for this year is higher. She adds that Blair does not insist that every vendor dollar "be on our station, or even on radio. So the program generates even more vendor dollars in the participating stations' markets than the $5 million our stations get."

Leonhardt says a typical vendor support operation kicks off with a visit to a retail chain's headquarters, "where we work with them to create a promotion that attracts vendor [manufacturer] participation." In the case of a furniture promotion, for example, she says that 20 to 25 vendors who manufacture furniture are invited to a joint presentation by the retailer and Blair, "so the vendors can see how the chain plans to showcase their products."

She says each program is designed to meet the needs of both retailer and vendor: "It's a true three-way partnership between the retailer, the vendors and us, because it's not designed just to pull in dollars for our Blair represented stations alone, or even to radio alone. The retailer selects the media—which can include direct mail, television or newspapers, as well as radio."

She says that participating stations sign a one-year contract with Blair Radio, and that, "At any one time we are training people at 20 to 30 stations to a point where they can take over themselves and continue the program on their own when the 12 months are up."

Leonhardt also explains that each presentation is different, "tailored to the specific needs of each retailer and his vendors." She says that Blair has already run such promotions for appliances, automotive after market items, camera and photo supplies, consumer electronics, home furnishings, hardware and home improvement supplies, grocery and convenience stores, cosmetics and health and beauty aids, apparel, linens and domestics, sporting goods, jewelry, carpeting and floor covering, housewares, lawn and garden care equipment, optical goods, toys and hobbies, hospitals and health care, and real estate developments.

Merchandising, promotional tie-ins, specialized research among approaches

Radio reps employ ingenuity to attract new spot clients

By GEORGE SWISSHELM

Radio rep firms are implementing a variety of approaches designed to develop new spot advertisers, and some of these methods are already starting to produce new clients in an otherwise cloudy climate for spot radio sales.

National commissionable spot revenues for the first 11 months of 1986 were up only 0.7 per cent over the previous year for a total of $851 million, according to data supplied by Radio Expenditure Reports (See *Radio Business Barometer*, page 40)

Peter Moore, executive vice president of Masla Radio, characterizes 1986 as a year "complicated for national reps by more agency mergers and increased regional buying. But its impact has been far greater on the reps than on the stations we work for. Regional dollars continue to flow from many of the same advertisers to the stations. But now they're logged as 'local' revenue."

Indeed, as Radio Advertising Bureau president Bill Stakelin points out, the top 20 users of spot radio have increased their investments by 20 per cent during the first nine months of 1986, in a market that is growing at a rate of only 2.3 per cent.

But the reps aren't taking the adversity lying down. Katz Radio Group has been creating innovative combination advertising-merchandising-promotion campaigns that keep the sponsor's name up front in listeners' minds. CBS Radio Representatives shows new prospects how radio can reach the same kinds of upscale business decision makers that *Wall Street Journal* or *Business Week* advertisers are looking for, and offers to help pay for the research to prove it. At Interep, every sales executive at every rep company is part of the parent company's Major Account Selling program designed to bring in new advertisers. And Blair Radio has been helping stations develop even more local dollars through an innovative vendor support program (see separate story, opposite page).

Erica Farber, executive vice president/radio development director at Interep, describes Major Account Selling as an extension of a program Interep started to develop a year and a half ago, and says 1987 "will be the first year that every salesperson at every Interep company will be involved with his own target new-to-spot-radio account, with full scale training in progress."

Katz's Ken Swetz

"Goal is to create avails," rather than wait for them.

Maximizing value

Farber explains that the major difference between Major Account Selling and what spot reps have done in the past is that, "We're now educating ourselves on how the target account's business works, so that we can maximize radio's value to them. We're learning to operate without limitations."

In traditional selling situations, she explains, "The media rep is usually reacting to conditions and limitations set by the client or agency: X number of weeks, scheduled to start March 15, using Y number of points during morning and evening drive, for example. But now our people have the opportunity to offer schedules that we know from experience gives radio optimum conditions to maximize its sales value to the specific type of product or service we're working with."

Similarly Ken Swetz, president of the Katz Radio Group, reports that, besides calling on agency buyers, "We talk to the clients, and we attempt to penetrate agencies both vertically and horizontally. That means we talk to media supervisors, to planners and to account management as well as to the buyers. The goal is to create avails—not just sit back and wait until the avail comes down and we get a call."

Swetz adds that the majority of KRG's new business is generated by the KRG Network, "which is positioned to offer advertisers the advantage of availability of client radio stations represented by all three of our companies: Katz Radio, Christal Radio, and Republic Radio."

He reports new business success "primarily in two areas. One is designing radio campaigns that include both on-air and off-air promotions, tailored to the marketing situations of specific clients. The other area is direct response. In the case of the advertising-promotion campaigns it's basically a matter of going in, talking to the prospect, asking them what they're trying to do and who they're trying to reach. Then we develop these goals into a good radio promotion for them. We'll be bringing a lot more ideas like these to advertisers in 1987."

Upscale positioning

At CBS Radio Representatives, Don Macfarlane, director of marketing in New York, reports that the rep's Inforadio program, which positions the combined audience of its 50-station list against such other media as the *Wall Street Journal* and upscale TV shows like *60 Minutes*, pro football and

CBS' Don Macfarlane

Research spotlights stations' upscale audience.

ABC, CBS closing in on compensation decision

While affiliates weigh their ultimate responses to prospective cuts in network compensation, all of this talk, nevertheless, anticipates the ultimate decisions of ABC and CBS. At ABC-TV, George Newi, senior vice president in charge of affiliate relations has gotten a temporary reprieve. The network has just backtracked on some planned compensation cuts as a result of pressure from affiliates and plans no additional action, if any, before 1988.

For now, he says, ABC's basic clearance of regular series is 98–99 per cent "and you can't do much better than that." But one-time-only preemptions, he reports, were up 8 per cent in 1986 over 1985—"probably at the highest level in the last five years. This is not related to the compensation issue," Newi explains, "but it may be in the future. Now it's largely related to the bottom-line needs of the stations. Generally, the lower-rated shows are the most preempted. December was pretty high in one-time-only preemptions."

While sticking with its no-compensation proposal on miniseries *Amerika*, ABC has vetoed its proposal not to compensate for The American Music Awards, The Academy Awards and a number of sporting events. It has also exempted markets 101 and above from its plan not to compensate for the '87 World Series and *NFL Monday Night Football*. The 1988 Winter Olympics will provide half-compensation to markets 101 and above and none to the larger markets. Discussions with affiliates will continue.

Newi discloses the network has already heard affiliates state that, in a lower-compensation environment, they might have to preempt more—probably the weaker programs. He adds, "A fundamental relationship has to continue to exist," and he doesn't perceive the stations wanting to destroy it.

Scott Michels, vice president, affiliate relations at CBS Television Network, reports regular clearances are 100 per cent in primetime and have been at that level since early 1985 "when everybody got behind the network and supported it 100 per cent." One-time-only preemptions are another story, he notes. While their rate had been going down from year to year since the early '80s, he expects '86 to be a "disappointment"—about flat with '85, give or take half a percentage point. He explains, "There's an increased pressure on the affiliates, just as there is on us, to produce solid revenues and profits." This in some instances means increased preemption to create inventory, he says.

CBS meetings

CBS has been having a series of meetings with its affiliate board to discuss compensation and other aspects of affiliate relations. A recent meeting in the Virgin Islands, Michels reports, brought no direct threats of preemption, with affiliates sticking to such euphemisms as "the fiber and glue that holds us together."

He does not envision an across-the-board cut evolving as CBS continues to speak with affiliates over the next couple months but insists smaller markets are not less valuable to the network: "When we talk about compensation, we understand it means different things to different markets."

Meanwhile, WAGA-TV Atlanta and WWL-TV New Orleans are still not clearing *The Morning Program*, joining three other affiliates that did not air the earlier *CBS Morning News*. Michels says he's still hopeful about bringing the five into the fold.

While the other two networks are speaking of reducing compensation to affiliates, Pier Mapes, president, NBC Television Network, reports that NBC, effective March 1, will give its affiliates what amounts to an average 3 per cent increase in compensation. He said the compensation can actually be as high as 6 per cent or as low as 1 per cent.

This will come about through discontinuance of what he terms an "archaic" arrangement under which affiliates paid co-op fees to the network during late night programming. Approximately 85 per cent of the found money for affiliates will be in the *Tonight Show*, he said, with the remainder in all other late night programming. He added that this change will cost the network approximately $4 million annually.

Tony Cervini, NBC's vice president, affiliate relations, says that four years ago, the network's average primetime clearance was about 96, compared with the current 98 per cent and that the lowest clearance rate for the network was about 95–96 per cent. He says this makes a considerable financial difference "when the competitors are pumping out 98s and 99s." He says this can mean the difference of close to half a rating point.

"When we were suffering the slings and arrows of misfortune," he recalls, "and our preemption rate was higher, during our growth period we made an impassioned plea to our affiliates, telling them that they are affecting our numbers. We called this our '25 per cent plan,' asking them to decrease preemptions by 25 per cent."

"As a result we had marvelous success in getting *Santa Barbara* launched in a time period that had been very bad, where we had been using two game shows as time period holders." Where NBC's clearance for the daytime periods was in the low 80s when the game shows were running, it moved up to the low 90s for the new soaper."

As for whether the other two networks could be as convincing with their affiliates, Cervini says, "I'm not a student of their relations with their affiliates, but it's possible for a network to make a case of what it's needs are and get affiliate support." □

grams in the weaker areas."

At present, Hooten reports, Hearst stations are not preempting any programs beyond what they would normally do. This includes preemptions for local news, public affairs and sports needs and an occasional substitution of a vintage Christmas movie during that important selling season.

"I still believe in maintaining as strong a network as you can," he asserts. He says there are no plans for additional preemptions at present, but, "That could change." He says there are many instances where stations can "make a ton" by substituting syndicated shows. Pointing to WABC-TV New York, which recently pushed network news back to 6:30 p.m. to clear the entire 7–8 p.m. period for syndication, he asserts, "They're certainly going to make more money betyween 7 and 8."

Chaseman says stations in the past have tended to preempt simply because they need the inventory, but, "In recent years, a lot of us would like less inventory and to be able to sell at higher prices." He notes there's a greater tendency to preempt in October and November than in the first or second quarter.

As for regular preemption, he recalls "knocking off CBS at 8 p.m. on Friday nights when they were running a series of forgettable shows in that time period" and continuing the second half hour of *The World At War* in that period. "It made CBS mad as hell," he re-

(*continued on page 78*)

"As the economic squeeze is put on affiliates, there will be more of a tendency to preempt network

programming. The network move on compensation is certainly unfortunate. . ."

Mickey Hooten
Vice president
Hearst Corp.
(Chairman, ABC affiliates' board)

they destroy a given series, they can both jeopardize the entire schedule for the night and damage the ability of their network to build new series—in both instances ultimately paying the price themselves.

With this in mind, even with the aggravation of compensation cuts, affiliates are not seen as likely to take preemptions to the point where they would endanger the existence of network television. Nevertheless, many see the prospect of preemptions becoming a lot deeper than they have been.

Targeting weak shows

Dean McCarthy, vice president, program services at Harrington, Righter & Parsons, says, "I get the feeling that, come fall, '87, we'll see more stations regularly preempting series that don't perform well." He believes that, under the current climate, affiliates will go to the May network presentation meetings looking for weaknesses in the schedule where syndicated first-run programming with limited or no barter can be substituted.

McCarthy notes, though, that this wouldn't be wholesale preemption: "It may happen in more than a few markets—once or twice a week at the most. It could be for one or two half hours or a single hour at the most, and it probably wouldn't be every station in every market."

Joel Chaseman, president of Post-Newsweek Stations, sees a similar situation developing on the heels of compensation cuts and cautions, "For the networks to trigger this to pick up $8–10 million is foolish. If in high volume months, we've seen 15 per cent of the stations preempting, it could get as high as 30–35 per cent." As for preemption of an entire series, he asserts, "If they were to have a clearance of only 60–65 per cent, new shows wouldn't have a chance of succeeding."

Mickey Hooten, who is vice president of the Hearst Corp. and general manager of television as well as chairman of the Board of Governors of the ABC Affiliates Association, puts it "As the economic squeeze is put on affiliates, there will be more of a tendency to preempt network programming. The network move on compensation is certainly unfortunate in the timing because revenues, especially national spot, are very soft, and that's hard to make up. If you add the loss of network compensation, that's going to be especially hard for the smaller markets. Once you get out of the top 100 markets, that can put a lot of stations in the red." (ABC response, page 49).

Hooten has seen interpretations of figures from the 1986 National Association of Broadcasters Television Financial Report that indicate—in terms of percentage of pretax profit including depreciation, amortization and interest as an expense—the role of network compensation. For stations in ADIs 11–20, it represents 12.9 per cent of pretax profit; in markets 51–60, 42.3 per cent; 101–110, 107 per cent; and in markets beyond the 176th, 2,709 per cent.

Even viewed in what a spokesman for NAB considers a more realistic manner—as a percentage of cash flow—the toll of reduced network compensation would be particularly heavy in smaller markets. For affiliates in markets 11–20, compensation is 10.9 per cent of cash flow; 51–60, 19 per cent; 101–110, 27.3 per cent and 176 and above, 47.2 per cent.

Hooten contends that, for the heavy toll reduced compensation could wreak on some affiliates, the toll of compensation on the networks is very small: "The network business represents [for a single web] $2 billion in sales, while the cost of distribution—compensation minus the cost of compensating O&Os—is only $120 million to $150 million. For distribution, that's a minimal cost. That's a very cheap purchase of time for the right to air their commercials."

Hooten notes there's always been a tendency "toward preemptions in primetime to offset extreme losses based on the poor performance of a network. When NBC was in the tub, there was a great amount of preemption of that network, especially on the weaker evenings. *Fame* [the syndicated version] found its way to many NBC affiliates in primetime."

'Short-term answer'

He cautions, though, "Preemption is a short-term answer to a long-term problem. It's a 'Catch 22.' It weakens both the networks and the affiliates long-term. While it meets the short-term needs of the affiliates, it makes it difficult for the network to build pro-

"For the networks to trigger this to pick up $8–10 million is foolish. If in high volume

months, we've seen 15 per cent of the stations preempting, it could get as high as 30–35 percent."

Joel Chaseman
President
Post-Newsweek Stations

Television/Radio Age

February 2, 1987

Two of the TV webs and their affiliates are at the dueling point over compensation cuts. The stations say they will fire back via preemptions.

TV stations cautious about crippling web schedules, but many ready to fight back

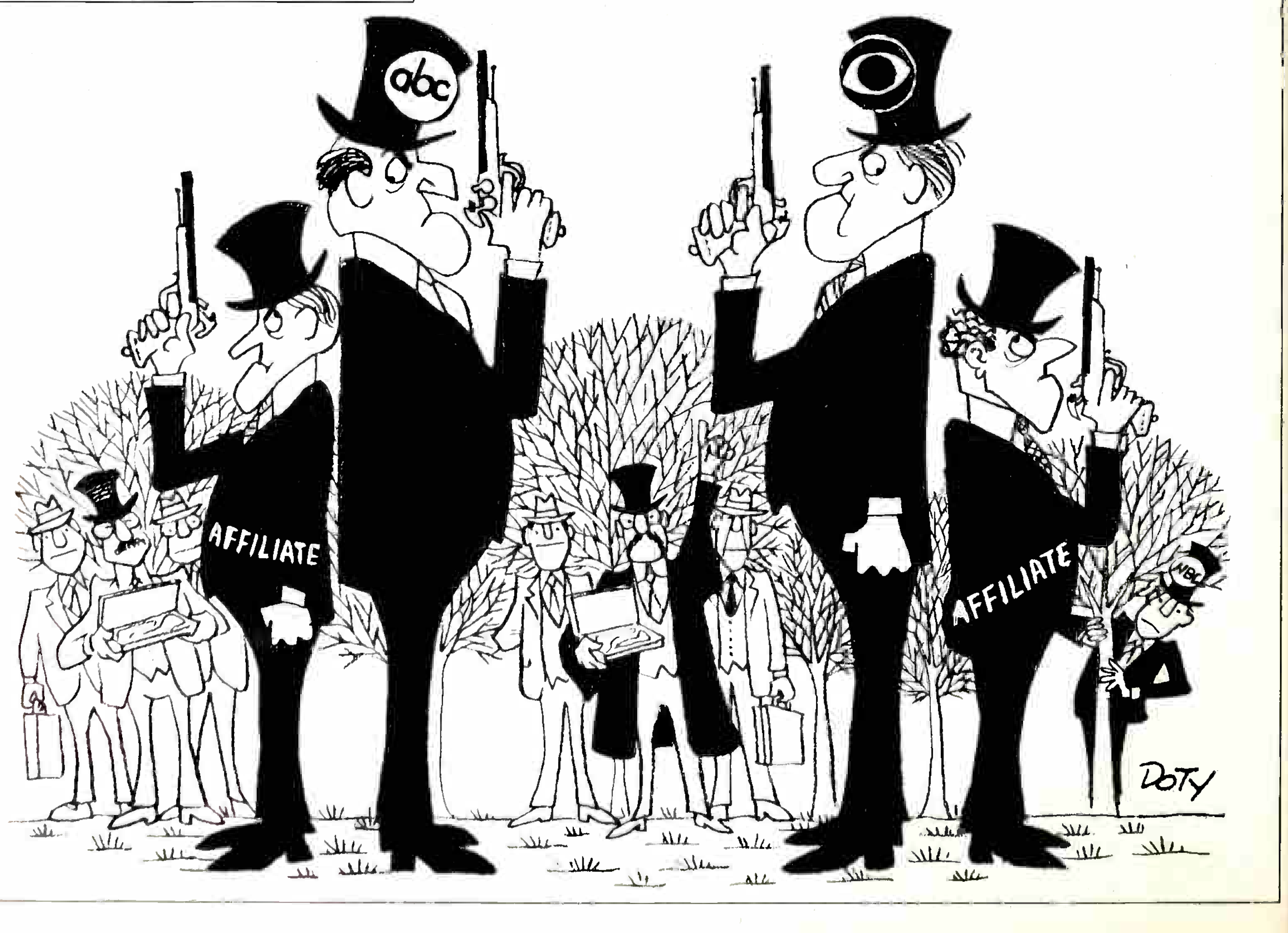
Compensation cuts seen aggravating affil preemptions

By EDMOND M. ROSENTHAL

An adversarial relationship is the last thing either the TV networks or their affiliates want, but two of the webs and their affiliates want, but two of the webs and their affiliates are leveling loaded pistols at one another. Both the ABC- and CBS-TV networks are said to be aiming at the heart with their talk of cutting network compensation to ease their own economic problems. Meanwhile, many of the affiliates indicate they're ready to shoot back with increased preemption of network programming, particularly in primetime.

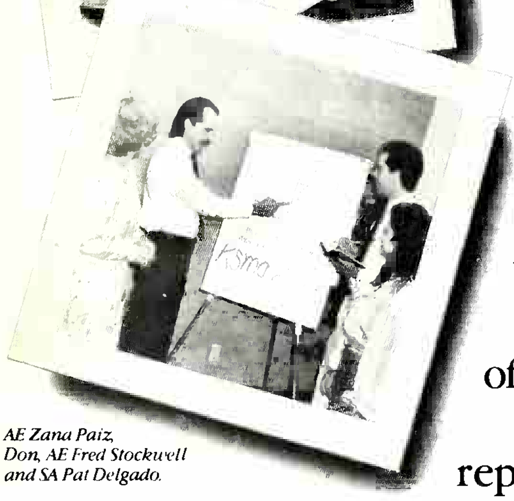
A cyclical trend in preemptions has always been in evidence. NBC can still recall an annoyingly low clearance rate a few years ago when its ratings were in the cellar. And, during high demand periods like the Christmas selling season and election time, affiliates have typically preempted weaker primetime series to create local inventory by substituting movies. In addition, local public affairs and sports have traditionally cut into the network primetime schedule.

But this type of preemption has been largely of a one-time nature. Regular preemption of a network series has been a rare occurrence because stations have been sensitive to the fact that, if



Don with Marketing/Promotions Mgr. Sharon Hansen.

Don Hall knows more about KSMG because he's been there.



AE Zana Paiz, Don, AE Fred Stockwell and SA Pat Delgado.

McGavren Guild Radio salespeople will spend two weeks this year working at our client stations.

We feel that this type of first hand information is why McGavren Guild Radio salespeople know their markets, stations and the radio industry better than any other rep.

That's why Don Hall, Sales Manager from our Dallas office, recently traveled to San Antonio to work at KSMG.

"Media buyers across the country hear from radio representatives, 'The market is unique – the station is unique.' By visiting, working and learning at MAGIC 105, I can now turn a tired cliche into reality and position the station accordingly."

At McGavren Guild Radio we believe the best way for a national rep to sell beyond the numbers is to have reliable, first hand station and market knowledge through regular visits to our client stations.

GSM Joyce Scheer-Marshall, Don and National/Regional Sales Mgr. Steve Schoppa.

McGAVREN GUILD RADIO

Innovative Leadership

AN INTEREP COMPANY

Don, Traffic Director Diane Garibay and Assistant Bookkeeper Linda Gutierrez.

Don with Chief Engineer Richard Schub.

Don with Morning Air Personality Bruce Hathaway.

Radio Business Barometer

What's happened to spot radio?

The soul-searching going on to explain spot radio's poor 1986 performance is not likely to have much impact on how the medium does this year. For one thing, advertising in general is not expected to do particularly well. The general expectation is for an increase of 7 to 8 per cent, an increase spot would be happy to match after the doldrums of '86.

With December figures on commissionable spot radio billings due imminently from Radio Expenditure Reports at presstime, the total for the 11 months of '86 stands at $851,133,700, up 0.7 per cent over '85 on an adjusted basis. The adjustment is to take into account the Standard Broadcast Calendar, which at the end of November came to 48 weeks in the '86 calendar and 47 weeks in the '85 calendar. There is no indication that December did anything to change the overall spot radio picture.

One reason that turning spot around will take some doing is the fact that spot is not doing as badly as it looks. The RER figures do not reflect shifts from centralized spot buying through reps to local, direct buying of spot accounts, which are logged as local business (see *Radio Report*, January 19). This is believed to be a major factor for the softness of spot.

But it is by no means the only major factor. Another one is that the normal rate of account defections in spot is not being offset by new accounts.

An analysis by Masla Radio, based on RER figures, pinpointed the industry category gainers and losers during the first three quarters of '86. For example, apparel and accessories were down 24.3 per cent to a 2.5 share. Computers and office products were down 19.3 per cent to a 2.1 share. Cosmetics and toiletries were down 22.7 per cent to a 1.7 share.

However, the Masla analysis also showed that the top five spot radio categories comprised just about the same share in '86 as in '85. The top five are food products, beer/ale/wine, travel and shipping, automotive and consumer services. Combined, they accounted for a 62.3 share last year compared to a 62.1 share in '85.

But, Masla pointed out, of the total 37 categories in spot radio, 25 were down or showed growth less than the rate of inflation.

Other factors cited by Masla as affecting spot radio negatively were competitive media, including barter syndication, network radio and cable TV.

Web TV factor

Network TV was not mentioned, although it has a long reach as a competitor. For one thing, when business is good and time is scarce on network TV, there is often spillover to other broadcast media. When business is poor, as it has been, low rates on network TV attract business from other media.

Business appears to be picking up on the networks and if Gene DeWitt, president of DeWitt Media, is correct, primetime asking prices are going way up. Hence, he is recommending alternative buys, citing radio, magazines and newspapers.

November

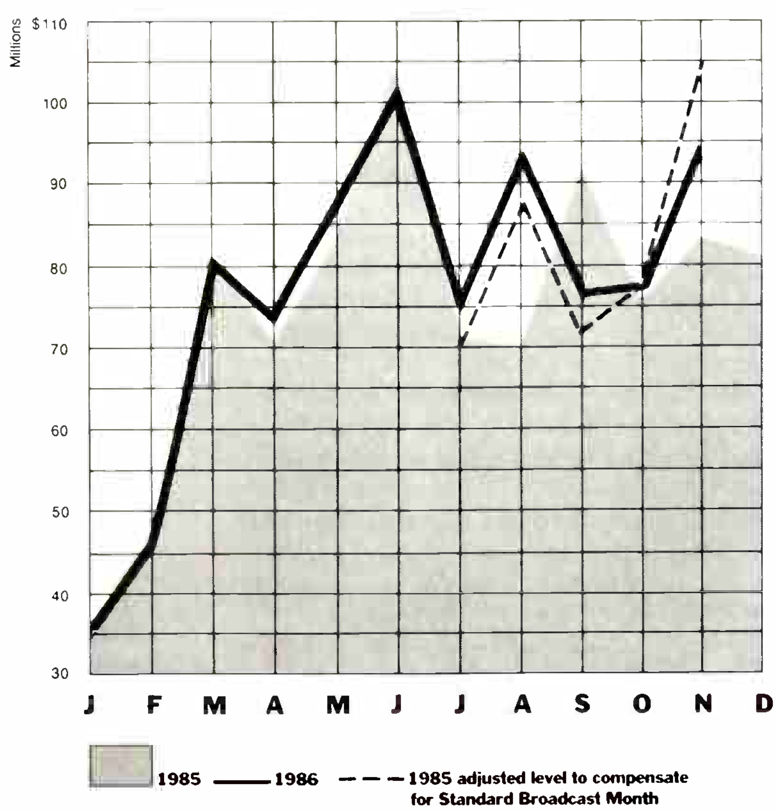
National spot −10.5%*

(millions) **1985: $84.5** **1986: $94.5**
1985 adjusted: $105.6

Changes by market group

Market group	Billings (mils.)	% chg. * 86–85
1–10	$36.8	−14.1%
11–25	21.1	− 7.1
26–50	13.5	−16.0
51+	23.0	− 3.9

Source: Radio Expenditure Reports
** Adjusted*



od, according to the Radio Advertising Bureau's Composite Billing Pool. And Robert Galen, senior vice president for research, says local radio ad revenues for October grew 8.7 per cent over the same 1985 month.

The analysis is based on a composite of 72 markets whose stations reports to RAB or the accounting firms participating in the Composite Billing Pool. Galen says these 72 metro areas add up to 55 per cent of total U.S. population.

Miller, Kaplan, Arase & Co. reports on 20 western, 11 southern and seven southwestern markets, and Hungerford, Aldrin, Nicols & Carter reports on 14 midwestern markets and eight eastern radio markets. The RAB research staff compiles the figures from 12 other markets across the country.

Acquisition consultant

The Deer River Group, a new Washington-based consulting service to advise first-time buyers of radio stations, has been formed by broadcaster Robin B. Martin and broadcast attorney Erwin G. Krasnow. Like radio station brokers Bob and Nancy Mahlman (TV/RADIO AGE, January 19), Krasnow and Martin also expect sales of radio stations to maintain the same active pace this year that they did in 1986.

Says Martin, "The increase in station sales and values has consistently outpaced GNP growth, and we expect that trend to continue. Since station values climb directly as operating profits rise, radio has proven to be a very attractive investment."

At the same time, though, he warns that station operation "requires sophisticated management skills and hands-on experience. Federal regulations and intense competition in the marketplace make acquisition a difficult task."

To smooth the way, Deer River offers first-time station buyers advice on market evaluation, facility evaluation, on how to evaluate audience patterns and financial performance, and on how to choose a broker. They also offer advice on choice of investment strategies, financing the acquisition, on meeting FCC requirements and station operation.

Martin, who has owned 12 broadcast properties, says he's "consulted for over 200 radio station owners." He's a member of the National Association of Broadcasters medium market radio committee and the author of *Broadcast Lending*.

Krasnow, who has served as senior vice president and general counsel of the NAB, is also an author. He's co-author of three books, including *Buying or Building a Broadcast Station*. And he's also Washington counsel for the Broadcast Financial Management Association.

Hispanic listening

Some 61 per cent of San Diego area Hispanics listen to Spanish language radio, and 27 per cent read Spanish-language newspapers. Findings are from the fall wave of personal, door-to-door and telephone interviews by San Diego Surveys, Inc./Research Designs, Inc. The new results include information on Hispanic radio listening in San Diego, food store shopping, newspaper reading and use of the Spanish language, plus a wide range of demographic information.

Glenn T. A. Higgins, Hispanic research director of the research firm, says the company conducts surveys in both English and Spanish on both sides of the U.S.-Mexican border, and that advertisers and agencies are invited to submit their own market or media research questions to be considered for inclusion in the firm's next study.

Cross-ownership shift

The Federal Communications Commission expects ABC and NBC to ask for extensions on the deadlines it gave them for disposing of properties that, since their mergers, violate the "one-to-a-market" rule. And, according to at least one FCC official, the agency will probably grant the extensions.

The anticipated requests are an outgrowth of the commission's vote to ease up on some of its cross-ownership rules as they apply to ailing AM radio. Since the proposed rule change is not expected to take place before late summer, and could affect the networks' situations, the FCC considers it unfair to hold ABC to its original July deadline and NBC to its December one.

Some confusion. The recent FCC action also left confusion in its wake about just what it was proposing. An FCC official explains that the proposal is two-pronged. The confusing portion involves alteration of the "one-to-a-market" rule that prohibits the owner of a radio station, TV station or newspaper to own either one of the other two media in the same community. The FCC now proposes to allow owners of AM/FM combinations to also own a UHF TV station in the same market, and to allow owners of AM stations to also own a UHF or a VHF station.

The FCC is also asking interested parties to comment on whether these proposed changes should be allowed in all markets, just the top 50 markets, or according to the number of commercial competitors in a given market. And the commission wants to know if there are any economic benefits in joint operations of radio and TV stations in the same market. Finally, even if the proposed rule is adopted, it includes no provision for allowing joint ownership of a broadcast outlet and a newspaper in the same community.

The other part of the proposal involves a suggested change in the "duopoly" rule. The commission would widen the amount of a station's contours that is allowed to overlap the contours of another station under the same ownership. Under the proposal, these contours would be different for AM and FM. The current rule, by limiting them to the same contours, gives AM a disadvantage since it results in a lower quality signal.

Radio Report

Radio's broad reach among TV viewers tabulated

A special tabulation of Simmons data for RAB emphasizes radio's broad reach among TV viewers, especially radio's ability to reach light TV viewers. The tabulations involved are quintile analyses, in which all respondents are arranged in order of amount of viewing—from the most to the least—and then divided into five groups of equal size. The amount of viewing and listening of each TV quintile is then compared.

The data show that each TV quintile averages a fairly consistent amount of radio listening. Each quintile, except the heaviest viewing group, averages between three and four hours of listening daily. Even the heaviest viewing quintile, which accounts for 41.7 per cent of total viewing, averages close to three hours (2:56) of listening daily. Daily viewing time is 7:14 hours.

As for the lowest viewing quintile, which averages only 50 minutes a day and thus only 4.8 per cent of total viewing, the average listening time is 3:43 hours daily. The two lightest viewing quintiles, which account for 40 per cent of the total TV audience and whose average viewing is 1:23 hours daily, spend 3:38 hours with radio daily on the average.

What this means to the advertiser, says RAB's research chief, Bob Galen, is that the people hard to reach with TV are easy to reach with radio. It also means that the advertiser can use radio to add frequency against the heavy viewing group. The bureau thus infers that "radio offers a very strong addition to television and to the media mix."

New members, chairmen

Capitol Broadcasting, Lotus Communications and Mid-West Family Radio have joined the Radio Advertising Bureau, along with their 43 radio stations. Six of Lotus' 15 stations broadcast in Spanish.

At the same time, James Arcara, president of Capital Cities/ABC Radio and RAB board chairman, announced new chairmen of the association's operating committees.

The new chairmen are Ken Swetz, president, Katz Radio Group, heading RAB's National Sales Committee; Jerry Lyman, president, RKO Radio and Robert Dunn, vice president/radio at Chase Broadcasting, co-chairmen of the Sales Advisory Committee; Paul Fiddick, president, Heritage Communications, who heads the Research Committee; and Barbara Crooks, executive vice president, Blair Radio Representative Division, who chairs the Membership Committee.

Also, Richard Verne, vice president/radio, LIN Broadcasting, chairman of the Finance Committee; Norman Wain, president, Metroplex Communications, heading the Radio Sales University; Toney Brooks, president, Sandusky Radio, who chairs RAB's Managing Sales Conference '88; Alexander Williams, president, Great Trails Broadcasting, who heads the Sales Tools/Publications Committee; and Dave Morris of Texas Coast Broadcasters, chairman of the By-Laws Committee.

Other new chairmen are Cary Simpson, president, WTRN Tyrone, Pa., who heads the Small Market Advisory Committee; and Richard Chapin, president, Chapin Associates, chairman of the RAB Nominating Committee.

Web radio billings gain

Despite the minus sign in December, network radio ended one of its best years with a billings increase of 16 per cent for 1986. The December and full-year figures were reported by the Radio Network Association based on data supplied by the accounting firm of Ernst & Whinney. The latest monthly report showed December down by 2 per cent, a decline heavily influenced by Detroit area sales figures.

Web radio totals for the year were $380,024,808, compared with $328,708,708 in '85. December was the first month in '86 to show a decline in a year in which two months registered increases of more than 30 per cent. December revenues were $26,556,766 vs. $27,057,851 in December, '85.

The fourth quarter showed network radio billings up 8 per cent, despite the December performance. This compared to a 15 per cent rise in the first quarter, a 16 per cent rise in the second quarter and a 25 per cent rise in the third quarter. The latter increase reflected the 32 per cent rise in July and the 37 per cent increase in August (September was up only 7 per cent).

All sale territories were up in December, except for Detroit, which dropped a precipitous 57 per cent. This primarily reflects the shifting of General Motors network radio billings to New York, where the buying chores have been assigned to D'Arcy Masius Benton & Bowles as agency of record.

Nevertheless, all four sales territories, including Detroit, turned in double-digit percentage increases for the year, with the Motor City up 15 per cent, New York up 16 per cent, Chicago also up 16 per cent and Los Angeles up 11 per cent. "The fact that all parts of the country reported such positive performance indicates the health of our industry," stated Robert Lobdell, RNA president.

The RNA reports cover ad expenditures on the networks of Capital Cities/ABC, CBS, NBC, Satellite Music Networks, Sheridan Broadcasting Network, Transtar Radio Networks, United Stations Radio Networks and Westwood One/Mutual.

Local keeps climbing

Local radio revenues for the first 10 months of 1986 climbed 8.6 per cent above the comparable 1985 peri-

TV Business Barometer

December spot TV increased 8.3%

There was only a single-digit percentage increase for spot TV in December, which is not too bad in times of low inflation, but it followed two months of double-digit increases and was thus disappointing. On the other hand, December was a four-week Standard Broadcast Month (SBM) vs. five weeks in December, '85, which counts for something even though most stations reporting in the *Business Barometer* sample employ the calendar year in their bookkeeping.

The increase for spot in December was 8.3 per cent over the year before. This compares with 15.4 per cent in October and 15.5 per cent in November. In the case of the latter month, it was a five-week SBM last year vs. four weeks for November, '85.

Spot TV billings in December came to $451.1 million as against $416.5 million during December, '85. For the final quarter of '86, spot volume was $1,484.0 million vs. $1,311.2 million during the last three months of '85. The increase for the fourth quarter amounted to 13.2 per cent, making it the best quarter of the year for spot. (But preliminary results indicate that local volume was actually higher than that of spot during the October-December period.) The other three quarterly periods showed the following increases: first quarter, up 11.5 per cent; second quarter, up 6.5 per cent, and third quarter, up 8.8 per cent.

Spot for the year was up 9.8 per cent to $5,573.6 million. This compares to $5,077.0 million in '85.

The larger stations (those in the $15 million-plus annual revenue category) had the biggest percentage increase among the three revenue brackets in December, the third month last year that the larger stations came in first. Each of the other two revenue brackets came in first five times (there was one tie). Thus there was no pattern in 1986 as to performance by size of stations.

While there has been some dissatisfaction expressed with spot's performance last year, a 10 per cent rise with low inflation is better than a 15 per cent rise with high inflation. Also, TV stations had reason to be happy with local business, which is increasing at a faster rate than that of spot.

New products

How much spot's performance was affected by new products is not easy to pin down. But there were a lot of new products last year, that is, new grocery and health and beauty products. According to the annual compendium of new supermarket and drug products by DFS-Dorland, the total came to 2,530. That number topped the '85 total by 14.7 per cent and set a new record in total product debuts.

The '86 total of 2,530 does not include 940 health foods, health non-foods, gourmet and specialty foods, which DFS-Dorland's *New Product News* counts separately. Among the traditional products there were 5,857 varieties, while there were 2,181 varieties among the health and gourmet products, making a total of 8,038.

National spot +8.3%

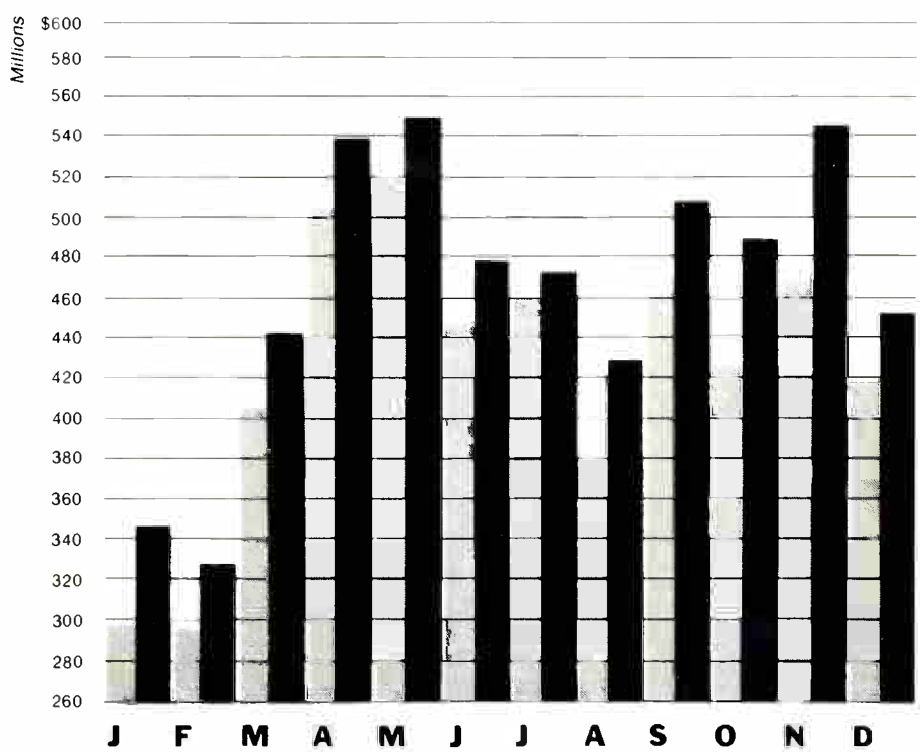
(*millions*)

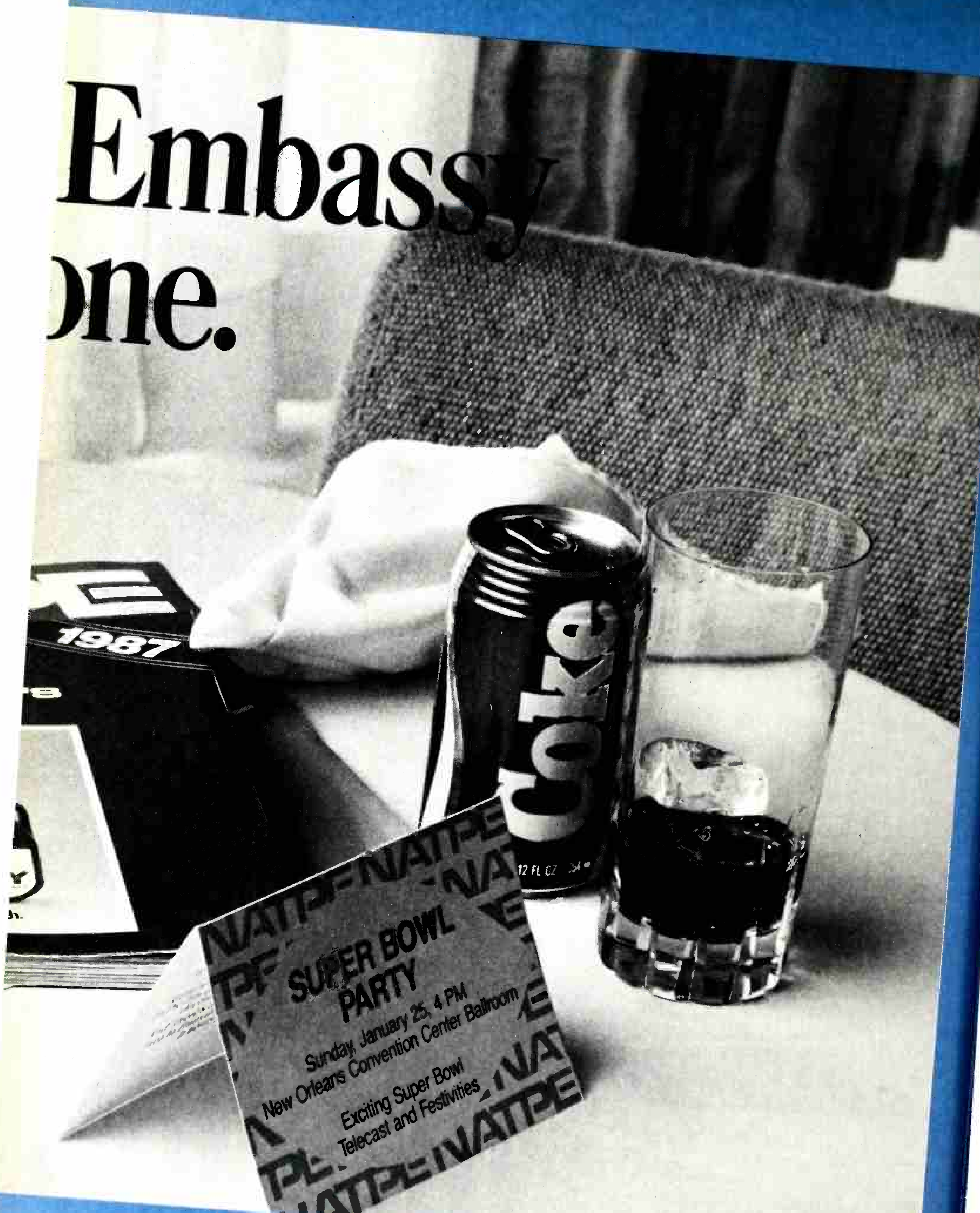
1985: $416.5 **1986: $451.1**

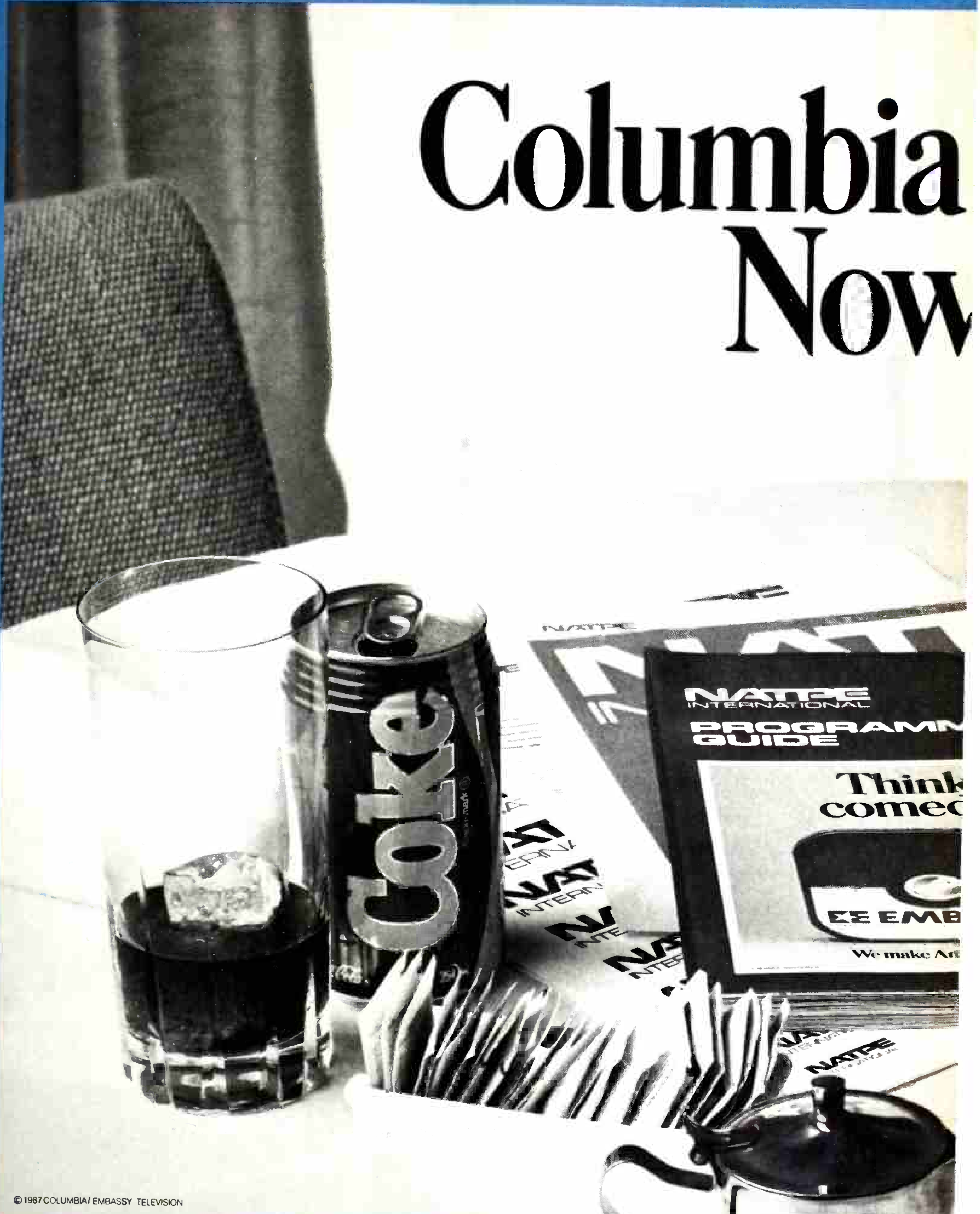
Changes by annual station revenue

Under $7 million	+2.2%
$7–15 million	+4.8%
$15 million up	+9.5%

December




Embassy
one.
1987
Coke
12 FL OZ
NATPE
SUPER BOWL PARTY
Sunday, January 25, 4 PM
New Orleans Convention Center Ballroom
Exciting Super Bowl Telecast and Festivities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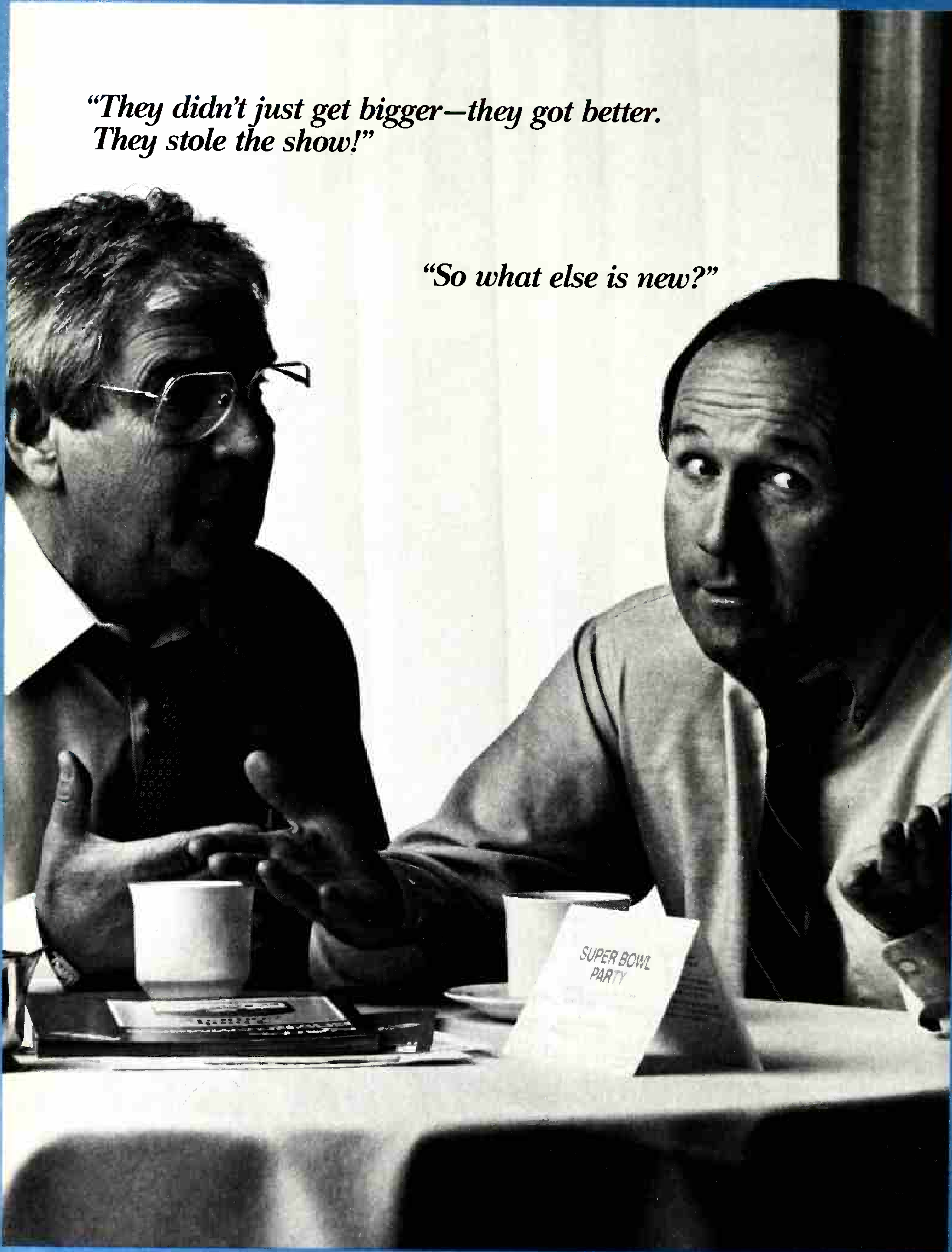

"They didn't just get bigger—they got better. They stole the show!"
"So what else is new?"
SUPER BOWL PARTY

• • •

Road; **Children's**—KETS-TV Little Rock, for *Summer's End*, **Entertainment**—KETS-TV Little Rock, for *Fort Smith: Hell on the Border*, **Magazine**—KGMB, Honolulu, for *Hawaiian Moving Company*; **Talk/Service/Information**—KGAN-TV Cedar Rapids, for *Harvest of Discontent*; **Short Subjects**—WBIR-TV Knoxville, for *The Heartland Series: A Gift for Jacob*; **All Other**—WNPB-TV, Morgantown, for *Do You Hear the Rain?*

Bob Bernstein, president of March Five Enterprises, was given a president's award for his "18 years of loyalty to the Association."

Seltel's international move

Seltel has formed Seltel International, a separate division, which will represent foreign broadcasters for North American advertising. First client is Europe's Super Channel, a 24-hour satellite service launched January 30 in 14 countries. Heading Seltel International as senior vice president/general manager is James P. Murtagh, formerly marketing manager for Canada Dry Corp.

Long-term plans, Murtagh says, are for Seltel International to develop into a "larger organization." Once the Super Channel affiliation is off and running, the hope is to expand into other areas of the world such as Australia, Japan and Hong Kong.

Super Channel is the result of an agreement between the U.K. Independent Television Cos. and the Virgin Group to expand the shareholding of The Music Channel Ltd. (For more, see *International Report*, page 40).

New Betacam SP systems

The parade of NAB convention equipment previews has begun with announcements from Ampex, Broadcast Television Systems and JVC, including word that the new Betacam SP system will be displayed by the former two companies. Betacam SP, an improved version of Sony's Betacam format, is contending with Panasonic's MII system for dominance in the half-inch tape cassette market. Given special attention in the new product domain is BTS' solid state CCD camera and JVC's triaxial adapter.

Ampex will introduce four new products in addition to the Betacam SP line. The quartet includes a top-of-the-line AVC Century video switcher, starting at $175,000; a compact "cost-effective" AVC switcher; a new Ace computerized editing system, with a tentative price range between $45,000 and $60,000, and a low-cost graphic composition/storage system, starting at about $30,000. The Ampex Betacam SP line includes three camcorder versions (depending on the camera used), with both viewfinder and confidence playback in the VCR; a field portable VCR and a studio VCR.

BTS, a merger of the Bosch and Philips broadcast equipment divisions, will show a frame-transfer CCD camera, said to have the highest picture resolution of any CCD camera available. Among other new BTS products will be the top-grade KCM-125 camera system, a master control switcher, a station automation system, a product with the ability to output pictures at resolutions up to 4,000 lines and a wideband video distribution amplifier. The Betacam line includes a camcorder employing BTS' KCF-1 lightweight production camera system, a line of studio players with and without dynamic tracking and one version with built-in editing facilities, an editing control unit and a field player.

The JVC triaxial adapter is said to be the only triax system in its price range ($8,900) that offers separate chroma keying outputs for each camera.

Webs up 5.9% in November

Weekend daytime showed strength in billings, and primetime scored a respectable increase on network TV during November, according to the latest BAR figures. Overall, the webs were up 5.9 per cent for the month, compared to an increase of 2.1 per cent in October (see November figures below).

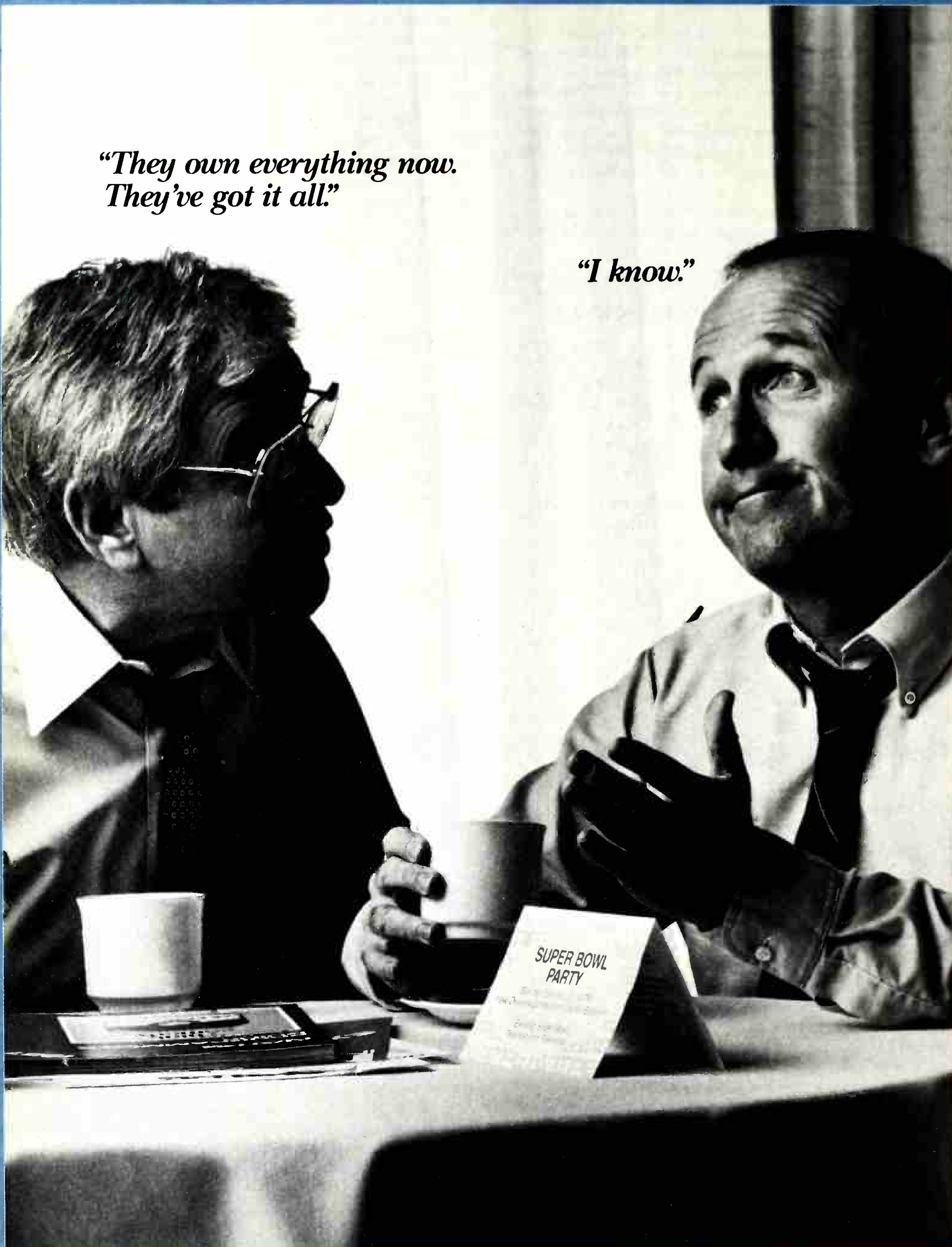
The networks were up to $7,801.1 million through November, as against $7,540.6 million for the 11 months of '85. The increase amounted to 3.5 per cent.

Primetime, which accounts for more than half of network billings, rose 9.0 per cent during the second full month of the new season. In October, the primetime rise was 4.9 per cent. Weekend daytime won the daypart billing honors with an increase of 19.8 per cent in November, compared with only 1.4 per cent in October.

Network TV dollar revenue estimates—November, '86 vs. '85

	Three-network totals	
Dayparts	Estimated $ (000)	% change
Prime Sun 7–11 p.m. Mon–Sat 8:00–11 p.m.	478,800.7	+ 9.0%
Mon–Fri daytime 10 a.m.–4:30 p.m.	146,756.5	−10.0
Mon–Sun late night 11 p.m.–sign off	35,326.7	+ 2.3
Sat/Sun daytime sign on–6:00 p.m.	157,006.5	+19.3
Mon–Fri early morning sign on–10 a.m.	26,102.4	+ 5.3
Mon–Fri early fringe 4:30–8:00 p.m.	38,442.8	− 3.1
Sat/Sun early fringe Sat 6–8/Sun 6–7 p.m.	7,305.2	+ 1.4
Subtotal early fringe	48,748.0	− 2.5
Totals	890,540.8	+ 5.9

Source: Broadcast Advertisers Reports. Copyright BAR 1986


"They own everything now.
They've got it all."
"I know."
SUPER BOWL
PARTY

hole for a tag-along piece of product" that the station has to buy in order to obtain a more desirable show. He added that some stations have already been preempting the networks with syndicated game shows that are not returning, and they're looking for replacement programming vs. giving the time back to the network.

As for checkerboarding with first-run product, Levinton said the only successful use has been on KTLA(TV) Los Angeles: "Independents have gone the checkerboard route to establish hit shows so that they'll ultimately have product for stripping. If the checkerboard doesn't work, they're just accomodating the syndicator. If a couple do work, they're establishing themselves long-term. They're not at the whim of a network that can cancel the show, and the syndicated program is much lower in cost." He noted back-end stripping rights are either going to be in the contract for stations taking weekly first-run originals or are evident in a gentleman's agreement.

Coca-Cola-LBS?

While no one would officially confirm it, talk was hot and heavy at NATPE that Coca-Cola Telecommunications may be acquiring LBS Communications.

At a first-run syndication press conference, Coke Telecommunications chief Herman Rush acknowledged that there has been "speculation" about negotiations between the two but said he could not confirm or deny whether the deal will take place.

Speculation about the negotiations, which have reportedly been going on for the past six months, heated up after the recent announcement of a joint barter advertising deal between Coke Telecommunications Inc. and Paramount Domestic Television. Status of Coke's pending deal with LBS under the Colex rubric seemed somewhat in doubt in light of the Coke/G&W-Paramount announcement, but insiders believe a merger that would bring all or part of LBS' interests under the umbrella is likely in the not-too-distant future.

Stressing the positive. In an interview at the Coca-Cola Telecommunications booth, Gary Lieberthal, chairman and CEO of Columbia/Embassy TV stressed the positive aspects of the business.

"Yes, a few stations have closed, and maybe more will, too," Lieberthal said. "But out of the total number of stations, even if 20 close in 1987, that's not necessarily so significant."

Lieberthal's sentiments were echoed by Barry Thurston, president, syndication, and both stressed their commitment to Coke's burgeoning first-run syndication efforts led by Herman Rush.

Despite harsh criticism of the first-run market at NATPE this year by Buena Vista senior vice president Bob Jacquemin, who prepared a harsh position paper on what he sees as a declining and risky market, Rush was optimistic as he unveiled plans for *The New Gidget*, *The New Monkees*, the Grosso-Jacobson production, *Night Heat*, produced in conjunction with The Tribune Co. and some animation half hours to be produced by Andy Heywood's DIC Enterprises. The three animated DIC half-hours are tentatively to be called *Funday Sunday*, if aired on Sunday, or *Funtastic Saturday* if they end up on Saturday.

"While there is a lot of first-run programming out there, we feel there is room for competitive product in the marketplace," Lieberthal said. "If you think first-run doesn't work, you should talk to my friend Merv Griffin . . . .

"What you're seeing is the shakeout," Thurston added, referring to the Grant Broadcasting bankruptcy and other fiscal problems of stations.

Lieberthal called the Fox "fourth network," an "interesting play," adding that "as a producer, I'm delighted" because Coke has a sitcom readied for broadcast on FBC.

"But despite recent attention to persistent ratings problems at ABC, he said there's "not a chance" that a situation will be created in which there are, in effect, only two networks of major importance, predicting that ABC will continue to be a player for the foreseeable future."

"The first-run business is a great business, and we're overjoyed to be in it," Lieberthal concluded.

IRIS winners announced

WBZ-TV Boston WTVF(TV) Nashville and KETS-TV Little Rock each won two Iris awards given out by NATPE at its convention. Twenty-two other awards for outstanding locally produced television programming were presented. Norman Lear was given NATPE's "Award of the Year." In markets 1–20, the winners were: **Public Affairs**—KABC-TV, Los Angeles, for *Free At Last*; **Program Segments**—WKYC-TV Cleveland, for *Cleveland Vice*; **Sports**—WPLG Miami, for *In the Beginning*; **Children's**—WCAU-TV Philadelphia, for *Kidside*; **Entertainment**—WBZ-TV Boston, for *Tender Places*; **Magazine**—KGO-TV San Francisco for *Doctor Edell's Medical Journal*, **Talk/Service/Information**—WBZ-TV Boston, for *People Are Talking: What Makes A Survivor*; **Short Subjects**—KNBC-TV Los Angeles, for *The Spirit of Southern California*; **All Other**—WBBM-TV Chicago, for *Lourdes: An American Pilgrimage*.

In markets 21–50: **Public Affairs**—Maryland Public Television for *Streets of War*; **Program Segments**—KGTV, San Diego, for *Addictor Boats*; **Sports**—WTVF Nashville, for *Senior Stars*, **Children's**—WOWK-TV Huntington, for *The Art of Computer Animation*; **Entertainment**—WLAE, New Orleans, for *St. Charles Streetcar: Our Oldest Line*, **Magazine**—KSL-TV Salt Lake City for *Canyonlands*; **Talk/Service/Information**—WTVF, Nashville, for *Aging: A Family Affair*; **Short Subjects**—WHIO-TV Dayton, for *Fly*; **All Other**—WFTV(TV) Orlando, for *Life in the Stress Lane*.

In markets 51–214: **Public Affairs**—WHA-TV Madison, for *Fall From Grace*; **Program Segments**—WTVC Chattanooga, for *Side Roads: Favorite Haunts*; **Sports**—KGUN-TV Tucson, for *Two for the*


"You've gotta hand it to them.
Nobody even came close."
"I know."
SUPER BOWL
PARTY

Many of our clients prefer to arrange times for meetings. If they want to speak to someone right away, we can contact our people on the floor through our paging system."

Hot programming topics

While rep firms at NATPE said they discussed a wide range of matters with clients, Joe Weber, MMT's associate director of programming reported "an awful lot of talk about checkerboarding"—but just talk. KVVU-TV Las Vegas is the only MMT client doing it, and none of the others seem to be even contemplating it. Another hot topic reported by Weber and other rep executives was renewals of *Oprah Winfrey*. He noted the majority of stations had only one-year deals with King World on the show, so with rates for the show going up and the time period restricted to early fringe on renewals, many stations are waiting for competitors to drop the show and were talking to King World about the possibility of shifting the show to them. (For more on the Winfrey situation, see *Programming*, page 68.)

McCarthy at HRP also reported having some aggressive clients initiating conversations with King World even though other stations already have the show in their markets. He classified his all-affiliated clients as being in two categories—"those who have *Oprah* and those who don't." Among those of his clients who do, "Many of them wisely went the two-year route with *Oprah*."

Confusing the issue. Like many other reps, HRP has taken the position of being "absolutely opposed to checkerboarding." But McCarthy added, "People are mixing up two issues—checkerboarding and first-run sitcoms. Many of the sitcoms are much better than what we had a year ago. I can see them being scheduled anywhere form 4 p.m. to midnight and would recommend some as suitable substitutes for network programming that isn't going to make it." Hour programs like Paramount's *Star Trek: The Next Generation* and *Friday the 13th* could also be network preemptors, he said.

Bjork at Seltel said, "Checkerboarding didn't work in November, and I don't expect many stations beyond the NBC O&Os to go that route. It's got to be a totally broken time period where nothing else is available." She believes in filling the board exclusively with sitcoms in such an instance, but associate program director Lonnie Burstein can see a *Sea Hunt* or *Rat Patrol* working on Friday nights.

Katz's von Soosten is against checkerboarding in "99½ per cent of circumstances," adding, "The only time I'd even consider advising it is if there's absolutely nothing else they can do in the time period. Audiences like to feel comfortable with a strip. Take a look at how many sitcoms it takes for a network to get a hit. What they're doing is dooming the entire access time period—playing Russian roulette."

Preemption. Von Soosten has observed increased affiliate unrest as a result of pending compensation cuts at CBS and ABC (see story, page 47)—and also because of the latter running *Our World* and 'giving up' a time period to *The Cosby Show:* "This is not the first time there's been talk of increased preemption, but the unrest is increasing as network audiences fail to grow, new programming innovations are seen in syndication" and compensation cuts become imminent.

Despite a lot of negative talk about hour-long syndicated shows, von Soosten contends, "I look at every show as a show and whether it will hold up. The length is not that critical. There are some cases where we're recommending an hour as preferable to a half hour—like following a two-hour movie."

Katz's John von Soosten: "This is not the first time there's been talk of increased preemption, but the unrest is increasing . . ."

Petry's Fentress said, "I can't make a flat out statement that hours are bad. In early fringe, I can say that hours are questionable. It's riskier because you're taking two half hours, and you're also taking a greater risk of losing the audience beyond that hour. People are more prepared to watch an hour in late fringe, and some independents can use an hour at 5, 6 or 7 p.m. For 1987, there are nine off-network hours just breaking."

According to Fentress, clients were asking a lot of questions about sitcoms "because there are so many out there, and everyone is wondering which will survive. There are no sure answers. The winners will be those who can convince enough stations that they can get the numbers. Spectacular production values will have nothing to do with it. We're moving more toward a buyer's market."

Commitments. A lot of Petry's stations, particularly in the medium and smaller markets, were making only tentative commitments at NATPE, Fentress reported, holding open for the possibility of *Oprah* being freed up to them. Many were also asking about home shopping shows: "We're telling them the issue is still cloudy. Lorimar's *VTV* is the only one out there now, and the results are so far inconclusive." Taking the same attitude toward checkerboarding as other reps, Fentress added to the list of problems the need to use valuable commercial time to promote the shows heavily."

Blair's Levinton has heard his share of preemption talk, but mostly in the area of network daytime game shows: "In some cases, it's because of weak programming, and in others it's demand for inventory. It's also being considered by stations who need to make a

OVERHEARD AT NATPE...

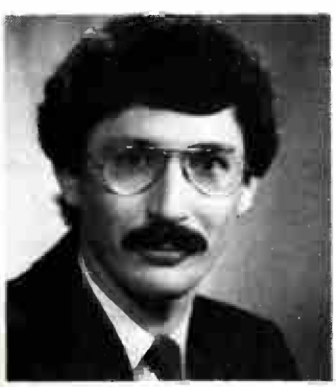
NATPE: bigger rep role, continued 1st-run expansion

There are those who won't make a deal until they've spoken with their lawyers, but syndicators at this year's NATPE conference were more frequently than ever hearing station program directors say, "I've got to talk to my rep first." With six rep firms operating out of booths on the convention floor and a seventh with a suite in the well-traveled Westin Canal Place (in contact with its programming people on the floor through a paging system), reps were right in the heart of negotiating activity and exerting more influence than ever (see *Rep Programming Power*, TV/RADIO AGE, January 5).

For Katz Television, this was the third year in a booth, with Katz and Petry Television simultaneously pioneering the idea. John von Soosten, vice president—director of programming at Katz, said that, with most of the other reps just joining in this year, he expects to see the last two holdouts—MMT Sales and Independent Television Sales—on the floor next year. MMT, which was at the Westin, is surveying its stations to determine whether that's what they want. Von Soosten speculated, "I think we'll even see the networks on the floor. They're foolish to stick their heads in the sand. They need to be here for the same reason we do."

He proposed that the networks learn from the rep experience that a trip across town to visit the rep becomes nothing more than an "obligatory visit." Now, he said, "they can come here during the decision-making process.

"This can be just five-minute meetings to bounce ideas off of us. We had one station here four times in two days. We sent him on a shopping spree to look at various categories in a time period where he wanted to make a change. We put together a short list of syndicators for him to talk to and then come back and discuss with us."



MMT's Jack Oken: "For the most part, they [stations] like the opportunity to get away from the floor and talk over programming for an hour."

"We try to provide nice surroundings in a relatively enclosed area to keep non-client traffic out," von Soosten said. It's a businesslike, but relaxing area. We don't want this to be a hangout, but we want our clients to be comfortable." About 26 people from Katz, including eight in programming, were on hand.

For Blair Television, this was the first year in a booth. Mike Levinton, vice president—director of programming, reported the stations were surveyed last year, and the majority said a booth would be "much more beneficial." He expected that about half of the station people seen would be back at least a second time. He noted the cost of Blair's elaborate booth can be amortized over a five-year lifespan.

Blair's Mike Levinton: stations were surveyed and the majority said a booth would be "much more beneficial."

Three rep firms were practically on top of one another on a far side of the convention center. Harrington, Righter & Parsons was back for the second year, while Seltel and TeleRep were making their debuts. Jay Isabella, program director at TeleRep, declined to be interviewed during the convention, claiming the environment was not conducive to it. Meanwhile, Janeen Bjork, vice president and director of programming at Seltel, said her company had determined that it was important to be more accessible to clients. Dean McCarthy, vice president, program services at HRP, said that, beyond accessibility, the booth provided a "port in the storm" to get away from sales pitches and think things over in quiet. He noted some even brought syndicators to the HRP booth to negotiate, "feeling more comfortable in these surroundings, where it's quieter and they're among friends."

Convention floor veteran Jack Fentress, vice president—director of programming at Petry, pointed out that the booth worked well with the greater centralization of the convention: "Clients can drop in and out and even bring things back to screen. They can escape the clutches of the syndicator and come back and talk things over with us"—sometimes even using the rep visit as an excuse to get away from the syndicator and not return.

At the Westin, Jack Oken, president of MMT Sales, indicated he would abide next year by the wishes of the majority of clients. His company has surveyed clients on the subject annually for the last several years and found that, "For the most part, they like the opportunity to get away from the floor and talk over programming for an hour. When you have 30 or 40 clients clamoring to use four or five rooms, it becomes confused.

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Sidelights (*continued*)

GE by a consent decree that halted government litigation. That was in 1932. David Sarnoff was 41, with a chance to run his own independent company. For the next 30 years, almost everything that happened in radio and television was either done by him, for him or against him.

Sarnoff was a well-known executive on the national scene when World War II began. He entered the Signal Corps, served in special jobs on a high level for a year and was promoted to brigadier general. He tried hard for one more star, but never got it. So proud was he of his military title, however, and so firmly implanted in all of our minds the need to use it, that even now it's hard for me to write "Sarnoff" instead of "The General." Even son Bob called him "The Gen," with affection, respect and frequent frustation. Their bittersweet relationship, as the General guided Bob's career to the inevitable successorship to his father as chairman of RCA, is well handled by author Bilby—a frequent referee and sparring partner for both.

All the familiar stories are here, well told: the triumph of Toscaninni; the talent war with CBS' William Paley and Sarnoff's uncharacteristic lack of combat; the finally successful battle against the CBS color wheel, through his frenzied exhortation to this scientists to improve electronic color, which they did almost through the power of his will; the investment of large sums in television research, pushing it forward in the face of a resisting market, and to the sound of Wall Street whispers that he didn't know how to run a business properly.

New? Does Bilby add anything new? I found new and colorful details of Sarnoff's almost-successful offer of the RCA presidency to his wartime "Boss," Dwight Eisenhower. I had forgotten that he pushed a primitive early version of "Star Wars," sort of, in 1948—an electronic shield to detect enemy missles. Others may not be aware of the excruciating details of the firing of NBC chairman Robert Kintner, after a fierce battle on the RCA board of directors. Also, readers of *The General* get a special bonus in its final chapter—an excellent, coolly dispassionate insider's account of the traumatic (for those who had devoted their lives to RCA) reacquisition of the company by General Electric. It might even be a good idea to read the last chapter first; it gives meaning to the rest.

Certain aloofness. Brick by brick, Bilby builds the story of how radio and television came into being. And yet, for me at least, the story of *The General* himself curiously fails to come alive. Bilby is uniquely qualified to write this story. As a reporter for *The New York Herald Tribune*, he impressed David Sarnoff, was hired by him and spent the rest of his career almost literally at The General's side.

In the book's most poignant sentence, as The General lay dying, "the invalid was also informed by a visiting staffer that he had learned *The New York Times* had prepared an obituary of him that covered nearly a full page of pictures and type. 'Wonderful,' he whispered." The staffer had to have been Bilby, as it was on so many occasions in the book, yet we never get a sense of his participation; it seems to have been written from a balloon hovering over the scene.

Perhaps because he was trained as a reporter to keep himself out of the story, perhaps out of affection for The General or the thought of confronting him in afterlife, Bilby has taken something off his fastball. I remember The General as twinkling a lot, but he doesn't twinkle here. He declaims. He declaimed a lot, too. The author wrote the book, in part, he says, because a Harvard professor friend told him students often asked: "Who is David Sarnoff?" The question still hasn't been fully answered. (*The General* by Kenneth Bilby. Harper & Row, New York, 1986. $20.95)

In praise of Fowler

Retiring Federal Communications Commission Chairman Mark Fowler has his share of both critics and admirers, but there is none more enthusiastic in the latter category than *The Wall Street Journal*. In a recent editorial entitled, "Madman Mark's Last Laugh," the *Journal* called Fowler, "the most dynamic and effective FCC chairman within memory.

"Though he sometimes had to touch the brakes under pressure from the Hill," the editorial continued, "Mr. Fowler took the FCC further and faster down the road of open competition than most had thought possible. In the process, he helped bring about an unprecedented restructuring of mass-media companies."

The retiring commission chairman's "major disappointment" in the *Journal's* view, was "the survival of the Fairness Doctrine."

VOLUME 27

WARNER BROS. TELEVISION DISTRIBUTION
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Letters

Direct response radio webs

As you noted in your direct response article (*Direct response race includes radio and home shopping*, November 24, 1986), we had already had some direct response ventures in progress at the Katz Radio Group Network. But, following that article, we received a number of inquiries that have resulted in setting up direct response radio networks for—so far—half a dozen new accounts.

Some of them had never before used any form of broadcast for direct response. Others have used television for direct response advertising, but this is their first use of radio for direct response. In one case we're working with the account to use radio in conjunction with its direct response campaign in print.

In each case, the key to making radio productive for direct response advertisers is to make sure that we match the product or service being offered with the appropriate stations in each market used. As a result of this growing interest, we're looking forward to establishing radio networks for more new direct response advertisers during 1987.

SUSAN WAGNER
Senior account executive,
Katz Radio Group Network
New York

Hispanic issue

My compliments go out to you and the entire staff at TV/RADIO AGE for another excellent report on the Spanish market (November 24).

RAUL ALARCON, JR.
President,
Spanish Broadcasting System,
Los Angeles

Sales promotion

Just a note to let you know that I thought your article on "Agencies confront big shift of media dollars to promotion" (TV/RADIO AGE, December 8) was very well done.

It read as if you did your homework thoroughly. I feel you were able to deliver the "big picture" without getting hung up in a whole lot of unimportant detail.

Also, thanks for quoting me accurately.

JOSEPH P. FLANAGAN
President, Impact,
and president,
Council of Sales Promotion Agencies
Chicago

Spanish language project

Thank you for that wonderful "Spanish CFA" piece in your January 5 *Sidelights.*

I am delighted that you found a story in our Spanish language project, and, of course, we are all delighted that besides telling your readers about this new bilingual service, the writer includes so much information about the way Call For Action volunteers have been helping people for 23 years. It is a very well-written piece.

This recognition in *Television/Radio Age* will help a good deal as we seek funding to expand our services to other Spanish-speaking communities. We are most grateful.

MARLOWE BERGENDOFF
Office/publications coordinator,
Call For Action,
New York

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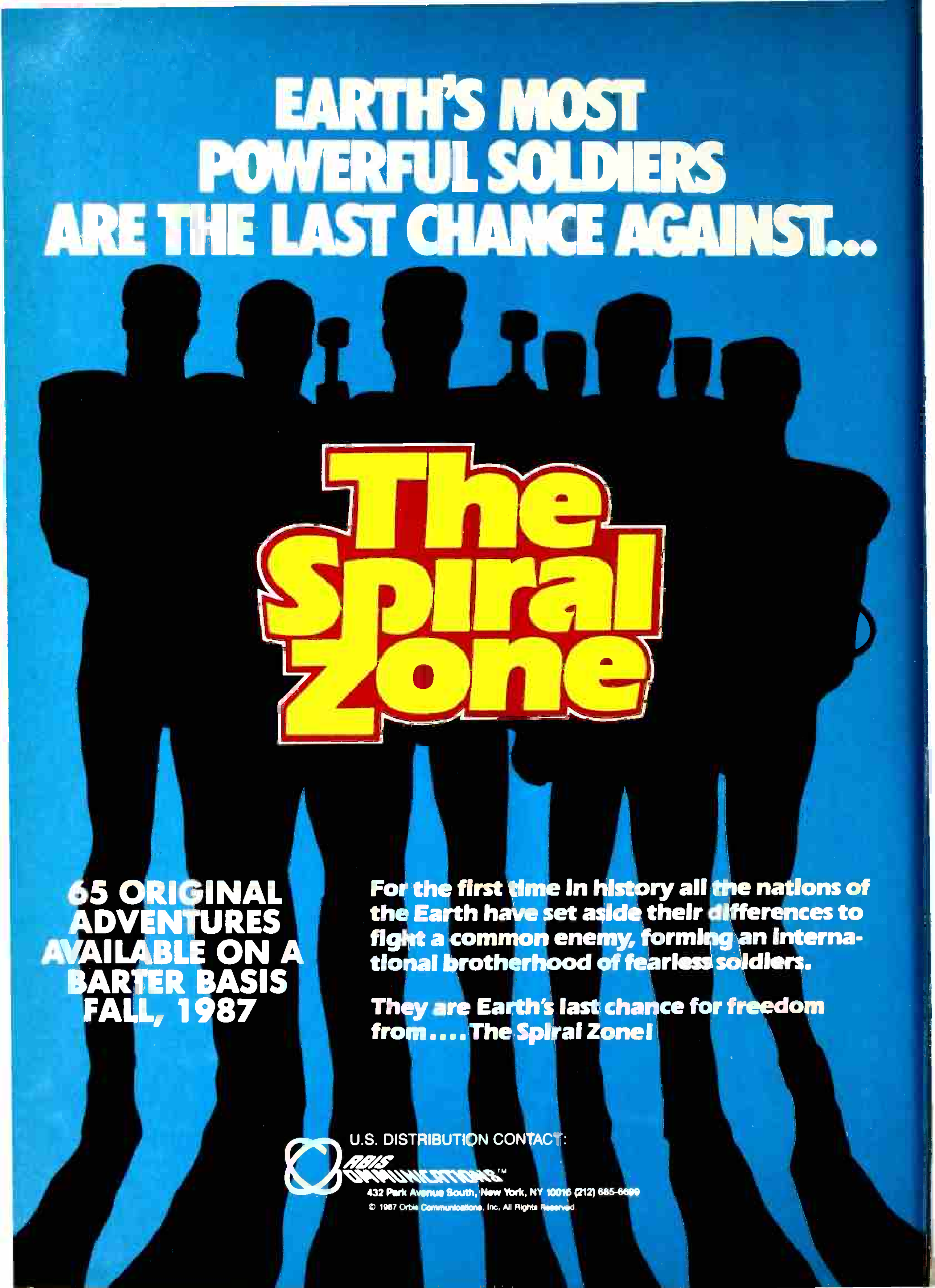
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