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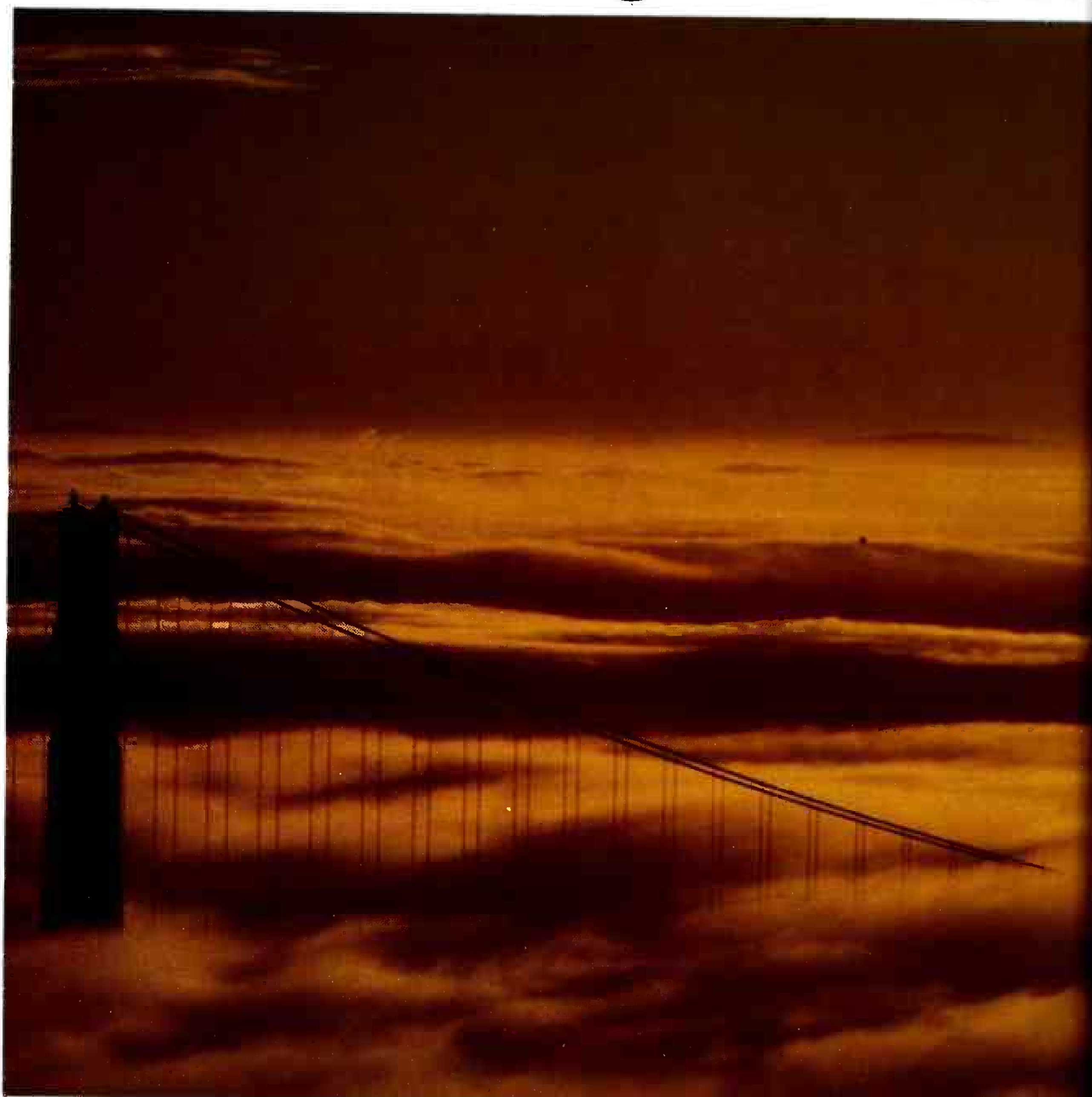
April 27, 1987 • $3.50

Getting to the heart o

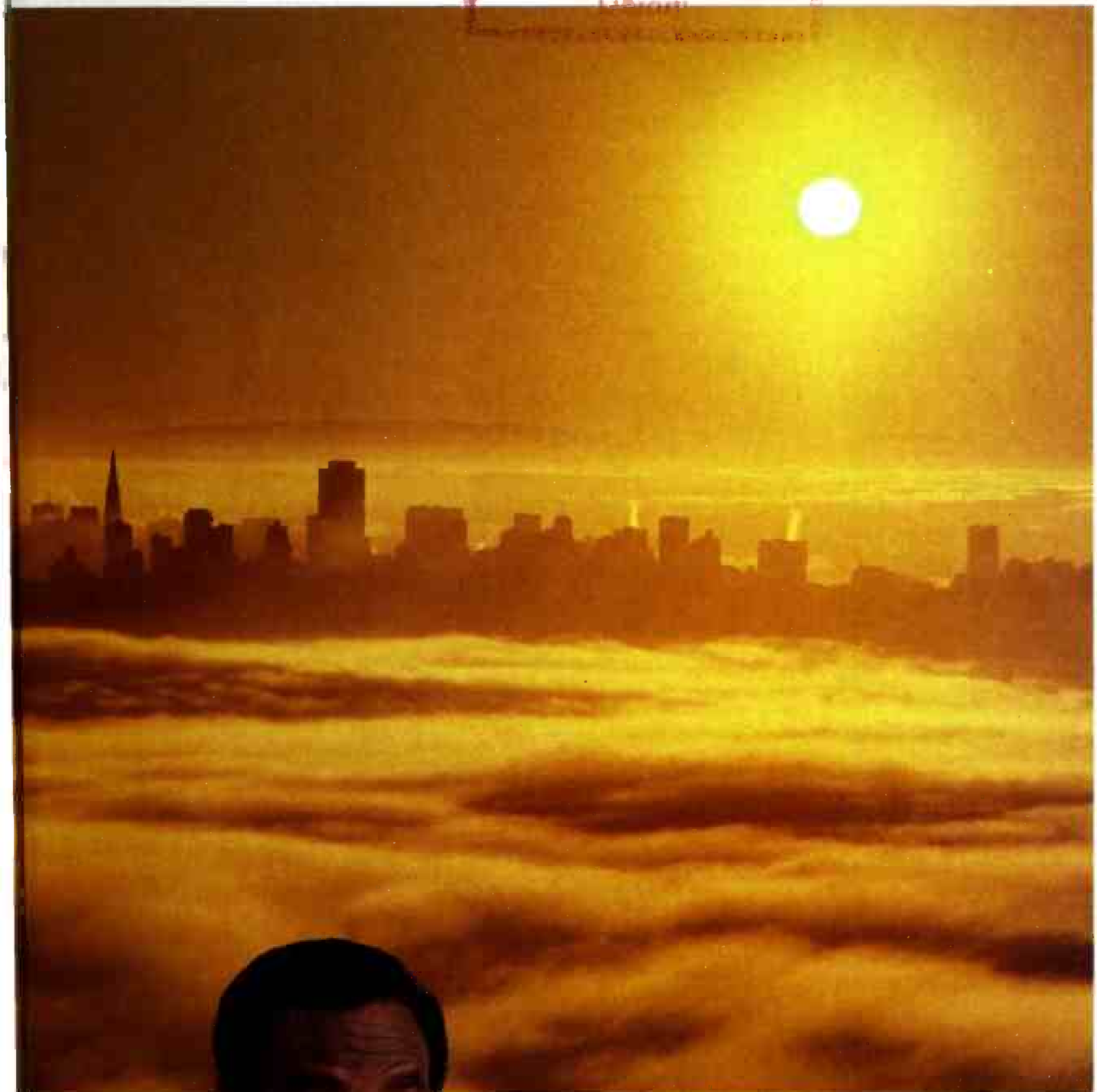


KPIX-TV

"KPIX has won the high stakes bidding war for local broadcast rights to The Cosby Show. We're confident that America's favorite television show will positively effect KPIX's entire lineup and strengthen our position as the Bay area's favorite television station."

Carolyn Wean, *General Manager, KPIX-TV, San Francisco*

San Francisco.



nd The Cosby Show

Viacom

Television/RadioAge

April 27, 1987 *Volume XXXIV, No. 20*

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Think soft drink.

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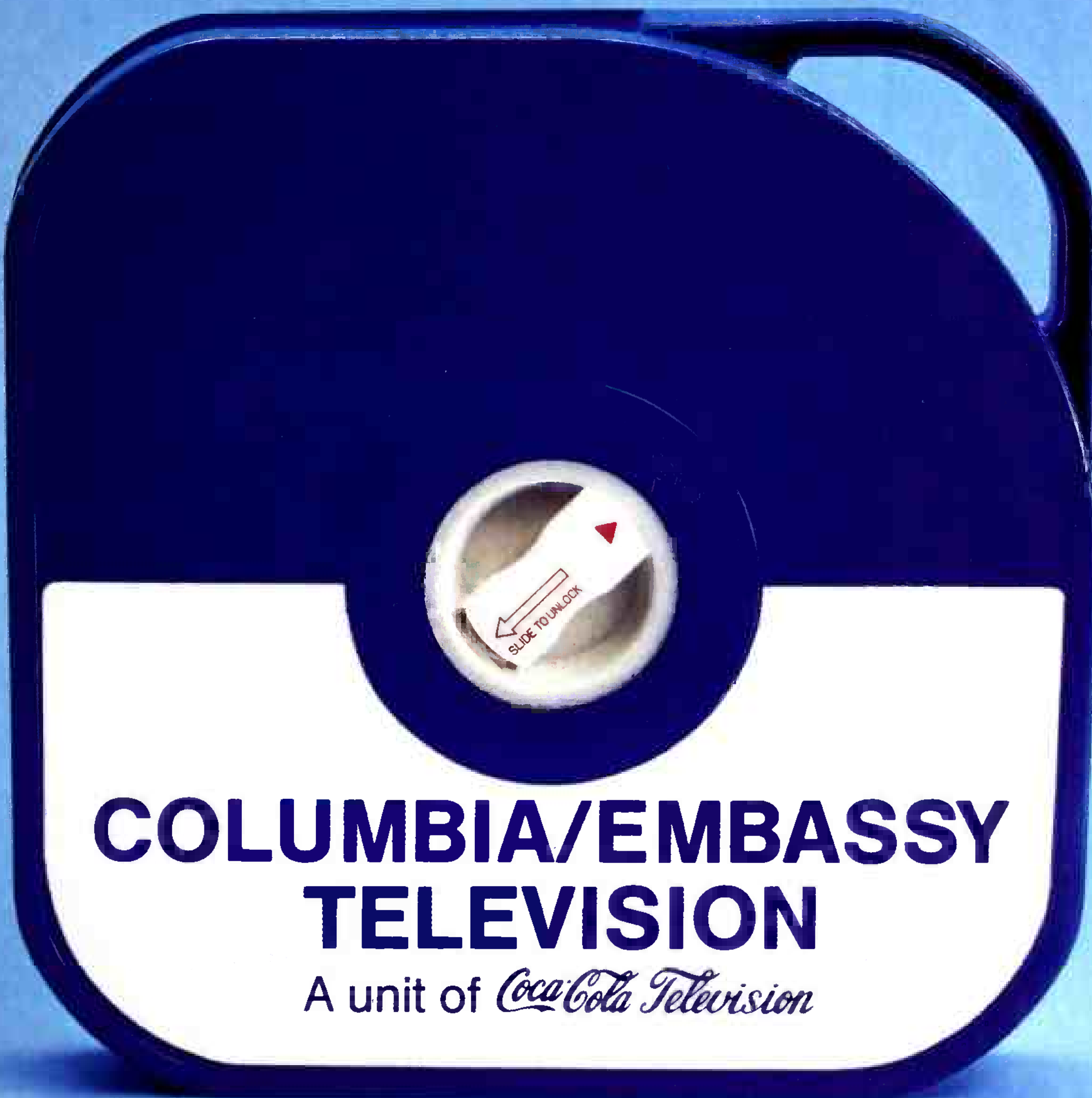
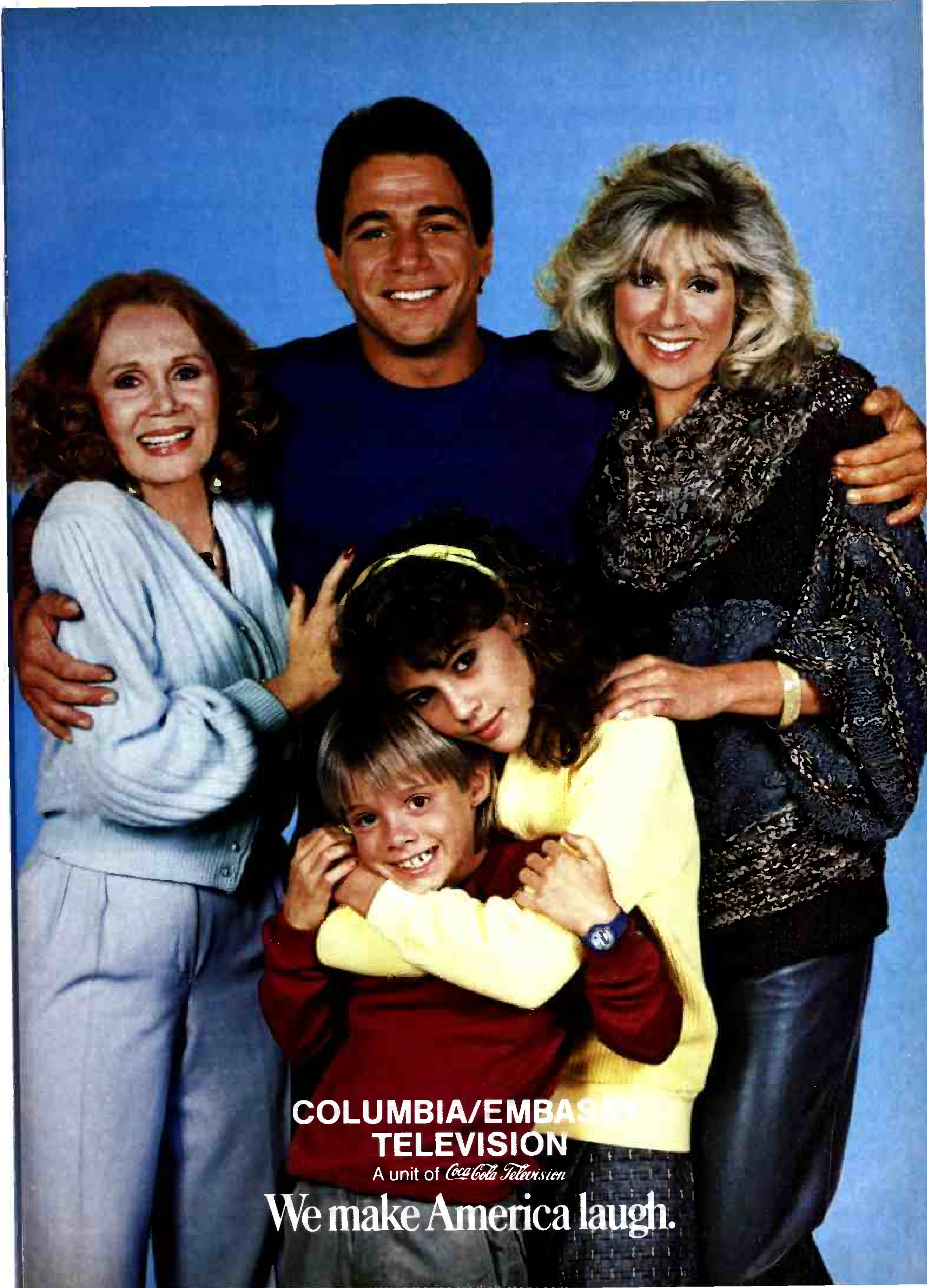
Think comedy.



Think "Who's The Boss?"


COLUMBIA/EMBAS
TELEVISION
A unit of Coca-Cola Television
We make America laugh.

Publisher's Letter

There's good reason for recent expansion of news in top markets

There is a good reason for the recent expansion of news programming in the top 50 markets. In an analysis of Nielsen data by TV/RADIO AGE comparing the sweep of May, 1986, with February, 1987, some 20 stations increased early evening news, while a handful (six) decreased the length of their evening news.

Every observer of station news programming will acknowledge that a station's image is projected through its news coverage. Therefore, news is not only salable, it is an important showcase for the entire operation. When stations such as WTSP-TV in Tampa-St. Petersburg double their nightly news from 30 to 60 minutes or a station such as WTNH Hartford-New Haven increases from 60 to 90 minutes, it is a major undertaking.

The longest longform news programs, as our story points out (page 49), are presented by KABC-TV and KCBS-TV, both of whom air three hours during the early evening in Los Angeles. The KABC-TV newscast was expanded to three hours under John Severino, and the experiment has been extremely successful. The CBS O&O went to three hours in May, 1986. KNBC-TV, the third O&O in the Los Angeles market produces two and a half hours of early evening news, although it started the trend back in the '60s when it expanded from an hour to two hours.

More than news. In these top markets the news productions are more than a perfunctory newscast. In a broader sense, they are a presentation of mini-documentaries, featurettes, consumer information, sports updates and commentary. The clock has been pushed in both directions, some starting as early as 4:30 in the afternoon.

Various techniques have been used. As our piece points out, 51 out of 150 network affiliates use a wraparound technique. But while most wrap around the network news, there are three markets where the station encircles its news around a syndicated show. The ratings in these markets naturally are being watched closely.

The revolution in newsgathering is as much in the development of the technology as in the content of the newscasts. Just think what has been developed in the past few years. Satellite transmission via portable uplinks and downlinks has given news coverage a new dimension. Through cooperative efforts such as Conus, Newsfeed, CNN and *USA Tonight*, a station has access to news breaks anywhere in the U.S. and, in fact, anywhere in the world. Satellite transmission has also made regionalization possible on a statewide or time zone basis.

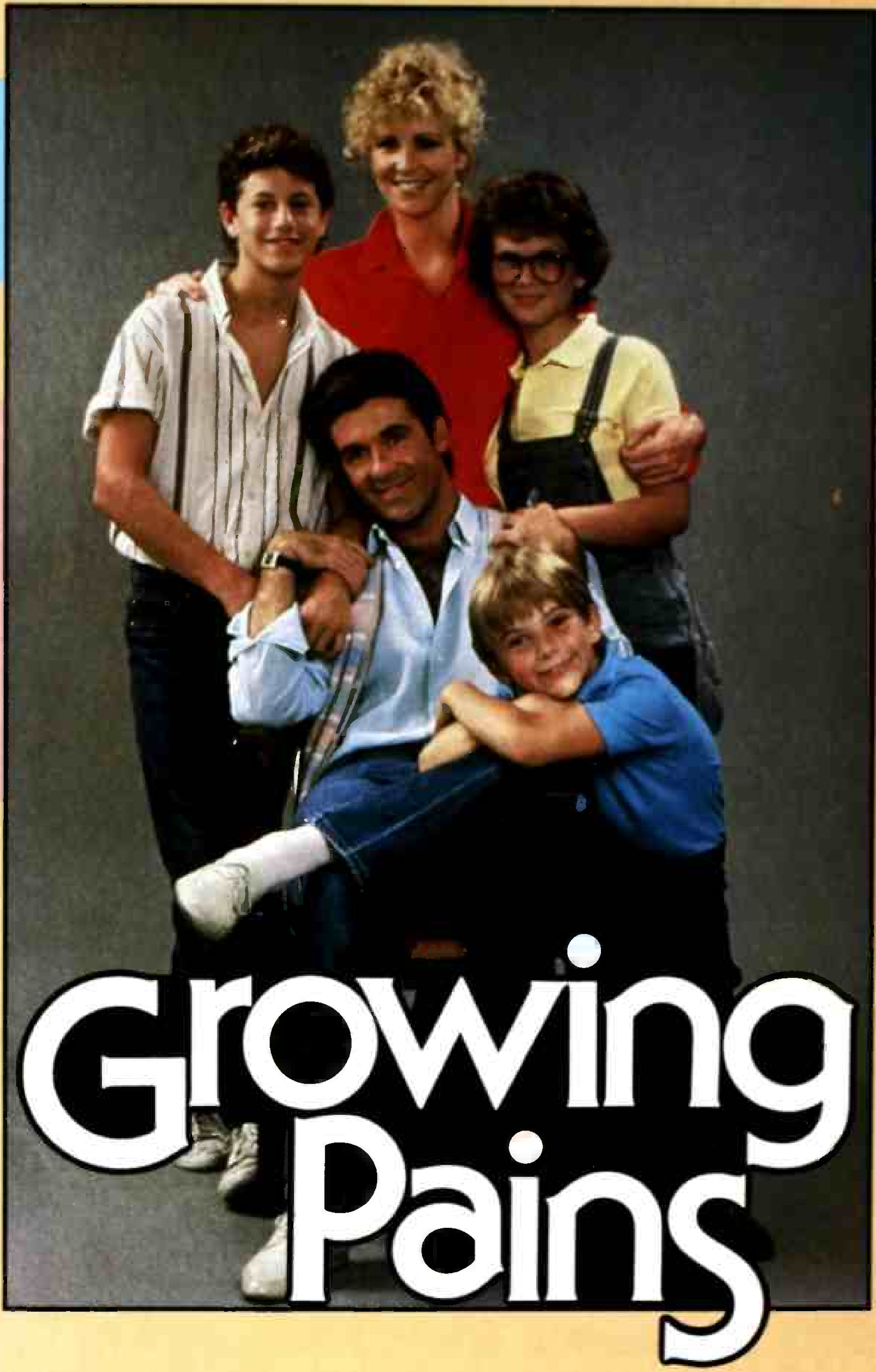
The development of camcorders has been a boon to small stations whereby both camera and recorder can be operated by one individual, cutting down on manpower. In ENG and SNG pickups, there is a noticeable trend to solid state cameras, replacing tube cameras, reducing cost and weight. With all these developments, the future holds great promise for both the broadcaster and the viewer.

Sig. Paul

Ride the wave of the future!
The search for high adventure is over.
The new SEA HUNT is here. And only MGM/UA is big enough and brave enough to bring you a half hour action/adventure for first-run syndication.
Catch this proven winner.
And watch your ship come in!
The new SEA HUNT.
Starring Ron Ely.

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY	
4:00						MOVIE	SPORTS	4:00
4:30						MOVIE	SPORTS	4:30
5:00						Sea Hunt	SPORTS	5:00
5:30						LOCAL NEWS	Sea Hunt	5:30
6:00						NETWORK NEWS	LOCAL NEWS	6:00
6:30						Sea Hunt	NETWORK NEWS	6:30
7:00	Sea Hunt					SITCOM	PRIME TIME	7:00
7:30				Sea Hunt		SITCOM	PRIME TIME	7:30
8:00		Sea Hunt				PRIME TIME	PRIME TIME	8:00
8:30					Sea Hunt	PRIME TIME	PRIME TIME	8:30
9:00								9:00
11:00						NEWS	NEWS	11:00
11:30						Sea Hunt	Sea Hunt	11:30

A proven success among Men, Families, Young Adults and Kids, SEA HUNT works any time, any place!
SEA HUNT
The half-hour series you make room for!
22 all-new episodes.
Produced and distributed by
MGM UA
TM
MGM/UA Television Syndication
Now in production


Growing Pains

International stories with a local angle

Local television stations have frequently been criticized of late for sending news crews to far-off destinations to cover breaking stories that could have, perhaps, been covered better by their respective network or news service. But there are instances where a tie-in with a local angle makes such a sojourn pay off.

A current example is an hour-long news special that will air tonight (April 27) on WJAR-TV Providence-New Bedford. Titled, *Cambodia: Struggling For Freedom*, the program will feature coverage resulting from a two-week trip to Thailand by the Outlet NBC affiliate's reporter, Dyana Koelsch, and photographer/editor, Bob Emerson, who visited two refugee camps on the Thailand/Cambodia border. The program will then be followed up with a series of special reports on early and late evening newscasts.

Why send a news team from Providence to report on a story in Southeast Asia?

The project originated from coverage last year by Koelsch of Southeast Asians residing in Rhode Island who had relatives living in a "safe" refugee camp called Kao-I-Dhang. Last December, according to Koelsch, the Thai government announced plans to close Kao-I-Dhang, forcing thousands of people to go back to border camps such as the ones recently visited by the WJAR-TV staffers.

"We decided to undertake this project," says WJAR-TV news director David Baer, "because we feel it is important for Southeast Asians living in Rhode Island—an estimated 6,000 of whom had relatives in Kao-I-Dhang—to see the situation in Thailand."

Koelsch and Emerson taped some messages from refugees in the border camps back to relatives in Rhode Island, and excerpts from some of those tapes have already run on the station.

WJAR-TV reporter Dyana Koelsch *and photographer/editor Bob Emerson visited two refugee camps on the Thailand/Cambodia border to interview relatives of Southeast Asians living in Rhode Island.*

Nicaraguan arrest. Last December, WHIO-TV Dayton sent a crew to Nicaragua to cover a story with a definite hometown angle. Sam Hall, who had been captured in Nicaragua on charges of espionage, was from Dayton. The Cox CBS affiliate sent anchor Jim Baldridge and videographer Denny Cheatham. Says news director Skip Hapner: "A native Daytonian and brother to a congressman was involved in an incident of national significance. There was no question that we needed to be in Nicaragua."

Visnews opens own Washington bureau

Visnews Ltd., the London-based international news service, is opening its own offices in Washington, D.C., and expanding its full-time staff there from one to three people. Previously, Visnews worked out of the offices of its parent company, Reuters, Inc. The new Visnews quarters will be adjacent to those of Reuters at 1333 H St., NW.

Bureau chief will be Chris Travers, formerly Washington producer. He will be replaced as producer by Michael O'Driscoll, who had been with Visnews in London.

Post-tragedy coverage

Does television news portray too much violence? Does it place too much emphasis on the negative side of what's happening in our society? Should the media be more sensitive in the coverage of personal tragedies?

WCCO-TV Minneapolis-St. Paul explored these and other charges during an edition of its *In The Public Interest* program this past winter, and, while the results of that exploration were inconclusive, they did succeed in bringing the debate to the front burner.

One segment of the broadcast, hosted by co-anchors Dave Nimmer and Marcia Fluer, focused on a special feature at the station called Project Lifesaver, designed, in Fluer's words, to "change the attitudes and behavior of Minnesota drivers."

But some of the efforts in that direction met with less-than-favorable reaction from viewers in the studio audience. A specific instance was an interview with the family survivors of accident victim Diane Becker.

Speaking of the Becker family coverage, one viewer said: "When they came to the point of interviewing the children, I was very upset. The children were crying, they were confused; and you could see the bright lights were in their face. I just strongly object to having children go through that."

Dave Nimmer and Marcia Fluer, *hosts of WCCO-TV's "In The Public Interest"*

Fluer acknowledged that even reporters "have mixed feelings." The reporter assigned to cover Diane Becker's death defended the station's actions. "Given the context of why we did the story," she said, "we felt like we had to use it." But the photographer who took the footage felt "putting the child on was not beneficial to anyone. Those interviews are very difficult for the reporter and photographer."

WRTV INDIANAPOLIS

We're Showing Radio and Newspaper Advertisers a Better Channel.

Advertising is the art of persuasion. And at WRTV/ Indianapolis, we've been persuading radio and newspaper advertisers to tune into our channel.

How? Our Vendor Support Marketing Program. With this innovative program, we understand the vendors' needs, and offer them a more effective and efficient media buy for their dollar. For many, it's their first time ever using "expensive T.V." The results have been extraordinary—20 new accounts in the last year, alone.

The success feels great. Like our recognition for excellence in programming, community leadership and news. We won best newscast in the state (AP/ UPI), and in the entire midwest (UPI).

About our sister stations? They're all on the same channel. Broadcasting excellence.

McGraw-Hill Broadcasting.
Broadcasting Our Commitment.

KMGH-TV *Denver* **WRTV** *Indianapolis* **KGTV** *San Diego* **KERO-TV** *Bakersfield*

McGraw Hill

Letters

Spot radio

Your article, "Spot's ills held curable" (*Radio Report*, March 30) sees the glass of spot radio as half empty not half filled. Though the title indicated a discussion of steps that would cause improvement in spot, you chose only to restate the problems that we face.

Why not reinforce the positives of our medium—its flexibility, immediacy, targeting potential and creativity? We know what the problems are. What we need to read about is how problems are being solved, which is what the Sillerman-Magee meeting was all about.

BOB LION
Vice president/
general manager,
Blair Radio Networks,
New York

KTLA anniversary

Your 62-page "station biography" of KTLA was superb (KTLA *turns* 40, March 30). It gave one the feeling of living in Los Angeles and viewing KTLA all these years. Nice work.

LINCOLN DIAMANT
President, Spots Alive
Consultants Inc.,
New York

Local radio groups

Thanks for the writeup in the March 2 issue of *Television/Radio Age* (*United front key to local radio groups' strength*).

I have had a number of calls and mentions regarding it.

GORDON MASON
Executive director,
Southern California
Broadcasters Association,
Hollywood

Strength of 35+

With the release of the Winter 1987 Report from Arbitron Radio Research, we will be receiving a full complement of ratings data on the 35-plus demographic. Arbitron is to be commended on the addition of this key marketing demographic. As sophisticated product marketers have long understood the spending power of this group, now the advertising agencies are realizing it as well.

As we move into the late '80s and '90s, we will see more adults 65-plus than teenagers. America is aging, and advertising agencies must begin to shed the shrinking 18–34 marketing demographic in favor of the 35-plus market, growing stronger and richer every day.

MICHAEL S. COHEN
General sales manager
WJIB(FM) Boston

Bloom feature

Thanks so much for the flattering article in your April 13 issue (*Bloom Companies sees rapid growth by thinking small*).

We appreciate your interest in our organization.

ROBERT H. BLOOM
Chairman, chief executive officer,
The Bloom Companies, Inc.
New York, Dallas


Still wondering about Small Wonder?
LLETIN BULLETIN BULLETIN BULLETIN BULLET
IN BULLETIN BULLETIN BULLETIN BULLETIN BU
ATTENTION: ALL STATION MANAGERS
THE FEBRUARY BOOKS ARE IN!
SMALL WONDER is the number one first-run sitcom for the sixth consecutive sweep!

Stop wondering!

BULLETIN BULLETIN BULLETIN BULLETIN BULLETIN
BULLETIN BULLETIN BULLETIN BULLETIN BULLETIN

ATTENTION: ALL STATION MANAGERS

THE FEBRUARY BOOKS ARE IN!

SMALL WONDER is the number one first-run sitcom for the sixth consecutive sweep!

RANK	PROGRAM	HH RATING
1	SMALL WONDER	6.3
2	Mama's Family	5.3
3	9 To 5	4.9
4	What's Happening Now!!	4.3
5	Throb	4.2
6	Charles In Charge	3.9
7	It's A Living	3.8
8	Ted Knight Show	3.7
9	One Big Family	3.6
10	What A Country!	3.4
11	New Gidget	3.3
12	Check It Out!	1.4

In addition, SMALL WONDER is #1 in key women demos – Women 18-49 and Women 25-54.

Here are some examples of SMALL WONDER'S strength in markets all across the country...

Source: NSI/CASSANDRA Ranking Report 2/87. Subject to the limitations of the methodologies employed.

20th Century Fox Television

LOS ANGELES • NEW YORK • CHICAGO • DALLAS • ATLANTA

BULLETIN BULLETIN BULLETIN BULLETIN BULLETIN
BULLETIN BULLETIN BULLETIN BULLETIN BULLETIN BU

SMALL WONDER GROWS AGAIN!

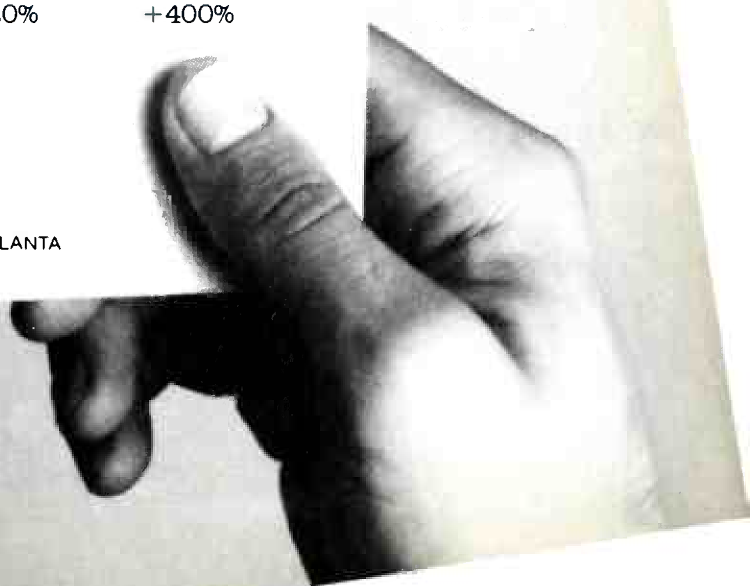
– % SHARE INCREASE 2/87 OVER 11/86 –

	HH	W 18+	W 18-49	
CHICAGO/WFLD/SAT 5:00 PM*	+13%	N.C.	+17%	@
BOSTON/WCVB/SAT 7:30 PM	+5%	+8%	+4%	
DALLAS/KDAF/SAT 5:30 PM*	+40%	+100%	+125%	
HOUSTON/KRIV/SAT 4:30 PM*	+10%	+67%	+41%	
ATLANTA/WAGA/SAT 7:30 PM	+7%	+18%	+25%	
PITTSBURGH/WTAE/SAT 7:30 PM	+6%	+8%	+9%	
TAMPA/WFTS/SUN 6:00 PM*	+100%	+67%	+140%	@
MIAMI/WCIX/SUN 5:30 PM*	+10%	+86%	+100%	
ST. LOUIS/KPLR/SAT 6:30 PM	+8%	+20%	+18%	
INDIANAPOLIS/WXIN/SUN 6:30 PM	+100%	+78%	+71%	
HARTFORD/WTXX/SAT 6:00 PM*	+100%	+100%	+100%	@
MILWAUKEE/WITI/SAT 6:00 PM*	+46%	+31%	N.C.	
CINCINNATI/WKRC/FRI 8:30 PM	+14%	+21%	+21%	
NASHVILLE/WZTV/SAT 6:30 PM	+125%	+40%	+33%	@
COLUMBUS, O./WTVN/SUN 4:00 PM	+100%	+133%	+90%	@
SALT LAKE CITY/KUTV/SAT 6:30 PM*	+15%	+11%	+10%	
PROVIDENCE/WLNE/SAT 7:00 PM*	+50%	+67%	+250%	@
HARRISBURG/WHTM/SAT 1:30 PM*	+120%	+50%	+30%	
DAYTON/WDTN/SAT 7:00 PM	+114%	+92%	+114%	
LITTLE ROCK/KLRT/SAT 3:00 PM	+78%	+163%	+185%	
SYRACUSE/WIXT/SUN 4:30 PM	+100%	+141%	+179%	
CEDAR RAPIDS/KCRG/SUN 5:30 PM	+54%	+17%	+79%	
PORTLAND, ME/WPXT/SAT 7:00 PM	+50%	+67%	+150%	
JOHNSTOWN/WWCP+/SUN 5:30 PM	+25%	+50%	+100%	
TRI-CITIES/WETO/SUN 5:00 PM	+120%	+27%	+114%	
GREENVILLE, NC/WCTI/SUN 6:30 PM	+57%	+12%	+14%	@
LAS VEGAS/KVVU/FRI 4:30 PM*	+7%	+13%	+30%	
PEORIA/WYZZ/SUN 5:30 PM*	+56%	+7%	+45%	
SALINAS/KSBW/SAT 6:30 PM*	+33%	+32%	+7%	@
WILMINGTON/WECT/SAT 7:30 PM	+29%	+63%	+100%	
WICHITA FALLS/KSWO/SUN 3:00 PM	+300%	+1467%	N.C.	@
LUBBOCK/KJTV/SUN 4:00 PM	+55%	+19%	+180%	
FLORENCE, SC/WPDE/SUN 2:00 PM	+150%	+37%	+42%	
CLARKSBURG/WBOY/TUE 4:00 PM*	+22%	+220%	+400%	

Source: NSI/CASSANDRA (* – ARB/SQAD APOLLO) 2/87. @ – Program other than Small Wonder aired. Subject to the limitations of the methodologies employed.

20th Century Fox Television

LOS ANGELES • NEW YORK • CHICAGO • DALLAS • ATLANTA



Small Wonder

There's no stopping it.

PAY

MARKET/STATION	DAY & TIME	HH
		PERC
PHILADELPHIA/WPHL	SAT 6:00 PM	+43%
BOSTON/WFXT	SAT 7:30 PM	+50%
DETROIT/WKBD	SAT 11:00 PM	+29%
MINNEAPOLIS/KSTP	SAT 6:30 PM	+10%
ORLANDO/WOFL	SAT 7:30 PM	+83%
MILWAUKEE/WISN*	SAT 6:30 PM	+80%
CINCINNATI/WXIX	SAT 7:00 PM	+14%
EVANSVILLE/WEHT	SAT 6:30 PM	+43%
FARGO/KVRR	SAT 6:30 PM	+200%
TOPEKA/KTKA	SAT 6:30 PM	+40%

...AND #1 IN NEW YORK, WASHINGTON

Source: NSI/CASSANDRA (* — ARB/SQAD-APOLLO) 2/87. Subject to the limitations of the methodologies employed.

Now's the time to cash in on the winner
that's growing up, up, up in every category,
in markets all across the country.
The all-new "9 TO 5!"
Isn't it time you
put it to work for you?

9 to 5

**THE WINNER
THAT NEVER QUITS.**

DAY!

18+	W 25-54	VS.
E CHANGE		
30%	+113%	2/86 TOO CLOSE
30%	+11%	2/86 WONDER WOMAN
50%	+88%	2/86 WH. HAPP. NOW!!
9%	+25%	11/86 9 TO 5
30%	+114%	11/86 9 TO 5
50%	+120%	11/86 9 TO 5
40%	+50%	11/86 9 TO 5
50%	+22%	11/86 GIDGET
400%	+67%	11/86 9 TO 5
100%	+30%	BSM. BUDDIES Lead-in

ND CHICAGO WITH KEY DEMOS!

20th CENTURY FOX
TELEVISION

Sidelights

So what's new?

The statement, "Everything changes; everything stays the same" may well be a current conclusion from a 15-year-old treatise on the state of the broadcast industry. The work is the 874-page doctoral thesis of Dr. William F. Baker at Case Western Reserve University. Baker, who is leaving his post as president of Group W Television and chairman of Group W Satellite Communications to become president and CEO of WNET (TV) New York, did much of the work on his thesis through personal interviews.

Interviewing James Duffy, then ABC Television Network president, Baker heard, on the subject of affiliate relations, "Well, we have a great deal of concern with them. We listen very carefully. I mean that sincerely .... This is the story I have heard for years, you know. 'You guys were the third people in the business,' and the 'third network syndrome.' It's not quite the case right now."

Discussing the future of the industry, Baker concluded, "With forecasts of darkness descending upon the networks, one of the most important factors in decision-making is self-perpetuation. What can be done to keep the institution alive? . . . In most top broadcast circles, there seems to be little worry about the future, although the specifics are not clearly defined as to what broadcasting will be like 10 years from now. However, the fear of cassettes and cable television usurping the role of free-over-the-air TV as we know it, seems remote. The average household's yearly expenditure on all forms of box office entertainment is $36.57, and the basic nationwide cable charge already exceeds that figure."

William F. Baker

Criticism. Baker spoke with Lawrence Rodgers II, then president of Taft Broadcasting Co., on the multiple ownership issue and got such colorful comments as, "To put it bluntly, I'm damn sick and tired of the sycophants and mealy-mouthed pseudo-intellectuals who would have you believe that the TV tube is a latter-day illuminated Sodom and Gomorrah whose masters wallow in their ill-gotten wealth while subverting the morals and intellectual standards of the nation."

Another Baker conclusion: "There seems to be a definite communications problem at the networks and local stations in that there is little upward flow of communication from the staff to the top management. The day-to-day decisions are determined by the lowest level of responsibility, and a tremendous amount of 'decisional power' often rests in the domain of the very low-level staff employees . . . but when a staff member wishes to contribute an idea or participate in making 'policy' decisions, it simply cannot be done."

Trout's habit

If a Presidential nominating convention is under way, newsman Robert Trout must be present. He's covered them all since Alf Landon's 1936 crowning by the Republicans and tells TV/RADIO AGE he wouldn't think of missing next year's get-togethers in New Orleans and Atlanta. "It gets to become a habit," he reflects.

Recently inducted into the National Association of Broadcasters Radio Hall of Fame (see *Sidelights*, March 30), Trout will cover the conventions for ABC News, his current broadcast home.

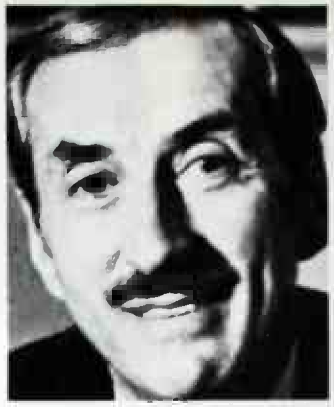
Semi-retired and living in Madrid, he does an occasional TV piece but works mostly on the radio side. "I do whatever I get in my head," he says, noting that he enjoys the similarity of radio writing to newspaper and magazine writing. In TV, on the other hand, "You're writing for pictures."

Trout remembers that radio, in its early days, "was the fastest medium."

Immediacy. I never expected TV to be as fast as it is." He likens the dawn of the satellite age to a "miracle," but points out that TV "still can't beat radio" for immediacy—since radio reporters can always submit stories over the telephone.

He's amused by some of the ironies of modern technology. "ABC has instituted a worldwide computer thing, telling where everybody is," he explains. "Nobody's been able to find me since."

Indeed, it took TV/RADIO AGE several days to track Trout down prior to his recent trip to the Dallas National Association of Broadcasters convention. He had just completed a trip to several Pacific and Asian countries, which he called "an excuse to go to Australia and cover the America's Cup." Trout is amused that—although a self-confirmed "boat nut" who lived so many years in the northeastern U.S.—he never attended the America's Cup "until we finally lost one and it went all the way to the other side of the world."



Robert Trout

Trout, without too much fanfare, has now been with ABC since 1974. He finds the network "sort of like CBS was way back, when it was almost a family affair. It [ABC] still has some of that intimate, first-name, family quality."

That may change, of course. Trout, who deplores the budget and staff cuts that have demoralized CBS, realizes that all the networks are undergoing tremendous changes. He knows that the very existence of the ABC Radio Networks may depend on Capital Cities getting an FCC exemption to hang on to its radio stations in major markets. But so far, he says, he's noticed no differences in ABC Radio since Cap Cities took over. "My own personal working conditions haven't changed," he comments. "Maybe they've forgotten about me."

Images vs. words

President Reagan has been impaling TV journalists on their own swords, according to a new book from William Morrow & Co., *The Great American Video Game: Presidential Politics in the Television Age*. The book by Martin Schram goes beyond the usual analysis of how candidates since Dwight D. Eisenhower have used TV to their benefit and details the frustrations of top TV newspeople who find that their verbal barbs are blunted by the images shown on the screen.

Schram is currently associated editor of *The Chicago Sun-Times* and has written regularly on politics and the presidency, including stints on *The Washington Post* and as Washington bureau chief for *Newsday.* He is author of *Running for President 1976: The Carter Campaign* and co-author of *The Pursuit of the Presidency 1980.*

An ironic illustration of the power of pictures over words is a description of how Lesley Stahl, for CBS Evening News, did a toughly worded report on how Reagan has used images on TV to obliterate recall of his actions. For example, showing his appearances at the handicapped Olympics and the opening ceremony of an old age home, she commented, "No hint that he tried to cut the budgets for the disabled and for federally subsidized housing for the elderly. . . ."

Stahl **Donaldson**

To her dismay, Stahl found that her report proved her point when she received a call from a presidential assistant indicating that the White House staff loved the piece: "We're in the middle of a campaign [for reelection], and you gave us four-and-a-half minutes of great pictures of Ronald Reagan." After Stahl unbelievingly repeated all the tough things she said, the assistant answered, "They don't hear what you are saying if the pictures are saying something different."

Normandy. According to another portion of the book, Stahl could be no more frustrated than Reagan's toughest opponent on TV, ABC News White House correspondent Sam Donaldson. The ABC newsman had earlier covered President Carter's visit to Normandy to commemorate the World War II invasion of its coastline. It's recalled how Carter, dressed in a tan gabardine suit that appeared to have been bought in Americus, Ga., was overshadowed by French President Giscard d'Estaing.

Donaldson was also prepared for the worst when he read an advance copy of Reagan's speech for his 1984 visit to Normandy, labeling it "schlock" and "not compelling." But what Donaldson wasn't prepared for was the President's tearful, dramatic rendition as he spoke of a woman attending the ceremony on behalf of her deceased father, quoting her as saying, "Dad I'll never let them forget."

Donaldson caved in, recalling, "I'll admit to you—I put three pounds of that in [the ABC news story that night] because it was a compelling, dramatic moment. I mean, that was D-Day. And there are some things on which you don't urinate . . ." Donaldson is quoted as saying, "They have me today. Yesterday I put it in. Tomorrow I'll put it in—so it's not that my audience is never going to hear from me how slick this bunch is. But they've got me today."

Onward Barbera

Despite widespread speculation about the fate of parent-company Taft Entertainment, Hanna-Barbera cofounder Joe Barbera is continuing the innovations which have made his outfit the top animation house in the country.

In a recent interview, Barbera, 75, touted his newest pet project, *The Greatest Adventure: Stories From The Bible*, which has reportedly already sold 475,000 home video units through a distribution unit that includes children's and family magazines, religious bookstores and cable television ads. "I got into this not to crusade, but because these stories are so great," said the ebullient animation pioneer.

"How often do you go into somebody's home and see anyone pick up a Bible?" he asked. "So the idea is to give the kids stories—show them David, whose job is to stand out there and chase away lions. Not rabbits, but lions! What a story? This fella makes *King Kong* or *Masters of the Universe* or Stallone look like a wimp. . ."

The tapes, which were released last September and are distributed by Magic Video Publishing of St. Louis, are predicted to pass the 1-million sales mark by year-end. Buyers can either get the entire six-tape package for \$119.70 or individual stories for \$19.95.

"It was 17 years before I was able to get anyone interested in this [project], and I know I'm competing with a flock of stuff tied in to toys and zaps and a lot of commercial hype where they want you to sit home and interact with the sets, but so far as I'm concerned, this is the most important thing that's ever happened to me," Barbera said, adding that in addition to the six original stories, which include renditions of David and Goliath, Daniel and the lion's den and Joshua and the battle of Jericho, Taft has now ordered six new stories, including the Nativity, Easter, the story of Joseph and Creation.

Other H-B activities proceeding apace include series in first-run syndication:

- *The Jetsons* is entering its third year in first run syndication next fall with 10 more new episodes, for a total package that will then include 24 half hours from the 1962 network primetime series plus 51 new half-hours created for first-run. Distributed by Worldvision, *The Jetsons* is consistently in the top 10 of kiddie show ratings.
- *The Funtastic World of Hanna-Barbera*, a Sunday morning block of all-original shows, was expanded this season from 90 minutes to two hours and will stay at that length next season, but with some different shows. *Yogi's Treasure Hunt* will return for a third season with six new episodes, *Jonny Quest* will return for a second season, *The Snorks* will join the program block with 13 half-hours and *Sky Commanders* will also debut with 13 new half-hours. Distributed by Worldvision, this usually in the top five for kiddie ratings and has established H-B's Sunday morning franchise.
- Hanna-Barbera's *Superstars 10* is a package of 10 two-hour movies created for first-run, starring the studio's classic characters.

Debut. Already cleared by the Fox-owned stations, this package, which debuts this fall, is aimed at primetime or prime access and was generated by the success of the *Yogi's First Christmas* TV movie which originally aired on OPT seven years ago. Theatrical release for some or all of the films in the package is also being considered.

"When Worldvision went out to sell *Yogi's First Christmas*, they got such a welcome that they came back to me and said, 'Can you do 10 more movies?' " Barbera reported "I said, 'Sure.' I think there may not be a backlash, but people need some relief from zaps and metallic monsters and ships destroying the earth, and Yogi Bear and Topcat are familiar characters who people love. In that mass of gloppa gloppa gloppa stuff out there, suddenly a station is going to be able to say I've got something out there for you that's two hours and of good quality. We've got *The Good, The Bad and Huckleberry Hound, The Jetsons Meet the Flintstones* and *Dino the Dinosaur*, and right now, we're developing a \$15 million live feature with the Flintstones for Taft/Barish, and another one on the Jetsons with Paramount."

H-B will also be stripping *The Snorks* in fall, '88, making up a package of 65 half-hours from two years of NBC Saturday morning episodes, the *Funtastic* episodes and new segments. This is based on a property owned by SEPP, the same people who created the Smurfs, which are the number one show not only on Saturday morning for the fifth straight year, but also in syndication (through TeleRep), where they are stripped under the title, *Smurfs Adventures*.

Why New Year's Day in Ph
mummerable day of the

adelphia is the most
year.

With the possible exception of, say, the likes of a Penn State/Miami Fiesta Bowl, there is nothing quite like the Philadelphia Mummers Parade on KYW-TV.

Each New Year's Day, from dawn to dusk, it's twelve hours of non-stop television coverage of a musical and comical wonder.

Thousands of fancy, funny and strutting string band 'mummers' march for miles up Broad Street in a colorful tradition that dates back to the turn of the century.

The Mummers Parade is the one and only local, television event few true Philadelphians wouldn't dare miss.

And it's just another reason why KYW-TV. is *the* station with its heart and soul in the city.

KYW-TV 3 GROUP W

Tele-scope

Targeting ability key rep challenge: Rosenfield

Television advertising is becoming more targeted, and that is going to be one of the major challenges facing the reps in the foreseeable future, according to James H. Rosenfield, the new chairman and chief executive officer of John Blair Communications, Inc. Rosenfield, former senior executive vice president of the CBS/Broadcast Group, and Burton Marcus, a media consultant, headed an investment group that recently purchased Blair Television and Blair Entertainment from Reliance Capital Corp., L.P.

Acknowledging that the late '70s and early-to-mid-'80s saw "dynamic growth in the development of local business," Rosenfield says it is now up to the reps "to take advantage of the more targeted advertising [that's developing] in terms of market, demos and psychographics.

James H. Rosenfield

"As we migrate from package goods to those companies that sell both goods and services—particularly services—we need to be able to pinpoint. Reps," he says, "are taking on more of a consultant role—our services are increasing at a time that commission rates are falling. The stations are going to require more and more services, and they're going to have to decide whether they want to pay for them or whether commission rates can return to where they should be."

As for Blair Television specifically, Rosenfield says the rep firm is in "a strong position, but it has lost some important stations; and we are going to rebuild the station list." His first priority, he says, is "to see all the station managements and to make sure those who have problems are satisfied they are solved."

First-run inventory. The major focus at Blair Entertainment, he says, will be "building an inventory of programs for first-run syndication." Given his background, does he envision that company becoming a supplier to the networks? That, he responds, is a "long-term goal."

Investors in the Blair acquisition include Saratoga Partners, L.P., an investment partnership managed by Dillon, Read & Co., Inc., and an affiliate of Travelers Insurance Cos. Debt financing was supplied by both Prudential and Travelers.

At Blair Television, Harry B. Smart and Patrick J. Devlin will stay on as chairman/CEO and president/COO, respectively. At Blair Entertainment, Richard C. Coveny will remain president, and Guy R. Mazzeo stays on as executive vice president.

Rosenfield had joined the CBS Television Network sales department in 1967 as an account executive. Before coming to CBS, he was vice president, marketing director at Airequipt, Inc., a photographic equipment manufacturing firm. Marcus was formerly vice president and general counsel of Columbia Pictures Industries, Inc.

Arbitron: big 'Oprah' jump

Armed with new demographics and increased in size from two tomes to five, Arbitron's February *Syndicated Program Analysis* books confirmed Cassandra reports of a major jump in ratings for the *Oprah Winfrey Show*. In fact, one of the demos not hitherto shown in the SPA books—women 18–34—put *Winfrey* second only to *Wheel of Fortune*. The latter show continues to dominate the syndication sweepstakes, whether in househoud or key demo terms.

The February set of SPA books—a back-breaking 6,000 pages of numbers—includes for the first time—besides women 18–34—men 18–34, men and women 25–54 (separately) and kids 6–11. Tallies showing when a program is aired have been increased from nine to 17 dayparts. A new estimate included is viewers-per-100-households. Also new are data on a third competing program, when there is one, and the lead-out program title.

Top 10 household rankings in February, according to Arbitron are, along with their ratings: *Wheel of Fortune*, 19.1; *Jeopardy*, 14.2; *PM/Evening Magazine*, 11.5; *Oprah Winfrey Show*, 10.1; *M*A*S*H*, 8.5; *People's Court*, 8.3; *New Newlywed Game*, 8.2; *Three's Company*, 7.9; *Hollywood Squares*, 7.6; *Big Spin*, 7.2. All were in more than 100 markets except *PM Magazine* (40) and *Big Spin* (10).

Changes from November. With a couple of exceptions, the same shows were in Arbitron's November top 10, though not in the same order. The exceptions were *Hollywood Squares*, which ranked 15th in November with a 6.6 rating and *Jeopardy*/daytime, which was tied with *Winfrey* in 10th place in November with a 7.2 rating but dropped off to a 6.1, ranking 19th in February. However, the only big change in ratings among the top shows was that of *Winfrey*, which increased its household numbers from November to February from a 7.2 to a 10.1, according to Arbitron. In the February sweep, *Winfrey* garnered a 7.1 rating for women 18–34, second to *Wheel of Fortune*'s 9.0.

Also given a boost by the SPA showing of women 18–34 were three sitcoms which made the top 10 in that demo—*Facts of Life*, ranking sixth with a 5.7; and tied for ninth place with a 4.8 were *Gimme a Break* and *The Jeffersons*. The trio ranked between 14th and 20th in the February household roster. In the 25–54 rankings, *Entertainment Tonight*, ranked seventh in February, compared to a household rank of 13.

CHICAGO

ENTERTAINMENT VOLUME SIX

#1 IN RATINGS

#1 Secrets Of A Married Man

Starring William Shatner, Cybill Shepherd and Michelle Phillips

ITC's Entertainment Volume Six motion picture won the time period in rating and share in the seven station market, topping the programming of the network affiliates and independent stations, when telecast by WLS-TV (ABC) on February 14, 1987, 10:45 pm -12:45 am.*

#1 Night Partners

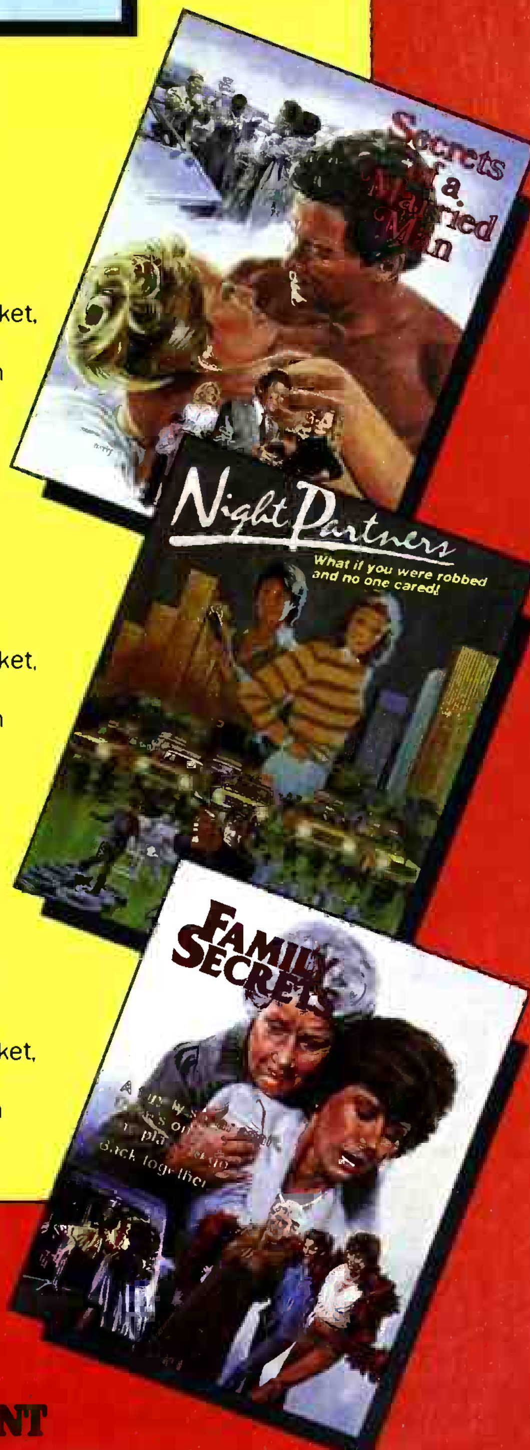
Starring Yvette Mimieux, Diana Canova

ITC's Entertainment Volume Six motion picture won the time period in rating and share in the seven station market, topping the programming of the network affiliates and independent stations, when telecast by WLS-TV (ABC) on March 22, 1987, 11:00 pm -1:15 am.**

#1 Family Secrets

Starring Stefanie Powers, Maureen Stapleton, and Melissa Gilbert

ITC's Entertainment Volume Six motion picture won the time period in rating and share in the seven station market, topping the programming of the network affiliates and independent stations, when telecast by WLS-TV (ABC) on February 8, 1987, 11:15 pm -1:45 am.**



*ARB **NSI

For More Information Contact:
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ITC ENTERTAINMENT
115 East 57th Street 11th Floor, New York, NY 10022

Fox's Emmy bid

In its latest move aimed at primetime respectability, the Fox Broadcasting Co. has made a $1 million-plus offer to broadcast this year's Emmy Awards—a considerably higher bid than that of the Big Three TV networks.

Academy of TV Arts & Sciences executive director James L. Loper confirmed the Fox offer, which he said was made directly to ATAS president Rich Frank (president of Walt Disney Studios) from Barry Diller, Twentieth Century Fox chairman and CEO. At present, the ATAS board had agreed to negotiate with Fox, awaiting a possible counter-offer from the TV webs. The networks, which rotate the awards, had offered ATAS a license fee of $875,000—up from $750,000 the previous year.

An FBC spokesman confirmed the scenario, adding that if the nascent "fourth network" gets the show, its September 20 airdate will be on Sunday night, which is also the night many of FBC's new primetime shows are being broadcast.

The FBC spokesman said "We're not saying we're definitely going to get the Emmys, but the point is that we're in there competing. This offer puts us in the ball game, and we're going to be there for the long haul."

Others down in NBC win

The exhilaration of NBC's primetime victory in the just-ended 1986–'87 season was tempered by what NBC said was CBS' lowest primetime rating ever and the lowest ABC rating since the 1954–'55 season (CBS said since '53, when ABC did not have a full nighttime schedule). These four comparisons came out of end-of-season reviews for the press in New York by CBS and NBC in what is starting to become a tradition.

The CBS analysis was, as usual, conducted by CBS/Broadcast Group research vice president David Poltrack and the NBC review by Jerry Jaffe, vice president, research projects.

In addition, the NBC press event was given a fillip by an amplified phone hookup with the West Coast featuring the victorious Brandon Tartikoff, president, NBC Entertainment.

Final numbers. The bottom-line numbers for the 30-week "traditional" season (ending April 19) were: NBC, 17.8 rating, 28 share; CBS, 15.8/25; ABC, 14.1/22. (CBS gave NBC a 17.7, for technical—and not disputed—reasons, but the "official" Nielsen figure for NBC *was* 17.8). Last season's rating numbers were, respectively, 17.5, 16.7, 14.9.

In another downbeat note, network primetime shares were down to 75.6 from 77.0 during the previous season, but Poltrack pointed out that the '85–'86 season had been up from the '84–'85 season, which came in at 76.6.

Jaffe's reviews included the statements that NBC's 17.8 rating was its highest for a regular season in nine years and its margin over CBS the largest winning margin by any network in eight seasons and NBC's largest in 30 years.

Poltrack noted that the season just ended was the first since 1977–'78 when there were no new shows in the top 10 and said the top 20 shows were up on the average over the previous season, while the bottom 20 were down on the average. "The rich are getting richer," he commented. One possible reason for this is that the rise in VCRs is helping the top shows, which are recorded and perhaps played back in primetime opposite weaker shows, according to the CBS research executive. Poltrack also estimated that viewing of pre-recorded video tapes accounted for 0.2 of a rating point (of the total 1.4 rating point decline).

P&G web spending dips

While leading both the February and year-to-date lists of network TV clients (see February top 10 below), Procter & Gamble was down 9.6 per cent in January and February billings from a year ago, according to BAR estimates. Helping to offset this decline was a big jump in Chrysler billings, up 124.2 per cent to $30,740,500 in January/February totals. However, Ford was down 26.9 per cent to $24,430,200, making it 13th in rank in year-to-date expenditures on the TV networks.

Among the major increases in spending during January and February were those by Johnson & Johnson, up 45.4 per cent, Philip Morris Cos., up 39.3 per cent, and General Motors, up 25.5 per cent.

Not shown on the list of the top 10 year-to-date spenders on web TV are Anheuser-Busch Cos., up 18.1 per cent to $31,965,800, ranking seventh, and McDonalds, down 1.6 per cent to $27,322,200, ranking 10th. The 11th- and 12th-ranked companies, respectively, were RJR/Nabisco, down 10.4 per cent to $27,187,200, and Pepsico, down 3.3 per cent to $24,613,800.

Top 10 web TV clients—February

Parent company	Estimated expenditures	Year-to-date expenditures
Procter & Gamble	$33,661,200	71,368,800
Philip Morris Cos.	26,826,400	55,425,900
Unilever	22,418,700	41,738,500
American Home Pdts	18,428,700	37,168,000
Johnson & Johnson	17,679,600	37,443,300
General Motors	17,338,300	43,942,000
Pepsico	14,249,200	24,613,800
Chrysler	13,939,100	30,740,500
Ford	13,123,600	24,430,200
Kellogg	12,776,000	27,379,200

TV Business Barometer

Local February increase: 5.7%

Local TV time sales roughly echoed the pattern of spot during February with a modest single-digit increase. The rate of rise and the dollars were not much different than the local figures for January. For the first two months of '87, local business was a little better than that of spot—but not much better.

The February local increase amounted to 5.7 per cent, compared to a rise of 6.1 per cent in January. Time sales volume was $308.3 million, compared to $291.7 million in February, '86, and $320.5 million in January, '87.

So for the two months so far measured, local business totaled $628.8 million, as against $593.8 million during the year before. Local is still running behind spot by a noticeable margin. For the first two months of this year, spot business totaled $700.4 million. Local is running 5.9 per cent ahead of the January/February total of the year before, while spot is 4.1 per cent ahead.

When things are slow, the smaller markets often do better than the larger ones, and that is true so far this year. During February, for the second straight month, the smallest annual revenue category measured by *Business Barometer*—the under-$7 million bracket—showed the biggest increase—9.0 per cent. In January, this revenue group was also first among the three revenue groups measured, earning an 11.1 per cent increase. (As sub-samples, the revenue group figures must be handled with caution, since they tend to be less reliable than the full *Business Barometer* sample.)

Network compensation was down for the second month in a row, though the January decline was miniscule. In February, network comp dropped 1.7 per cent. The decline in January was 0.3 per cent.

Network comp in February amounted to $38.4 million, as against 39.1 million the year before. Network comp in January was 34.8 million.

For the two months measured this year, network comp thus came to $73.2 million, down 1.1 per cent from '86. Thus, the trend of network comp carving out a declining share of station ad revenues is being intensified. Last year, network comp was up only 1.8 per cent over '85. Total distributions by the network amounted to $454.0 million last year, compared with $446.0 million the year before.

Total ad sales

Total ad sales, including network comp for the January/February period this year, were $1,402.4 million, compared with $1,340.3 million for the two months last year. That's a gain of $62.1 million, or only 4.6 per cent.

The spot share of this total during '87 so far is 49.9, while the local share is 44.8. Network comp is left with only 5.2, down from 5.5 in '86.

February

Local business +5.7%

(*millions*)

1986: $291.7 **1987: $308.3**

Changes by annual station revenue

Under $7 million	+9.0%
$7–15 million	+5.9%
$15 million up	+5.3%

Network compensation −1.7%

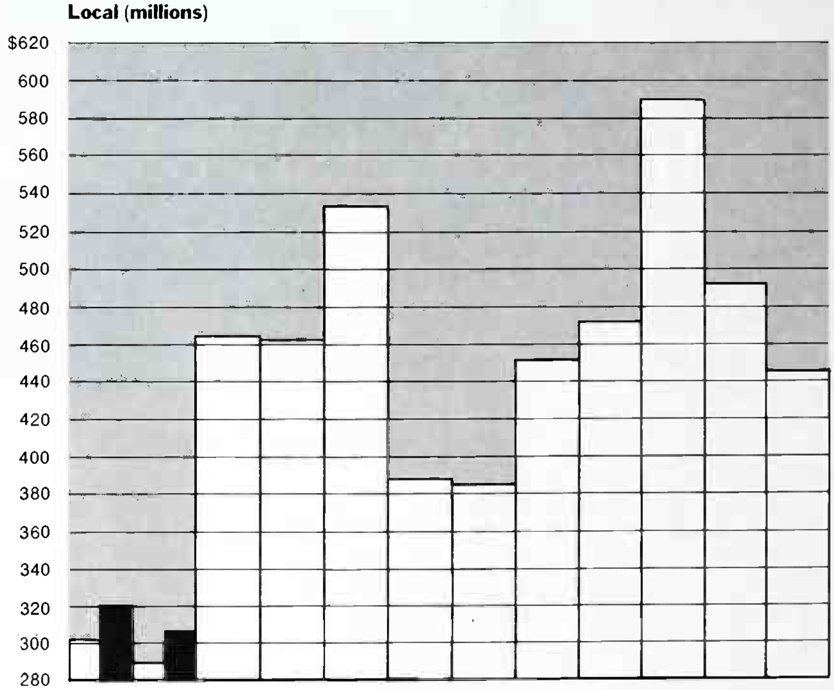
(*millions*)

1986: $39.1 **1987: $38.4%**

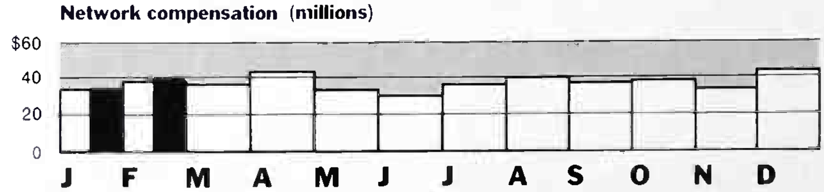
Changes by annual station revenue

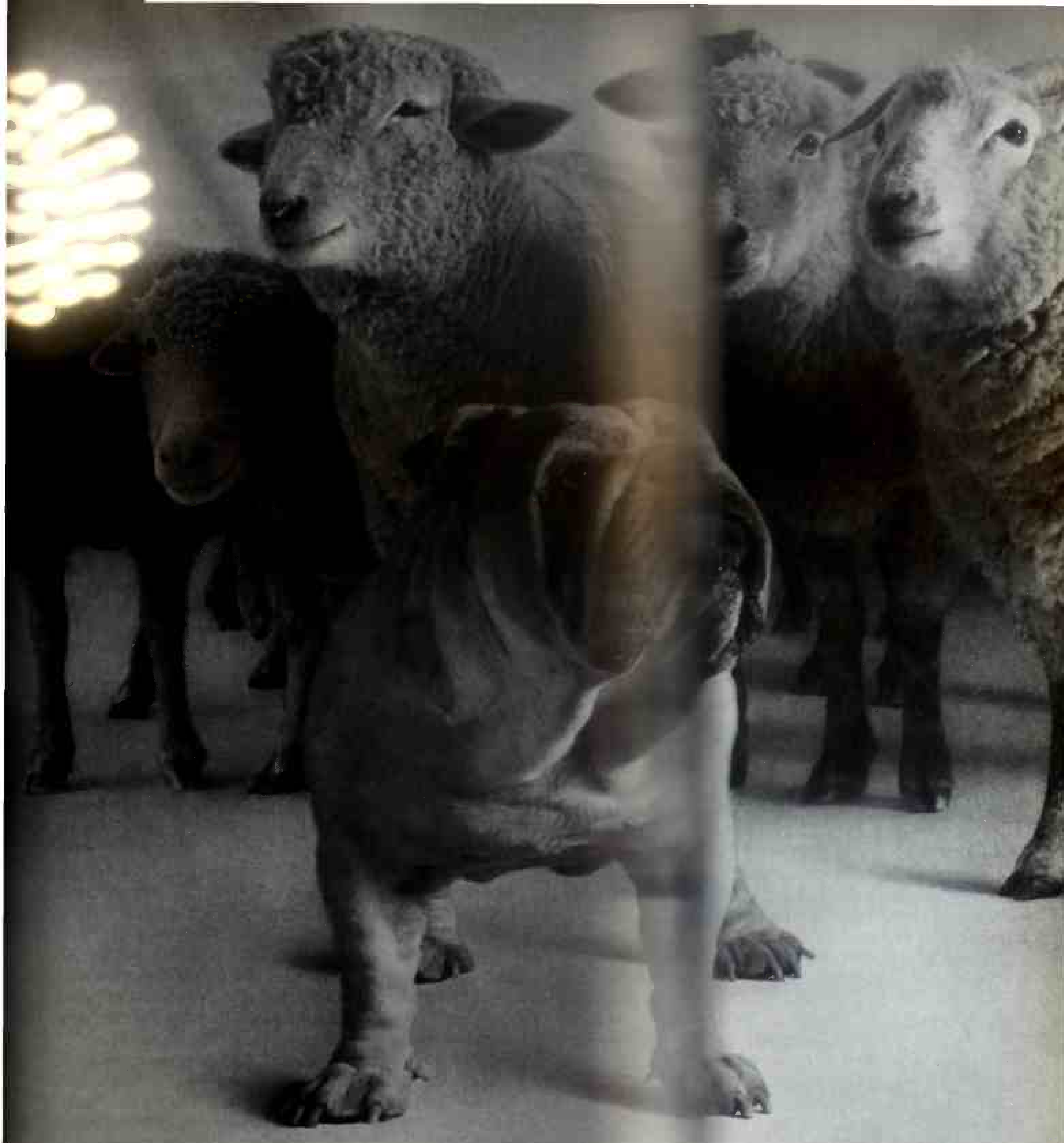
Under $7 million	+1.7%
$7–15 million	−0.5%
$15 million up	−2.3%

Local (millions)



Network compensation (millions)





Cable Report

Nick canvass tracks kids' attitudes and behavior

How would today's kids rate the following in terms of parents' concerns about their behavior—that they not eat junk food, have good manners or not watch too much TV? Of 1,200 six–15 year-olds surveyed in Youth Monitor, a study of kids' attitudes and behavior, less of them perceived restraint in TV watching to be of importance to their parents (56 per cent) than eating junk food (66 per cent) or having good manners (93 per cent).

Do kids worry more about the personal crisis of not being popular in school or about the more universal threat of nuclear war? Yankelovich Clancy Shulman, Inc., which compiled the new data as a joint project with MTV Networks' Nickelodeon and Gannett's *USA Today*, found that only 17 per cent of the kids worried about their own popularity, but 55 per cent about nuclear war. Furthermore, the possibility of their parents getting divorced worried only 37 per cent, but the prospect of a bad report card perturbed 63 per cent.

"Many of the assumptions made by marketers about kids are simply not true," says Ann Clurman, Yankelovich senior vice president, about the research results. Robert Shulman, the research firm's president and chief executive officer remarks, "We've been studying adults in a similar fashion," referring to the annual Yankelovich Monitor. That was launched 17 years ago with a cut-off age of 16, but Shulman says six–15 year-olds have since become "an increasingly important segment" of the marketplace. With Youth Monitor, he says, "For the first time, we have come to understand kids." Yankelovich is selling the complete report for $15,500, with a 10 per cent discount to clients who also sponsor the adult monitor. The two studies have comparative aspects, according to Shulman, and Youth Monitor is also planned as an annual event.

Highlights. Over half of of nine–15 year-olds—53 per cent—said they do not always buy the same brands of groceries as their parents, but the percentage of kids who go grocery shopping was not spelled out. However, 71 per cent of this age group reported spending its own money within the prior two-to-three weeks on candy or gum, 39 per cent on snack foods, and 37 per cent on fast food. "Unexpectedly," according to the results, 19 per cent had bought greeting cards, 17 per cent books and 16 per cent jewelry or watches.

Only 15 per cent of the nine–15 year-olds said they do not go along with their parents or do their own shopping when it comes to purchases of sneakers or gym shoes. This figure was 17 per cent for clothes and 28 per cent for school supplies.

Of the total sample, 85 per cent said they influence brandwise their household's purchases of clothing; 68 per cent breakfast cereal, 62 per cent ice cream, 61 per cent toys, 60 per cent soft drinks and 51 per cent video movies. And 21 per cent of the nine–15 year-olds said they helped their parents choose the brand of TV set; 19 per cent participated in brand decisions about cars, and 14 per cent in the choice of personal computers.

TV stats. Getting back to a main reason for Nickelodeon's participation in all this: 88 per cent of the kids said they watch TV between coming home from school and eating dinner. Nearly half—45 per cent—have their own TV set, but 65 per cent feel a personal set is a necessity. And 73 per cent feel they don't watch too much TV. In fact, in another revealing result, 76 per cent of the kids said they want to spend more time with their mothers and fathers.

More specifically, 75 per cent of the sample was aware of Nickelodeon. Of kids in cable households that receive Nickelodeon, 65 per cent had watched it in the past week and 27 per cent the day before; 83 per cent had a positive opinion of Nickelodeon, and 92 per cent of affected nine–15 year-olds agreed that "Nickelodeon understands kids."

Marshall Cohen, MTV senior vice president of research and corporate services, says that Nickelodeon gets its high positive ratings precisely because the network has always "treated kids as kids," countering a recent trend to treat them as little adults. Youth Monitor confirms that kids want to be treated as kids, he says, but also confirms that they are "very product conscious and brand aware at earlier ages."

L.A. readies interconnect

Southern California, the second largest TV market, finally appears on the verge of establishing its own cable advertising interconnect system. Alan McGlade, vice president of programming and ad sales at Falcon Communications, explained how it will work at a recent meeting of the Southern California Cable Association.

McGlade says the interconnect, which will come on line with about 750,000 subscribers, will be an independent company made up of a joint venture of Los Angeles' major cable operators set up to exclusively rep area systems for regional and national advertising. Initially, the interconnect will provide commercial time on five national services—ESPN, MTV, USA, CNN and the regional Prime Ticket Network. Sales could start by the end of summer, McGlade says. Systems will tape satellite-delivered spots for later playback.

Half the local availability, or about a minute an hour, will be assigned exclusively to the interconnect, with the remaining 50 per cent retained by operators for local retail sales. The interconnect will prepare its own rate card, research and media kit; oversee agency sales; place airtime schedules at systems; distribute commercials to systems; monitor compliance with schedules; assemble affidavits; invoice clients; and distribute revenues to systems.

"This will enable advertisers to tie together all cable systems in a single market," McGlade says. "L.A.

is the second largest market in the country, and there's no question that we can have a significant impact."

Subdivided. McGlade says there are over 1.6 million cable homes in the Los Angeles market, but they are divided among 90 cable systems operated by 30 different companies. Currently, he adds, 1.1 million Los Angeles cable homes are served by operators doing some form of local ad insertion.

McGlade links some of the problems cable advertisers have had with Southern California in the past to the fact that it was an "immature market," with a still-active franchising process.

"The bottom line is that agencies should not be approached with the prospect of a marketwide cable buy until an interconnect is in place," he says, adding that now is the time for such a system to work.

Manhattan maneuvering

Paragon Cable Manhattan (formerly Group W Cable), the 26-channel New York system serving 120,000 uptown subscribers, is starting to make moves under its new joint ownership by American Television & Communications and Houston Industries. First was the addition of the Cable Value Network home shopping service on April 1. It replaced New Jersey Network's WNJM(TV) Montclair, which was shown to have low viewer demand in both a Paragon bill stuffer questionnaire and a later phone survey conducted in conjunction with ATC's research department.

More changes are set to take place on May 1 as the service adds Arts & Entertainment to its lineup (8 a.m. to 7 p.m. daily) and expands coverage for several other services: ESPN and SuperStation WTBS' schedule from 18 hours daily, without primetime to 24 hours; Black Entertainment Television, from overnights and much of the weekend to 18 hours every day; and Financial News Network past its former 5:30 p.m. cutoff to include all of its financial programming. Gone in the shuffle will be Galavision and WLIW(TV) Garden City. Galavision, a Spanish-language service owned by Univision, had only attracted 4,000 subscribers as a Paragon pay service, says Bobby Benya, the system's director of sales and marketing. Univision is now trying to reposition Galavision as a basic service, and Benya says promotions to that effect on the company's WXTV(TV) Paterson, N.J. have served to confuse and upset Paragon viewers who are paying extra for the service. WLIW has an uptown following, Benya admits, adding that Paragon hopes to bring the channel back in an upcoming system expansion.

More growth. That expansion, which Benya pegs as the second phase of a Paragon enhancement program—following this week's first phase—will enable the system to program for the 35-channel converters already in many subscribers' homes. Then, in phase three, Paragon will upgrade to a 70-channel system to be compatible with other New York systems, as mandated under its franchise agreement.

Benya says Paragon Manhattan is planning joint marketing and advertising campaigns with its larger-profile neighbor to the south—ATC's mammoth 220,000-subscriber Manhattan Cable. "We have a real good working relationship now," Benya says. The two systems plan to ease promotion efforts by eventually having common lineups, notes Carl Gambello, vice president of marketing and programming for Manhattan Cable. Already, Benya notes, Paragon has placed ESPN on the same channel position as Manhattan Cable puts it, creating a "good cross-promotion opportunity."

HBO, ITC shake again

Hot on the heels of acquiring the domestic TV rights to eight HBO theatrical films (*Programming/Production*, April 13), ITC Entertainment and the pay service have signed a long-term agreement to produce and distribute up to 12 made-for-cable features. Each picture will be budgeted at more than $4.5 million, the parties said, with four to be produced by ITC and eight by HBO. All the films will premiere on HBO, with ITC receiving U.S. syndication rights and all foreign rights.

P&G picks up cable ad pace

Procter & Gamble's cable spending picked up in February, with a 65 per cent increase over January, according to monitoring of six major networks by Broadcast Advertisers Reports. P&G, last year's top cable advertiser, was fourth largest in February, up from eighth position the previous month; it now ranks fifth in year-to-date spending. The February figures were off 29 per cent from the same month a year earlier, but January's spending had been down 45 per cent compared to January '86.

Estimated cable spending

February, 1987

Parent co.	Est. spending	Year-to-date
1. Time Inc.	$1,974,193	$4,069,480
2. Mars	1,831,653	3,823,290
3. Philip Morris	1,665,236	3,389,684
4. Procter & Gamble	1,562,749	2,512,728
5. Anheuser-Busch	1,444,105	2,611,985
6. General Mills	1,098,531	2,251,898
7. RJR Nabisco	1,000,065	1,952,969
8. American Home Products	798,416	973,034
9. Gillette	779,730	1,989,096
10. National Rifle Assn.	593,548	1,114,628

Source: Broadcast Advertisers Reports (Note: BAR monitors only six cable networks: CBS, CNN, ESPN, MTV, USA and WTBS)

International Report

Cannes

MIP TV active under new owner, commercialization

The 1987 MIP TV market, the first under new British owner, Television South, showed continued growth, accommodating some 1,500 companies and with the organizers opening space for 72 new stands on three floors of the Palais des Festivals. Although activity remained centered on the main floor, those exhibitors that signed for space on the top floor, including ITC and New World, appeared pleased.

MIP TV opened just as the French TV industry was coming out of a long period of stagnation and indecision that practically paralyzed both broadcasters and production companies. With new management at TF1, La Cinq and TV6, French companies were raring to go. Also leading to a particularly active market was the growing commercialization of broadcasting in other parts of Europe—Spain, Portugal, Belgium and West Germany.

U.S. American companies were showing a greater awareness of the range of opportunities in Europe, not just for sales but for coproduction as well. Blair Entertainment, under its new management, was for the first time looking into potential coproductions, according to executive vice president Guy Mazzeo. Westernworld, which last year sold Lionheart to the BBC, was looking to buy a strong U.S. distribution company.

Among deals announced at MIP TV, Atlantis Films Ltd. (Toronto) and Fit Productions (Paris) will coproduce a miniseries of three 90-minute episodes called *Dieppe 42*, scheduled for release in early 1989. Tribune Entertainment bought the syndication rights for London Weekend Television's *The Trial of Lee Harvey Oswald*.

In France, among the first moves by the now privatized TF1, acquired by construction company magnate Francis Bouygues and Robert Maxwell, has been the creation of an executive position for international development, held by Maxwell's son Ian. Only 48 hours into the job, Ian Maxwell made it clear he thought there was room for improvement in the marketing of TF1's product.

Antenne 2, now the flagship of the reduced public service sector, was also taking an aggressive role, but more oriented toward French producers.

Madrid

New Private TV law draws most criticism on ownership limits

The Spanish Cabinet's approval of a long awaited draft law for the legislation of private television has met with varying degrees of criticism from the half dozen groups or alliances anxious to get hold of the suggested three extra channels.

Luis Ezcurra of the Antena 3 radio network, which until recently was part of the Tevisa alliance, considers that, though it is restrictive and does not comply with the Spanish Constitution's definition for the complete freedom of information, it is as good as can be expected and is compatible with other European systems. With regard to the projected 15 per cent limit on the participation of persons or organizations who have more than a 15 per cent share in existing newspapers, radio stations or news agencies, Ezcurra thinks this will add a maybe beneficial plurality of capital, influence and opinion to the future TV channels.

An editorial in the Madrid newspaper *El Pais*, member of a rival private TV group, takes a much harsher view, accusing the Socialist government of having maintained state control over television despite having promised the contrary before voted into power in 1982. It considers the 15 per cent limit on other media participation a deliberate attempt to make sure that the increasingly critical Spanish press and radio will not be able to freely air their hostility towards government policies on yet another medium.

Restriction. Underlining this argument, the article goes on to point out that it is odd that, while a newspaper proprietor would be limited to a 15 per cent share, any other type of organization, be it a bank, insurance company or arms manufacturer, will be free to buy into as much as 25 per cent. UK publisher Robert Maxwell has said that the 15 per cent limit is the lowest in the world and he hopes that the Spanish parliament will show some flexibility on this point when the draft law is debated.

The proposed government directives on actual programming also come in for some criticism. For instance, it will not be easy at first to fill the stipulated 40 per cent of air time with nationally produced programs which at the same time attract audiences. The amount of stage and screen trained talent and the technical ability to produce is, at the moment, more limited in Spain than in other European countries. The fact that 50 per cent of theatrical films shown must come from member countries of the European Community is viewed with some dismay by many who believe that for every memorable European film, there is a choice of many American movies.

London

Sky Channel partner could come in for majority interest

Sky Channel chairman, Sir James Cruthers, says that the company is considering taking in a partner. The European satellite service has talked to several interested parties, he adds. There is speculation, however, that the channel's major shareholder, Rupert Murdoch, is looking for more than just a partner, and that he will in fact sell the majority of his 81 per cent share.

MTV Europe looks for July launch pending music, satellite deals

MTV Europe is likely to launch in July, having finally signed agreements with video copyright bodies for the right to air video clips throughout Europe. An exact launch date has not been announced, since negotiations are still continuing with music copyright organizations, but agreements were expected at press time.

A spokesperson for the European version of the American music channel says it had options to go on two satellites. "We're trying to get the best deal," she says. Zed Zawada has been appointed ad sales director of MTV Europe. He previously was ad director for publisher Emap Metro.

Brussels

Eurovision Song contest sponsorship causing headaches

A decision to sponsor the Eurovision Song Contest this year for the first time is causing headaches for the organizers. The Belgian broadcaster RTBF, which is hosting the competition this year, decided that on air sponsorhsip would help cover the approximate $6 million cost of the show. "It's an experiment," says coordinator, Claude Laffieuse. "RTBF is a small company, and it's necessary for us to have private sponsors."

Some European broadcasters have objected to this, however, in particular north European countries where commercial television is illegal and Britain's public broadcaster, the BBC. One solution is for those countries to black out or replace the parts of the show in which the sponsors are mentioned, said Laffieuse.

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The eighth Banff Television Festival, June 7 - 13, 1987. As always, we're opening with a [illegible] this year, a salute to the BBC for half a century of remarkable television.

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LET'S TALK CO-PRODUCTIONS

With Sheldon Cooper and Don Taffner, Richard Price and Jacques [illegible]. Americans and British, French and Spanish, Canadians and Germans, Italians and Dutch.

This year we're doing three major conference sessions on international coproduction opportunities: "Americans Who Co-produce," "The European [illegible]," And "The Banff International Market Simulation—Take 3," where real projects are evaluated by people who can (and do) make genuine commitments on the convention floor.

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Archival television: [illegible] what? [illegible] What's been thrown out.

A week-long artists' workshop [illegible] members of the International Affiliation of Writers Guilds, and a week-long panel featuring outstanding television directors.

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And you'll be invited to all official social events [illegible] These include opening night [illegible] [illegible]

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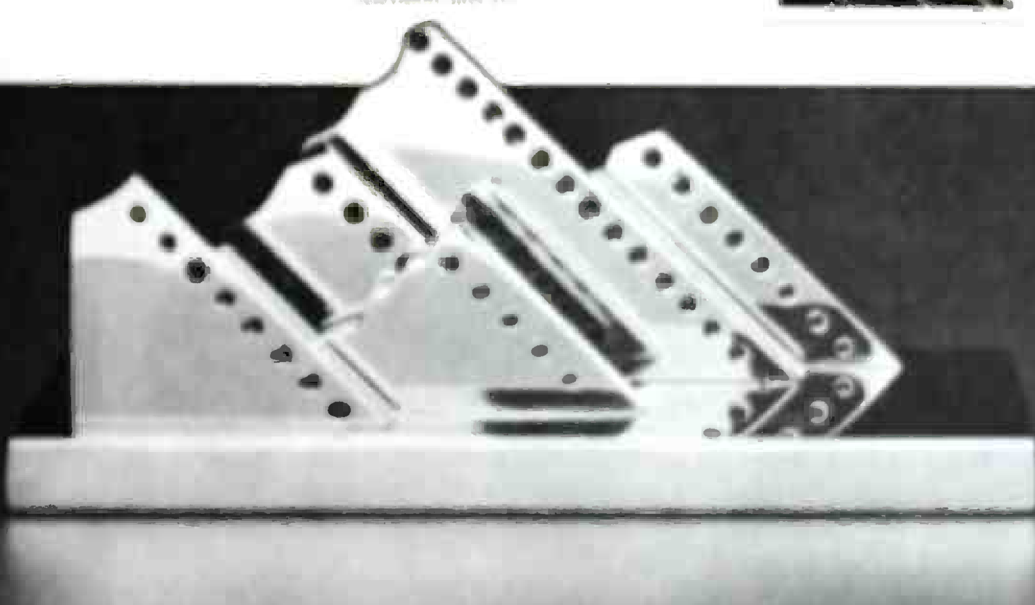

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Radio Report

WPIX(TV)'s N.Y. Yankee loss could be WABC's gain

WABC New York hopes to benefit from this season's controversial transition of most televised Yankee baseball games from broadcast to pay cable. With large areas of the city itself still unwired for cable, and only 40 games on WPIX(TV), WABC stands to pick up a lot of listeners.

James Haviland, president and general manager of the Cap Cities/ABC-owned station, would not predict how much ratings might go up. He noted, however, that in Los Angeles, where the Dodgers also show only 40 games on broadcast TV, sister station KABC gets "impacted a couple of share points." Haviland points out, however, that with all the entertainment alternatives in New York, "I don't know if that can happen here."

While the Yankees' TV contract happenings have received the lion's share of publicity in the press, a less visible change has occurred with the Yanks' radio situation. WABC is airing all the games for its seventh straight season, but for the first time the station also controls the rights. Previously, Adler Communications controlled the rights and sold the ad time. Haviland says that having the rights puts WABC in a better position to promote the broadcasts—and that the station is emphasizing the fact that fans can catch all 162 games on radio.

New requirement. One of the changes WABC has made requires the 31 stations in the Yankee radio network to air all 162 games, unless other commitments—such as high school sports—stand in the way. And WABC has brought in a new announcing team—to the chagrin of many fans who have become used to hearing the venerable Phil Rizzuto and Bill White in the broadcast booth.

"We realize we're breaking a lot of traditions," says Haviland, but he points out that Rizzuto and White would have been available to radio only during the same 40 games they're doing for WPIX.

The new announcers are: former player Tommy Hutton who had been doing Montreal Expos games on radio and TV; and Hank Greenwald, formerly an announcer for San Francisco Giants' games.

Haviland says ad sales for the Yankee games are up this year. Games are not sold out, he notes, because WABC holds back spot time in order to attract clients to station schedules during the summer months. If the Yankee radio ratings go up as expected this season, and if the team is in a pennant race—those spots may become a rather hot commodity.

Houston pitch on way

The new video presentation being readied for the road by the Houston Association of Radio Broadcasters portrays a Houston based on much more than oil and space exploration. And Nancy Jones, executive director of HARB emphasizes that even oil and NASA are far from being "on hold."

The presentation, which will be taken to New York, Chicago and other buying centers this summer, points to Houston's Texas Medical Center, one of the biggest operations of its kind in the country, and one that employs 55,000 highly skilled specialists, including the first two doctors to successfully attempt open heart surgery: Dr. Denton Cooley and Dr. Michael DeBakey. And the presence of TMC, says Jones, has attracted other medical facilities and their skilled doctors and technicians to Houston.

The presentation also features the Port of Houston, which Jones describes as "the third largest seaport in the country—a port that is both in addition to Galveston and *bigger* than Galveston."

Then there's Compaq Computer, which makes portable computers compatible with IBM. And Jones notes that the big oil companies are still in business in Houston, and that many of the ex-employees of the smaller oil companies that went belly up are computer specialists who have been able to transfer their skills to many of the high tech companies attracted to Houston by Compaq, NASA and the medical center.

Further, reports Jones, far from being on hold, NASA "is building a huge new visitor's center here and is tooling up for continuation of America's future work in space."

Arbitron expands diary test

Arbitron has agreed to go along with a request of the NAB's Committee on Local Radio Audience Measurement (COLRAM) to test a second version of a radio diary that incorporates, as does the original version, conversational language, bold, color graphics and heavier paper. The second version of the test diary came out of concern by broadcasters that the declines in listening levels that cropped up beginning last summer, when Arbitron's new daypart diary was introduced, were somewhat connected with the new diary. Arbitron has maintained that the drops in listening levels reflect real changes in listening habits.

The original version of the test diary is similar in layout to the new, daypart diary, with four nonoverlapping time periods. The four dayparts are identified by clock times and are separated with lines a little heavier than the lines for each listening entry. The second version will keep the names of the dayparts (early morning, midday, late afternoon and night) but eliminate the clock times as well as the heavier lines. The heavier lines are believed responsible to some extent for the drop in listening levels. According to one explanation, some respondents whose listening carries over from one daypart to the next, tend to stop their entries at the heavier line, particularly if the listening in the second daypart is not extensive.

The two diary versions will be tested during the current spring survey among about 13,500 respondents in 20 markets. Results will be compared with data from the diary now in use.

While Arbitron still holds that the daypart diary is not causing any drops in listening levels, David Lapovsky, Arbitron's vice president of research, said the COLRAM committee's "suggestion made sense to us. It gives us the opportunity to study the way people record their listening in a diary which is open-ended with respect to time, compared with one which emphasizes specific time periods."

David Kennedy, vice president of planning and research for Susquehanna Broadcasting, and chairman of the COLRAM diary design subcommittee, stated: "Although our primary concern was response rates, we were interested in designing a diary that both looked and felt important and one that was easy for the respondent to use."

Defining 'indecency'

It was somewhat ironic that the last broadcast action presided over by Mark Fowler, the darling of the broadcast industry for his deregulation attitudes, imposed on broadcasters something they had never had to consider before. At that, the action by the Federal Communications Commission was only steps ahead of an expected U.S. Supreme Court ruling on a major part of the issue.

The FCC's last broadcast action under Fowler's chairmanship broadened its definition of indecent language barred on broadcasting media beyond the "seven dirty words" made famous by George Carlin. The new definition now says indecency, for FCC purposes, means: "language or material that depicts or describes, in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretary activities or organs." It added that indecent language would be actionable if broadcast during times when there is a "reasonable risk" that children may hear it.

The FCC action applied to three specific cases. It said all three stations violated the new standards, but since its prior rulings were inconsistent, it limited punishment to a warning. Warned were KPFK(FM) Los Angeles for its *IMRU* and *Shocktime U.S.A.* shows, WYSP(FM) Philadelphia for the Howard Stern program, and KCSB(FM) Santa Barbara, Calif., for references made during a music broadcast.

Tarabu Betserai, KPFK general manager, whose station aired an allegedly obscene play about homosexuality and AIDS, says the FCC action failed to take into account community standards in Los Angeles.

"We're not about shock radio, or raunch radio. This [what they were cited for] was one scene of a play, in the context of safe sex, which is very important to the Los Angeles community, and is an international health issue."

Malcolm Gault-Williams, general manager of KCSB, cited for airing a song called *Makin' Bacon*, says, "We have yet to receive anything official, but we will probably be forced to go into a mode that includes a banned record list, [potentially] including any song that has an obscenity or a reference to a sexual act. We're going to be seeing the impact of this on all college rock programming and many non-commercial rock stations."

While Gault-Williams concedes that *Makin' Bacon* is not a song he would personally listen to, he says the station's programmers have tried to stick within the limits of the law at the same time they offer "wide open" programming. And he fears the FCC action will hurt that process.

Spanish net rolls out

The Texas State Network is taking its Spanish-language Information Service network national, and the Spanish Media Conference that just wound up last week in Los Angeles, gave SIS operations director Jose Luis Madrigal and his people a good shot at pitching a lot of prospective affiliates, gathered there from all regions of the country.

SIS has been feeding daily newscasts, sports reports and public affairs programs seven days a week for the past 11 years to the 4 million-plus Hispanics who live in Texas. It's also broadcast play-by-play of Dallas Cowboys football games in Spanish to a lineup of stations in several states and Mexico.

P&G up 301.5% on webs

Sears Roebuck continued to lead the roster of network radio advertisers in February, according to the latest BAR report (see list below). Its year-to-date (two month) total of $7.3 million was 18.0 per cent above the same period last year.

Meanwhile, Procter & Gamble continued its heavier representation on web radio. Its year-to-date total of $5.6 million, making it the second ranking network radio client, was 301.5 per cent above January and February of 1986.

Other big jumps by clients who were also major network clients last year include increases by Anheuser-Busch Cos., up 161.5 per cent during the two-month period, and General Motors, up 142.8 per cent during the same period. George A. Hormel & Co. was up 84.8 per cent. Warner Lambert, however, was down 4.9 per cent.

Top 10 web radio clients—February

Parent company	Estimated expenditures	Year-to-date expenditures
Sears Roebuck	$4,157,057	$7,306,470
Bayer	2,528,399	4,336,760
Procter & Gamble	2,353,382	5,609,064
Warner-Lambert	2,109,520	4,713,660
Hormel Geo A & Co.	1,241,929	2,337,000
Philip Morris Cos.	1,187,922	1,718,417
Anheuser-Busch Cos.	1,127,124	2,727,802
Tele Disc	1,012,461	2,621,405
General Motors	891,733	2,472,332
Diet Centers	881,480	1,278,930

Radio Business Barometer

Spot bounces back in February

At last! After a sales drought that lasted all through 1986 and into January of this year, spot activity finally perked up in February. The month delivered the first double-digit sales increase since December, 1985.

The February increase amounted to 13.2 per cent, according to Radio Expenditure Reports. The Mamaroneck, N.Y.-based research firm collects monthly data on spot radio billings from all the major reps.

The February rise compares with an increase of 1.1 per cent in January and 1.0 per cent for the entire '86 year.

Billings in February were $56,599,600 as against $49,983,800 for the corresponding month of '86.

All four market groups which RER reports on came up with double-digit increases. This follows a January in which three of the four market groups showed declines, though small ones, from the previous year.

The top 10 markets climbed 10.3 per cent in February sales, compared with a dip of 0.4 per cent in January. Time sales in the top markets were $21,473,100, vs. $19,462,500 during February, '86.

The 11th-to-25th markets registered a drop of 5.1 per cent in January, but snapped back with a 15.5 per cent increase in February. Billings amounted to $11,737,200, compared with $10,158,500 during the preceding year.

The 26th-to-50th markets came off January practically flat (down 0.1 per cent), but in February the market group performed well with a hike of 13.3 per cent. Time sales reached $8,823,500, as against $7,784,500 12 months previously.

As for the 51-plus markets, the shining exception to the dreary performance of spot radio last year, they again topped the other three groups in February, but only by a negligible amount. The increase in the "small" markets amounted to 15.8 per cent, compared with a rise of 8.9 per cent in January. Billings were $14,565,800, vs. $12,578,300 the year before.

At the end of two months, spot radio stood at 8.0 per cent ahead of the same period of '86. Time sales totaled $96,174,700 vs. $88,153,200 during the previous January-February.

Year-to-date $s

Year-to-date figures for the market groups add up as follows: The top 10 markets are up 6.1 per cent with billings of $35,135,400 compared with $33,106,400 in the two months of '86. The 11th-to-25th markets rose 6.2 per cent to $19,727,500, with the '86 figure amounting to $18,573,600. The 26th-to-50th markets group registered an increase of 7.4 per cent. The two-month billings total was $14,943,600 vs. $13,911,400 last year.

And the 51-plus markets, still ahead of the rest, were up 12.4 per cent. Total billings for the smaller markets came to $25,368,200, compared with $22,561,800 during the comparable '86 period.

National spot +13.2%

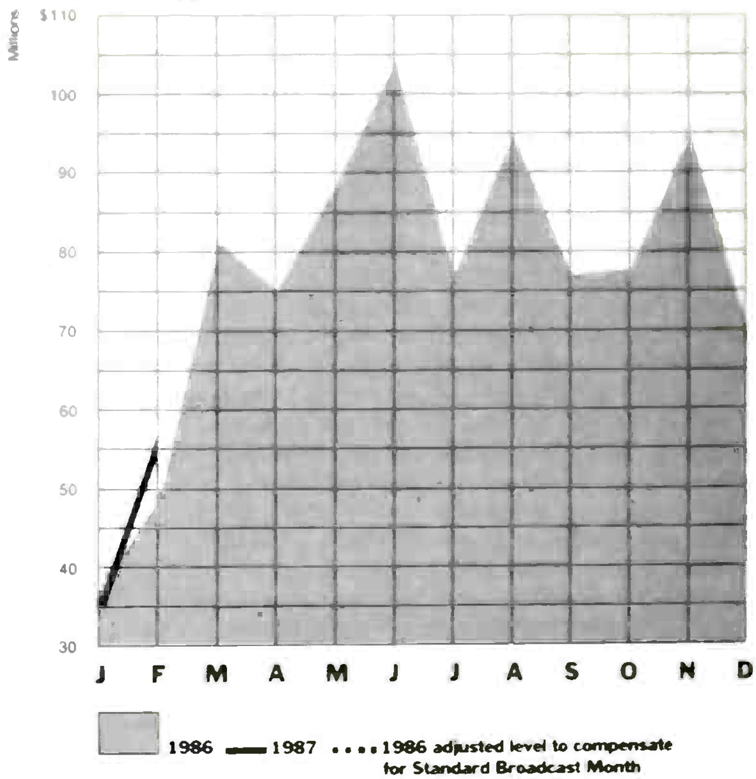
(millions) **1986: $50.0** **1987: $56.6**
1986 adjusted: $50.0

Changes by market group

Market group	*Billings (mils.)*	*% chg. 86–85*
1–10	$21.5	+10.3%
11–25	11.7	+15.5
26–50	8.8	+13.3
51+	14.6	+15.8

Source: Radio Expenditure Reports

February



Don with Marketing/Promotions Mgr. haron Hansen.

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WTVT/ Tampa / St. Petersburg

TELEREP

Television/Radio Age

April 27, 1987

Viewer choices, people meter, F
all seen altering network lands

Are new forces imposing changes in web TV strategy?

By PAUL WILNER

Although the fall programming choices of the Big Three TV networks will not be announced until mid-May, many industry observers are beginning to talk about a fundamental sea-change in the television industry that is being felt by production executives, syndicators and consumers alike.

Causes include:

- The multiple choices offered by cable, VCRs and independents.
- The emergence of the people meter.
- The glut of post-*Cosby* comedies.
- The first season of new ABC programming completely under the aegis of Brandon Stoddard as president, ABC Entertainment.
- The emergence of the Fox Broadcasting Co.
- Increased visibility of some new players in the production community.
- The decline of the hour show in syndication.

In an unusually scathing speech before the Hollywood Radio & Television Society recently (see *Viewpoints*, page 63), NBC Entertainment president Brandon Tartikoff lamented the prevalence of cost-consciousness—raising the specter of more in-house network production if studios back away from creative choices—and lashed out at the

ABC seems more willing to experiment, while NBC is leaning heavily on spinoffs and movie adaptations.

ABC's "Max Headroom"

NBC's "Nothing in Common"

"Moonlighting"

"Mariah"

proliferation of imitative comedies and home shopping programs as opposed to such shows as *Hill Street Blues* and *Miami Vice*.

His comments were echoed in the most recent confidential report from Foote, Cone & Belding/Telecom evaluating network program development for 1987–88, calling it "the year of Dolly, deficits and divorce," and noting "the specter of a new, possibly competitive, network" at Fox.

By way of counterattack, ABC is attempting to revitalize variety shows by signing country singer Dolly Parton to a lucrative two-year contract; NBC has a host of spin-offs from its current hits and some promising new prospects; and CBS is putting together pilots in the vein of the Oscar-winning *Platoon* (*Tour of Duty*), two puppet-centererd shows and some fantasy/science fiction offerings.

Adding that "most unsettling to network programmers is that they are now asked by the managements 'how much' long before 'will it work?'," the FCB report gave high marks to the new Fox programs, which recently opened to mixed reviews, calling them a "weekend lineup of programs with production quality equivalent to the three major networks."

The people meter may alter CBS' strategy of skewing to older viewers.

'Hits create trends'

However, some observers fail to see any fundamental change in the programming process.

"Every year I get asked about trends, and every year I tell people there's no such thing," CBS Entertainment president B. Donald "Bud" Grant observes wryly.

"When I originally picked out *Dallas*, I didn't know it was going to be a hit—it was only after it was on that it sparked *Knot's Landing* and *Dynasty*. Hits create trends, not the other way around."

Grant does, however, note the impact of costs on action-adventure shows and observes the emergence of new players.

"When CBS got out of its interest in Tri-Star, that opened them [Tri-Star] up to get more active as producers, syndicators and distributors, which they couldn't do before because of the financial interest and syndication rules," he explains.

"New companies like Tri-Star and New World are now making a business judgment that they are willing to buy their way into the business," he says, taking up the slack resulting from such moves as MCA/Universal president Sid Sheinberg's stated position that he is getting out of the hour action business.

Following on the success of "Moonlighting," ABC feels "Mariah" and "Max Headroom" are "the beginning of a trend."

Grant expresses skepticism about a return to variety, saying that CBS had passed on the *Dolly Parton Show* because of cost, reportedly in the $40 million range over two years.

Acknowledging that CBS has the reputation, even with such successful shows as *Murder She Wrote* and *60 Minutes* of skewing to older viewers, Grant concedes that the people meter

"Murder She Wrote"

"60 Minutes"

"The Cosby Show"

Lisa [Denise] Bonet

One of NBC's spinoffs is "A Different World," taking "Cosby's" Denise Huxtable to college.

may hurt it.

"If I had to adjust our appeal, I would say we should reach viewers who are a little younger, and a little more urban," he says, adding that people meters "tend to disenfranchise older and rural people."

Nevertheless, he expresses reservations about the new Fox shows and ABC's *Max Headroom*.

"I watched the premiere episode of *Max Headroom*, and I couldn't figure out what it was about," he says. "And there's nothing I've seen in the numbers on the Fox shows, to date, that leads me to believe they will be successful."

Possible new CBS shows include *Amigos* (Embassy), about two Hispanic friends living in Venice, Calif.; a show starring Carol Kane, formerly of *Taxi* (Carson Productions), which has a commitment; a new Mary Tyler Moore project (MTM), which has a 13-episode order; *Mickey and Nora* (Lobell-Bergman/Disney Television), about a newlywed couple, one of whom is an ex-CIA agent; *Puppetman* (Brillstein Company/Henson Associates), created by master puppeteer Jim Henson; *Tour of Duty* (New World), written by two Vietnam veterans about the war experience; and two Stephen J. Cannell pilots, *Wise Guy*, about a G-man infiltrating the mob, and *Sirens*, about the personal lives of two policewomen.

ABC's direction

Having survived *Amerika*, and rebounded with a second-place finish the week of the Academy Awards and a long-awaited original *Moonlighting* episode, Brandon Stoddard's ABC regime finally appears ready to move forward.

Pilots with commitments include *Hooperman*, from Steven Bochco and Terry Louise Fisher (*L.A. Law*), starring John Ritter in a detective show; *The Slap Maxwell Show*, a half hour starring Dabney Coleman as an obnoxvious sportswriter; and *The Clinic*, a program about a psychiatric clinic, developed by Jay Presson Allen.

Other potential fare includes *Cowboy Joe* (Imagine Entertainment), about a husband who returns to his family after 15 years; *Doodles* (Tri-Star/Beth Polson Productions), starring Hoyt Axton as a general store proprietor; *It Had To Be You* (Warners) starring Tim Matheson, about a male-female rivalry at a San Francisco publishing house; a Maureen Stapleton/Judith Ivy project (Reeves Entertainment); *Mona*, a *Who's The Boss?* spinoff from Embassy Television; an Oprah Winfrey project (Reeves) starring the popular talk show host as a popular talk show host with personal problems; and projects from Winkler-Rich/Paramount; Sanford-Pillsbury/Warners; and Broadcast Arts, which created the *Pee-Wee Herman Show*.

Midseason shows currently being given a shot include *The Charmings* (Embassy), a comedy about Snow White and Prince Charming in the '80s, *Mariah* (New World), a prison drama billed as *Hill Street Blues* behind bars, and the high-tech adventures of *Max Headroom*.

According to Chad Hoffman, ABC's vice president for dramatic series development, "*Max Headroom* and *Mariah* are part of the beginning of a trend, and reflect the fact that the direction of the new team here is finally being realized.

"What we've been saying to the creative community is that they can come to us, and we will offer them a real alternative [to the standard fare]," Hoffman claims.

Like Tartikoff, who said after the HRTS speech that he wasn't sure if the new FBC product was "different enough from the rest of us," Hoffman expresses vague disappointment with what he's seen of the Fox slate.

"The shows are pretty good," he says. "But I don't think they're so different from what you get elsewhere."

He cites ABC's development deals with Jay Presson Allen, feature director David Croenberg, (who's signed to do a *Scanners* spin-off), Mike Nichols, Bochco and Fisher, David Milch and Jeffrey Lewis (*Hill Street Blues*) and Robert Altman as examples of a new willingness to take chances, in contrast to the previous regime's reputation for riding close herd over its producers. (Former ABC executive Lew Ehrlicht, now with New World Broadcasting, greenlighted *Moonlighting*, the network's most successful show).

Outgoing Embassy Television chief Glenn Padnick, who has *The Charmings* on ABC, and *Married with Children*, on the new Fox network, says both shops offer creative freedom.

"ABC is trying very hard to open the door to develop new types of programming and broaden the boundaries," Padnick says, rejecting critics of *Married* by saying: "You can't win—either you're too extreme or not extreme enough.

"Everything is cyclical, but there are always going to be comedies," adds Padnick. "You just have to hope yours will be better than the next guy's."

NBC's spinoffs

Perhaps surprisingly, considering its reputation for innovation, front-running NBC, which led the networks by getting all seven of last fall's new series

(*continued on page 76*)

More and more broadcasters recognize need for generic market research

Retail requirement: data on consumer shopping patterns

Although there is no magic formula for generating more traditional retail advertising dollars for broadcast, the closest thing to a magic word is "research." What retailers are asking for, however, is not necessarily more data about who's watching and/or listening, but rather more information about their own businesses and the shopping patterns of consumers in the markets—both new and old—that they serve.

That television stations have recognized this is evident from the number over the last several years that have signed up with market research firms doing just that. The two predominant companies in this field on an exclusive market basis are Leigh Stowell & Co. and Marshall Marketing & Communications, both of which have grown impressively. In addition, some new nonexclusive services, beyond such traditional resources as Scarborough and Simmons Market Research Bureau, keep popping up. For instance, Arbitron Television last fall introduced its Shopping Media Profile, designed to help TV stations generate new revenue by defining store customers in terms of their TV viewing and newspaper reading.

Another expanding service is MA*RT from Columbus, Ohio-based Impact Resources. A consumer-based study launched about 18 months ago, it analyzes 10,000 consumers within a given marketplace. This service has been primarily aimed at the retailers themselves; however, the company is beginning to pitch it directly to broadcasters as well. In fact, it received some exposure at the recent NAB Convention in Dallas at a Radio Advertising Bureau-sponsored session called, "Selling With the Amazing New Retail Research."

NRMA conference

As retail advertising executives prepare to attend the annual National Retail Merchants Association (NRMA) Sales Promotion & Marketing Conference May 3–6 at the Omni Shoreham Hotel in Washington, D.C., the need for more information and/or research from their media representatives is high on their list of priorities.

"As stores cut back and as corporate offices disappear," says John Murphy, NRMA vice president, sales promotion, "someone has the opportunity to be a fount of information for the stores, a marketing arm. We tell broadcasters: 'Don't hustle time; hustle the client's product.' We're hungry for research on what's going on."

A secondary need, he adds, is more qualitative data on who's watching and/or listening. "We don't care about quantity," he says. "We're concerned about quality—not the number of people, but who the people are."

Broadcasters, says Donald O'Brien, senior vice president, marketing, at Jordan Marsh, Boston, "don't really understand retailing. We can't get the kinds of regional or local information we really need."

Pointing out that he's been involved in television advertising for 30 years, O'Brien says he still doesn't know "who's watching." Traditional audience measurement, he maintains, "is just averages of averages. We really don't know who's out there."

At Lazarus, the Federated Department Store group with units in seven TV markets including Cincinnati, Dayton, Indianapolis and Columbus, Donna Muldoon, media manager, doesn't feel any medium is efficient, so "what we're getting into is psychographics, rather than demographics."

The Belk Stores, based in Charlotte, are regularly entering new markets. This, says Lee Dubow, senior vice president, corporate sales promotion, for Belk Store Services, creates some problems that many other retailers don't have. And it also creates the need for information (from media) that Belk often doesn't have. "We've had to buy a lot of markets," he says, "that we didn't know about—and we had to buy them in depth."

Spot or local?

When Belk moves into a new market, whether advertising time is bought locally or through a national rep depends on the specific promotion, Dubow says. But he adds that "we are highly dependent on the reps." The most recent market entry for the 350-store group (in 26 TV markets) was Chattanooga. "We had to go to Chattanooga, to see the market, but we bought the television here [Charlotte]."

Another multi-market retailer that is continuously entering new markets is Target, the mass merchandiser arm of the Dayton-Hudson Corp. The Minneapolis-based company's broadcast buying is handled by the Haworth Group media service, but Sonja Larsen, Target senior vice president, advertising & sales promotion, also says buying is done both ways—through the reps and with the local station. Larsen, however, believes broadcasters "have become more understanding and appreciative"

Typical questions answered by Arbitron's Shopping Media Profile

"Does the individual store customer profile resemble other stores or the typical shopper?

"Where are the store's strengths and weaknesses based on customer and non-customer perceptions?"

"Are there meaningful differences in the media habits of store customers and non-customers?"

"How can television be presented as an alternative strategy to address weaknesses?"

Place where women's clothing is regularly bought

*Sample MA*RT report (buying habits & behaviors in Atlanta)* —**data not valid**

	Age 65 and older					Total all age groups					Total Census-weighted		
	Men		Women		Both	Men		Women		Both	Men	Women	Both
	No.	Pct.	No.	Pct.	Pct.	No.	Pct.	No.	Pct.	Pct.	Pct.	Pct.	Pct.
J.C. Penney	0	0.0	0	0.0	0.0	2	1.8	0	0.0	0.9	1.4	0.0	0.7
K Mart	0	0.0	0	0.0	0.0	0	0.0	3	2.3	1.2	0.0	2.2	1.2
Lerner's	0	0.0	0	0.0	0.0	0	0.0	2	1.5	0.8	0.0	1.2	0.6
Limited	0	0.0	0	0.0	0.0	1	0.9	1	0.8	0.8	1.6	1.1	1.3
Macy's	0	0.0	0	0.0	0.0	8	7.0	25	19.2	13.3	8.5	18.6	13.7
Rich's	1	12.5	4	57.1	40.3	5	4.4	32	24.6	14.8	5.4	27.5	16.7
Richway	0	0.0	0	0.0	0.0	0	0.0	0	0.0	0.0	0.0	0.0	0.0
Sears	0	0.0	0	0.0	0.0	2	1.8	2	1.5	1.6	2.5	1.6	2.0
Other	0	0.0	2	28.6	17.8	6	5.3	35	26.9	16.4	7.2	24.1	15.9
No preference/ no answer	7	87.5	1	14.3	41.8	90	78.9	30	23.1	50.2	73.5	23.8	47.9
TOTAL	8	100.0	7	100.0	100.0	114	100.0	130	100.0	100.0	100.0	100.0	100.0
Reason—price													
Checked	1	12.5	1	14.3	13.6	4	3.5	37	28.5	16.3	5.3	27.1	16.5
Not checked	7	87.5	6	85.7	86.4	110	96.5	93	71.5	83.7	94.7	72.9	83.5
TOTAL	8	100.0	7	100.0	100.0	114	100.0	130	100.0	100.0	100.0	100.0	100.0
Reason—selection													
Checked	0	0.0	2	28.6	17.8	7	6.1	57	43.8	25.5	7.9	42.2	25.5
Not checked	8	100.0	5	71.4	82.2	107	93.9	73	56.2	74.5	92.1	57.8	74.5
TOTAL	8	100.0	7	100.0	100.0	114	100.0	130	100.0	100.0	100.0	100.0	100.0
Reason—location													
Checked	1	12.5	0	0.0	4.7	5	4.4	32	24.6	14.8	4.5	23.2	14.1
Not checked	7	87.5	7	100.0	95.3	109	95.6	98	75.4	85.2	95.5	76.8	85.9
TOTAL	8	100.0	7	100.0	100.0	114	100.0	130	100.0	100.0	100.0	100.0	100.0
Reason—quality													
Checked	0	0.0	2	28.6	17.8	10	8.8	58	44.6	27.2	13.3	41.9	28.0
Not checked	8	100.0	5	71.4	82.2	104	91.2	72	55.4	72.8	86.7	58.1	72.0
TOTAL	8	100.0	7	100.0	100.0	114	100.0	130	100.0	100.0	100.0	100.0	100.0
Reason—service													
Checked	0	0.0	1	14.3	8.9	3	2.6	18	13.8	8.4	2.5	14.6	8.8
Not checked	8	100.0	6	85.7	91.1	111	97.4	112	86.2	91.6	97.5	85.4	91.2
TOTAL	8	100.0	7	100.0	100.0	114	100.0	130	100.0	100.0	100.0	100.0	100.0

of retailers' problems. Target, she points out, will open 75 new stores this year, bringing the total to 320 units in about 70 markets.

The effect of Target's expansion into new markets is apparent in conversations with TV station sales executives. In a recent article on local sales (*New-business push, marketing approach spur local TV sales*, TV/RADIO AGE, March 2), two major market station executives mentioned the mass merchandiser's impact as part of an overall flow of retailers from other areas. The influx of these retailers, in fact, often has an influence beyond those merchants themselves because it makes the entire market more competitive, thus spurring existing stores to reexamine their advertising and media strategy.

For instance, in the March article, Chris Rohrs, general sales manager of WDIV(TV) Detroit, pointed to the entry of two other retailers in addition to Target—Main Street, a Chicago-based specialty store division of Federated, and a competitor, California-based Mervyns. Their arrival, in Rohrs' opinion, will force Detroit department store J. L. Hudson, "to become a lot more aggressive."

In San Francisco, Jay Sondheim, local sales manager of KTVU(TV) also reported the expected arrival of two other retailers besides Target—Los Angeles-based off-price apparel store, C&R Clothiers, and an L.A.-based home entertainment chain, Circuit City.

Store consolidations

Another geography-related trend affecting retail advertising is the consolidation of several individual store groups under one umbrella name and management.

One of these is the previously-mentioned Lazarus, an amalgam of what were once three separate Federated divisions: Lazarus in Columbus, Shillito's in Cincinnati and Rike's in Dayton. All media decisions now come out of the

(*continued on page 74*)

Want more retail business? Be a marketing partner

By PEGGY HOWARD
Senior vice president,
corporate media director,
Ackerman, Hood & McQueen

Originally this article was going to address how retailers use broadcast. However, except for large companies, the majority of retailers do not use much broadcast. Instead, the bulk of their dollars are invested in newspaper and preprinted inserts. Since this is a constant source of frustration to broadcasters who want to convert part of those print dollars to either radio or television, perhaps I should share my thoughts from the agency perspective on how to encourage a more broadly-based media mix.

Most local retailers find newspaper and preprints comforting because they can hold them, read them and re-read them, besides affording them the space for lots of descriptive copy about their product. Both radio and TV are fleeting, and the commercial length controls the amount of descriptive copy.

Confusion sets in

Generally, local retailers are being called on by sales reps from numerous radio stations and at least three television stations, but only one newspaper. Each of the representatives is trying to sell his individual property. Retailers get confused, they don't know who is right because each rep says his station is Number 1 in the market. As a result, it is an easier decision to stay with the *one* newspaper person who takes care of their business, than to sort through all the broadcast information.

In order to encourage retailers to make the transition from predominantly print to predominantly broadcast, they need to be educated on the benefits of radio or television as a medium, rather than being bombarded with individual stations' sales pitches. They also need to feel comfortable in the terminology. Don't forget they are accustomed to "lines" in newspaper, but have to become familiar with more terms in broadcast such as reach, frequency and GRPs. They feel intimidated over the pressure created by broadcast. How much is enough? How much is too little? Should cable be used? They have trouble answering these questions and often do not have the tools with which to answer them.

Do your homework

The job of the individual station sales rep is to do his homework on how his station fits the needs of the retailer. Too many times station people try to sell me without even knowing about the product they are soliciting. Retailers want to know that their salesperson is their marketing partner.

Most broadcasters who are already receiving schedules from retailers are still fighting to take more dollars from print. Radio stations, for instance, will fight against print instead of trying to take dollars from TV. Local salespeople are spending so much time concentrating on converting print dollars that they are making retailers defensive in behalf of print. They need to spend time *educating* retailers instead of *challenging* them. Never forget you are challenging *their* decisions when questioning a piece of print or any other vehicle. How many retailers have the time, or want to take the time, to let someone question their decision?

"Local salespeople need to spend time educating retailers instead of challenging them."

The competition among local salespeople only adds to confusion for the retailer. He doesn't know who to believe after awhile. So he ends up trusting no one. This is where the *partnership* role must be established. If you help retailers by supplying information about your medium, they will be grateful. Once secure with that knowledge, they will begin to feel comfortable.

If the rep tries to help the retailer make a selection of station/spots, instead of suggesting all the dollars be placed on one station, the retailer will gain trust in the rep. At this point, the retailer feels the rep is truly working in the best interest of the client. He begins to think of the rep as a marketing partner. Once this confidence is gained, the rep can help the retailer see that a different media mix, with perhaps a little less print and more broadcast, will stimulate sales. Beware that you don't go too far and suggest the elimination of all print. Don't be greedy, be helpful. Be a marketing partner not just a salesperson. □

"Retailers need to be educated on the benefits of radio or television as a medium, rather than being bombarded with individual stations' sales pitches."

Peggy Howard
Senior vice president
Ackerman, Hood & McQueen

Peggy Howard *joined Oklahoma City-based Ackerman, Hood & McQueen in 1974. Her 25 years of advertising experience includes four years at Tracy-Locke supervising network buying and media service on accounts such as Frito-Lay, Phillips Petroleum, Texas Instruments, Bama Foods and LTV Corp.*

Howard has also worked as a broadcast buyer for Quaker Oats, Lone Star beer, Comet rice and Morton foods. In her current post she supervises media planning and buying for all major AH&McQ clients. Among the agency's retail accounts is the 254-unit C.R. Anthony chain of junior department stores.

Analysis reveals expanded programs on 20 stations in the top 50 DMAs

Dramatic surge in major market early evening news

Affiliates in major markets have been expanding their early evening news periods in an unexpected surge of journalistic activity during the past eight months.

After a quiescent period during which the small number of stations increasing their news was offset by the number decreasing it, the span between the May, '86, and February, '87, sweeps saw no less than 19 affiliates in the top 50 markets adding a half hour of local early evening news and one adding an hour (see list on following page). During the same time, a half dozen affiliates dropped a half hour.

These data are based on news programming information supplied by Nielsen in the top 50 DMAs and an analysis by TV/RADIO AGE. The magazine has been following major market news volume via annual studies since the late '60s, with nearly all the analyses based on Nielsen data for May of each year.

Recently, suspecting something was going on, TV/RADIO AGE asked Nielsen for a rundown of February, '87, news programming. It turned out something *was* going on.

Activity spread

The analysis of the expanded early evening news segments showed the activity spread across all size markets in the top 50. There were as many stations in the second 25 markets adding to their news programming (10) as outlets in the top 25. In two of the top 25 markets—Tampa-St. Petersburg and Hartford & New Haven—two affiliates upped their news programming.

Nearly half a dozen outlets which already had "longform" news—i.e., more than an hour in the early evening—added even more to their offerings. This includes two CBS O&Os—KCBS-TV Los Angeles and WBBM-TV Chicago. In addition, the number of major market stations with longform news overall increased.

What made the volume of added early evening news dramatic was the comparison with the most recent May surveys. A top-50 market analysis covering May, 1986 vs. May, 1985, (TV/RADIO AGE, August 18) revealed an apparent halt in net local news programming—that is, the increases were just about offset by the decreases. And the numbers of stations involved were small. A corrected list shows that only five stations increased their early evening news, while the same number decreased it.

During the year before—May, '85, vs. May, '84—the respective numbers of stations in the top 50 DMAs increasing and decreasing their early evening news was 11 and eight. But in 1981, an analysis showed that 25 stations had increased early evening news from May to May. And the next year, the number of increases was still sizeable—22.

At this point in the game, only 23.3 per cent of the affiliates in the top 50 DMAs have a half hour of news, 51.3 per cent have an hour and 25.3 per cent have more than an hour. In the top 25 markets only three affiliates have only a half hour of early evening news. But in the second 25, 32 outlets still air 30 minutes in pre-primetime. The three affiliates in the top 25 DMAs that maintain a half hour are all NBC outlets. They are WPXI(TV) Pittsburgh, WXFL(TV) Tampa-St. Petersburg and WVIT(TV) Hartford & New Haven, a UHF outlet with New Britain being the city of license.

The average affiliate devoted 65 minutes to early evening local news during February. That compares to 61.2 minutes the previous May. That's

Early evening local TV news leaders, top 20 affiliates in top 50 DMAs

By household shares

WWL-TV	New Orleans	46*
WMC-TV	Memphis	45
WNEP-TV	Wlks Br/Scrntn	45
WHIO-TV	Dayton	44
WWL-TV	New Orleans	44**
WBTV	Charlotte	43
WRAL-TV	Raleigh/Durham	42
KDKA-TV	Pittsburgh	41
WGAL-TV	Harrs/Lanc/Leb/Yk	41
WSAZ-TV	Charls/Huntng	39
WHAS-TV	Louisville	38
KSDK	St. Louis	37*
WBRC-TV	Birmingham	37*
WTVD	Raleigh/Durham	37
KSDK	St. Louis	36**
KWTV	Oklahoma City	36**
WJZ-TV	Baltimore	36
WKBW-TV	Buffalo	36
WSMV	Nashville	36
WTMJ-TV	Milwaukee	36*

By household ratings

WNEP-TV	Wlks Br/Scrntn	29
WBTV	Charlotte	28
WRAL-TV	Raleigh/Durham	28
KDKA-TV	Pittsburgh	27
WWL-TV	New Orleans	27**
WMC-TV	Memphis	26
WSAZ-TV	Charls/Huntng	25
WHIO-TV	Dayton	24*
WSMV	Nashville	24
WTVD	Raleigh/Durham	24
WWL-TV	New Orleans	24*
WGAL-TV	Harrs/Lanc/Leb/Yk	23*
WHAS-TV	Louisville	23
KSDK	St. Louis	22**
KWTV	Oklahoma City	22**
WKBW-TV	Buffalo	22
WSOC-TV	Charlotte	22
WBRC-TV	Birmingham	21*
WJZ-TV	Baltimore	21
KSDK	St. Louis	20*
KTSP-TV	Phoenix	20**
WBRC-TV	Birmingham	20**
WVTM-TV	Birmingham	20**

*Source: NSI, February, 1987, DMA shares, ratings, Mon.–Fri. * /* * Pre- and post-wraparounds, respectively, for local news scheduled before and after other programs (mostly network news).*

TV stations increasing or decreasing early evening news—May, '86, to Feb., '87

Increasing		from/to (minutes)
ABC affiliates		
WTSP-TV	Tampa/ St. Pete	30/60
WTNH-TV	Hartfrd/ Nw Havn	60/90
KGTV	San Diego	90/120*
WISN-TV	Milwaukee	30/60*
WKRC-TV	Cincinnati	60/90*
WLOS	Grn/Sptbg/ Ash	30/60
KSAT-TV	San Antonio	30/60*
CBS affiliates		
KCBS-TV	Los Angeles	150/180*
WBBM-TV	Chicago	90/120*
WTVT	Tampa/ St. Pete	60/90*
WCCO-TV	Mpls/St. Paul	60/90*
WFSB	Hartfrd/ Nw Hvn	90/120
WBMG	Birmingham	0/30
WYOU	Wlks Br/ Scrntn	30/60
NBC affiliates		
WXIA-TV	Atlanta	60/90
WSVN	Miami/ Ft Ldrdl	60/120
KCNC-TV	Denver	90/120*
WSMV	Nashville	30/60
WPCQ-TV	Charlotte	0/30
WPTF-TV	Raleigh/ Durham	0/30
Decreasing		
ABC affiliates		
WABC-TV	New York	120/90
WFAA-TV	Dal/Ft. Wrth	90/60*
CBS affiliates		
WCAU-TV	Philadelphia	90/60
NBC affiliates		
KING-TV	Seattle Tac	90/60*
KMOL-TV	San Antonio	60/30
WKEF	Dayton	60/30

Source: NSI/Cassandra, May, 1986, and February, 1987, early evening news programming, Mon.-Fri.
** News wraparounds*

a 6.2 per cent increase, which doesn't sound like much, but over a few years such a rate of increase would make a substantial difference.

The major market affiliates do not differ much by network when their early evening local news volume is averaged. The ABC average in the top 50 DMAs was 67.8 minutes. CBS affiliates averaged 64.2 minutes, while NBC stations came in at 63.0.

There are some differences noticeable in the top 25 DMAs, which, however, are not likely to be due to the network affiliation but probably reflect local competitive situations and management decisions. For example, while there are 17 CBS affiliates in the top 25 with 60 minutes of early evening news, there are only 10 NBC outlets in that category and 11 ABC stations. On the other hand, only two CBS affiliates in that market group sport 90 minutes of early evening news, compared to 10 ABC outlets and seven NBC stations.

Longform news

Longform news is pretty well confined to the top 25 markets. Of the 38 outlets with longform news, only four are in the second 25 markets and two of those are in San Diego, which is the 26th DMA. One of the San Diego outlets, KGTV(TV), went from an hour of pre-primetime news to 90 minutes during the 12-month period between May, '85, and May, '86. Since the latter date, it jumped another 30 minutes to a full two hours. It now starts its news at 4:30 p.m. and wraps its early evening news schedule around the NBC network news at 6 p.m.

The other San Diego affiliate KFMB-TV, a CBS outlet, already has two hours of local news. It's the news leader in the market during the early evening by a long shot with a 31 share during the first 90 minutes and a 26 share for the final half hour. The late evening leader is KGTV, also by a long shot.

The other two longform news shows in the second 25 markets appear in two Ohio markets—Cincinnati and Columbus. In the former market, WKRC-TV added another 30 minutes to its hour news since May, '86. In Columbus, WBNS-TV jumped to 90 minutes during the May, '84–May, '85, span.

(continued on page 73)

Late evening local TV news leaders, top 20 affiliates in top 50 DMAs

By household shares

WNEP-TV	Wlks Br/Scrntn	46
WBTV	Charlotte	44
WHAS-TV	Louisville	44
KENS-TV	San Antonio	43
WHIO-TV	Dayton	43
WWL-TV	New Orleans	42
WRAL-TV	Raleigh/Durham	41
WJZ-TV	Baltimore	40
KDKA-TV	Pittsburgh	37
KSDK	St. Louis	37
KWTV	Oklahoma City	37
WGAL-TV	Harrs/Lanc/Leb/Yk	37
WJW-TV	Cleveland	37
WKBW-TV	Buffalo	37
WSPA-TV	Grn/Sptbg/Ash	37
KSL-TV	Salt Lake City	36
WVTM-TV	Birmingham	36
KUTV	Salt Lake City	35
WSAZ-TV	Charls/Huntng	35
WSMV	Nashville	35
WSOC-TV	Charlotte	35

By household ratings

KENS-TV	San Antonio	25
WWL-TV	New Orleans	24
KSDK	St. Louis	22
KWTV	Oklahoma City	21
KDKA-TV	Pittsburgh	20
WNEP-TV	Wlks Br/Scrntn	20
KSL-TV	Salt Lake City	19
WHAS-TV	Louisville	19
WMC-TV	Memphis	19
WTMJ-TV	Milwaukee	19
KTRK-TV	Houston	18
KUTV	Salt Lake City	18
WHIO-TV	Dayton	18
WJW-TV	Cleveland	18
WKBW-TV	Buffalo	18
WVTM-TV	Birmingham	18
KCTV	Kansas City	17
KMOV	St. Louis	17
WJZ-TV	Baltimore	17
WLS-TV	Chicago	17
WPVI-TV	Philadelphia	17
WSMV	Nashville	17
WTAE-TV	Pittsburgh	17

Source: NSI, February, 1987, DMA shares, ratings, Mon.-Fri.

Magazine, newspaper columnists indicate bias based on distribution

First-run flows in syndication—but not critics' ink

By EDMOND M. ROSENTHAL

Despite the increasing number of first-run syndicated programs, they're far from first-choice when critics decide which programs to review. Critics on daily newspapers and national publications are well aware of the quantity of product that's out there—although many can't name more than two or three first-run sitcoms spontaneously—but reviews of these and other syndicated properties primarily are being restricted to those considered highly unusual and to syndication roundups.

While syndicators have been complaining of their stepchild status, critics contend any lack of attention does not stem from an inference that syndicated programming is qualitatively inferior. Many, though, regard it as more of the same—and with less liklihood of being viewed than network fare. National publications are concerned with whether a program is available throughout the country and also with the varying time periods. Meanwhile, some local newspapers figure into the equation a lower viewership outside of primetime or on an independent station.

Those programs most singled out for attention tend to such dramatic specials and miniseries as those on Operation Prime Time, unique offerings like Tribune Entertainment's Geraldo Rivera specials and out-of-the-ordinary segments of *Donahue* and *Oprah Winfrey*. Those series most noticed—and often appreciated—by critics include MGM/UA's *Fame*, Worldvision's *Throb* and especially *What a Country!*, a co-production of Tribune Entertainment, Viacom Enterprises and Primetime Entertainment.

As for most of the remainder, Monica Collins, critic for *USA Today* says she's seen most of them and, "Most of them wouldn't want to be reviewed." In the same vein, Eric Mink of *The St. Louis Post-Dispatch* asserts, "I don't want to fill up my space the way some stations fill up their space."

The consensus among critics is that the syndicators are doing a reasonably good job of informing them about their product, although with less sophistication than the experienced network public relations people. There are few complaints of over-aggressiveness, with some that are entirely to the contrary. The most common agreement amond the critics is that the parade of stars at Synditel, an event hosted by syndicators January 14 in conjunction with the Los Angeles press screenings, was a complete waste of time due to emphasis on hype vs. information.

As the nation's most read source of programming information, *TV Guide* has neither ignored nor gone all-out on syndicated programming. While critic Don Merrill reviews an occasional syndicated offering in overview terms, upcoming episodes are reviewed in a column called "Views and Previews," written by associate editor Art Durbano, who says his column covers "everything that's not a movie—including the oddball things."

Durbano says that, with a page-and-a-half to work with, there isn't room to cover many individual series, let alone syndicated ones and "no room at all" for off-network product. He adds, "When a Geraldo Rivera weighs in with a two-hour special, our ears perk up." And, while he notes he isn't saying syndication is second rate, he adds, "If a *Throb* were as good as a *Growing Pains*, it would be on ABC."

National coverage is a major concern to Durbano: "When CBS sends a *New Mike Hammer* down the line, it's going to have 200 stations carrying it. We've got 200 stations carrying *Fame*, too, but when? Among his concerns are that, with *TV Guide* operating on a Saturday–Friday basis, the varying scheduling of the program could cause an episode to straddle two issues. He adds that public broadcasting stations present similar problems.

To make Durbano's column, "It's really got to be standout syndicated programming. It's a waste of space to cover things that are outstandingly bad," so he passes up the temptation to "have fun" with such shows. Revivals of former network shows don't "make me turn cartwheels," he asserts." He notes that he does look at *Fame* when it does something "out of the ordinary."

Game shows also are problematic, Durbano states: "All I can do with *Jeopardy* is watch it every night. And what is *Wheel of Fortune* going to do that it didn't do last night or a week ago?" About the only approach to many syndicated shows, he adds, is that the magazine's "Insider" column can do something with the personalities as a new item.

Worldvision's "Throb"

"It had some gratuitous slurs on Buffalo, and I didn't care for that show."— Buffalo Evening News

"I'm probably the only one who liked it—although I slammed the drug bust in no uncertain terms." —St. Louis Post-Dispatch

Tribune's "The Mystery of Al Capone's Vaults"

Syndicators can't expect to get much ink, if any, when network series are premiering or during sweeps, says Jeff Jarvis of *People* magazine. But he points to down times like the summer when he's "desperate" for good copy. He adds that *Throb*, a few months ago, got into *People* with a good review "by accident." Jarvis had made up a list of syndicated shows to watch with the intention of covering them in roundup fashion but found himself 14 lines short in one issue—"so I picked the one that I liked."

Jarvis says he'll "probably run something decent on *Hollywood Squares*" in the near future. As for national clearances, this is something he concerns himself with but not to the exclusion of all other factors: "If it's only 20 per cent cleared, I won't do it. But I liked *Edge of Darkness*, from Britain, so much that I didn't care—and people wrote me and asked me where and when it was playing." On any writeups of syndicated shows, he notes, there's always one line shot with "Check your local listings."

Unlike most other critics interviewed, Jarvis says he doesn't concern himself with a given medium's potential audience: "I'm well aware of the huge growth of independent stations, and I'm eager to help that growth. Syndication is a very real and major part of TV."

Conversely, Collins of *USA Today* points out she's dealing with "a very limited amount of space" and, because of the paper's national circulation, she has to pay attention to programs that would be recognized "by the greatest amount of people." She has done writeups on *Oprah Winfrey* and *Donahue* and "a lot about game shows, but first-run syndicated sitcoms are something I don't want to watch, much less review. None of these shows does anything, except maybe *Throb*. It's just numbing. They're either reviving old network product or just coming out with shows that are really dumb."

On *Time*, Richard Zoglin does about 25 video columns a year, which also can include home video, cable and public broadcasting. For his precious space, he looks at two factors: (1) potential audience and popularity and (2) "how good I think it is." He'll sometimes put quality aside for quantity: "If you're dealing with something like ABC's *Amerika*, you've got to write about it because everybody's going to watch it."

Limited distribution makes quality all the more critical for syndicated shows, Zoglin contends. He doesn't review all network sitcoms, so with a syndicated one, he feels he has to ask, "Is it better than a network sitcom?"

A while back, Zoglin says, he was concerned that he was doing too much on syndication. He had reviewed *Oprah Winfrey* and shortly thereafter did a wrapup of the courtroom shows: "I generally look at trends, because there aren't that many shows I consider worth doing a whole column on." *People's Court* was the only show to come out of his wrapup positively. He adds, "It was a trend piece, and I didn't treat it overly seriously. Because I think a couple of these shows are pretty silly, I made fun of them."

A year ago, Zoglin did a piece on why game shows were so popular, and he says a possible future project is sitcoms in primetime access—"lumping them all together and pointing out some of the better ones." He says he tries to watch almost all the program cassettes

Viacom's "What A Country"

"If you're partial to sitcoms, they're just as good as network sitcoms."—Denver Post

"We've got 200 stations carrying 'Fame' ... but when?" ... TV Guide

MGM/UA's "Fame"

that are sent to him, but often he doesn't go beyond the first five minutes.

While little is being done on syndicated kidvid by critics, Zoglin recalls, "About two years ago, *He-Man* seemed so popular that I couldn't ignore it. I also did a business piece on interactive shows and may do a review later, especially if this becomes a trend."

Daily newspapers

On daily newspapers, critics appear to give some consideration to viewer behavior in their particular markets, often to the point of keeping tabs on the ratings of independent stations when considering their programs for review. There's even a concern with viewer bias. For example, Rick Hunter Garcia of *The New York Post* says, "I recently wrote that, as a viewer—not as a critic—I would have a bias against non-network series." From a professional point of view, he finds syndication "a good outlet for dropped network series like *Charles in Charge*."

Conversely, Cliff Terry of *The Chicago Tribune* is aware that series like this "were failures in the first place on network." Terry admits that syndication "is kind of an orphan" in his coverage: "I'd like to cover it more, but we have very limited space devoted to TV coverage, and anything I did would have to be in a slower period." Aside from network, he assesses his prime readership to be watching HBO and Showtime more than syndicated shows.

Terry can't recall reviewing any syndicated shows in the past six months. Even *Oprah Winfrey*, which started out as a local show in Chicago (WLS-TV), no longer is considered of interest. When she was local, "We covered Oprah to death in all parts of the paper. People in Chicago are tired of reading about her."

Least concerned about potential audience size is David Bianculli of *The Philadelphia Inquirer*—"because I hate the rating system so much." He offers that, if audience size had been a concern, he would not have recently devoted an entire 40-inch Sunday column to an article on how *Fame* has developed in syndication. He says of the show, "It's actually gotten a better group of kids and probably has more aggregate talent than when it was on NBC." Bianculli has given favorable notice more than once to *Tales from the Darkside* and, although his assessment of *Throb* has not been particularly favorable, "I found it to have an interesting enough premise that I kept track of it."

In his capsule reviews six days a week, Bianculli attempts to review most new syndicated shows when they first appear. But he comments, "A lot of first-run syndication is just thrown together to get a sale." Although he doesn't concern himself with production budgets, he says syndication production values are looking better "because they're getting a little bit worse on network." Bianculli reviews talk shows, but not game shows, and he reports giving "a lot of ink" to the Fox Network and particularly Joan Rivers—although not in a favorable vein.

In St. Louis, Mink says, "If a network puts out a primetime sitcom, chances are greater than 50–50 that sometime I'll review it. If it's a syndicated sitcom, unless it's special, I would

(continued on page 82)

King World's "The Oprah Winfrey Show"

"We covered Oprah to death in all parts of the paper. People in Chicago are tired of reading about her."—Chicago Tribune

Moving new ad dollars into TV

Changes in lifestyles and local economies, along with industry deregulation, have been responsible for making moving and storage the fastest growing category in TV advertising. Comparing the first nine months of 1986 with those of '85, the category grew 200.5 per cent in local TV advertising, while one advertiser in the category moved into network in 1986. A related category, truck rental and leasing, also shows significant TV spending.

While deregulation by the Interstate Commerce Commission has helped by making the industry more competitive, advertisers in these categories also point to such factors as the high divorce rate, the ups and downs of local economies and the movement of businesses to lower-rent areas.

Moving and storage companies showed a 228.1 per cent TV ad spending increase for the first nine months of 1986.

Ryder rides high

But the biggest single spending component in television last year in truck rental and leasing/moving and storage—truck rental and leasing companies—was accounted for almost entirely by just one company—Ryder. Admittedly, moving is only one of the many purposes for renting a truck, but be that as it may, Ryder placed $7,052,400 in television during the first nine months of 1986, according to Broadcast Advertisers Reports figures released by the Television Bureau of Advertising. Of that, $4,044,300 was in spot, up from $537,700 invested in spot by Ryder during the first nine months of 1985, while network was down to $3,008,100 from $7,062,100.

Among the moving and storage companies, BAR reports total television expenditures of $5,522,000 for the first nine months last year, for a 228.1 per cent jump ahead of the $1,683,100 reported for first nine months 1985.

Ryder has used television since 1979, along with radio and newspaper advertising. But Ryder switched agencies last summer when, says Ryder, "We and J. Walter Thompson, then the incumbent, mutually agreed to an agency review in which JWT agreed not to be a participant."

Ryder says it didn't ask for any creative on spec—only "looked at the overall capabilities of the five agencies we reviewed." Winner was Ogilvy & Mather, whose first commercial for Ryder hit the air in late March.

Jon Larrick, group director of marketing services at Ryder, describes the spot in both its 60- and 30-second versions as "our basic positioning story, to show how much more we are than all those little yellow trucks we rent to the average consumer. The yellow trucks are only 10 per cent of our business."

The commercial highlights how everything that's delivered, from building materials to build a whole new town in the middle of nowhere, to delivery of the people to work and the kids to school after the town is built, can be done with trucks and buses provided by Ryder.

Ryder's market, explains Larrick, includes business, institutional and local government as well as the average homeowner who occasionally needs a truck. This consumer is the target of Ryder's second new commercial from Ogilvy, which bowed in mid-April. It's a 30 that tells viewers that if they're planning to build a house, they'll eventually have to move from wherever they live now. The spot offers a mover's guide that explains, among other things, how to judge what size of truck will be needed for the move.

Ryder's new commercials are on the television networks plus spot where more weight is needed. And there's tactical advertising, market by market, on radio and in newspapers. Larrick explains that because much truck use is seasonal, "A lot of the trucks that people in Chicago need, now that the weather is turning nice, have been busy in Florida during what have been winter months in Chicago."

The consumer fleet features five-speed transmissions and tie-down straps to hold down furniture or other relatively small cargo. Ryder's business fleet includes larger trucks with 10-speed transmissions and power lift gates on the back. Not that all business use requires giant rigs. A florist may simply need an extra van for the one week leading up to Easter or Mothers' Day. It's a lot more economical for him to rent than buy.

But of the portion of Ryder's truck rental that's transacted with the aver-

Ryder commercials

age, do-it-yourself layman rather than business-to-business, even laymen will need trucks for purposes other than moving, so Ryder spokesmen point out that there's no real direct comparison, apples-to-apples, of Ryder's business with a Mayflower, a North American Van Lines or a fast-growing storage company like Public Storage Rental Space.

Other Ryder businesses are truck leasing, running a contract carrier business that transported 5 million new cars last year, leasing aircraft to airlines and a repair business that includes maintenance and repair of aircraft turbine engines.

The truck leasing business involves a fleet of 135,000 vehicles that companies can lease on a three- to five-year basis. A Ryder spokesman explains that the new tax law favors leasing over ownership. He says leasing today represents only a small part of the market compared to ownership of trucks but that leasing is expected to grow as a result of the new tax law.

Major competitors

Ryder's major competitors in the truck rental field, U-Haul and Hertz/Penske, used little if any television in 1985 or '86. Ryder appears to be riding high, in fact, as the once dominant U-Haul, a family-owned business started by L. S. Shoen right after World War II, has been racked by internal family

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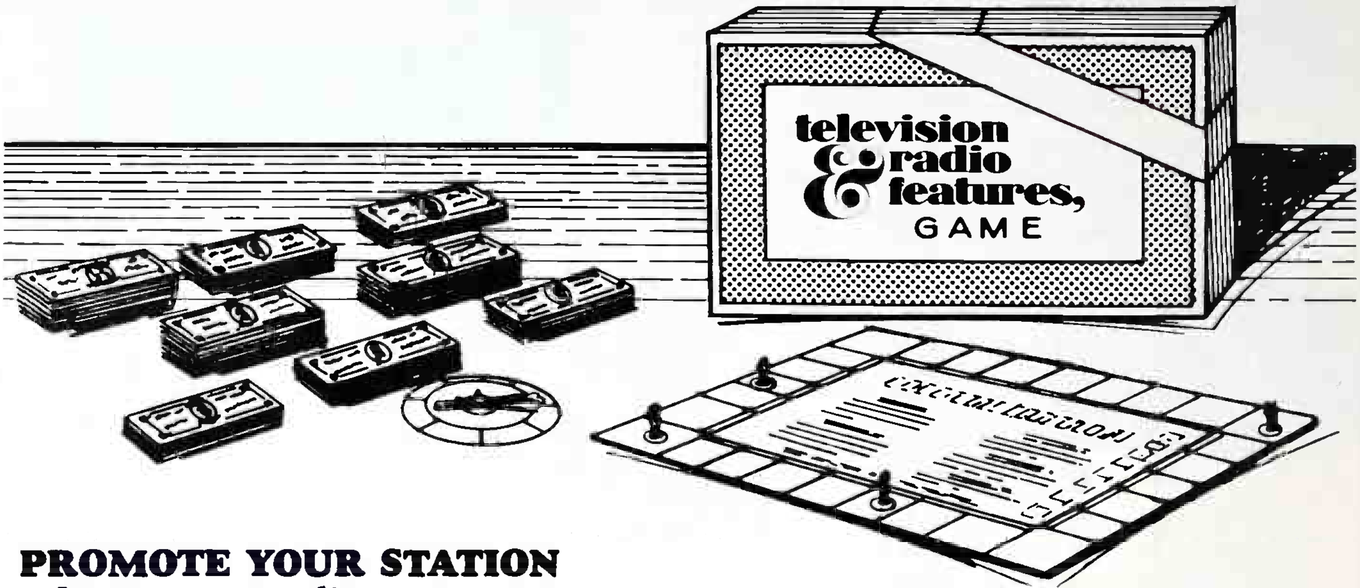
TELEVISION/RADIO AGE

Spot Report

April 27, 1987

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



PROMOTE YOUR STATION

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

RUN YOUR OWN PROMOTION

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

CLIENT TIE-IN

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

SPECIAL PROMOTIONS:

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

SAMPLE CLIENT ROSTER

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

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Spot Report

April 27, 1987

Airlines, entertainment aided spot radio turnaround

The airlines and the entertainment business were among major contributors to the dramatic February upturn in national spot radio (see *Radio Business Barometer*, page 40), but top rep execs describe a number of other factors that also helped spur the turnaround.

Noting the 13.2 per cent February increase according to Radio Expenditure Reports, Stu Olds, president, Katz Radio, observes that though February was "the bright spot of first quarter, one reason it looked so good is that February, 1985, was such a slow month. This February the airlines were active, and we saw some automotive. Other than that, February business was fairly broad-based, with a lot of varied retail business in there."

At McGavren Guild Radio, George Pine, executive vice president, New York region, says that, "it wasn't all just one or two major big spenders in February. Activity was spread among several different categories." Many of the February advertisers, says Pine, "were people who in the past would have placed their business in late December or early January, but who held off until February this year." Similarly, he adds, "though March and April were a bit on the soft side, it looks like we could see a good pick up in June. There's a lot of business currently being negotiated for end of May or early June starts."

Bob Lion, vice president, general manager, Blair Radio Networks, observes that though February accounts for only some 5 per cent of a year's total business, "Activity was good enough to bring year-to-date, the total for January *and* February, ahead of first two months of '85."

Short buys. What did it, notes Lion, was "a lot more short buys much closer to start date, and in markets of all sizes. It was more advertisers who've learned how to take advantage of the strengths of spot radio and of unwired network, and the way their speed of getting a brand on and off the air allows them to react immediately to conditions at retail, market-by-market."

Lion points out, for example, that "that's one of the things 7-Eleven has done by switching from long-term unwired buys, back to spot radio, which can be increased or cut back, week by week and market by market, in next-day response to what's happening in the stores."

This same kind of swift reaction to local conditions, adds Lion, "is also happening in the entertainment business. Both the movies and television—network and syndication operations, like Fox for the Joan Rivers show—get their ratings faster, and the movies get their box office figures faster today. This gives them the ability to react to the marketplace immediately, thanks to the flexibility of spot radio and unwired networks."

At Hillier, Newmark, Wechsler & Howard, Jacqui Rossinsky, executive vice president, eastern division manager, says that the main factor in the Northeast for February "was the flurry of airline business announcing their competitive 'supersaver' fare wars. This was a big plus for our adult stations. But when it was over, activity dropped back to slow-normal again for March. And the West Coast enjoyed increased activities from the movie companies."

Rossinsky adds that "January was also up a little. In terms of buys emanating from the big advertising centers, some of them took some big hits. But the ones that did well, did well enough to bring the total up, even for January."

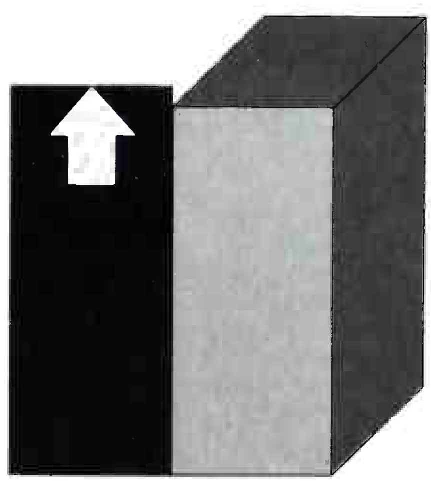
She reports New York buys up to 10 per cent in January, Los Angeles 13 per cent ahead, Dallas up 23 per cent, and Boston 35 per cent ahead of January '85.

Lion notes that the February activity was not limited to the major markets. He says the top 10 markets were approximately 10 per cent ahead in February, that markets 11–25 were up 15 per cent, and that markets 25-50 were up about 13 per cent. "So it was across the board," he says, "though in each of the three market size groups there are still some that are depressed, at the same time that others were going through the roof."

February

Local business *(millions)*

+5.7%



1986: $291.7 **1985: $308.3**

Complete TV Business Barometer details p. 30

Spot Report

Campaigns

Cadbury Schweppes, TV
Wells, Rich, Greene/New York
CARAMELLO CANDY is being featured in test markets in a trial that kicked off in mid April and that is seen in primetime and late night time periods. WRG chairman Kenneth Olshan says the test run will continue "until we know it's a fabulous success, then we'll take it national." Target is an all-family audience, skewing young.

Continental Baking Co., TV
Tatham-Laird & Kudner/Chicago
WHOLE WHEAT BREAD is being recommended for eight to nine weeks that kicked off in late April in a widespread list of midwestern and eastern television markets. Negotiators arranged for primetime and fringe placement to attract women 25 and up.

Ford Motor Co., RADIO
Wells, Rich, Greene/New York
SUNGLAS HEAT REFLECTIVE WINDOW GLASS for home use is being presented by Carol Channing singing a parody on the story of *The Three Bears*. The eight week flight is airing in morning and evening drivetime in a market list that includes New York, Chicago, San Francisco, Boston, Philadelphia, Detroit and Atlanta.

Volume Shoe Corp., TV
Foote, Cone & Belding/Chicago
SPORTS and STREET SHOES are being sold for nine to 13 weeks that started on various March air dates in a long and coast-to-coast lineup of television markets. Negotiators worked with daytime and fringe spot to reach young adults and women.

Nivea Sun on way

Radio in key spot markets will back the new print campaign breaking in major markets in May for Beiersdorf's Nivea Sun moisturizing sun protection lotions. Agency is Posey Quest Genova Advertising, Greenwich, Conn. James H. Quest, president of Posey Quest Genova, says that since entering the suncare category in 1983 with Nivea After Sun, sales of the line have increased six-fold.

Nivea is advertised all year round and is billed as "The only suncare product that doesn't hibernate when the summer's over."

Appointments

Agencies

Carole Thomas has been promoted to national broadcast supervisor at Foote, Cone & Belding Communications' national broadcast unit in Chicago. She started with FCB as a media research analyst and was a media supervisor before joining the national broadcast unit last June.

Michele Butts and **David Robinson** have been promoted at W. B. Doner and Co. in Baltimore. Robinson joined Doner as a buyer in 1980 and now becomes vice president, director of spot broadcast. Butts came aboard in 1972 as media assistant and now steps up from corporate research coordinator to vice president, media research manager.

Lori Katz is the new media director for The Lempert Co., Belleville, N.J. She had most recently been with Ted Bates' media operation in New York and before that had been with Arnold & Co. in Boston and with Benton & Bowles in New York.

John DeSanto has been named vice president and media director of MRI Marketing Communications, Bala Cynwyd, Pa. He had been media director of Abramson Associates/Washington and before that he was a senior media planner for Ketchum/Philadelphia.

Ann Meschery has been promoted to senior vice president, group media director at Backer & Spielvogel. She steps up from vice president, associate media director.

Ellen Politi has been elected a vice president of SSC&B:Lintas USA. She joined the agency five and a half years ago as an assistant media research director and is now an assistant media director handling daily media operations for the Diet Coke and Bennigan's accounts.

Suzanne Smythe has been promoted to national broadcast supervisor at DDB Needham Worldwide in Chicago. She came to the agency in 1984 from Campbell-Mithun and now steps up from planner.

Jane A. Tenbusch is now a media supervisor at D'Arcy Masius Benton & Bowles/Bloomfield Hills. She first joined D'Arcy in 1978, left to complete her degree in business administration, and recently returned as a media planner on the Whirlpool account.

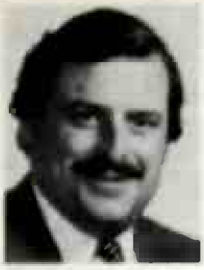
Lauren Ann Heller has joined HCM/New York as a media supervisor. She moves in from similar responsibilities at DFS Dorland, and before that she had been with Marsteller, Inc., which later merged to form HCM.

Mahlman heads NAMB

Robert O. Mahlman has been elected president of the National Association of Media Brokers, Inc. He succeeds Mary B. Bush, executive vice president, Robert W. Rounsaville & Associates, based in Atlanta. Mahlman is president of The Mahlman Co., Bronxville, N.Y. He had served as NAMB vice president for the past two years.

Other new NAMB officers elected at the group's annual meeting held in conjunction with the National Association of Broadcasters convention in Dallas, are Gordon Sherman, Gordon Sherman & Associates, Boca Raton, Fla., elected vice president; Joann Kail of Milton Q. Ford & Associates, Memphis, elected secretary; and Jim Blackburn, Jr., Blackburn & Co., Washington, D.C., elected treasurer.

Representatives



Jim Hagar has been elected executive vice president of Major Market Radio. He came to MMR 10 years ago as an account executive in Detroit and is now Midwest division manager, moving up from senior vice president.

James C. Warner has been appointed vice president/Midwest sales manager for Independent Television Sales in Chicago. The one-time eastern sales manager for Kaiser Spot Sales was most recently with Family Entertainment.

Ron Garfield has been named San Francisco manager of MMT Marketing Division. He moves in from Blair Television whre he had been manager of the San Francisco Independent team.

Bob Jones has been appointed vice president and Dallas regional manager for Group W Radio Sales. He transfers from Atlanta where he had been an account executive for Select Radio Representatives.

Media Services

John Lenzini has been promoted to associate group director at Advanswers Media/Programming, St. Louis. He handles planning on various products for Airwick Industries, R. T. French Co. and Ralston Purina.

Tracey Williams has joined Kelly, Scott and Madison, Chicago, as a media planner/buyer. Her previous buying posts had been with Ogilvy & Mather and Marshall Field.

One Buyer's Opinion

Clements

More media options is but one of many changes engulfing us

Wether you are a buyer of advertising or a seller, your business environment has changed. Your consumer's needs have changed. Your competitors have changed. And you must change.

It would probably be parochial for a media person to say that media fragmentation changed the way advertisers do business. Certainly the consumer's increasing media options and the resulting audience segmentation is a factor, but a lot more than media has changed, and *will* change.

In 15 years, today's national marketers will be selling products at every stage of a consumer's decision-making process, from the initial phase of creating a need or desire right on up to the moment the cash register rings and they lay down their money. But whereas now, about the only retail-level selling that goes on by national advertisers is in the form of package design, shelf position and price, in a few years, *real* brand selling will take place right at the cash register.

Marketing will soon be at the stage where a specific brand may have different formulations in different parts of the country. Creative executions may be different, market-to-market, portraying different lifestyles and maybe even different benefits or reasons-why to buy. Promotions or coupons will vary—not only by market, but by store. Sales support, be it advertising or promotion, will take on the quick reactive characteristics of retail selling. Instead of months in advance, activity will be planned only weeks—maybe only days in advance.

And sales results? Accountability? National marketers will be able to measure sales by brand—even by size, color or flavor—every day in virtually every store, much the way McDonald's knows how many Big Macs it sold yesterday in any one of its 7,000 stores.

Meanwhile, outside the store and the revolution in marketing that checkout counter scanners have made possible, and besides the proliferation of consumer media options, still other changes have taken place. There were more working women, working mothers and single working mothers. Discretionary income rose. Demographics were changing just when advertisers needed them most.

And finally came increased emphasis on consumer promotion. Not only did coupons seem to be a terrific way to build trial and gain share: Advertisers saw how critical the trade was to their business. The guys in the store loved coupons because they brought immediate product movement—unlike typical package goods advertising, which does not instill a "hurry up and buy now" urgency. And finally, advertisers loved coupons because they're measureable. You hope your advertising is working, but you're not positive. Couponing was a reassuring tactic to get advertisers over the hurdles of losing their mass media audience, paying more to get less, and not being sure if that less was the right people anyway.

So add all these changes up, and the result is an ever greater local retail orientation of more national advertisers.—**Janice Clements,** *senior vice president, director of media services, Laurence, Charles, Free & Lawson, addressing the Traffic Audit Bureau.*

Stations

Gary McBride has been appointed senior vice president, marketing and sales, for Telemundo Group, Inc., the recently formed Spanish language television group. McBride moves in from Siboney Advertising where he had been vice president and general manager of the agency, which serves the Spanish speaking market worldwide.

Howard Lowe has been appointed assistant general manager of WLIW(TV) Plainview, N.Y. He had been director of broadcasting for the station.

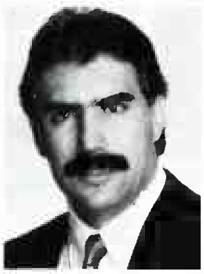
Better negotiators

Vanguard Systems, Inc., the computer software firm, says its new Spot Assistant television spot pre-buy system "will make buyers much stronger negotiators" due to its ability to compare many avails on all stations in a market. It also says the system is part of Vanguard's media buying and accounting system used by both Wells, Rich, Greene and by Ketchum Communications.

Vanguard president Robert Williams says Spot Assistant can automatically project ratings for up to four demographic categories from past ratings reports and that it allows buyers to "substantially speed up the local spot buying process, and at the same time refine their audience estimates." He says the system can run on a small central mini-computer that will support up to 16 terminals for an agency's buying team. Also, he says, the Vanguard system uses centralized disk storage rather than the floppy disks used by most other pre-buy computer systems.

Ken Tonning and **Ronald Townsend** have been promoted from vice president to president of their respective Gannett-owned television stations. Townsend is general manager of WUSA-TV Washington, and Tonning is general manager of KUSA-TV Denver.

Cristina Wilson has been appointed vice president, Chicago sales for United Stations Radio Networks. At the time of United Stations' acquisition of RKO Radio Networks, Wilson was an account executive. She now steps up from director, midwest sales for United Stations Programming Networks.



Robert Marra has joined WVIT(TV) Hartford-New Haven as national sales manager. He moves in from TeleRep where he had been an account executive.

Ron DeRose has been appointed general manager of Donrey Media's KEXO Grand Junction and KLDR(FM) Delta, both Colorado. DeRose came to KEXO as an account executive in 1984 and now moves up from sales manager.

Jeff Davidson is now vice president, general manager of WPCQ-TV Charlotte. He was formerly president of The Gannett Broadcasting Group and president of the Jedon Corp.

Patrick J. Welch has been named vice president, broadcasting for KPNX-TV Phoenix. He joined Gannett at KUSA-TV Denver in 1976 and now steps up from vice president/controller at KPNX-TV.

Kevin LeRoux has been named general sales manager for KCRG and KCRG-TV Cedar Rapids, Iowa. He has been general sales manager for KCRG-TV since March 1986.

Buyer's Checklist

New Representatives

Christal Radio has been appointed national sales representative for WAZY (FM) Lafayette, Ind. and for WRCG/WCGQ(FM) Columbus, Ga. WCGQ(FM) and WAZY are contemporary hit radio stations. WRCG offers a full service/MOR format.

Hillier, Newmark, Wechsler & Howard has assumed national sales representation of KXOK/KLTH(FM) St. Louis and WXKE(FM) Fort Wayne. WXKE programs an AOR/classic rock format, KXOK is an adult contemporary station, and KLTH carries the Drake Chenault Evergreen adult contemporary sound.

Katz Radio is the new national sales representative for WWMG(FM) Charlotte, N.C. and for WRFB(FM) Stowe, Vt. WRFB plays a light adult contemporary format and WWMG carries adult contemporary music.

Pisani to Siboney

Roger G. Pisani has been named executive vice president, managing director of Publicidad Siboney/New York, the U.S. Hispanic advertising agency of Foote, Cone & Belding Communications. He had been executive vice president, multinational managing director with Ted Bates, with responsibilities that included the Colgate-Palmolive account worldwide and portions of the Schweppes and Pfizer accounts.

Pisani joined Bates 22 years ago as an account executive in Frankfurt and later served in a series of increasingly important management posts in Paris, London and Madrid. His marketing career began with four years of brand management with Procter & Gamble.

Today, Publicidad Siboney clients include Colgate-Palmolive, Bristol Myers, Pepsi-Cola USA, Levi Strauss & Co., Citicorp, Beneficial Management Corp., Volume Shoe Corp. and No-Nonsense Fashions, Inc.

Media Professionals

Working creatively with sales people and reps

Dee Ziegler

Media director
Sullivan & Findsen
Advertising, Inc.
Cincinnati

Dee Ziegler, media director at Sullivan & Findsen Advertising, observes, "Buyers can learn quite a bit from reps if they're willing to listen." She recalls that back when "reach and frequency started to become the watchword in broadcast, I picked it up faster from reps than from anything I found written about it."

Ziegler freely admits that not all salespeople are professionals who know what they're doing, but adds that "most are, and it doesn't take too long to figure out which ones are not." She says that the good ones "know that the way to make repeat sales is not just to sell time on a station, but to make sure that the time they do sell moves the client's product off the shelf. They also know that the best promotions are the ones that work as well for the station and maybe also for another station client or two as it works for our client."

Ziegler says she's found that "If we pick a station and tell them what we're trying to do, the station will probably be able to match us up with a travel agent who can arrange a free trip as a prize for a contest winner, or an auto dealer who may offer a car rent-free for three months, if not flat-out give away a car as first prize. And with the station and two or three advertisers all cross plugging each other, a well thought-out promotion can build up a feeling of an exciting event."

Ziegler also points out, "While, traditionally, the more youth-oriented stations are usually the ones that are more open to promotions than other formats, we're finding more older-skewed stations ready to listen to good promotion ideas these days. Some stations can find a client in the movie business who will provide T-shirts featuring movie stars. These can be either give-aways or a self-liquidating premium for clients like a fast food restaurant chain. Media people can do quite a bit, working with station sales people and reps, as well as with the sales promotion specialists in their own agency. The result can be to multiply the impact of a buy above and beyond the impact of the on-air commercial exposure alone."

Ziegler concludes, "While some sales people call us just to let us know they have some avails open, others call to tell us they have 'a great new idea!' That's the kind of creative selling we like to see."

Katz Continental Television has been named national sales representative for KARK-TV Little Rock. The NBC affiliate is owned by the United Broadcasting Co.

MMT Sales has regained national sales representation of KTXL(TV) Sacramento and been named to sell nationally for WAVE-TV Louisville. WAVE-TV is an NBC affiliate and KTXL is an independent owned by BMA Broadcast Group.

Petry Television has been appointed national sales representative for KPLR-TV St. Louis and KRBK-TV Sacramento. The independent stations are owned by Koplar.

Republic Radio is the new national sales representative of KBUC AM-FM San Antonio and for WLZR AM-FM Milwaukee. Both Milwaukee stations air album oriented rock and both San Antonio stations carry country music.

Select Radio has been named national sales representative for Malrite Communications Group's KMVP/KRXY(FM) Denver. KMVP, formerly KRXY, programs a sports/talk format and will carry Chicago Cubs games this summer. KRXY plays "high energy CHR."

TeleRep has been appointed national sales representative for KWTV(TV) Oklahoma City; KPOM-TV Fort Smith/Fayetteville, Ark.; and Belo Broadcasting's KXTV(TV) Sacramento and WVEC-TV Norfolk-Hampton-Portsmouth-Newport News. KPOM-TV is an NBC affiliate, KXTV and KWTV are CBS affiliates, and WVEC-TV carries ABC programming.

New Facilities

KHOM(FM) Houma, La. expects its new 2,000 foot tower in Vacherie, scheduled for completion by mid-summer, to take its signal into both New Orleans and Baton Rouge "and give us coverage of better than 50 per cent of Louisiana's population."

WHIO Dayton is now broadcasting in AM stereo. The station's new Motorola C-Quam system went operational on March 16.

Transactions

GenCorp's RKO General, Fidelity Television, Inc., and **The Walt Disney Co.** have signed a definitive agreement to settle the FCC proceeding involving KHJ-TV Los Angeles by ultimately turning the station over to Disney when Disney acquires Fidelity. RKO would receive approximately $217 million, plus working capital and certain other adjustments from Disney.

Gannett Co., Inc. has completed sale of WCZY AM-FM Detroit to Sky Broadcasting Corp. for $15.5 million. The sale was required as a result of Gannett's purchase of *The Detroit News* last year.

Viacom International Inc. has completed acquisition of KNBQ(FM) Tacoma-Seattle from Tribune Publishing Co. for $6.5 million.

TM Communications, Inc. has closed its acquisition of KNSS(FM) Reno, Nev. for approximately $2.5 million. The FCC has already approved.

Viewpoints

Brandon Tartikoff

President, NBC Entertainment, in a recent speech before an Academy of Television Arts & Sciences luncheon in Los Angeles

Aftermarket economics seen conflicting with needs of networks, viewers

A top executive at the company that produces *Miami Vice* recently shared with me his disappointment over the initial attempts to syndicate *Vice* at the NATPE convention, and conversely his elation at the preliminary revenue projections from his company's new home shopping game. With a gleam in his eye he said, "Now that's a business."

Maybe so. But is it one Sarnoff, Paley, and Goldenson envisioned when they started this all?

Something is out of whack when my future prospects as a viewer are greater for seeing ceramic dalmations being auctioned off at three in the morning than seeing *Miami Vice* Friday night at 9. Something is clearly out of whack when the syndication distributors are determining what gets made on network television. When corporate accountants and financial officers at local stations have more say as to what that station can buy than the program director or general manager.

Tail wagging dog

The tail is starting to wag the dog, and the dog hardly looks the better for it. What has been lost in this stampede for capital gains, has been the sanctity of *The Realm of Ideas. The Realm of Ideas*. That's where the magic, the marvelous, mysterious magic of the business lies. Where the *Moonlightings*, and *L.A. Laws* and *Golden Girls*, and *A-Teams*, and *Dallas*', the *Highway to Heavens*, the *Alfs*, and maybe the *Max Headrooms* come from, which if properly nurtured redefine the rules of the business, both creatively and economically.

I don't know if I'd want to work in a medium where a *Hill Street Blues* is no longer a possibility. I work with all the creativity that I can muster to preserve that possibility. Because not only does the American television viewer deserve that possibility; he or she will actually watch it.

That's the most disturbing and saddening thing about the present state of programming: The party who matters the most and who has behaved the best in recent times—namely, the viewer, has been summarily dropped from the equation. The viewer who given sufficient time has invariably supported a quality television show. It is the viewer, not the networks or the television critics, who has made today's Nielsen top 20 practically identical to the list of shows showered with Emmys in recent Septembers.

The viewer still wants their *Miami Vice*, their *Moonlighting*, their *L.A. Law*. The viewer also wants diversity and choice. When you don't offer that diversity, the viewer goes elsewhere and the network universe shrinks even further.

Re-establishing control

The first thing the networks must do is re-establish *control over their own destiny*. If we think the viewer wants the next *Hill Street* and nobody wants to make it for us except at "cost plus," then we might as well make it ourselves, and since we're practically paying the full freight, at least have the offset of ownership. This will bring more diversity to our schedules and keep us from losing vital forms of television just because KCOP may not want to buy it in four years.

Broadcasters should figure out an economic formula to convert to a *52 week sweeps* period. The November, February, and May sweeps add $20 million of hyped programming to the three network ledgers. What all this amounts to is everybody standing on their tiptoes in a crowd. It's an archaic and costly ritual. The money could be better spent buying original programming on a more year-round basis. Right now the only things being accomplished by the current "sweeps" arrangement is that the big sweeps "weapon," the miniseries "golden goose" is once again facing extinction, and southern California nude beaches are being kept in business by the "timely" local station in-depth reports.

Networks should once and for all figure out how to eliminate a lot of the wasted motion and the huge cost in program development and apply those savings to efficiently buying longer orders of the significant shows on their respective schedules.

The role of network program executive should be reexamined and redefined. There is too much turnover, too little continuity, and probably too many "cooks." In the future, by necessity, there will probably be fewer network program execs, and their supervision will be mostly confined to first year series and development. They'll also be better paid, which may get them to stick around longer.

Lastly, the way we *broadcast* should be subjected to rigorous scrutiny. Ever since the establishment of consecutive night miniseries almost 10 years ago, there has been little or no innovation in the way networks choose to present their programs.

Program mix, rebroadcast use of primetime programs and other concurrent dayparts, and the synergistic use of the home video market must be explored.

Programming/Production

(*continued*)

space on the convention floor. Jack Oken, MMT president, said the change will occur next year "because we felt it would give us greater accessibility to our clients." Other reps on the floor this past NATPE were Katz; Petry; Blair; Harrington, Righter & Parsons; Seltel and TeleRep.

Warner Bros. and Victory Television are the only major NATPE players who have still not switched from hotel to convention floor presence.

Aussie eyes moves

The Network Film Corp., Australia-based conglomerate, is looking to spread its wings in the U.S. via new purchases of syndication companies. Having bought Syndicast Services about a year-and-a-half ago, NFC is planning to acquire "two or three" similar-sized U.S. syndication companies over the next six months, according to Geoffrey Talbot, chief executive officer at NFC. In addition, NFC has expanded its vistas in Australia as well. To reflect its broadening posture, NFC will change its name next month, to Network Media Ltd., Talbot says in an interview.

Talbot notes that he believes the time is ripe for syndicator acquisitions because of the soft ad marketplace, which has produced a flurry of consolidations and buyouts in the industry. But he believes that the present problems facing syndicators are temporary and views acquisitions as "an investment for the future." Talbot stresses that he sees barter as an essential part of the company's plans, and purchases will involve syndicators that have particular expertise in barter.

At this point, Talbot sees the launching of series as one of the primary goals in the U.S. SS, he points out, has successfully made a large dent in the specials arena, and the goal now is to launch successful series. SS is apparently on its way to having a successful show, via its *D.C. Follies* half-hour spoof which did well as a pilot. In overnights, *Follies*, a co-venture with Sid and Marty Krofft, did a 12.2 rating and

Geoffrey Talbot

22 share on WCBS-TV New York on April 4, .2 more rating points than *Wheel of Fortune* usually averages in that time slot. On KABC-TV Los Angeles, *Follies* registered a 9.8/18, beating KCOP-TV's *Wheel* by 1½ rating points and 2 share points.

Based on the high viewership of the pilot, *Follies* is set for a fall go, and according to Talbot, *Follies* has a present lineup representing more than 65 per cent of the country. Thirty-six episodes will be produced the first year, and 16 will be used as repeats, but with updated segments.

NFC becomes Network Media Ltd. on May 6. The company owns or is a partner in radio stations, newspapers, a film library, which consists of 50 hours of animation, a media buying service and a rep company in Australia. The rep company, Australian Media Marketing Ltd. is the largest in the country.

NATAS council elects

Lawrence E. Gershman, former president, MGM Television Group, has been named a fellow for life by the International Council of the National Academy of Television Arts and Sciences. In addition, the council elected 12 new directors, bringing the total to 45 TV and related organizations from 15 countries now serving on the board. New directors include: Silvio Berlusconi, chairman of Reteitalia, Italy; Al Rush, chairman, MCA Television Group; Klaus Hallig, chairman, International Television Trading Corp.; Fernando Diez Barroso, president, Univisa, Inc., USA/Mexico; Norman Horowitz, president, MGM/UA Telecommunications Group; Brian McGrath, executive vice president, Coca-Cola Television; and Henry Schleiff, senior vice president, business affairs and administration, Home Box Office.

Directors elected to replace their predecessors at companies previously represented on the board include: Claude Contamine, president and director-general, Antenne II, France; Georges Leclere, director of radio/visual services, United Nations; Kiyoshige Onishi, director, NHK Japan Broadcasting Corp., Japan; Chung Koo-Ho, president, Korean Broadcasting System, Korea; and Ted Podgorsky, director-general, ORF, Austria.

Syndication Shorts

All American Television has become the exclusive advertiser sales rep for *Weekend With Crook and Chase* under an agreement reached with **Jim Owens Television Entertainment,** producer and distributor of the half-hour program. *Weekend* airs in 110 markets, reaching 80 per cent of U.S. households. Stations include WNBC-TV New York, KHJ-TV Los Angeles, WBZ-TV Boston and WFAA-TV Dallas.

Fox/Lorber Associates has sold HBO's *Great Performers series*, 15 one-hour specials featuring comedians, concert performers and movie actors, in 33 markets, including five of the top eight. Stations include WOR-TV New York, KABC-TV Los Angeles, KTVU San Francisco, WJLA-TV Washington and WXON-TV Detroit. Specials feature Mel Brooks, Don Rickles, Bette Midler and Ray Charles among others.

Geraldo! talk show strip hosted by Geraldo Rivera, is a "go" for the fall. The series will be produced by **Tribune Entertainment** and marketed by **Paramount Domestic Television.** In addition, Rivera will become a special correspondent on Paramount's *Entertainment Tonight*, reporting monthly beginning in May.

Select Media Communications has given a green light to the third year of production of *Whodunit?*, a short-form series of sports question-and-answer programs designed for weekend viewing. The move was made due to continued national ad support from Warner-Lambert Co., The Prudential Insurance Co. and others. The vignette is produced by Halcyon Days Productions for SMC.

Fremantle International has made first-time sales in four countries, bringing to 87 the number of foreign markets serviced by the company. The new markets are the Soviet Union, which has bought *The Dream Band*; Mauritius and the Seychelles, which each bought *The Adventures of Black Beauty, Sophisticated Gents* and *The Baker Street Boys*; and Papua, New Guinea, which took, 133 hours of the *National Geographic* specials.

The Entertainment Network has signed an agreement with Radio Suisse Romande and the BBC whereby TEN will co-produce the *Montreux Rock Festival* for the fourth year. TEN will offer the program domestically from

August 14–30 in two formats: two one-hour specials or one two-hour version. *Festival* is sold via barter.

D. L. Taffner/Ltd. has added 15 stations to its *The Ropers* lineup, for a total of 104. Additions include KVOS-TV Bellingham, WDRB-TV Louisville, WSOC-TV Charlotte, KMPH-TV Fresno, WOWT-TV Omaha and KDNL-TV St. Louis.

Columbia/Embassy Television's *Sanford and Son* has been renewed by 141 markets for the third cycle of the show. Recent renewals include WCSC-TV Charleston, WLBT-TV Jackson, and KTAL-TV Shreveport. WHLT-TV Hattiesburg-Laurel is a new station airing the reruns.

Radio syndication

Neil Sargent, formerly president of Programming Consultants, has been named vice president of affiliate sales for the **Transtar Radio Network.** Sargent, who will be based in Colorado Springs, also served as a senior vice president of TM Communications and was once associated with the now-defunct Doubleday Broadcasting.

Clayton Webster Corp. on June 1 will premiere a one-hour syndicated show called *Country Calendar Weekly Special*. The weekly "music-intensive review" program is aimed at country music stations and will include a mix of classic and current country records, interviews with artists and a rundown of important country music events. The show is designed to complement CW's 90-second daily program, *Country Calendar*, which is cleared on more than 400 stations including WHN New York, KEEN San Francisco and WDLV Boston. The weekly special show will be offered via barter.

Radio format shifts

Chuck Browning has been appointed director of operations at WHIO Dayton. Browning, with 18 years of experience in broadcasting, comes to the station from Philadelphia, where he was program manager for an AM outlet.

Ron Erak has been appointed program director at KNBQ-FM Tacoma. He has spent the last two years in production at KUBE Seattle/Tacoma.

Dennis Day, afternoon drive personality at KSAN-FM and former KSAN music director, has been named KSAN's program director. He replaces Bill Stedman, who has been promoted to operations manager at KNEW/KSAN.

David McMurray has joined the sales staff at WFMT Chicago. He comes to the fine arts station from WMET/WRXR Chicago, where he was an account executive.

Zooming in on people

Bruce Swanson has been appointed director of sales at **Worldivision Enterprises Canada.** Swanson comes to Worldvision after 21 years with CHCH-TV Hamilton, Ont., where most recently he was program manager. His background includes all facets of production, sales and station programming.

Lee Armstrong has been appointed a southeast division manager in **Group W's** Atlanta office. Armstrong has been with Belo Broadcasting Corp. since 1985. She began her career as promotion manager at WTVC-TV Chattanooga and became program manager in 1976 and operations manager in 1981. Also named a southeast division manager in Atlanta is **Jeffrey S. Hoops**. He comes to the new position from WATL-TV Atlanta, where he was local sales manager. He had been with the station since 1985.

Three companies have made appointments in advertising and promotion. **Lisa Lewinson** has been named vice president, publicity, advertising and promotion at **Tri-Star Television. Alan Daniels** has been promoted to director, advertising and promotion at

Alan Daniels

Columbia/Embassy Television, and **Cynthia Lieberman** has been named director of advertising and promotion at Coca-Cola Telecommunications.

Gus Lucas has been named president of **Viacom's** West Coast operations, and will continue to serve as executive vice president of the Viacom Entertainment Group. Previously, Lucas was vice president of ABC Entertainment and assistant to the president. He began at ABC in 1970.

Gloria Lamont, formerly director of creative advertising for New World

Gloria Lamont

Pictures, has moved over to **New World Television Group** as director of marketing. She will coordinate the advertising of New World Television production, Highgate Television, domestic and international distribution, and New World Pictures corporate.

Roger Cordjohn has been appointed vice president of **MCA TV International's** London office. The move follows the recent resignation of Don Gale, who becomes head of film acquisition at ITV. Cordjohn was based in the Paris office of MCA TV for the past 16 years.

Ron Harrison has been appointed to the new position of vice president, sales, western region, at **The Entertainment Network.** He comes to TEN from Colbert Television Sales, where he was senior vice president, West Coast.

Josh Braun has been appointed a vice president in charge of global operations at **Fremantle International.**

Donna Landau has been named director of advertising and promotion at **MGM/UA Television Distribution.** She joined the company's ad and promotion department four years ago.

Programming/Production

(*continued*)

CABLE

Max Headroom's resume of starring TV roles is starting to sound redundant. First came *The Max Headroom Show*, then *Max Headroom*, and next, *The Real Max Headroom Show*. Fresh on the heels of the second entry, a new ABC drama series, the computer-generated Headroom has been tabbed to host six half-hour episodes of *Real Max* for **Cinemax.** Set to debut this summer, the show will follow the format of Headroom's first Cinemax talk show; it will be taped in New York rather than London, however. Robert Morton, segment producer for *Late Night With David Letterman*, will produce for **Chrysalis Visual Programming.**

HBO has signed **Atlantic-Lishner-Locke Productions** to produce another 13 episodes of its *1st & Ten* sitcom, scheduled to air from late July through January. The new shows, under the title *1st & Ten: Going for Broke*, will bring the total r ımber of episodes to 31. HBO's *Doun and Out in America* documentary, which recently became the first made-for-pay-cable program to receive an Academy Award, will reappear on the service in June. And Tom Berenger and William Dafoe, who starred in the Academy Award-winning *Platoon*, will be among the top names reading actual letters home from Vietnam in HBO's *Dear America*, based on the book of the same name and set to premiere in November.

ESPN has released its fourth home video instructional cassette, *Teaching Kids Baseball with Jerry Kindall*, offered via direct response advertising on the network. Previous tapes covered basketball, football and tennis, with another planned for soccer. The baseball tape, priced at $39.95 and produced by **Westcom Productions,** is being promoted primarily during ESPN's college baseball telecasts (Kindall coaches last year's champs, Arizona).

CNN has confirmed that it will provide gavel-to-gavel live coverage of the House/Senate joint hearings on the Iran/Contra scandal, scheduled to get underway May 5. Reid Collins and Bernard Shaw will anchor.

Travel Talk with Gunther Less, a half-hour weekly show, has joined **The Travel Channel's** lineup. Less also hosts the long-running syndicated series, *Journey to Adventure*, another Travel Channel offering.

Marshall Thompson of *Daktari* fame narrates and appears in *Orphans of the Wild*, a **Discovery Channel** documentary series premiering May 4. Produced by **Revel Productions** of Lichtenstein on location in Zimbabwe and acquired from **Western World Television,** the 13 half-hour episodes explore the world of Chipingali, a haven for abandoned and injured animals.

Showtime also travels to Zimbabwe for the May premiere of *Graceland: The African Concert*, featuring Paul Simon, Hugh Masekela, Miriam Makeba and Ladyship Black Mambazo in a 90-minute concert. Also next month, *Brothers* starts its fourth season; it will be paired each Friday and Tuesday night with another **Paramount** sitcom, *Hard Knocks*, which premiered recently. *Brothers*' record-setting 50-episode renewal by Showtime two years ago was recently one-upped when the service renewed *It's Gary Shandling's Show* for 54 more episodes.

Geraldine Laybourne, **Nickelodeon** executive vice president and general manager, reports plans for a possible sitcom called *Kids' Court*. Following on the success of *Double Dare*, the service is developing another game show, Laybourne adds, as well as "a totally new format show."

USA Network has just launched *Play the Percentages* on weekdays. The series, which originally aired in first-run syndication in 1980, was acquired from **Colbert Television Sales.** Also on the game show front, USA has picked up **Bumpur Stumpurs,** a first-run strip, from **Barry & Enright Productions.** The 130 half-hours, set to premiere June 29, will be produced in association with **Wink Martindale Enterprises.** And USA has renewed its two other first-run game shows—*Jackpot* and *Chain Reaction*—for 130 new episodes next season. Both are produced by **Bob Stewart Cable Productions.**

Coca-Cola Telecommunications is staying busy on the off-network scene, with sales of four more limited-run series: *Double Trouble* (NBC, 1984), *The Feather and Father Gang* (ABC, 1977) and *Code Red* (ABC, 1981–82) to USA, and *The Young Rebels* (ABC, 1970) to **CBN Cable Network.**

HOME VIDEO

Lorimar Telepictures will probably rename Karl-Lorimar Home Video, LT's home video division, to Lorimar Home Video, in the wake of the resignation of three top executives at the division because of conflict of interest. Michael Solomon, a member of the office of the president at LT, dismisses any notion that the division will suffer from the resignations. In fact, he says, "we actually will be better off, in that we will exercise more control over the division." Solomon continues that, overall, he sees the home video operation growing between 25–35 per cent over the next year and notes that about 30–40 per cent of the division's take is budgeted for U.S. and worldwide home video rights. One of the reasons that Solomon expects about such growth is that the company, via Lorimar Film Entertainment, is planning to produce five to seven theatricals, at a cost of $10 million to $12 million each, over the next year. And he expects the home videos to do well in the marketplace.

Home Box Office has reached an agreement in principle to acquire The Cannon Group's share of the HBO/Cannon Video venture. HBO will buy Cannon's share of the joint venture's assets, including the distribution rights to jointly owned titles such as *First Blood* and *Raw Deal*. In addition, HBO will maintain the rights for a limited period to distribute titles previously licensed to the joint venture by Cannon and its predecessor, Thorn/EMI Screen Entertainment. These titles include *Amadeus*, *Rambo: First Blood II*, *One Flew Over the Cuckoo's Nest* and *Mona Lisa*. The new name of the company will be HBO Video, with **Frank O'Connell** to continue as chief executive officer.

Worldvision Home Video is offering consumers free rental of *Vasectomy*, recent theatrical feature and Worldvision's latest video release. During this month, Worldvision will place special coupons in major magazines and video publications. The coupons may be redeemed at participating retailers for up to $2 off in rental fees. *Vasectomy*, a comedy, stars Paul Sorvino, Abe Vigoda, Cassandra Edwards and Lorne Greene. Meanwhile, Worldvision is releasing *Tennis Our Way*, instructional video, with Arthur Ashe, Stan Smith and Vic Braden showing how the game should be played.

Karl-Lorimar has launched *Silverhawks: Smiley* and *Silverhawks: No More Mr. Nice Guy* as part of its Silverhawks library. The new releases are based on the syndicated series.

Looking to capitalize on the non-prescription headache remedy and pain reliever market, **Prism Entertainment** has produced *Video Aspirin*, for launchng in June. The 22-minute video contains exercises and stress-relieving techniques and carries a retail price of $11.95. According to Prism, advertisers spent in excess of $200 million to create and maintain consumer awareness of pain reliever products. The latest market research, says Prism, shows that 83 per cent of U.S. adults use non-prescription headache remedy products.

Commercials

Next day results, image compatible

Smith Burke & Assam, Baltimore, is proving that consumer service institutions like banks can get the same kind of next-day results that retailers get—and do so without cheapening their images or lowering their porfit margins. A recent TV campaign for Bank of Baltimore proves the point.

The commercials, which avoided rates or any specific product news, included a special phone number not available to the public in any way other than through the advertising. The result: During the campaign, the bank received an average of 500 calls per week, 70 per cent from non-customers. And eight weeks after the first flight ended, with the number not posted anywhere since the campaign, the bank was still receiving an average of 350 calls per week.

Sparking this response was a commercial featuring an unseen husband and wife, with the husband asking the wife, "Did you talk to the bank?" Hostility builds between the couple when it's determined the wife learned "a lot of nothing" in the discussion with the bank and demands, "Why don't you talk to him?"

The husband finally concludes, "Why are we arguing? It's the bank, not us." A voiceover adds, "Sometimes money problems are really bank problems. If your bank lets you down, call us up. Bank of Baltimore."

Explains agency president Barry Smith, the commercial essentially tells viewers, "Folks, we know you're not going to change your doctor, your lawyer or your bank unless you move out of town, they screw up and let your child die on the operating table, they lose your divorce case or foul up your bank account. The next time your bank lets you down, give us a call."

Other accounts. Smith points out that banks, like many advertisers, need next day traffic as well as a longer term program of brand building—and a single advertising campaign can deliver both objectives. SBA has taken similar approaches with other accounts: Roy Rogers restaurants, Quality International hotels, Playboy magazine and the Baltimore Orioles. He says hotel chains with daily vacancies, airplanes that take off with empty seats and sports teams that play to uncrowded stands are all examples of marketers not taking advantage of a kind of advertising that works the next day.

Smith stresses that, unlike package goods that can sit on shelves for a long time, perishable products or services cannot wait for their advertising to build a slow, steady response: "The ads for the Orioles have to pull from day one because they have only 80 home games. If the ads start to pull about game 46, it's too late.

"The people who make Marlboros don't lose money if I don't buy a pack today," he continues. "They'll still be on the shelf tomorrow, and Philip Morris knows I'll buy then. Buf if a Quality International hotel room isn't filled tonight, that sale is forever lost. There's too much fixed overhead for service companies to afford sales that are forever lost.

"It's far removed from retail advertising. There's no discounting, no going-out-of-business sale. It's image advertising that builds positive brand awareness without sacrificing the next day results."

He adds that promotions also reduce profit margins on the traffic they bring in: "Discounting is discounting on a P&L, no matter how well it's masked." He says image advertising that works the next day, however, eliminates three key factors: (1) the need to run promotions, (2) the confusion caused by conflicting ad strategies, and (3) smaller profit margins.

'Bookend' spots

The two minutes that it takes to cook a new microwave product are being illustrated with a break between two 15-second spots that "bookend" a pod of commercials in a campaign that ConAgra Frozen Foods expects to roll out into national spot TV markets. The innovative approach, for Banquet Microwave Hot Bites chicken nuggets, premiered in St. Louis on the three major network affiliates.

In the spots created by D'Arcy Masius Benton & Bowles, St. Louis, comedian Gilbert Gottfried, a frequent guest on NBC-TV's *Late Night With David Letterman*, arrives in the kitchen from in front of the TV set, popping Hot Bites into the microwave and saying, "Ooh, a commercial break. I'm so hungry, what am I gonna fix? I've got it. New Microwave Hot Bites chicken nuggets, made especially for microwaves to taste great. Perfect. I'll be back in two minutes when they're done."

After two minutes of unrelated commercials, he reappears with cooked nuggets, saying, "Okay, I'm back. Oh

Advertising Directory of

Selling Commercials

Florida Tel. • Gilpin, Peyton & Pierce

BANDELIER, INC., Albuquerque, NM

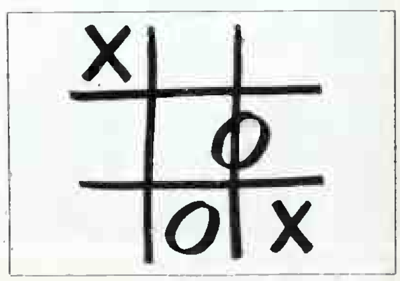
"Harry"—CBS

BANDELIER, INC., Albuquerque, NM

Irving Trust • Brouillard Communications

KCMP PRODUCTIONS, LTD., New York

NYNEX—Tic, Tac, Toe • HHC&C



GIFFORD ANIMATION, Harwichport, MA

Wall Street

CapCities/ABC shows significant overall gains despite loss for network

While the ABC Television Network showed its first operating loss since 1971, Capital Cities/ABC still managed a 3 per cent gain for the year ended December 31, 1986, in earnings per share before extraordinary items. Per share results were $11.20, compared with $10.87 in 1985.

Merrill Lynch vice president William Suter is projecting an even bigger corporate gain to $14.50 a share in 1987, while he sees the network's income continuing to move slightly downward. "There are no signs yet that we can count on a ratings increase," Suter says. He cites the best improvements as being in station operations, publishing and the 80 per cent-owned ESPN. He adds that the new tax law will also help the company, bringing its tax rate down from 57 per cent to 51 per cent.

Year-end results

For the year, consolidated income before extraordinary items was $181,943,000, an increase of 28 per cent from the $142,222,000 a year earlier. After extraordinary items, net income for 1986 was $447,689,000. Net revenues for 1986 were $4,124,374,000, compared with $1,020,880,000. Operating income was $602,678,000, compared with $277,501,000.

In selling broadcast properties and all of its cable systems in conjunction with the acquisition by CapCities of American Broadcast Co., there was an extraordinary gain in the first quarter of $279,996,000 net of income taxes. Results for 1986 reflect the fair market values assigned to ABC's assets. Adjustments related to the determination of the fair market value of entertainment programming and sports rights at ABC Television Network benefited 1986 earnings by approximately $5.60 per share. Results for '86 also include a charge of $3.19 per share for the amortization of intangibles arising from the ABC acquisition.

While total revenues of the three networks increased by a scant 3.5 per cent in 1986, those of ABC saw a decline of 4 per cent. Audience levels fell in most dayparts, and the majority of new '86–87 prime-time programs failed to give the network encouraging signs. Net revenues for ABC Television Network Group amounted to $2.1 billion. Despite cost containment programs, costs still increased 4 per cent over 1985, making for a $70 million loss, compared with a pro forma 1985 profit of $105 million.

Broadcast Group gains

News was much better for the new Capital Cities/ABC Broadcast Group, experiencing a 13 per cent gain over pro forma 1985 to net revenues of $1.1 billion. Operating earnings before amortization of intangible assets increased 42 per cent from pro forma 1985 results of $290 million to $412 million.

Net revenue increased 11 per cent over pro forma 1985 for the company's eight TV stations, while the radio division showed a more modest gain of 4 per cent. The company's TV stations represent the largest group in the country in terms of household coverage, reaching 24.43 per cent of total ADI TV homes—just under the 25 per cent maximum imposed by the Federal Communications Commission. The company's 19 radio stations reach 24.23 per cent of the U.S. metro population age 12 or older.

The company's video enterprises operations became profitable for the first time last year, with an increase in net revenues of 42 per cent over the previous year. Video enterprises consist of cable program services, program distribution and development and operations. Cable program services consist of ESPN, a 38 per cent share in Arts & Entertainment and 33 per cent ownership of Lifetime.

Capital Cities/ABC Inc.

Summary of operations by business segment (000$, unaudited)

Net revenues				
Broadcasting	$930,329	$82,521	$3,153,619	$293,717
Publishing	256,995	167,405	970,755	642,583
Cable television	—	21,566	—	84,580
Total	1,187,324	271,492	4,124,374	1,020,880
Operating income				
Broadcasting	185,070	41,543	519,735	147,051
Publishing	52,913	38,857	177,201	149,855
Cable television	—	3,266	—	12,286
	237,983	83,666	696,936	309,192
Amortization of intangibles	(13,996)	(5,088)	(63,402)	(19,710)
Corporate G&A	(5,706)	(3,330)	(30,856)	(11,981)
Total	218,281	75,248	602,678	277,501

News *(from page 50)*

Longform news has been expanding slowly. The 38 stations airing such lengths in February, '87, compared with 35 in May, '86. However, the total back in May, '83, was 33 stations. And the same number was tallied two years later.

The longest of the longform news programs are fielded by KABC-TV and KCBS-TV, both Los Angeles and both airing two hours during the early evening. The CBS O&O went to three hours—from two and a half—since May, '86, according to Nielsen listings.

The third O&O in the market—KNBC-TV—produces two-and-a-half hours of early evening weekday news, also a hefty production schedule, though it must be remarked that the NBC O&O started the trend to longform news back in the late '60s when it jumped from an hour to two hours.

Most of the network O&Os produce longform news, though two reduced their output during the May, '86–February, '87, period. In the case of Capital Cities/ABC, in addition to its L.A. outlet, there's WABC-TV New York with 90 minutes, WLS-TV Chicago with two hours, WPVI-TV Philadelphia with 90 minutes, KGO-TV San Francisco with two hours and KTRK-TV Houston with 90 minutes. The seventh owned outlet in the top 50 markets—WTVD(TV) Raleigh-Durham—is holding to a half hour. But the ABC New York outlet reduced its early news from two hours to 90 minutes during the eight-month period analyzed.

CBS' owned stations, other than the L.A. outlet, are WCBS-TV New York with two hours, WBBM-TV Chicago with two hours and WCAU-TV Philadelphia with an hour. The Chicago station moved up from 90 minutes, and the Philadelphia station moved down from 90 minutes during the May, '86–February, '87 period.

As for NBC, its New York station, WNBC-TV, produces two hours of early evening news, WMAQ-TV Chicago, 90 minutes; WRC-TV Washington, two hours, and WKYC-TV Cleveland, one hour, though the last-named station aired longform news a few years ago. As for KCNC-TV Denver, which is technically owned by General Electric, the NBC parent, it added a half hour of news to its 90 minutes during the most recently analyzed period.

The station GE/NBC agreed to acquire in Miami—WTVJ(TV)—has a one-hour newscast. It had added a half hour during the year preceding May, '86. The NBC affiliate in Miami—WSVN(TV)—which, parenthetically, is fighting the WTVJ acquisition, is the only station among the 20 increasing their early evening news which added more than a half hour: WSVN went from one hour to two hours.

Another aspect of the longform situation worth notice is that in the two markets where two stations increased their early evening news, three of the four stations moved up to longform news or increased it.

In the Hartford & New Haven DMA, WFSB(TV) added 30 minutes to the 90 it already has, while WTNH-TV rose from 60 to 90 minutes of pre-primetime local news. In Tampa-St. Petersburg, WTVT(TV) went from 60 to 90 minutes, while WTSP-TV climbed from 30 to 60 minutes.

The other side of the longform picture is that four of the six stations which reduced their early evening news had longform programs. Half of the six markets where reductions were made were top 10 DMAs. Regarding the longform reductions, these included, in addition to the WABC-TV and WCAU-TV O&O situations already mentioned, WFAA-TV Dallas-Ft. Worth, down from 90 to 60 minutes, and KING-TV Seattle-Tacoma, also down from 90 to 60 minutes. □

Retail (*from page 47*)

Lazarus headquarters in Cincinnati, and, until recently, day-to-day advertising was handled by the Columbus-based Ron Foth Retail agency, with special projects being undertaken by Grey Advertising.

Now, however, according to Muldoon, "We've gone back in-house with all broadcast. We're in the midst of hiring people. We have 85 per cent of the staff in place, so we figured why not hire the other 15 per cent and save the commission?"

A very recent consolidation has taken place in Texas, where Federated's Foley's in Houston and Sanger-Harris in Dallas have merged under the Foley's name, with all media decisions coming out of Houston. As for strategy, Myrna Phillips, Foley's vice president, advertising & sales promotion, says, "We're working on that right now.

"We're operating two separate schedules through May. Then we'll be doing a consolidated schedule for June and July, but our first real season [fall] will begin in August." Whatever the creative thrust, however, Phillips assures, "We will continue with some strength in television and radio."

Positioning, sales support

While the objective of broadcast for retailers has historically been open to debate (the old image vs. price-item controversy), most of the merchants interviewed use the video medium for either overall positioning or support of storewide sales or events. Radio, on the other hand, is utilized primarily for targeting, with emphasis on reaching the young men's and junior customer.

At Goudchaux/Maison Blanche, with stores in New Orleans, Baton Rouge and Lafayette, La., Fred Harris, senior vice president, sales promotion, says, "Television is lousy for laundry lists," but where it works best is, "for reaching new customers. Those customers who usually shop us and who shop us from time-to-time are reached through our bread-and-butter—newspapers, preprints and direct mail."

Broadcast makes up 25 per cent of the stores' media budget, and Harris emphasizes, "We don't go on [TV] in flights. We make a base buy that locks in certain key adjacencies such as local news. Then we vary the buys for special promotions, but underlying it is a 52-week commitment."

Goudchaux/Maison Blanche, itself a consolidation (with a name change planned soon), has its own production studio and also shoots some commercials on location. "We also do a weekly tape in each of our markets for an in-store video," Harris points out.

Radio is used by Goudchaux/Maison Blanche primarily to reach the junior and young men's customers and "in special situations where we want to add weight in a particular market for a particular audience."

Broadcast makes up 12 per cent of the media mix at Jordan Marsh with the split between television and radio about 60-40. In TV, says O'Brien, "we have a unique approach. We don't show product. We use it for generic positioning." Radio, he adds, is used "more on a targeted basis."

At Elder-Beerman, 28-unit department store chain based in Dayton, broadcast encompasses 20 per cent of the gross media budget (which includes display costs). TV, says Sue Westbrook, senior vice president, marketing, is used as "part of the media mix for all major promotions and stands alone at Christmas, Father's Day and Mother's Day."

Radio, she says, is "much more targeted—for young people and for men. We also use some MTV that stands alone in the summertime [to reach the young audience]." MTV, Westbrook says, is bought on local cable systems in Dayton, Toledo and Cincinnati.

Belk's uses television primarily for "lifestyle advertising and to solidify our image," says Dubow, while Foley's, according to Phillips, "likes it for fashion," because of the "color and movement."

Growing role of research

The expanding role of research as a key selling tool for broadcasters is personified by the station acceptance of such previously-mentioned firms as Marshall Marketing & Communications and Leigh Stowell & Co. TV/RADIO AGE first reported on this development about 16 months ago (*TV stations predict local sales gains of 10–15% next year*, January 6, 1986) when it became apparent that the recruitment of new-to-TV advertisers was being "accelerated by increased emphasis at the station level on market research, designed to uncover new growth opportunities. . ."

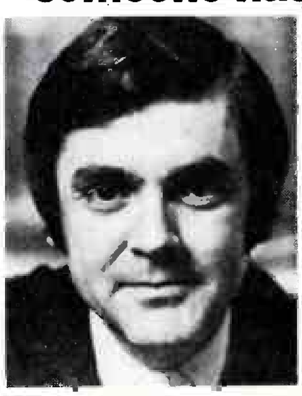
Marshall Marketing, whose Target Dollar$ program is designed to open up a dialog between broadcasters and decision-makers at the local market level, currently has 33 TV station clients. It also has one radio station (KOMO Seattle) on its roster, in conjunction with KOMO-TV. Belk's Dubow will be a guest speaker during Marshall's annual client conference to be held April 29–May 1 in Charleston, S.C., talking about "Advertising/Promotion/Research: From the Retailer's Side."

VALS connection

At a luncheon seminar last fall preceding the Television Bureau of Advertising's annual meeting in Los Angeles, MM&C announced an association with SRI International, which developed the Values & Lifestyle Study (VALS), dividing the population into "need-driven", "outer-directed" and "inner-directed" consumer groups. At the Charleston meeting, the potential for combining the Target Dollar$ concept with VALS will be explored during a panel discussion among Don Carmichael, general sales manager of WJXT(TV) Jacksonville; John Garrett, marketing consultant for SRI; Stephani Cook, director of retail marketing for TvB; and Dick Williams, vice president & director of national sales for Katz American.

Among other sessions at the Marshall Marketing conference will be: "Marketing/Research/Retail Development," led by Gary Corbitt, market research director at WJXT, and Mel Mayfield, director of research & develop-

"As stores cut back and as corporate offices disappear, someone has the opportunity to be a fount of information for the stores, a marketing arm."



John Murphy
Vice president, sales promotion
National Retail Merchants Association

"I wish media people would sell radio and then their station," said Richard Coles, divisional manager of Zion Securities.

ment at WDBJ(TV) Roanoke-Lynchburg; "Sales Management," led by Stan Hubert, local sales manager at KATU(TV) Portland, Ore., and Sue McDonnell, director of sales at WOTV(TV) Grand Rapids-Kalamazoo-Battle Creek; "Co-op/vendor," led by Roland Eckstein, president of Roland L. Eckstein & Co.; and "Marketing to the 50-plus," led by Wayne Gerber, market research director at WFTV(TV) Orlando-Daytona Beach-Melbourne.

Leigh Stowell & Co., with 52 TV and nine radio station clients in 52 markets, has a conference planned for July in Colorado Springs and, although there will be about six outside speakers, the company feels revealing details about the program would be premature at this time.

Stowell's Consumer Market Profiles zero in on four main areas: product purchase patterns, demographics, psychographics and media behavior.

A new activity, according to Leigh Stowell, president, is an emphasis on expanding data out from local markets to regional advertisers. "We're looking at our ability to target certain parts of the country," he says, to deal with national and regional advertisers who need information on broader geographic areas. There are, Stowell acknowledges, implications here for the national TV reps, although he adds that it is sometimes difficult for the reps to utilize this information because of client conflicts. However, he points out that Group W Television Sales is currently using regional data for its stations.

Shopper data

Last November, Arbitron Television introduced a non-exclusive service for stations (not necessarily Arbitron clients) called the Shopping Media Profile. Goal of SMP is to provide stations with specific data about shoppers of a particular store, correlating that information with people who view the station or station's programming.

Arbitron collects the data by reinterviewing all diarykeepers who participated in a specific ADI survey. Information gathered includes:

- Product and store categories—stores shopped, volume of purchases, reasons for shopping, image of stores within categories.
- Newspapers and inserts—readers and non-readers of specific newspapers by specific sections and by dayparts.
- Viewing to television by dayparts.

Then there are special media cross-tabulations: shoppers of a store who do not read local newspapers, but who view TV by specific dayparts; shoppers to a store who read the local newspaper, but who do not read specific sections and who view TV by specific dayparts; combined information on shoppers who are readers as well as viewers; all tabulations by any demographics or combinations of demographics.

Arbitron emphasizes that the Shopping Media Profile is a "market-specific" study, which means that a station or stations can select any five product categories to be profiled as well as any two newspapers, any one geographical area (such as ADI, metro, etc.), any seven demos and any 20 dayparts.

The MA*RT (Market Audience-

"We need more information sources," said Pep Boys' Mike O'Hara. "We need the media to educate the retailer. We've been educating you on how to sell us."

Readership Traffic) system was acquired by Impact Resources in 1985 from Bonneville International. It is described by the company as "essentially an intelligence service for retailers, advertisers and media sales companies." The system provides sample sizes of more than 10,000 consumers per marketplace and studies where they shop and the media they use.

Gary Drenik, president of Impact, emphasizes that MA*RT is "a consumer study, not a media study; and we're not a measurement service. This is unbiased information; we don't design a questionnaire; we go to the retailer and ask for input. When we deliver information," he continues, "we are not giving someone a report; we're giving them a database."

MA*RT is currently available in 17 markets (MSAs), but Drenik says it will be available in the top 40 markets within the next year.

At the NAB session profiling MA*RT, Richard Coles, divisional manager of Zion Securities, which runs the ZCMI Center shopping center in Salt Lake City, said that, among other findings, MA*RT revealed that, "there were a number of radio stations we had been buying that were very high in the Arbitrons, but weren't reaching the customer we wanted. We found there were other radio stations that would."

Coles then issued a plea to his audience, made up of radio station executives. "I wish media people," he said, "would sell radio and *then* their station. We had to tell radio people to get a little deeper into the market study."

Another panelist, Mike O'Hara, advertising director of the Philadelphia-based Pep Boys auto service centers (181 locations on the East and West Coasts), said, "What they [Impact] knew about my business was scary. . . . We need more information sources. We need the media to educate the retailer. We've been educating you on how to sell us." □

Web TV *(from page 45)*

renewed, is also the leader in spinoffs, including *A Different World*, starring Lisa Bonet, taking the Denise Huxtable character from *The Cosby Show* to college; a *Hill Street* spinoff based on the Lt. Buntz character; *The Return of the Six-Million Dollar Man and the Bionic Woman*; *Empty Nest*; a *Golden Girls* spin-off starring Rita Moreno and Paul Dooley; *The Art of Being Nick*, starring Scott Valentine and based on his *Family Ties* character.

Other potential shows include *Private Eye*, from *Miami Vice* creator Anthony Yerkovich; *J. J. Starbuck*, starring Dale Robertson (Stephen J. Cannell); and two attempts to revive the Western—*Desperado*, scripted by mystery writer Elmore Leonard about a wild west loner named Duell McCall, and *Harris Down Under*, filmed in Australia and starring Lee Majors.

"L.A. Law," says NBC's Lee Kurland, has proven a strong replacement for "Hill Street Blues."

"L.A. Law"

Feature film adaptations include *Nothing In Common*, currently on as a mid-season replacement; *Bates Motel*, based on *Psycho*; and, to an extent, *Aaron's Way*, about an Amish family transplanted to the West Coast, bearing some resemblance to *Witness*.

Thursday vulnerability?

Although Thursday night remains NBC's unequivocal strength, there appears to be more room for some inroads from other webs than in the past because of Shelley Long's departure from *Cheers* and rumblings about *Family Ties* cast members leaving. Recently, *Night Court* has been moved to other nights to give the web a chance to test Garry Marshall's *Nothing in Common*.

"We're trying to move some shows around to put new ones in and see if they have a chance to succeed," says Lee Kurland, NBC's senior vice president, entertainment and long-range planning, noting that *Nothing In Common* fell off a bit from its *Cheers* lead-in to date, but adding that "if it improves, it will probably be around somewhere." Kurland adds that *L.A. Law* has proven a strong replacement after *Hill Street Blues* was moved to another night. (It subsequently has been canceled).

He says it is too early to judge the success of New World's *Rags to Riches* on Sunday night because its numbers have fluctuated from very high ratings to a poor showing the night of the Fox launch. Kurland defends the recycling. "Everybody still does spinoffs, especially if you have shows with interesting characters."

Noting that both ABC and Fox now appear to be "sort of taking a leaf out of our success," the NBC executive adds: "A lot of the people at Fox sort of grew up under Brandon Tartikoff, but so far the response has not been overwhelming, and while everyone is excited about [ABC's] *Max Headroom*, I see that show doomed to failure."

But Stuart Bloomberg, ABC's vice president for comedy and variety development who has shepherded *Max Headroom*, says the reports of the show's problems are premature.

"This is not a *Cosby Show*," he emphasizes. "This is more like *Hill Street Blues*, which didn't start out so well, but had a slow growth; and we're prepared to live with that. There's been no discussion as to its future next year—the feeling here is that, creatively, it's very exciting when something like this happens. As we were talking, someone just walked by my office with a copy of *Newsweek*, which has *Max Headroom* on the cover. I've never heard of anything like that for a show that just got started on the air." □

Moving (*from page 54*)

feuding, with the founder forced into retirement by his sons last year.

The second biggest spender in the category is Public Storage Management, Inc. This fast growing operation moved from no television in 1985 to $4,063,000 in local TV for the first nine months of '86.

Public is the first company in the storage business to use television, and the exposure has brought significant increases in the use not only of Public's storage facilities but has also helped Public's competitors. There had been an almost zero level of awareness among non-users of storage space. Yet once they find out it's available there's a huge demand that results from any one of dozens of transitional events that can happen to almost anybody.

For instance, there are "pack rats"—accumulators who never throw anything out. But if a relative comes to visit, the spare room has to be cleared out. The solution: Store it. Or the old car finally breaks down for good, the family is forced to buy a new car, and the garage has to be cleared out to protect the new buggy from the weather. Solution: Store what was in the garage that you can't bring yourself to throw away. Or there's a divorce and the couple who used to live in one big house is now split up and live in two separate small apartments. The solution: Store the grand piano and all the other big objects that won't fit into either small apartment.

Public has local offices in 78 markets in 36 states and two Canadian provinces.

The fourth largest 1986 local television investor in the category was Houston-based Pilgrim Self Storage, which placed $243,000 in television during last year's first nine months. But Pilgrim today is a subsidiary of Number One Public Storage, which recently added Pilgrim to its fast growing multimarket operation.

Agent advertising

Number 3 spender, with $491,100 in television for first nine months '86, against nothing in '85, was Mayflower. Mayflower itself doesn't advertise, but its 600 agents across the U.S., who also handle moving within their own states as well as Mayflower's interstate hauls, have the option of doing their own advertising. Rex Swing, director of marketing research at Mayflower, says that the local offices "tend to advertise more heavily when they see their competition in the truck rental business increase their advertising."

Fifth ranked TV investor in moving, storage and truck rental is Roselli Movers of New York. Bill Meo, who works for his uncle, William Roselli, founder and president of the company, recalls that Roselli started on radio in 1978, used no broadcast for a couple of years after that, then went back to radio in the early '80s and added some television in 1985.

"We started advertising because we wanted to expand," says Meo. "But in a way," he adds, "television works too well. It costs a lot for a lot of waste—all the people who see your commercials but who aren't even thinking about moving. But you do get a lot more business. Then you have to spend even more money to buy more trucks and hire more crews to service all your new customers—not to mention the cost of

Leading moving & storage TV advertisers 1st 9 months 1986

	1986			1985*	
	Local	Network	Total	Local	% Change
1. Public Storage Rental Space (Multi-Market, Includ. Houston & Los Angeles)	$4,063,000	—	$4,063,100	—	+ inf.
2. Mayflower (Multi Market, includ. Green Bay)	27,000	464,100	491,100	—	+ inf.
3. Pilgrim Self Service Storage (Houston)	243,000	—	243,000	142,200	+ 70.8%
4. Roselli Movers (New York)	109,000	—	109,000	161,500	− 31.9%
5. Jones Moving & Storage (Wichita)	63,700	—	63,700	35,800	+ 78.0%
6. Interstate Van Lines (West Palm Beach, Washington, D.C.)	45,000	—	45,000	24,900	+ 80.7%
7. Earle W. Noyes & Sons (Portland, Maine)	44,000	—	44,000	40,300	+ 9.1%
8. North American Van Lines (Norfolk Southern Corp.) (Norfolk)	40,300	—	40,300	—	+ inf.
9. Movetron Office Moving Co. (Washington, D.C.)	35,500	—	35,500	—	+ inf.
10. Barrieau Moving & Storage (Hartford)	32,700	—	32,700	13,300	+ 145.8%

Source: Television Bureau of Advertising from Broadcast Advertisers Reports data.
** No network television investments in 1985.*

Gary Owen, Morris/Owen

"It's the ICC deregulation ... that's made the business much more competitive and set off the growing advertising activity."

maintenance for more trucks."

Roselli operates in the Tri State Area surrounding New York City. Asked if the company expects to continue its television advertising this year, Meo replies, "We have to, to get still more customers, to keep all our new trucks and crews busy. How can we stop? TV is like an addiction. Once you start, you can't stop. It builds like a snowball. It works. But it's not the most cost-effective way to advertise for a small company. It would be more efficient for bigger movers who operate nationwide—or at least across bigger multi-state regions than we do."

Sixth biggest category investor reported by TvB is Jones Storage & Moving of Wichita, Kansas. Gary Owen, partner in Jones' agency, Morris/Owen Associates, says, "It's the ICC deregulation of the past two years, and its effect on the pricing structure of the moving industry that's made the business much more competitive and set off the growing advertising activity."

In the case of his own client, Jones, Owen says the company changed its marketing tactics in late 1985 and "went to a system that employs 36 field agents, located in 36 towns throughout Kansas. They make up Jones' sales force, statewide."

He reports that during 1984 and most of '85, Jones used "more of a mix, combining TV, radio and print. Then, when Jones switched and located its 36 agents across the state, we felt that a greater emphasis on television could support the agents more effectively. That's proven to be the case. Business has increased tremendously."

Owen concedes, "We're not sure exactly how much of this increase we can assign to Jones' 36 agents, how much to the increased accent on television, and how much to the fact that when the economy starts to hurt, more people pack up and move. But here in Kansas, three pillars of our local economy—oil, agriculture and aviation—have all been hurting."

Family breakup

Owen sees the increase in divorce and family breakup as a factor that exerts a greater effect on the storage end of the business than on moving per se, "because in many cases a couple that has been living in a house splits and moves into two separate apartments, neither of which have a lot of room for a lot of furniture. So most of the furniture from the house has to be stored unless it can be sold."

At North American Van Lines, ninth biggest spender on TvB's category list, media manager Linda Bender describes media selection as "a detailed process predicated by market analysis. Without a clear definition of the market, both geographic and demographic, media selection is ineffective."

Bender observes that market analysis "entails an in-depth review of past and current shipments and revenue, demographics, market conditions and competitive factors and is performed on a market-by-market basis. It is erroneous to presume that any two markets are the same. Variables in each market dictate a unique approach to advertising in each individual market. For this reason, spot radio and spot television are the most effective means of impacting the market."

At Jones, Owen points to a perception that some of the moving companies' advertising is designed to fight: "That's the perception that it's cheaper to rent a truck and try to do it yourself than to hire professionals. But when you put the actual numbers to it, like mileage costs and time costs, you find out pretty fast that it's not really cheaper."

Jones is an agent for United Van Lines, one of the world's largest movers of household goods, with nearly 1,100 agents in 125 countries. In the U.S., United's annually updated *Migration Pattern Study* tracks movement by state and identifies states with higher than average percentages of inbound moves. These, reports United, tend to be concentrated in the Sun Belt, and particularly in Florida, North Carolina, California, Arizona and Nevada. High outbound movement, with more people leaving, were tracked from such states as Michigan, Illinois, Wisconsin, Min-

Alaska, Louisiana, Nebraska and Utah are the new high out-migration states, says a United Van Lines study.

Linda Bender *of North American Van Lines says, "Variables in each market dictate a unique approach to advertising in each individual market. For this reason, spot radio and spot television are the most effective means of impacting at the market."*

nesota and New York. Texas was found to be in rough balance, with just about as many people moving in as leaving. Of 30,770 shipments to and from Texas during 1986, 15,500 moved in.

The United Van Lines study turned up Alaska, Louisiana, Nebraska and Utah as new high out-migration states last year, compared to the 1985 study which found them more balanced. Based on over 160,000 household goods shipments United serviced in 50 states last year, the study showed that, as in 1985, the District of Columbia had a high in-migration percentage due to governmental change and military transfers.

California accounted for the greatest number of shipments—35,933—handled by United, followed by the 30,770 reported for Texas, 22,420 in and out of Florida, 14,316 for New York State and 13,940 for Illinois. High inbound activity in Connecticut, Nevada, California, Hawaii, Tennessee and North Carolina lifted these states from a balanced status in 1985 to a high in-migration status last year.

In Focus, the new quarterly marketing newsletter published by the research team at Blair's Radio Representation Division, quotes a report from *American Demographics Magazine* that says that the average American moves to a new residence once every six years and that approximately 17 per cent of the U.S. population moves to a new residence annually.

The Wall Street Journal, March 26, reported that among the suburbs experiencing the greatest growth are Plano, Texas (Dallas-Fort Worth); Middlesex County, N.J.; Aurora, Colo. just outside Denver; Fairfax County, Va. (Washington D.C.) and Gwinnett County, Ga., taking the overflow from Atlanta.

Fast-growth markets

But this is today. Looking down the road to 1990, *Investing in Radio 1987*, published by Broadcast Investment Analysts, reports Austin, Texas as "the most rapidly expanding radio market, based on population through 1990." The report projects Austin's population to grow at a 3.9 per cent compound annual rate, followed by Fort Myers, Fla., at a 3.8 yearly rate.

The next fastest growing markets, according to this analysis, are, in order of rate of growth, Odessa-Midland, Texas; West Palm Beach, Fla.; Melbourne-Titusville-Cocoa, Fla.; Orlando; Phoenix; Riverside-San Bernardino, Calif.; Dallas-Fort Worth, Las Vegas; and Sarasota-Bradenton and Daytona Beach, Fla.

At Mayflower, Swing says he doesn't have a lot of hard evidence, "But I have some hunches based on what evidence we do have, that family mobility peaked during the '70s, then tended to slow down a bit during the early '80s. But now, more recent evidence indicates that mobility started to pick up again in 1984, '85 and last year."

Swing notes that one factor causing more people to pick up and move is "regional economic cycles that work in favor of, or against, particular industries and the areas where these industries dominate the local economy. When agriculture is up against it, we see farm families moving to the cities. A few years ago, many were moving to Houston when the jobs were there. Then the price of oil dropped and people moved to other places. The long term growth of Los Angeles and Atlanta is at least partly due to climate. When heavy industry in the colder northern cities slows down, people head for the sunshine. And adding to movement into and out of markets like Los Angeles and San Diego and cities in Texas and Arizona is a very mobile population of Hispanics who follow the job market wherever it goes."

Swing adds, "Once a particular market or region starts to grow, "One dollar generated in a boom area from its basic growth industry seems to multiply in a downhill rolling snowball effect as all the susidiary service industries start up or move in to take care of the growing population."

Swing says his hunch on short-haul moving, such as that which follows the movement of corporate headquarters out of New York into northern New Jersey or southern Connecticut "starts with escalation in the cost of office space in New York City proper. Then the companies move operations to where the price of land and rents are more reasonable, and most of the employees follow their jobs."

Swing's answer to why Dallas-Fort Worth and Austin continue to grow while so many people exit Houston is to point to the two cities' "more diversified economy compared to Houston, which had been essentially a two-industry market, based largely on oil and NASA. When oil and the space race slowed down, there was a reversal of a five year trend and many of the newcomers who had moved in during Houston's boom years turned around and left the oil patch for greener fields elsewhere."

Youth and mobility

Swing observes, "Younger people, with plenty of energy and fewest possessions are the ones most likely to do it themselves and rent a truck. But after that first experience, as they grow older, move into higher salary ranges and accumulate more furniture, they're more likely to come to us and let professionals do it for them."

Swing agrees that a rising divorce rate probably contributes to more moving but says he's seen no statistics to prove it. On the other hand, among those families who do stick together, he points to "the resistance to moving to another city by two-income families," while among groups that do move most frequently are upper middle income managers, frequently transferred from branch to branch by larger companies.

However, he says that more recently, Mayflower has seen a "flattening out of the number of employer relocations where the company picks up the tab for the move and a simultaneous rise in number of "C.O.D." moves paid for by the family making the move.

Aside from the marketplace, there have also been internal industry changes spurring the growth of advertising by moving and truck rental companies. One is deregulation. Swing points to relaxed Interstate Commerce Commission regulation during the '80s "that has led moving companies to become more marketing oriented once they were freer to compete in areas like pricing and in the ability to offer a wider variety of marketing options. Another is the new tax law that Ryder's accountants say increases the incentive to rent, rather than buy, everything from trucks and buses to airplanes. □

In the Picture

Richard Vaughn

New research head of FCB works toward creative applications of research techniques to generate more ideas. And the ideas he's looking for include those pertaining to nonverbal as well as verbal communication.

Says goal of agency research should be greater productivity

Richard Vaughn, recently promoted to executive vice president, corporate director of research and planning for Foote, Cone & Belding Communications, Inc., says that, "Knowing how and when to use a research technique can often be more important than the technique itself."

He also believes that one objective of agency research is productivity. He agrees that creativity—the production of ideas—"is not the same as producing machine parts or cans of beans. But we can still look for, and find, ways to stimulate more ideas per dollar invested; more ideas from the consumers we talk to and more ideas generated by the brainstorming among our own creative people."

Vaughn says that this can be done "by being creative ourselves, in applying the techniques at our disposal and using them to generate the new ideas that will give our creative teams the right direction. Then we get out of the way and let the real talent take over."

The trick, continues Vaughn, is to "come up with more imaginative applications of the inventory of techniques we've worked with all along. If we're up to it, there should be almost no limits to what we can learn from a mall survey or focus group. Off hand, I can't think of any limit to the different questions we can ask. And if it's a focus group, we *can* put a limitation on the time spent getting to the point by precalls to the members to prepare them and give direction to the subject areas we want to cover the next day."

Distraction the key

Vaughn believes that, "Distraction will be the big umbrella issue that will affect the time people have to spend with radio and television as their lives become more fragmented. For instance," he explains, "it's not only that more women are working and, therefore, have less leisure time, but there are more and more competing options for the use to which they'll put whatever leisure time they do have."

And this, he notes, "brings us to the requirement that our creative executions will have to incorporate more emotional impact that goes beyond the product attributes that the client is advertising. Increasingly, the challenge for our creative teams will be to come up with executions that will make the viewer *want* to participate in the communication experience that should come with watching our commercial."

Thus, says Vaughn, "One of the main directions we're taking is to keep fine-tuning the ways in which consumers can give us creative direction and ideas through non-verbal means." So that consumers can provide guidance in the non-verbal, emotional area, without having to "articulate emotions, which isn't the easiest thing for most people to do," Vaughn says, "We use visual image profiling." This, he explains, involves use of portfolios of photographs of people; "We show them these and ask them to pick out of 'the lineup' who they think is most likely to use a particular brand and why. We started with a library of photos that we checked out against a national probability sample of American consumers, and we keep refining our picture selection as we keep on learning how to use it more effectively."

Overseas application

Vaughn adds that American faces and ways of dress "don't translate directly to the pictures our colleagues use in Europe, much less Asia, because of the cultural differences. But after watching how we go about it, they've enjoyed some fairly respectable success in using their own judgment to make up their own sets of photos that do the same job with consumers in *their* national cultures."

Asked for an example of a commercial using nonverbal communication, Vaughn points to the Levi's commercial FCB's San Francisco office came up with, directed by Leslie Dektor for 501 jeans. In a spot like this, he notes, "Words can be few and far between. The jeans are an extension of the wearer's skin. The body language and other lifestyle signals in the visuals carry most of the message."

He describes the 501 spot as, "not only entertaining, but even at my age when I doubt if I could still fit into a pair of jeans, I can still identify with the cinema verité of the advertising, with its un-posed street scenes of people just being themselves in a dynamic, very visual way, to the beat of the street music that blends right in with the natural rhythm of the body language."

Vaughn is taking over from David Berger, who has retired, "to continue his job of coordinating and improving our use of research, both here and overseas." He notes that, "There's been growing activity in our offices abroad as our clients increase the scope of their activities in other countries. So we keep working to keep the level of research in all our offices at as close to state of the art as possible, every time one of our offices comes up with a new wrinkle."

Critics *(from page 51)*

not review it." He says primetime shows are more likely to get his attention—but probably not favorably.

Although Mink says he had never considered whether he has a bias against syndication, he observes size of the audience "has a peripheral effect on my judgment" and that he is also concerned with the liklihood of a long run for a series. He says he's noticed no gap in production values but observes that syndicated shows "probably use leaner staffs and less well-known talent."

He paid significant attention to the Geraldo Rivera special, *The Mystery of Al Capone's Vaults*, observing that "it had 'hit' tatooed all over it," and adding, "I'm probably the only one who liked it—although I slammed the drug bust special in no uncertain terms." Mink recalls another minority view: "I said *Wheel of Fortune* is not a fun thing to watch—but I learned there are about 10 million people who find it lots of fun."

Wrapup coverage

With syndicated shows "pretty low on our priority list," Marc Gunther of *The Detroit News* last fall assembled coverage of all the new first-run syndicated sitcoms in one column, along with cable programs, giving each a paragraph or two. Gunther says, "I'm sure a lot of people didn't do them at all." He adds, "If someone tells me about a new episode of *Charles in Charge*, I'm not interested."

Gunther has singled out *What a Country!* for favorable review, and he did a feature on *Divorce Court* when he was in Los Angeles. Overall, he comments, "There hasn't been anything in first-run syndication that's all that different. Most of the first-run sitcoms are pale versions of what you see on the networks." He adds that he expects *Star Trek: The Next Generation* to get considerable attention.

"The networks get a lot of attention because they're networks," Gunther concedes. "They can put on a second-rate sitcom, and you're going to write about it because it's on network and you know it's going to be promoted—and people are going to have some curiosity about it." He wrote about the Geraldo Rivera specials on the same basis: "I reviewed both of them negatively, but I like what he was trying to do."

Joanne Ostrow of *The Denver Post* says she has no qualitative bias against syndication, although she doesn't review it in great volume. Recently she gave *What a Country!* a favorable review in a Sunday magazine cover story. She says of syndicated sitcoms in general, "If you're partial to sitcoms, they're just as good as network sitcoms."

One of the few critics to cover syndicated kidvid, Ostrow apparently didn't make the syndicators very happy. Interviewing Action for Children's Television chairman Peggy Charren as part of her piece, she dealt heavily with the role of these programs in toy sales. She also compared the "cheap animation" of these shows with the "inventiveness" of CBS' *Peewee's Playhouse.*

Game shows are covered occasionally by Ostrow on a category basis. One review she looks forward to doing is on *The New Gidget* because "I could have a lot of fun with it."

In a market with only one independent station, a critic doesn't have the problem of wading through a heavy quantity of offerings. Such is the case for Alan Pergament of *The Buffalo Evening News.* He says he generally reviews first-run shows when they first air on the local independent or on an affiliate in the market. Although WOR-TV comes into the upstate New York market by cable, he generally doesn't review its offerings.

Pergament has reviewed such shows as *Throb, It's a Living, Mama's Family* and *One Big Family* along with Fox Network's Joan Rivers show (*The Late Show*) and a feature on its *21 Jump Street.* He adds, though, "I haven't happened to like any of the first-run sitcoms." Especially incurring his wrath was *Throb,* which involves a woman who moves from his hometown of Buffalo to New York City: "It had some gratuitous slurs on Buffalo, and I didn't care for that show."

On many of the first-run offerings, "I just see the first show, and if it doesn't hit, I'm not likely to go back to it." He notes that often the first show is not representative of the series, "but I can take into account whether it has someplace to go. As a rule, I don't look at game shows; they have an audience no matter what you say about them."

At a luncheon earlier this year of the International Radio & Television Society in New York, Brandon Tartikoff, president of NBC Entertainment, asserted that the plethora of syndicated first-run sitcoms is draining the talent pool of producers, directors and writers so that it has even become difficult for the networks to establish a hit (see *Tele-Scope*, February 16). *USA Today's* Collins, who spoke at the luncheon along with Tartikoff, agrees: "If you watch some of this stuff, it's so dull that it's bound to have an influence. If you just have people grinding out sausage, it's going to be a problem."

Jarvis of *People* observes, "There's a limited pool of talent in Hollywood, and everything gets stretched—talent, production money and audience. But there are both pluses and minuses. There are some terrible shows, but there's also the chance for some talent to pop through."

Meanwhile, Mink of *The Post-Dispatch* thinks Tartikoff evades the real issue: "If you've got a good writer doing good work, then you've got a good show. He's implying that everyone knows how to make a good show and it's just some kink in the pipeline."

Critics have varying views on the kind of public relations work that is being done for syndicated shows. Jarvis says, "More haven't contacted me than have. But they don't have to get press releases out or bug us—just get us the tapes. I've recorded a number of these shows on my own."

It's a different story at *USA Today*, where Collins singles out Fox Network as being particularly aggressive in promoting itself. "Generally," she adds, "syndicators are not as aggressive as the networks. I don't know that it would help if they were."

Terry of *The Chicago Tribune* says he mostly hears from distributors in the fall, when they get lost in the shuffle because of the new network season, "and I can't remember hearing from anybody since." But Bianculli of *The Philadelphia Inquirer* takes the following position: "There's no TV critic that I respect who isn't a self-starter. I don't think anybody else can be blamed for me not knowing my job."

In St. Louis, Mink says that, by and large, the PR people are doing their job, whether they are syndicator personnel or people in PR agencies. He says those employed by production companies that also do network shows have the best knowledge of how to deal with the press. But he recalls one instance where a syndicator got out of line, promoting a show to him on the basis of it having been sold to a local station. When Mink called the station, he was told that no decision had been made yet to buy the show. Prompted again by the syndicator, he called sometime later—to find that the station had subsequently bought the show but had no plans to run it.

At *The Detroit News*, Gunther takes the attitude that it's up to the station to promote its programs. He says that, in his three-independent market, only Cox Broadcasting's WKBD-TV is doing an effective job of it. He contends, "If they're not interested in promoting their shows, I'm not going to make the effort. Their viewership isn't enough to make any impact."

Synditel in perspective

Apparently the Synditel event following the Los Angeles press screening was no big hit. It reportedly consisted of closed circuit promotion tapes that critics could view in their hotel rooms and a gala evening at the Hollywood Palace, where the stars of programs appeared on stage. Just recently, though, Synditel engaged the public relations firm, Quinn/Brien Inc., to organize its upcoming session next July 28.

Of those who attended the previous screenings in the first place, some, like *The Buffalo Evening News'* Pergament, couldn't stay around for the extra day. Pergament notes, "It wouldn't have done me much good to watch any of this unless I knew someone here was buying the show." Meanwhile, Collins of *USA Today* didn't watch any of the tapes and didn't find the evening event helpful.

Says Ostrow of *The Denver Post*, "They have a good business story to tell and they blew it as far as PR is concerned. I didn't see the closed loop, and it would have been more useful to have a panel of businesspeople—without the shrimp, the parade of stars, the disco and the caravan of limousines."

"This was the first time the syndicators tried to do anything," Mink observes, "and it was a joke. During the parade of stars, nobody fell off the platform, so there was no story. I think the world of syndicated programming is a riot. It's not the same business as networking. Their approach to this press presentation shows their inexperience." □

LBS Communications' "Tales from the Darkside"

Philadelphia Inquirer's David Bianculli has given favorable notice more than once to "Tales from the Darkside."

Inside the FCC

Bill Daniels

Chairman, Daniels & Associates, cable TV financial services company; co-owner of Prime Ticket Network, regional cable sports network; and minority owner of the Los Angeles Lakers in a speech before the Annenberg School of Communications Professional Seminar Series at the University of Southern California, Los Angeles

Sports Broadcasting Act labeled public disservice, monopolistic for networks

I've been in the cable business for more than 35 years. During that time, I've also been heavily involved in many facets of professional sports—boxing, Indy 500 racing, harness racing, pro football, ABA and NBA basketball.

My involvement with pro sports is not just a personal interest. Over the years, it has become increasingly clear that sports viewership is an essential component of the home entertainment marketplace.

As both a sports owner, who has been involved in more professional franchises than any other person in America, and as a communications industry executive, I would hope my 20 years in professional sports coupled with 35 years in the cable industry would qualify me to make some important observations about professional sports and the communications business.

Without question, there's a strong relationship between profesional sports and the home entertainment media, and how that relationship will change over the coming years should be of keen interest to all of us.

Cable achievements

The cable industry is not exactly known for long-range planning. We've achieved some remarkable things over the past three decades: 24-hour news networks, live coverage of Congress and so on. What makes these accomplishments really remarkable is that they have been achieved without the benefits of long-range planning.

In this business, three, six or maybe nine months is the longest we have ever planned ahead. But I'm going to do something really unusual and talk about an issue that I hope will be resolved in three years.

When people ask me what my next goal is for the cable television industry, I answer without hesitation "to see the day that the television networks no longer have a stranglehold on the basic package of the four major professional sports—football, baseball, basketball and hockey."

Did you ever wonder why the networks influence, literally to the extent of material control, all major pro sports? One reason is, of course, that they were there first. But being first is not license to dominate in perpetuity. If you think the answer is that the networks won the rights through free market competitive bidding, you are sadly mistaken.

But you are not alone in your misperception. I cannot understand for the life of me why the brilliant sports writers and sportscasters, the entrepreneurial giants that own the teams and the leagues themselves have not alerted the American public of this monopoly. It's one of the great untold stories in American sports.

Let me give some background. In 1961, the Sports Broadcasting Act was passed by the Congress and signed by the President. This law says purely and simply that when team owners pool their television rights for nationwide distribution, this can only be done for the benefit of broadcast television.

At the time the law was passed, Congress wanted to create a situation where the leagues could negotiate on behalf of all their teams for television revenues. In those days, broadcast television was the only medium that realistically could afford to pay for the rights.

Since then, however, we have experienced a communications explosion that was anticipated by a few but certainly not even known by the majority of the members of Congress and the American public.

Means without rights

Today times have changed. The networks no longer have the exclusive ability to bid for the rights to professional sports telecasts. Syndicator consortiums, cable television and other competitive technologies such as DBS have the financial resources to bid for pro sports packages. The only thing they don't have is the legal right to do so.

Some may wonder whether I know what I'm taking about. After all, you can find NBA, baseball and hockey games on cable television. But the fact is, the only games you are able to see on cable are for the most part the ones the networks have decided they aren't interested in.

Meanwhile, pro sports are in trouble. We all read that the television networks have gone about as far as they can go in paying for sports product, and whether it's because of the economy or because their viewership is eroding, the fact remains that they have made this known to the public and to professional sports teams.

At the same time, the price of doing business for the sports franchises continues to go up. Players demands continue to rise, and changes in the tax law have made it harder for sports franchises to be operated profitably.

Yet some things remain the same. Sports franchises still have only two sources of basic revenue:

telecast exhibition rights and the gate—the price of admission. There are no other foreseeable forms of revenue available to the owners of sports franchises. In my considered judgment, these two categories converge and should be one and the same—whether the fan chooses to go to the stadium and buy his ticket or prefers to watch it in his living room constitutes "an admission" to the contest.

For a moment, let's anticipate what will happen to professional sports if the trends continue:

Does the American public want to face the possibility of admission prices going even higher than they already are?

Would anyone attend a live sports event where the admission price was anywhere from $150 to $200? Sure, some might, for a world title fight, but this is the exception to the rule.

How many more commercials do you want inserted into NFL games? Do you think pro football games should run four hours or more? I do not think so.

Financial doom

As an owner of professional sports teams, I say that unless the 1961 Act is repealed, a large number of professional sports teams are doomed to financial failure.

A professional sports league is only as strong as its weakest franchise, and the leagues know that. The teams in the smaller markets must be protected, and any owner of any professional franchise will tell you that.

It is my suggestion that the commissioners of the four major sports leagues begin to alert Congress that nationwide distribution of their product should not be limited to one form, in this case, the networks, but to all comers whether it be DBS, networks, cable or whatever.

In this era of deregulation it is time to let the free marketplace dictate how the leagues determine where to sell their telecast rights.

I am fully aware that this legislative mission will be no piece of cake. But, if it is done in concert and with real dedication by the leagues, the owners, the players, the DBS principals, the cable principals, congressmen and senators, coupled with the proper presentation to the American public, this job can be accomplished.

I don't want to be misinterpreted. If the networks are able to outbid other competitors, then they should have the right to continue to control sports telecasts.

All that I'm saying is that the networks should not be protected by federal law from having to compete with other communications mediums. Preserving their present dominant position in the distribution of televised sports through the guise of an antitrust exemption is just not right.

I think that history makes a powerful case that open competition makes business better. Over the years the networks have resisted every attempt to allow cable to compete. Every time we have been allowed to compete the American public has benefited.

Let me give some examples:

After the estabishment of Cable News Network, the networks beefed up their news coverage. The American public benefited.

After the introduction of premium cable services such as HBO, the networks began investing more money in made-for-television movies, miniseries and other quality products. The American public benefited.

And I maintain that if the networks are forced to compete for professional sports telecasts, the American public will benefit. The public will benefit because alternative mediums such as cable and DBS will be able to preserve the integrity of the game.

Integrity of games

Let's look at NFL football. Television timeouts have ruined the integrity of the game. If this is not corrected, televised games will get longer and longer and longer and longer. The owners, the players and the American public have to let it be known they don't like this one bit.

The American public will benefit by having stronger sports franchises. This is particularly important in the smaller markets where teams are in danger of having to move. Increased telecast revenue would stabilize these situations.

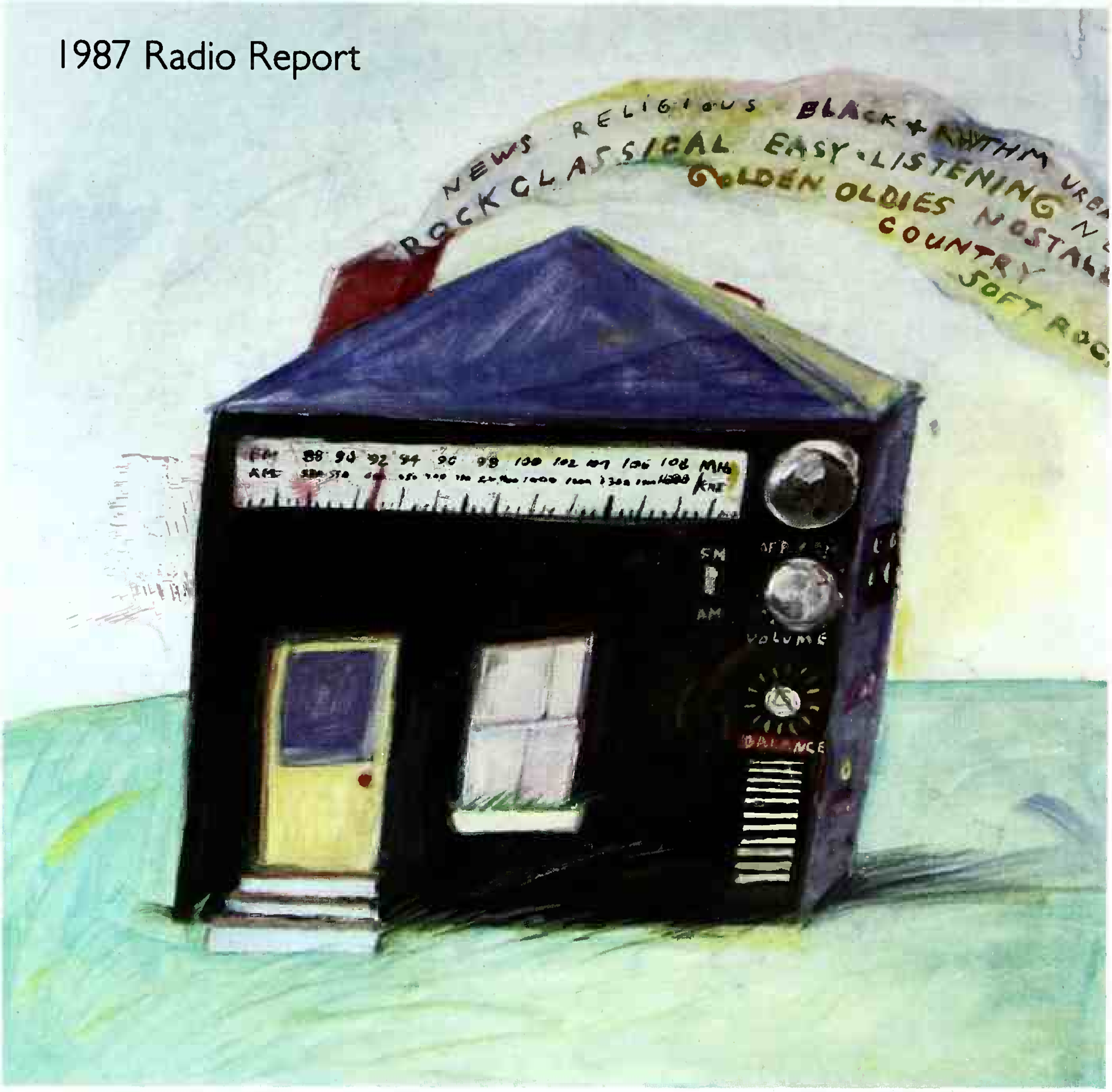
It is not a case of "if done, you will have to pay," but it is a case of "if not done the leagues will fold" and at the same time integrity will be restored to the sports contests. Who could oppose this? Obviously, only one group, and that is the networks.

I'd like to also address regional sports networks as they relate to the National Football League. Other professional leagues permit their team owners to grant rights for their product to regional and local sports networks. The NFL does not. As a result, the NFL owners are losing a considerable amount of revenue that would be available to them if the NFL would do away with this league rule. This, of course, is not related to the 1961 Sports Broadcasting Act. But it is worth mentioning in terms of the lost revenues to professional sports.

Commissioner Pete Rozelle was recently quoted in *U.S. News and World Report* in answer to the question, "Might a cable package mark the first step to most NFL games being on pay TV?" His answer, "I would not anticipate that while I am commissioner."

Mr. Commissioner, in all due respect, that may be true, but somebody better start paving the way for future commissioners. I have advised the commissioners of the NBA, the NFL, and I am in the process of advising the commissioners of the NHL and Major League Baseball of my feelings on this matter. I urge all of them to bite the bullet and face up to the mission ahead if they are to serve their owners in their capacities as league commissioners.

Today I hope I'm starting a debate on the future integrity of pro sports. I don't expect the issues I've raised today to be resolved in the near future. But I think it's time for the dialogue to begin.



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