

dup - 5/22/87

**HITS  
& MISSES**  
Fall network eyed/39

# Television/Radio Age

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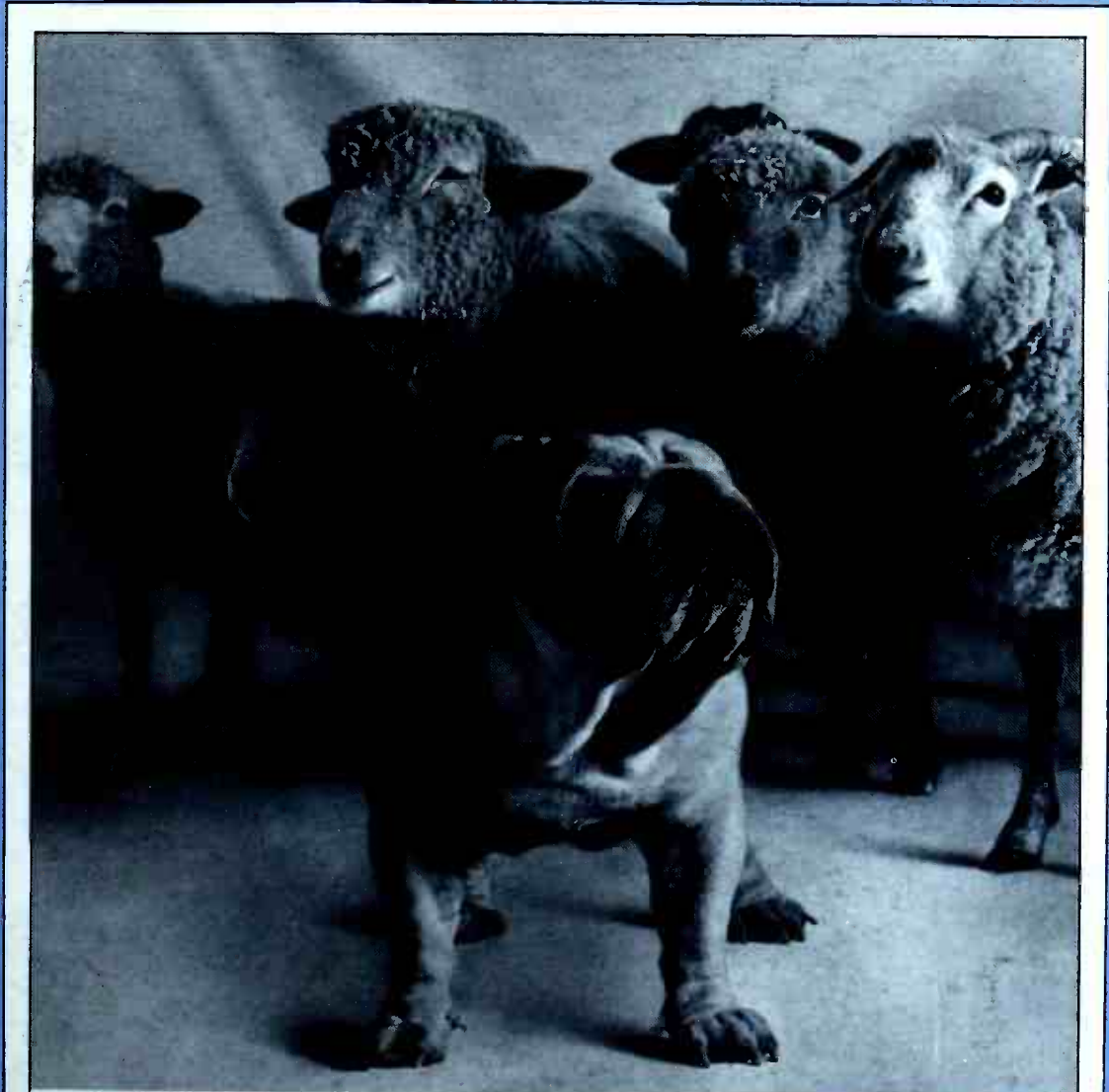
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Emmis, Malrite  
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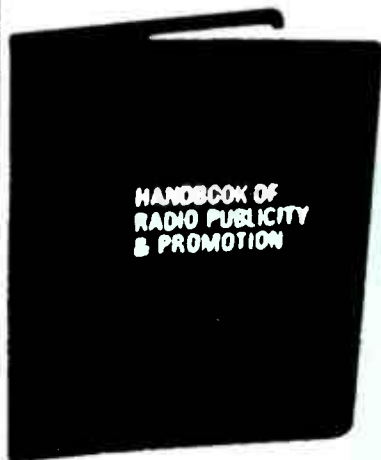
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# Television/Radio Age

June 22, 1987

Volume XXXIV, No. 24

Only one new show labeled a "hit" by agencies; networks gearing schedules to people meters

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# POWERFUL



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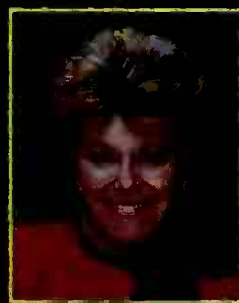
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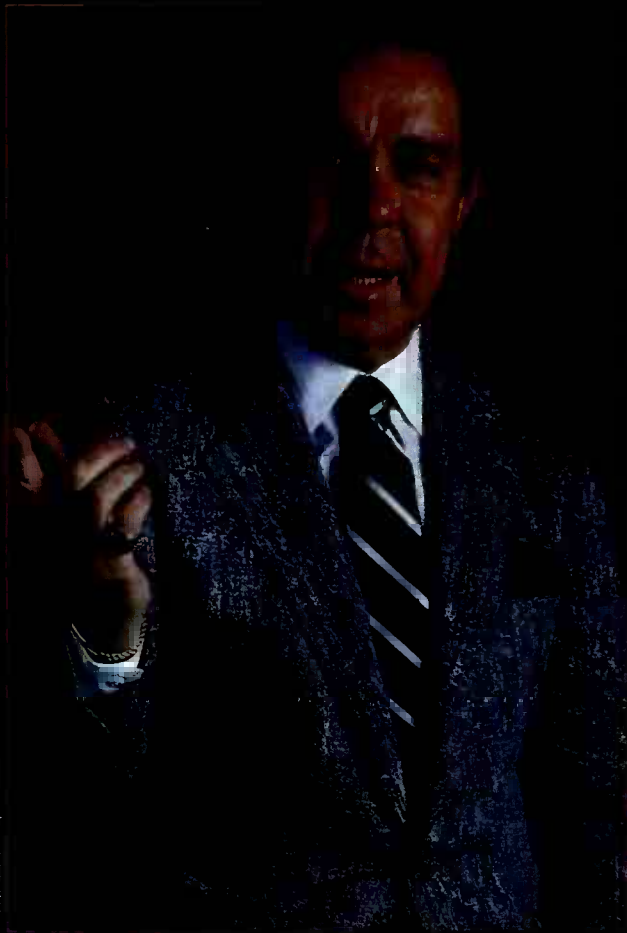


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# PUT IT TO



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*"Since we introduced it in November '84, Divorce Court has been and continues to be the time period leader. Almost every kind of programming imaginable has come and gone in that period, yet Divorce Court always knocked them right out of the box."*

—Paul Raymon  
WAGA-TV, Atlanta

*"Every so often a show is so incredibly popular that it becomes an institution. That's exactly what happened with Divorce Court. We introduced it two years ago, and its broad-based audience appeal helps us stay competitive with network affiliates and provides an excellent lead-in to our "Two at Noon" news program."*

—Brooke Sectors  
KTVU-TV, San Francisco

# DIVORCE COURT

# THE TEST.



*They know it. The competition knows it. Now it's time for you to know it. No matter how tough the time period, "Divorce Court" can handle it.*

*That's more than a handful of opinions. Or luck. It's a proven fact. "Divorce Court" always delivers success.*

## DIVORCE COURT

*Divorce Court has been a winning part of our program schedule since its introduction to syndication in the Fall of '84. In February '87 it continued its #1 tradition at 2:00 PM."*

*—Rich Pearson  
KVIA-TV, El Paso*

A Blair Entertainment production in association with Storer Programs, Inc.



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# CAN HANDLE IT.

# MTV NETWORKS ON TARGET

## ABOUT THE 1987 YOUTH MONITOR™

- sponsored by Nickelodeon, USA Today and Yankelovich Clancy Shulman, Inc.
- 1,200 in-person interviews
- representative sample of all 6-15 year-olds nationwide
- created to discover facts (and debunk myths) about today's kids: their feelings, beliefs, attitudes, values

## CAN YOU GUESS... WHAT ARE KIDS' GREATEST FEARS?

- Not being popular in school
- Nuclear war
- Parents might get divorced
- Bad report card

If you guessed wrong (check answer below\*), don't feel bad. So did over 200 advertisers and media clients who market to kids. Why? Because adults' assumptions about kids are often wrong.

At Nickelodeon, we've always made it our business to question these assumptions about kids, to go directly to our audience (2-15 year-olds) to discover their likes and needs. That's why Nickelodeon was a major sponsor of the most comprehensive national research study ever conducted on kids.

The 1986 Youth Monitor has some surprising findings:

- Today's kids have their own brand preferences. Fifty-three percent (53%) of kids 9-15 years old say they don't buy the same brands of groceries that their parents buy.
- Today's kids influence the purchase of big-ticket items. Twenty-one percent (21%) said they helped pick out the brand of television their parents bought. And 45% own their own television set.
- Today's kids are tuned in to cable TV. Thirty-nine percent (39%) of the 6-15 year-olds with cable said that they helped their parents decide to subscribe to cable television. Seventy-nine percent (79%) of 9-15 year-old cable subscribers say they need cable television. And 72% say they need their own television set.

Nickelodeon is proud to be a leader in consumer research to understand today's kids. We look forward to sharing this information with you.



When kids told us they wanted a game show, we tested the concept, host, questions and stunts with kids. In a few short months, *DOUBLE DARE™* became the highest rated, original, strip program on basic cable.

Kids, big box office supporters, said they wanted a movie review show: *NICK* invented *RATED K: FOR KIDS BY KIDS™*. The popular weekend show lets kids pick flicks, review them, and rate them in their own way.

## SURVEY SAYS...92% KIDS BELIEVE NICK UNDERSTANDS THEM!

Since 1979, Nickelodeon—the only TV network just for kids—has grown to become a high-rated, 32 million subscribing household business; on the air for kids, 13 hours a day, every day.

We are proud that the Youth Monitor confirmed our popularity with the kids in NICK-subscribing HHs: 65% said they watched NICK in the past week, and 92% said that Nickelodeon understands kids.

Tomorrow's cable subscribers are the kids who value cable today. Ask any kid what's so good about cable. We bet we know the answer.

### ANY FEEDBACK OUT THERE?

We're currently developing the 1988 Youth Monitor. What issues are important to you? The people at MTV Networks welcome your thoughts.



\*Bad report card

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# MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS

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## 1987

- September 1-4 RTNDA Conference, Orange County Civic Center,  
Orlando, Florida  
August 31, 1987 Issue
- September 9-12 NAB Radio '87, Anaheim Convention Center  
August 31, 1987 Issue
- October 16-20 MIPCOM, Cannes  
Television/Radio Age International, October Issue
- November 11-13 Television Bureau of Advertising Annual Meeting,  
Atlanta Marriott  
November 9, 1987 Issue

## 1988

- January 6-10 INTV, Century Plaza, Los Angeles  
December 28, 1987 Issue
- January 23-25 RAB's Managing Sales Conference, Hyatt Regency,  
Atlanta  
January 11, 1988 Issue
- February 8-13 International Television Film & Video Programme Market,  
Monte Carlo  
Television/Radio Age International February Issue
- February 25-29 NATPE International  
George Brown Convention Center, Houston  
February 22, 1988 issue
- April 9-12 NAB, Las Vegas Convention Center  
April 4, 1988 Issue
- April 10-12 Cabletelevision Advertising Bureau Conference,  
Waldorf-Astoria, N.Y.  
April 4, 1988
- April 17-20 Broadcasting Financial Management Association,  
Hyatt Regency, New Orleans  
April 18, 1988
- April 28-May 2 MIP-TV, Cannes  
Television/Radio Age International April Issue
- April 30-May 3 NCTA, Los Angeles Convention Center  
April 18, 1988
- June 8-12 BPME, Bonaventure, Los Angeles  
May 30, 1988 Issue

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

# We just industry



“Win, Lose or Draw” has a proud new place on NBC’s daytime fall schedule.

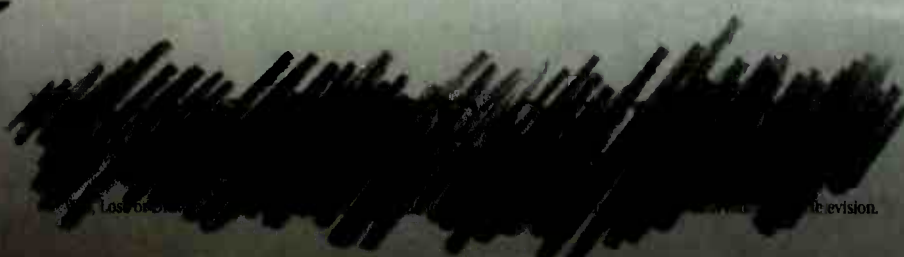
# set the on its ear.



It also premieres in afternoon/evening syndication at the same time.

It's a September launch for both. We've made TV history before anyone's even seen us on the air, and it's easy to see why. "Win, Lose or Draw" combines the high-energy of a game show with the improvisational comedy of Hollywood's brightest stars. A sketch pad version of parades, it draws audiences right into the game.

And when it comes to game show hosts, no one has the drawing power of Bert Convy, the host of the syndicated edition of our game. But, Bert is just the beginning. There's a spectacular lineup of talent for 1987. Stay tuned for the greatest star-studded premiere you've ever seen.



©1987 Buena Vista Television

# Publisher's Letter

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## China's 'great leap' draws U.S. TV executives to Beijing

**H**undreds of top executives in advertising, finance, banking, government and television flocked to the Great Hall of the People's Republic of China last week for the start of "Beijing '87"—billed as the largest third-world advertising and marketing congress ever held. Certainly the prospect of reaching an estimated 300 million Chinese viewers with American advertising and television programming is enough to lure any self-respecting capitalist to Beijing.

Today there are signs that many third-world nations are just beginning to embrace the concepts of advertising and marketing and to adapt them to their national communications policies. China still has a long way to go before that "great leap forward" translates into anything resembling an economy capable of turning out mass-appeal news and entertainment programming and the advertising necessary to sustain it. But they are trying. Indeed it will be curious to see if a fear of American programming and its impact on their culture will cause them to enact restrictive trade barriers such as program quotas. State-owned European broadcasters have been proponents of trade restrictions against U.S. imports for years, because they fear the competition from independent, commercial broadcasters. How will the third-world nations react?

**Fear not.** Michael Jay Solomon, president of Lorimar-Telepictures Corp., told the Beijing gathering they had nothing to fear. "Thanks to the availability of low-cost American programming," he said, "independent, privately owned television stations have been able to afford to fill their schedules with a wide mix of programming, attract more advertising dollars as their audience grows and then use these profits to produce quality, local programming."

As the largest of the emerging nations, China is the country to watch. CBS, for example, opened the road to China several years ago by bringing advertiser-supported programming to China Central Television. The programming itself is free, but the American distributor gets to sell a limited amount of commercial time to advertisers. That was followed up when a consortium of Hollywood majors (MGM/UA, Paramount and MCA/Universal Studios) signed a similar agreement with CCTV. The latest entry is Lorimar-Telepictures which has signed an exclusive five-year deal with the Shanghai Television Network.

Despite all the hoopla about American inroads into China, the bottom line is still a bit thin. Selling programming is one thing; getting paid is quite another. American advertisers remain uncertain about the Chinese economy, and they wonder just how far the Chinese government is willing to go.

John M. Eger, formerly head of CBS Broadcast International and the person credited with opening China to American television and advertisers, put it as bluntly as possible to those listening in the Great Hall: "Today profit plays as important a role as ever; for without profit there is no enterprise, no jobs, no creation of wealth to do anything."

That kind of talk may be tough for a socialist-communist economy to take, but unless China heeds this advice, the "great leap forward" that Chinese government officials like to talk about will fall flat on its face.



Celebrate the future with us.



■ We're celebrating  
**For Kids' Sake's** second birthday.

We're celebrating one of the fastest growing, most exciting, sustained public service campaigns in history – prime time programming dealing with the challenges and priorities of kids today.

We're celebrating the fact that more than 100 TV stations covering 75% of the nation are now participating.

We're celebrating the awards, the acclaim, the applause.

Come join our growing family. Celebrate our future and yours – the kids of America.

GROUP  
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## **Fox station launches newscast**

The half hour of news WNYW-TV New York is launching at 7 p.m. weekdays on June 29 will be a fast-paced program with about as many stories in 30 minutes as the station now presents in its hour news at 10 p.m., according to news director Ian Rae. The program is called *Fox News at Seven*.

The program will contain a blend of international, national and local material. It is scheduled opposite network news on WCBS-TV and WNBC-TV, but Rae says he wouldn't be surprised if one of those O&O's joins WABC-TV in moving its network news to 6:30.

No news personnel or camera crews will be added to the station's staff; however, WNYW-TV recently added its 10th camera crew.

Key on-air personalities for the 7 p.m. show will continue their current chores on the station's *10 O'Clock News*. The 7 p.m. lineup features anchors Cora-Ann Mihalik and Steve Dunlop, sportscaster Carl White and weathercaster Nick Gregory. Mihalik is co-anchor of the *10 O'Clock News*, Dunlop is a general assignment reporter, White is a sports reporter and Gregory is weekend weatherman.

Rae describes the new program as an experiment. There is no commitment to continue the newscast into the fall, but if it turns out to be a success, a decision will be made then, the news director explains.

The rationale for the show includes the presumption that many viewers who come home too late to watch the local news on the affiliates will want to watch a quick roundup of happenings. Rae sees a young audience attracted to the program, a good lead-in to the station's *A Current Affair*, now being extended to other Fox TV stations.

## **Cellular reporters**

Another Ohio radio station has plugged into the cellular phone connection as a device for getting news tips. The outlet, WHIO Dayton, has set up a toll-free three-digit number which allows anyone with an Ameritech cellular phone to directly dial the station's news hotline to report traffic tie-ups, accidents and other breaking news stories.

Depending on the tip, WHIO will report it over the air to alert other motorists. Says WHIO director of operations Chuck Browning, "If the situation warrants, we may put the driver on the air to describe traffic or news events as

they occur."

Tom Neckell, regional manager of Ameritech Mobile Communications, points out, "The program has been very successful in Cincinnati. We've had literally hundreds of calls per month, many reporting accidents or helping stranded motorists. In Columbus, we actually had a witness to a hit-and-run call the police, then follow the fleeing driver."

## **Newsfeed's D.C. service**

A new service providing personalized, packaged reports is now available for members of Group W Television's Newsfeed network. The new service is called DC Custom and for \$250 the Washington bureau of Newsfeed will put together up to a half hour of programming, involving event coverage, interviews, or whatever. The fee includes a reporter, camera crew, "leg-work," editing and satellite transmission.

In addition, a toll-free number has been installed at Newsfeed operations headquarters in Philadelphia. This allows members to call about specific requests for coverage which Newsfeed members get free from either the Washington bureau or other members of the network. This aspect of the service generally involves short video clips and sound bites, but, depending on the story, can also be more extensive. This aspect of the service, which calls upon the cooperative responsibilities of Newsfeed members, has been available all along.

Meanwhile, Louisa Hart, Washington bureau chief, announced the addition of two correspondents. Donald Van de Mark will be the bureau's chief correspondent, while Polly Kreisman will become correspondent for DC Custom. Van de Mark was previously Washington bureau chief and correspondent for *Today's Business*. Before that he was a Washington correspondent for Sun World Satellite News. He also served as correspondent for *Business Times* on ESPN.

Kreisman most recently was a correspondent and field producer for News Real, a consortium of local TV stations which provided tailored coverage of the America's Cup race from Freemantle, Australia. She also worked as Washington correspondent for Chronicle Broadcasting and for stations in Norfolk and Hartford.

## **Belo news v.p. named**

A TV station group news appointment and the naming of a news director to an O&O headlined recent personnel moves to the news.

Marty Haag has been named vice president of news for the Broadcasting Division of A. H. Belo Corp. Haag, who joined Belo's WFAA-TV Dallas-Ft. Worth, an ABC affiliate, in 1973, will continue as executive news director of that station in addition to taking over his new duties.

Before joining Belo, Haag held executive news jobs in New York, Los Angeles and Cleveland. The Belo group also has stations in Houston (KHOU-TV), Sacramento (KXTV), Norfolk (WVEC-TV) and Tulsa (KOTV). All are CBS affiliates except WVEC-TV, which carries the ABC schedule.

NBC-owned WKYC-TV Cleveland has a new news director in the person of Paul Beavers, who has been director of news operations for the NBC Television Station Division since April, 1984. Most of his other jobs have been with NBC. Before his station division post, he was news director at NBC's WMAQ-TV Chicago for six years. Beavers also held various positions with NBC News, Los Angeles, including West Coast producer for *NBC Nightly News* and West Coast network news manager.

## **CNN plans newsfeed**

CNN Television has announced plans to launch multiple daily newsfeeds—free of supers and other CNN identification—for its broadcast affiliates. These feeds, called CNN Newssource, are expected to become the primary source of CNN material for the stations, who will continue to have the options of excerpting the 24-hour CNN and Headline News, airing live CNN coverage, and using the Newsbeam SNG program.

Plans call for seven daily weekday feeds and an as-yet undetermined number on weekends. Hard news, sports, business, health, entertainment and weather reports in various formats will be included, according to CNN, with the feeds scheduled and designed for specific dayparts and regions.

CNN Television affiliates will rely on a wire communications system with a newly developed printer that will receive rundowns and scripts and alert stations of major stories breaking on CNN.

**More truth in advertising!**

More than 300 television stations\*  
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with the best reception for their  
trade advertising messages.

\*Does not include networks or reps Pages are an aggregate of all ads 1/6 page or larger Represents advertising of over 300 stations

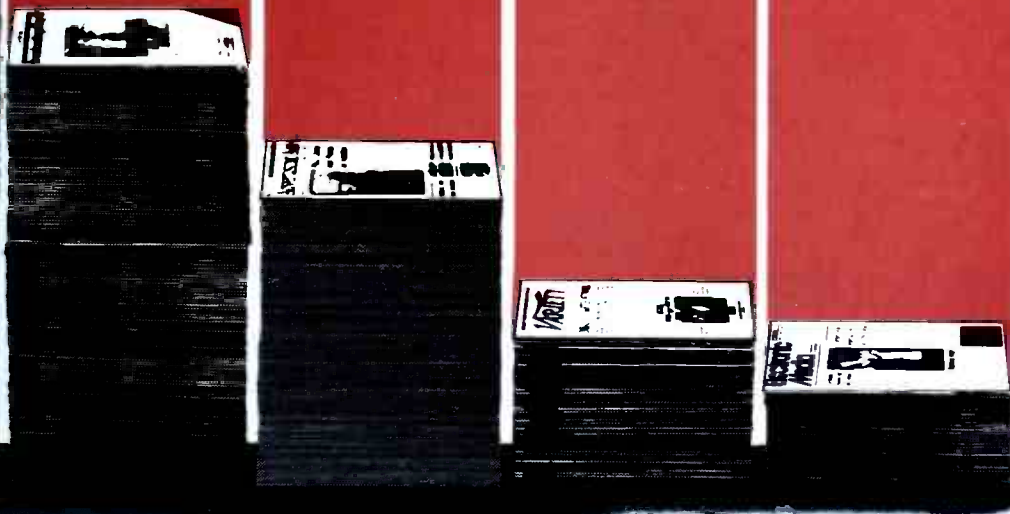


**93**  
MORE PAGES  
THAN  
BROADCASTING  
(322 pages vs. 229 pages)

**156**  
MORE PAGES  
THAN  
ADVERTISING  
AGE  
(322 pages vs. 166 pages)

**240**  
MORE PAGES  
THAN VARIETY  
(322 pages vs. 63 pages)

**259**  
MORE PAGES  
THAN  
ELECTRONIC  
MEDIA  
(322 pages vs. 63 pages)



## Television/RadioAge

has more  
pages:\*

<b>Broadcasting</b>	229 pgs versus 322 pgs
<b>Advertising Age</b>	166 pgs versus 322 pgs
<b>VARIETY</b>	82 pgs versus 322 pgs
<b>Electronic Media</b>	63 pgs versus 322 pgs

# More special Market Issues.

FARM REPORT	JULY 6
ANALYSIS OF MAY ARBITRONS	AUGUST 3
CHILDREN'S PROGRAMMING ISSUE	AUGUST 3
RTNDA/NAB RADIO CONVENTION ISSUE	AUGUST 31
HISPANIC CONSUMER MARKET REPORT	NOVEMBER 23
INTV CONVENTION ISSUE	DECEMBER 28

**Television/RadioAge**

# Letters

## Hispanic ratings

I thought that your article in the May 25 issue of TV/RADIO AGE did an excellent job of covering the complex issues which need to be resolved in order to develop a viable Hispanic radio ratings service. However, there is one item in your article which I believe needs clarification.

You state "I&A won the bidding process, but Birch Research Corp., another bidder, took over the tabulation chores." For the record, Birch declined to submit a bid for the project but offered its tabulation capabilities to the other companies which were contacted with a request for proposal. I&A accepted their offer and submitted a proposal which included Birch as our subcontractor.

I appreciate the coverage that TV/RADIO AGE has been giving to this important project and hope that yesterday's meeting will also be given coverage. If you have any further questions about the background of this study, or about our findings, please do not hesitate to call.

HARVEY MORROW  
Vice president and general manager,  
Information & Analysis, Inc.

## Classical ranking

This letter is in reference to the special report on classical music, published in the May, 1987 issue of TELEVISION/RADIO AGE.

There are several inaccuracies to be noted. The most serious mistake regards the table on page A10. The Radio Information Center lists KDFC (San Francisco) as having an audience smaller than Albuquerque!!! In fact, the correct information would rank us Ahead of our local competitor, KKHI!!! We should be ranked 8th, not 28th!!! However, as we do not subscribe to Arbitron, I cannot furnish you with substantiation of this data, but I do encourage you to verify the published numbers.

May I also suggest that in the future you list the full audience on both AM and FM where appropriate? All of the stations that are simulcast deserve to have the full audience reported on the same line. After all, that is their audience.

Furthermore, please note that the heading of the same table indicates television stations—not radio!

While I appreciate your efforts to promote classical music as a format within the broadcast community, accurate information will help us more. I

would appreciate a published correction of the errors as the potential damage to our reputation is substantial.

LAURA ZARCO  
Sales manager, KDFC AM/FM San Francisco  
Vice-president, Concert Music Broadcasters Association

*Ed. note: The following is a reply from the information source for the table mentioned above:*

TV/RADIO AGE asked me to write you and explain some of the background on the Arbitron data in their article on the classical music stations.

You wondered why the combined AM and FM audiences are not shown; the answer is that from the beginning the magazine asked us to show individual stations, for comparison purposes. Because this report is a computer analysis, it is necessary to establish basic criteria on which the computer can make selections. Our criteria includes the listing of stations in their home metros. This data is taken from the Arbitron tape, which identifies stations as located inside or outside a metro.

For some reason, Arbitron in this run showed KDFC-FM as home to the San Jose metro (which it is not). The computer picked this up and showed the San Jose figures . . . but when it checked our files for the station location, they naturally showed San Francisco.

I'm very sorry for the problem. We are checking with Arbitron to determine why they should have shown the station as home to San Jose.

MAURIE WEBSTER  
President  
Radio Information Center

## Another opinion

I would like to respond to Cheryl Kroyer's column (One Buyer's Opinion, May 25) with the following:

1. What's wrong with direct marketing methods? We are accountable and provable with every spot we buy.
2. I never saw a rating point buy a record or use a credit card.
3. Fifteen per cent of \$1,000,000 is still more than 15 per cent of \$750,000 for the agency.

SHELDON HECHTMAN  
President  
S & F Communications

# The Kid is about to break into your lineup.



The  
Karate Kid

65 animated blockbusters.

  
TELECOMMUNICATIONS  
A unit of  TELEVISION

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# Sidelights

## The coupon wars

The coupon wars, which have been worrying the ad agencies because of the negative impact on advertising, reached new heights last year but advertisers are starting to rethink their couponing activities.

So reports DFS Dorland in its *Promotion Review of 1986*, a special issue of its monthly *Promotion Report*. The special review lists eight ways manufacturers are devising promotions "that work harder to grab and hold consumers."

One way is making greater use of broadcast to support print and package promotions. Says the report: "In the clamor to attract consumer attention, many manufacturers are now using TV and radio promotion commercials and/or tags to capture consumer attention to upcoming couponing efforts. This is especially true of media line and tie-in promotions and unique package promotions, such as free premiums and instant winner games."

The other "strategic promotion trends" include (1) creating greater consumer involvement in promotion ads, such as more frequent use of the rub-off device; (2) a general increase in the face value of coupons, with 75-cent and \$1 coupons not uncommon; (3) creating "tremendous" impact with multiple brand and tie-in promotions; (4) using free product to increase coupon redemption, particularly "free coupons with a hook," such as offering a strong brand free with purchase of a weaker brand; (5) selling in-store promotions as media coupon overlays; (6) encouraging sweepstakes entrants to buy product, and (7) using new graphics and copy approaches to make promotion ads stand out.

The special promotion report warned that the "headlong rush into promotion could be ominous." What this is doing is causing manufacturers to dramatically shift what was previously a 70 per cent to 30 per cent advertising-to-promotion ratio, said the report, "to a much larger percentage for promotion. What's ominous about all this is that if the shift swings too far too long the result could be forfeiture of the longterm image awareness created by advertising."

The DFS monthly consumer promotion reports shows that coupons have risen in share of promotion activity from 62.3 per cent in 1981 to 75.7 per cent last year. All other major forms of promotion activity have declined, the most drastic drop being in premiums, which dropped from 10.0 per cent of

promotion activity in '81 to 5.7 per cent in '86.

## Drugs and humor

Knight-Ridder Broadcasting has entered the TV distribution ranks with a not-for-profit anti-drug campaign starring the animated Mr. Bill of *Saturday Night Live* fame. In a departure from the usual "Say No to Drugs" spots, Mr. Bill says "Oh No" to drugs in humorous vignettes.

The campaign, consisting of two PSAs and a tag, began as the contribution of WPRI-TV Providence to a month-long anti-drug effort at all eight Knight-Ridder stations during April. "We did some informal research," says David Salinger, WPRI-TV director of marketing. "Authority messages were backfiring and turning teens off." Now, says Salinger, the campaign has become so popular that "our competitor in Providence had a 'Say No to Drugs' parade and we saw kids carrying signs with Mr. Bill on them."

Klein &, the promotion/production firm, is handling distribution of the "Say 'Oh No' to Drugs" campaign for Knight-Ridder. Says Bob Klein, "Dan Gold [Knight-Ridder Broadcasting president] issued a challenge to the stations and felt this particular project could be contributed to the industry." Knight-Ridder is offering the campaign to stations at cost on a first-come, first-served, market-exclusive basis in order to gain more impact.

## Census' 200th

Another 200th anniversary is coming up—this one with implications for

marketing and marketing research. The anniversary takes place in 1990 and it's the 200th birthday of the first census.

They already know something about what it will show, of course, in particular, general population figures (illegal immigrants excluded). The Census Bureau expects there will be about a quarter of a billion Americans. To be a little more precise, the estimate is for 249.8 million in the 50 states, excluding Puerto Rico, Virgin Islands, Guam and the Northern Marianas.

That compares with 3.9 million in 1790 and 226.5 million in 1980.

The bureau has been preparing for this 1990 census for many years, with test censuses, questionnaire tests and local meetings in which experts and the public have been asked about what should be included and excluded. It goes without saying that electronic storage and retrieval will hit new heights, with the probability of being able to access an increasingly expanded roster of massaged and raw data.

## Autos drive in first

Automotive advertising jumped into first place in the TV industry category rankings during the first quarter, according to BAR figures released by TvB. Total auto spending was up 26 per cent to \$64.1 million, with non-network up 32 per cent and network up 18.1 per cent.

The only other top 10 category with a sizeable increase in total TV spending was restaurants and drive-ins, up 19 per cent to \$263.3 million.



**Attending a Blair Television party for NBC affiliates at California Yacht Club during network's annual affiliates meeting are, l. to r., Michael McGrew, pres./gen. mgr., WAVY-TV Norfolk; Frank O'Neil, pres./gen. mgr., KXAS-TV Dallas-Ft. Worth; NBC pres./CEO Robert Wright; Laura Pels, wife of Donald Pels, pres./chr., Lin Broadcasting; Suzanne Wright, wife of NBC pres.; Harry Smart, v. chr., Blair Television.**

# THE MEN YOU WANT ARE WATCHING DALLAS, CHEERS AND DIFFERENT STROKES.



The upscale men you're after stand way apart from the norm. And so do their viewing habits. To this select group, "Night Court" means a college basketball game in prime time. And "L.A. Law" is the Raiders' defensive unit. No wonder these men who earn more, spend more and do more are turning off the broadcast networks and turning to ESPN®.

They know ESPN is where they can find CFA College Football, Top Rank Boxing, NHL Hockey, College Basketball and more. This season we've even got TV's ultimate weekly drama series: NFL Sunday Night Football.

And smart advertisers know ESPN is where they can find men who buy

22% more life insurance, 35% more telecommunications equipment and who take 35% more business trips than the national norm.\* Which proves just how above average our average viewer is.

Without ESPN, you're underdelivering this very attractive audience. But you can reach them effectively—for a much lower CPM than the networks—by placing a mere 10% of your sports budget with us. You'll see results so dramatic they could change the way you spend your ad dollars from now on. After all, if you're still trying to reach upscale men through the likes of "Knots Landing," you just might be missing the boat.

**ESPN**  
THE TOTAL SPORTS NETWORK™

# Tele-scope

## Methodology still under gun on people meters

Although two people meter systems are scheduled to be launched this fall (and possibly a third in the fall of '88), the people meter methodology has not been properly validated. This was the charge leveled before the Advertising Research Foundation workshop on people meters, held in New York last Friday (June 19) by consultant Mal Beville, often referred to as the dean of broadcast audience measurement research.

Beville, referring to the Boston test of people meters by AGB Television Research, maintained that "no comprehensive report of the test was ever issued," that analyses based on the study design "were neglected" and that there were no consistent conclusions.

As for Nielsen, Beville went on, the purpose of the "so-called test" of people meters "was not to determine whether the people meter was an improved measurement instrument over the diary. It was to improve the operation of the people meter system by interviewing turnover homes, examining coaching procedures, re-evaluating editing rules, improving sample characteristics and response rates, rejiggering the prompt system, and so on."

**VCRs.** AGB Television Research enunciated its policy on videocassette recorder recording and playback for its first season of people meter measurement at the ARF workshop. Two major facets of AGB policy were explained by president Joseph Philport: (1) Recording of programs on VCRs will be included in household tuning totals, but initially not in persons viewing measurements. (2) Playback information will be gathered and made available in diagnostic reports, but initially will not be included in the regular network audience reports.

AGB's rationale on VCR recording data is that household tuning data should include VCR recording time since it reflects "real" behavior. Also, VCR recording levels alone will be reported on a separate line for those who wish to know that information and/or who wish to subtract it from the tuning total. But AGB will not "ascribe" demos from actual viewing to demos for the VCR recording as Nielsen now does.

This policy will provide, AGB believes, the most accurate people ratings for overnight reports. These "pure" people ratings can be a building block for adding persons data from playback recordings later, AGB points out.

AGB is installing in each sample household equipment to "fingerprint" VCR recordings for later identification when played back. But there won't be a playback policy during the '87-'88 season, since AGB doesn't have a fix on accurate playback patterns as yet. But there will be a policy (with subscriber input) for the '88-'89 season.

## BPME regional drive

Broadcast Promotion & Marketing Executives, fresh from its record-breaking Atlanta seminar, will explore the feasibility of regional groups and meetings during the next year, according to new president Joseph Logsdon, program director of Scripps Howard's WFTS-TV Tampa. BPME's rapid growth also is reflected by an upcoming consolidation of offices in Los Angeles and a decision to hire its first executive director.

The BPME attendance of more than 2,300 included a record 250 people registered for radio sessions. And the Broadcast Designers' Association, which holds its annual convention in conjunction with BPME, reported a record 400 attendees. Records also were set with 82 workshops, 238 speakers, and 85 exhibitors for the combined BPME/BDA conclave.

All was not rosy, however, as the BPME board of directors reacted to Florida's new advertising tax by voting unanimously to withdraw the 1991 convention from Orlando.

**The winners.** Tribune Broadcasting's WGN-TV Chicago set a record by receiving five BPME Gold Medallions out of 79 presented to TV stations. It also won a BDA Best of Show award for its fall 1986 season print campaign. Viacom won two of the seven Golds presented to program distributors. Only four services picked up the 14 network Golds: NBC with seven, HBO three and ABC and MTV two apiece. HBO also won a BDA Best of Show for its "Cinemax Western Roundup" on-air campaign. In all, BDA gave 42 Gold Awards, with three each received by KRON-TV San Francisco, MTV and NBC.

Of BPME's 17 radio Golds, three stations won two apiece: KGON Portland, Ore., KSL Salt Lake City and 4KG, Brisbane, Australia. Following WGN-TV on the television side were KNBC(TV) Los Angeles and WWL-TV New Orleans with four apiece, and the following with three each: Gannett's KVUE-TV Austin, WCVG-TV Milwaukee, Fox's WFLD-TV Chicago and Gaylord's WVUE(TV) New Orleans. Storer Cable Miami won three of the four local cable awards, two of them in conjunction with Continental Cablevision Miami.

Allbritton's WJLA-TV Washington received a special honor from Gene Siskel and Roger Ebert, stars of Buena Vista's *Siskel & Ebert & The Movies*, who critiqued station promos during an annual BPME appearance. Siskel and Ebert went wild over a WJLA-TV spot for MCA's *Magnum P.I.*, in which a lonely housewife transports herself to a Hawaiian beach by watching the show. "If I were the syndicator, I'd grab this spot and syndicate it nationwide as a generic," said Ebert. And Mort Slakoff, vice president of creative services at MCA-TV, told TV/RADIO AGE that other stations—including WWOR-TV New York—have been looking at the WJLA-TV promo.

**The honorees.** Slakoff, meanwhile, a BPME board member for 10 years, was honored with a lifetime membership for his service to the organization and his role in increasing syndicators' presence in BPME.

Louis Dorfsman and Leo Rosenberg were inducted



Small Wonder Watcher:

Natasha Shamone

Born in Hamlet, N.C., B.A. Theatre Arts

Computer technician

Interests: Fashion design, singing, art

Mother of Naomi, age 12



Number one with moms.



Small Wonder is a joint venture of the New Program Group and  
Producers, Inc. Produced by MVP Video Productions, Inc.  
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## Tele-scope (continued)

into the BPME Hall of Fame. Dorfsman, vice president, creative director of advertising and design for CBS Inc., told the awards night crowd, "William S. Paley thanks you. Frank Stanton thanks you. The other guy, I don't know." Rosenberg is said to have launched broadcast promotion in 1920 at KDKA Pittsburgh. "One of the things we did not have to worry about in those days was a Nielsen report, being the only station on the air," he joked.

Three former BPME presidents—the late Beryl Spector, Lynne Grasz and Fred Bergendorff, were honored with BPME's "President's Award." David Spector accepted the award on behalf of his wife, who had been director, information for New Hampshire Public Television until her death last August. The plaque reads, "Few members loved BPME as much. Few did as much for BPME." Grasz, BPME's first female president in 1977, is now manager of station services for Television Information Office. Fred Bergendorff is long-time promotion director of KNX(AM) Los Angeles.

BDA's highest honor, the President's Award, was presented to the late graphic designer G. Dean Smith, whose creations included the "Circle 7" logo for the ABC O&Os.

And Chuck Blore, partner in Chuck Blore & Don Richman Inc., received BPME's Industry Achievement Award for his "lifetime contributions to the broadcast industry."

## Syndicator shift

Viacom Enterprises has dropped out of the front-end of its *What a Country!* co-venture deal with Tribune Entertainment Co., and Coca-Cola Telecommunications will likely be TEC's new partner. Viacom had produced the weekly sitcom series and was responsible for clearing stations. TEC, via its new sales company, TeleTrib, a co-venture with Television Program Enterprises (see *Programming* section), will continue to handle the barter sales on *Country*. Viacom will be a back-end profit participant on the series once it accumulates enough episodes for the show to become a strip. At that point, Viacom will offer the strip for cash.

Similar barter and cash arrangements were made previously by TEC, including its deal with MCA TV, with *Charles in Charge*. In the case of Coca-Cola, TEC will team up with the company in offering *The Gunfighter*, a first-run pilot movie for syndication in 1988. Coke will handle the clearances on the barter show and TeleTrib will be in charge of sales. A series is expected as a *Gunfighter* spinoff.

## Camcorders sales zip up

Camcorder sales continued rocketing upwards in sales to retailers, according to May figures from the Electronic Industries Association. Sales to dealers rose 73.6 per cent to 113,085. For the first five

months of the year, camcorder sales were up 55.5 per cent to 449,697.

## King World/Buena Vista tie

King World is looking at its new arrangement with Buena Vista Television, a subsidiary of the Walt Disney Studios, as not only aiding the domestic cause of both companies but as the forerunner of a deeper penetration in the international marketplace involving the two firms. Under the agreement, Camelot Entertainment Sales, a KW subsidiary, will sell the barter time of BV product domestically while Buena Vista International will represent KW programming in markets outside the U.S. The international wheels are already spinning. Stuart A. Hersch, chief operating officer of KW, will this week meet in London with Etienne de Villieres, president of the TV division of BVI, Hersch says, to evaluate some things in a totally different way.

Hersch adds, "The overseas market was a small cash generator for us, but now the foreign market can become a significant part of our business because of Buena Vista's expertise." He notes the overseas market will be considered more strongly in future projects undertaken by King World Productions.

On the domestic end of the KW deal with Buena Vista Television, Camelot will handle, effective immediately, the barter sales of BV product, including *Win, Lose Or Draw*, half-hour game show strip; *Duck Tales*, half-hour animation strip; *Siskel & Ebert & the Movies*, half-hour weekly show; and the Disney Magic barter feature packages. Camelot continues to sell the barter time for such programs as King World's *Wheel of Fortune*, and *Jeopardy!*

## Web April billings up 4.2%

Network TV billings rose 4.2 per cent in April, according to the latest figures from Broadcast Advertisers Reports. Early morning weekday showed the strongest advance and daytime the biggest drop. Primetime billings were up 7.6 per cent.

### Network TV dollar revenue estimates

Dayparts	Three-network totals	
	Estimated % (000)	% change
Prime	\$424,508.4	+7.6%
Mon-Fri daytime	129,819.3	-6.8
Mon-Sun late night	38,307.0	+2.4
Sat/Sun daytime	70,363.8	+13.5
Mon-Fri early morning	22,591.1	+15.2
Mon-Fri early fringe	41,927.5	-4.3
Sat/Sun early fringe	15,518.5	-6.0
Subtotal early fringe	57,446.0	-4.7
Totals	\$743,035.6	+4.2%

Source: Broadcast Advertisers Reports. Copyright BAR 1987



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**CREDIT SUISSE FIRST BOSTON**  
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**DAIWA EUROPE LIMITED**

**DEUTSCHE BANK CAPITAL MARKETS**  
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**MORGAN GUARANTY LTD**

**THE NIKKO SECURITIES CO., (EUROPE) LTD.**

**NOMURA INTERNATIONAL**  
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**SOCIETE GENERALE**

**SWISS BANK CORPORATION INTERNATIONAL**  
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**UNION BANK OF SWITZERLAND (SECURITIES)**  
*Limited*

**S.G. WARBURG SECURITIES**

**YAMAICHI INTERNATIONAL (EUROPE)**  
*Limited*

*June, 1987*

# TV Business Barometer

## April local billings increased 6.9%

While there may be substantial variations among markets, overall month-to-month growth in TV station ad sales this year has been pretty stable. This is certainly true of local business, according to the *TV Business Barometer* sample of stations.

Year-to-year growth during the first quarter, on a month-to-month basis, was varied within a range of a little over two percentage points. The low point was in February when local/retail billings were up 5.7 per cent over '86. And the high was March when the increase mounted to 7.9 per cent.

The latest figure—covering April—falls within this range. It was up 6.9 per cent, just a little under the spot increase for April, which was 7.6 per cent, actually a spot high for the year (see the *Barometer* report in the June 8 issue).

Local billings for April came to \$493.2 million, just a little under the \$500.9 million in local time sales for March. The April, '86, figure was \$430.0 million.

While April billings were just a little under those of March, it should be kept in mind that March was a five-week Standard Broadcast Month (SBM), while April was four weeks. On the other hand, as has been noted a number of times, most *Business Barometer* stations report on a calendar month basis.

In any case, the total of local time sales for the first four months of '87 came to \$1,622.9 million, up 6.8 per cent over last year. This compares with the spot total for the four months of \$1,732.8 million, up 4.8 per cent compared with '86.

Thus, spot is now \$109.9 million ahead of local, while at the end of the first quarter spot was only \$32.7 million ahead. What made the difference was the spot's record-breaking dollar total in April,

generally a big month for spot. The spot figure in April came to \$580.4 million. It should be noted that the spot increase in April was still a single-digit percentage.

Turning in the best performance in April was the small station category (under \$7 million). This station bracket has been Number 1 every month so far this year in percentage increases. The larger stations (over \$15 million in annual revenue), which ranked third during every month in the first quarter, came out second in April.

## Network comp

As for network compensation, it remains about static—specifically, it was up 0.5 per cent in April. March, which was the best month so far this year, was up only 0.9 per cent.

The station take from network comp in April was \$43.1 million, compared with \$38.6 million in March and \$42.9 million in '86. The four-month total for station comp came to \$154.9 million, down from \$155.2 million in '86.

## April

### Local business **+6.9%**

(millions)

**1986: \$461.4      1987: \$493.2**

#### Changes by annual station revenue

Under \$7 million ..... +14.4%  
 \$7-15 million ..... +4.2%  
 \$15 million up ..... +5.6%

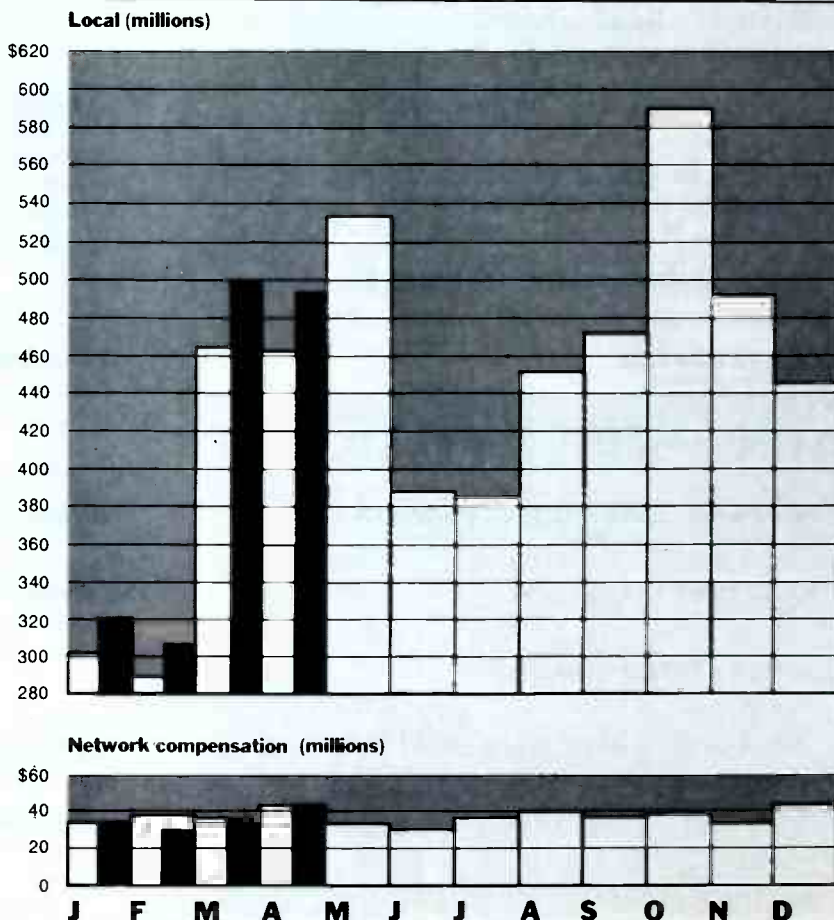
### Network compensation **+0.5%**

(millions)

**1986: \$42.9      1987: \$43.1**

#### Changes by annual station revenue

Under \$7 million ..... +1.4%  
 \$7-15 million ..... +1.3%  
 \$15 million up ..... +0.1%





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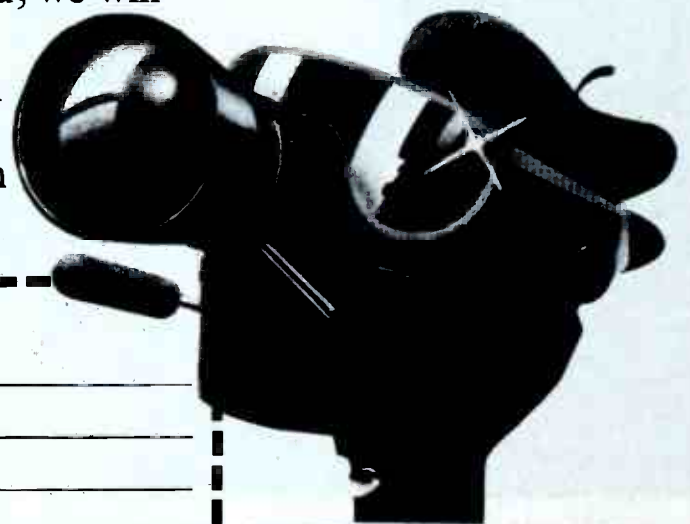
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# International Report

## London

### **BSB, IBA plans for DBS franchise still up in the air**

While no one is saying anything officially, there is considerable speculation that talks between British Satellite Broadcasting and the Independent Broadcasting Authority regarding the signing of the British DBS franchise agreement have not produced any satisfactory conclusions. The contract for the 15-year franchise has never been signed. Again, although neither side will confirm it, it is reliably understood that the IBA gave BSB until the end of June to sign. What would happen if the deadline is breached is unclear.

BSB is known to be concerned about competition from Luxembourg-based ASTRA, the 16 transponder satellite due to be launched in September, 1988, more than a year before the British DBS. BSB officials are seeking greater protection from the government and are believed to be looking for some formula which will allow them to utilize all five transponders on the British DBS instead of the three which they have been assigned and perhaps a way of extending the term of the franchise beyond 15 years.

Complicating matters for BSB is ASTRA's deal with British Telecom, giving the telecommunications giant the right to market and sell up to 11 of its 16 transponders. The BT arrangement also solves ASTRA's uplink battle with other European PTTs. ASTRA programmers can now reach the bird through the U.S.

**Control.** Although a spokesman for the government would not confirm the speculation, he did say that the government did not want to put BSB "in an advantageous position" by giving it control of all five transponders allocated to the U.K. by

the World Administrative Radio Conference. He also pointed out that in its initial negotiations with BSB before the franchise was awarded, the government did agree to extend the projected contract from 12 to 15 years. He conceded, however, that it was unlikely that BSB was pleased with only getting an additional three years. Many observers believe it may take as many as 25 years before the investors could begin to show a meaningful return on their money.

### **Satellite broadcast standard for Europe saddled by dissent**

Prospects for a common European satellite broadcasting standard, much less a worldwide standard, look less likely by the day as rival broadcasters, programmers and manufacturers line up behind their respective choices. Some observers believe that in seeking a fully secure encryption system, the continent could end up with a number of different, non-compatible systems, effectively limiting viewer choice by requiring expensive decryption units as a prerequisite for receiving premium or even basic channels.

The U.K. Cable Program Providers Group, which represents some, but not all of the companies providing satellite delivered channels to cable networks and the relatively large dish TVROs, now have joined British Satellite Broadcasting and the British Independent Broadcasting Authority in urging adoption of the D-Mac standard.

A consortium of European manufacturers, however, including Philips, Thomson and Logica, is lobbying for the D2-Mac system, the standard favored by the French and the Germans. Spokesmen for that group argue that D2-Mac provides a realistic solution to the problem of being able to

manufacture the number of receivers they anticipate will be required by the public in time to meet the currently projected development of satellite broadcasting.

## Madrid

### **Transmitter problems responsible for snag in independent startup**

A new technical report prepared by Spanish state controlled television, RTVE, reveals that it will take at least two years to install the 20 transmitters needed to carry the signals of the proposed three independent television channels. They will not even be ready then, say engineers, if the government insists on using Spanish instead of imported technology. To further aggravate the prospective private franchise holders, the technicians say that once they are in place, only 70 per cent of the population will be able to receive the new channels. The other 30 per cent, according to the report, live in areas in which reception will not be possible unless there is an extremely costly redistribution of RTVE transmitters to "make room" for the independent networks.

## Cannes

### **Granada remains only independent MIPCOM holdout**

Granada, which still is annoyed about the demise of the London Market which it solidly supported, remains the sole U.K. Independent Television MIPCOM holdout, according to MIDEM U.K. sales director Peter Rhodes. Nevertheless, predicts Rhodes, the market now scheduled to take place between October 16 and 20, starting and ending a day later than originally planned, will be a massive success. In fact, adds Rhodes, MIPCOM won't be that much different to MIP from the size point of view. Attendance by British companies alone will be up by 50 per cent, he adds.

Rhodes and his MIDEM

colleagues blame MIFED organizers for the date change. They say that the Milan people changed the date of their event just to affect MIPCOM. "They just keep trying to mess us around," said one. MIFED now is scheduled to begin on October 26.

## Tokyo

### **Visnews prepared to launch locally produced Asian service**

In what is part of a general move toward developing its regional services, Visnews will launch a locally produced Asian news service in August. According to Andrew Ailes, manager of international syndicated systems, it's "the first regional service, produced within a region for a region."

News will be uplinked from two production centres in Hong Kong and Tokyo to two satellites above the Indian and Pacific Oceans. The aim is "to speed up distribution of regional news," says Ailes. "In many cases, we want to offer a same-day service, and in all cases a service that is 24 hours ahead of the current system which normally goes via London. We want to at least match the morning newspapers, and in this case we can even beat them."

## Milan

### **Reteitalia acquires 50% interest in Associated Artists**

Reteitalia has strengthened its position in the Italian motion picture distribution field by acquiring 50 per cent of Associated Artists International, the country's 14th largest film distribution company with an annual turnover of \$8.5 million (U.S.). The organization specializes in the distribution of films made by independent producers.

Reteitalia, part of the Silvio Berlusconi empire, already owns 49 per cent of Italy's second largest distribution firm, Medusa.

# Cable Report

## RAI USA expands borders to dish owners and cable

After several years on broadcast TV in New York, RAI USA, the American service of Italy's RAI, has gone national via satellite and cable, residing on Satcom IV since February.

RAI USA president Renato Pachetti says the goal was always to go national once established on non-commercial WNYC-TV New York, whose commercial license allows it to lease non-primetime hours. RAI USA now runs 16 hours a week on WNYC-TV, two hours each weeknight from 6-8 p.m. and from 8 a.m.-2 p.m. on Sundays. The weekday satellite feed starts a half-hour before the WNYC-TV feed, but the Sunday times are identical.

The Italian-language service ran on the mostly Spanish-language WNJU-TV New York, Sundays only, for about five years before moving over to WNYC-TV three years ago. The long Sunday hours are designed to accommodate live soccer broadcasts, which occur at varying times throughout the year. These soccer games, RAI USA's most popular program, air in their entirety, a departure from RAI in Italy where only the second halves are shown. Other programming on the service covers the usual gamut of TV formats, with shows appearing in the U.S. only three or four months following their Italian premieres, says Pachetti.

Pachetti says the \$2 million RAI USA pays for time on WNYC-TV is its largest single expense. "The contract is renewable every year, and every year they raise the price," he says. "Satellite time costs much less, under a half-million dollars." With its signal on satellite, RAI USA is now on 17 cable systems in such cities as Philadelphia, Boston, San Francisco, Chicago, New Orleans, Hartford and several Canadian locations. One New Jersey system, based in an area with a population of 75 per cent Italian descent, actually offered to pay for carriage, Pachetti says. But Pachetti, admitting that convincing cable operators to carry the channel is extremely difficult, thinks RAI USA's national future may lie in satellite dish owners.

**Profit next year.** In 1986, Pachetti notes, RAI USA made \$1.5 million in ad sales and he expects the operation to finally turn a profit next year. Currently, the service leaves one minute an hour for local insertions and takes two or three minutes nationally. All advertising currently is sold in Italy by RAI-owned Sipra, the largest Italian agency, Pachetti says. Advertisers range from "pasta to automobiles," boasts Pachetti, and Spigadoro pasta and Ferrari are on the present list.

Ad rates will not rise despite bonus satellite distribution, Pachetti says. He cites a problem that could occur under current circumstances: "If we send a Bertolli Oil ad to Kansas, and there's no Bertolli Oil

in supermarkets there, it's bad for the advertiser."

But, Pachetti says, "the biggest obstacle is really the American companies. We cannot balance our budget unless we have some big advertisers from America. He thinks ad agencies must shoulder most of the blame. To prove his point, he notes that agencies "accepted the Hispanic market very reluctantly in the past five years."

In a survey three years ago, RAI USA's audience was estimated at 400,000-600,000 people out of a potential New York Italian audience of 2 million people—a quarter of whom speak fluent Italian and half of whom understand or speak Italian. Pachetti says there are 8 million Italian Americans and that a realistic potential audience for RAI USA is 2-3 million. And the audience isn't only Italian, he points out. Other ethnic groups follow the soccer games, he says, and people are starting to use the channel to learn Italian—the "fastest growing language in the Eastern part of the country."

Pachetti doesn't foresee many program changes, but notes that RAI USA's half-hour daily newscast is the only one from Europe seen in the U.S. on a same-day basis. Pachetti says he would like to air it live (it's currently taped at 2 p.m. for broadcast that evening). Tempo, in fact, has done a pilot of a simultaneous news translation, and Pachetti says he would eventually like to subtitle as many shows as possible.

## A&E's library card

When it comes to promotional tie-ins, MTV has concerts, ESPN sports events . . . and the Arts & Entertainment Network now has libraries.

According to Andrew Orgel, A&E vice president, affiliate sales and marketing, libraries are the community institution whose members' demographics are most like A&E viewers—35 and above, higher education and PBS-like in their viewing habits. This also matches the profile of non-cable subscribers, Orgel adds, a nice incentive to participate for operators attempting to increase penetration.

A&E has budgeted a minimum of \$500,000 toward this National Cable Television Library Project, themed "There's More to See at the Public Library." Supported by the American Library Association, the program is a partnership of each local library, local cable system and A&E. At a participating library, the local cable system donates a TV monitor and VCR courtesy of RCA, and—courtesy of A&E—six tapes of A&E programs and five books based on other A&E programs. A&E also contributes to screenings and a kickoff party. The local cable system can also get the library's membership list for a direct mailing to non-cable subscribers. During a test with the Comcast system in Bala Cynwyd, Pa., the system donated \$10 to the library for each new subscriber who was also a library member. The mailing received a 5 per cent response rate, according to Orgel, and resulted in a 2 per cent penetration lift.

Cable operators, who can also donate their own relevant programming to the libraries, agree to publicize the cable/library tie-in via community posters and to

run any local library PSAs on their systems. In return, the libraries display A&E program guides and insert a customized bookmark in each borrowed book. This bookmark highlights A&E programs on one side and contains local ordering information on the other.

The complete library program has already tested in seven markets and is now rolling out in 18 more, representing seven MSOs, according to Judy Hartley, manager of community marketing. There should be 50-75 markets involved within a year, she says.

Orgel feels this type of "community-based" marketing is the wave of the cable future. "You'll see a big shift in cable marketing in the next couple of years in response to the need for more penetration," he explains. "We have to be more creative than in the past."

Bravo is already moving that way, as evidenced by a new promotion somewhat similar to A&E's. The pay cable performing arts/movie service, has announced it will make donations to local arts councils in exchange for any new subscribers they bring in. The program got under way in New Orleans where Bravo is donating \$5 for each Contemporary Arts Council member who becomes a Bravo subscriber.

## Nabisco's HBO sweeps

Nabisco Brands can't advertise on HBO, but is getting its name connected with the pay cable giant anyway through a 10-week "Bring it Home with HBO and Almost-Home" sweepstakes, coordinated by Omnicom Group's Promotion Dynamics Worldwide. An instant-winner game has been inserted into 6 million packages of the cookie brand, each carrying a sticker reading "Win an HBO Pictures role and \$10,000."

The grand prize also includes a week's vacation for the winner and his/her family at the production site. Fifty consumers will win a first prize of HBO service for a year; other prizes include 1,000 HBO-logoed FM radios and 5,000 packages of Almost Home cookies. HBO is also getting publicity via Nabisco-placed point-of-sale displays and a co-op radio/newspaper campaign.

## 'Yanking' in subscribers

SportsChannel, which has taken over the bulk of televised New York Yankees baseball games this season, reported a 12.5 per cent gain in subscribers—up to 842,000, its highest number ever—during April, the opening month of the baseball season. The regional pay service, which is showing 75 games of the World Champion Mets in addition to 100 Yankee games this season, attributes its sales success to a marketing campaign themed "The Official Channel of the New York Fan."

Advertising, from Della Femina, Sherman & Olken, included five weeks of spots on broadcast TV and 13 weeks of newspaper support. SportsChannel also participated in a joint marketing effort from the New York Metro Cable Co-op.

## HBO sets gala fourth

With July 4 coming up and Liberty Weekend a mere memory, HBO's star-studded *Welcome Home* celebration honoring Vietnam Veterans could well turn into the holiday's major media event. "We're committed to this as a cause as well as entertainment," says Chris Albrecht, senior vice president, original programming, explaining his encouragement of on-site news coverage by the broadcast networks and other media. HBO, as it did for last year's *Comic Relief* benefit, may unscramble its satellite signal, allowing TV stations to pick up segments of the show for their newscasts. The unscrambling would also allow non-subscribing home dish users to view the entire presentation. There are no plans to allow carriage by basic cable, however.

*Welcome Home*, consisting of both words and music from a vet-filled RFK Stadium in Washington, will start at 2 p.m. HBO, which will show the concert on a delayed basis at 9 p.m., is paying all production costs and hoping that various suppliers and unions donate their services. "Any money saved [from production] by donated services will go directly to the organization [Welcome Home, Inc., a non-profit veterans' support organization which is behind the show]," says Albrecht. Welcome Home, Inc. will distribute this money to various veterans' groups, along with all profits from ancillary rights and funds raised through an on-air toll-free number.

The concert will last at least three hours, according to Albrecht, with HBO's taped coverage scheduled to run up to three-and-a-half hours. "We'll devote as much time to it as necessary," Albrecht adds, but portions of the event may still get left on the editing floor.

The organizers hope to fill the stadium with 52,000 Vietnam veterans. There are expected to be 10,000 on-field seats priced at \$35 each, and 42,000 seats in the stands priced at \$20 each. Corporations are asked to buy blocks of seats for distribution to veterans.

Celebrities slated to appear include Jon Voight, Peter Fonda, John Ritter, Oliver Stone, James Brown, Neil Diamond, Linda Ronstadt, Crosby, Stills & Nash, Anita Baker, John Fogerty, The Four Tops, James Ingram and Kris Kristofferson.

"Something like this on a national level can be almost a catharsis," says Ritter, who played a Viet vet in the Agent Orange TV movie, *Unnatural Causes*. "This can be the best of television."

**TNN changes plans.** The Nashville Network also had planned a Fourth of July gala—four hours of live evening coverage from Willie Nelson's Annual Fourth of July Picnic. But there was a catch. Nelson also planned to distribute the music-filled event to DiamondVision-equipped venues across the country—and to use the same feed for both the stadiums and TNN. According to a TNN spokesperson, "We thought the production quality would not be good enough for television." But TNN is still getting along well with Willie. On August 8, for instance, it will telecast the *Willie Nelson/Wrangler Music Invitational*.

# Radio Report

## New technology finds radio ads very effective

A recently-introduced research technology for measuring the impact of advertising has found that radio blurbs can be practically as effective as TV commercials. The data were presented last week at the 20th annual ANA/RAB radio workshop, held in New York by Lee Weinblatt, president of The Pre-Testing Co.

Both radio and TV ads were tested by simulation techniques, the radio method being a half-hour "drive" in which respondents choose radio stations to listen to, unaware that the commercials are the reason for the test.

In a two-year period, TV commercials tested earned at 65 per cent score overall for unaided recall and 81 per cent for total recall. Comparable radio figures were 36 and 56 per cent. However, when the top 25 per cent commercials performers were compared, the TV figures were 83 per cent for unaided recall and 97 per cent for total recall, while the comparable radio figures were 79 and 92 per cent.

## RAB's commercials winners

Copywriters and producers from three radio stations (one an AM-FM duo) captured multiple Orson Welles Creative Awards, presented at the annual ANA/RAB workshop to show off the creativity available on radio.

Bud Zumwalt of KGNR Sacramento took two first place Orsons for large market commercials in the Automotive and Miscellaneous Retail categories.

Jeff Giessen and Dale Barnes at WLPO/WAJK(FM) La Salle, Ill. won two first place honors in the Hardware and Financial Services category for small markets.

And Britain's Metro Radio, broadcasting from Newcastle upon Tyne, captured two awards, each with a different writer-producer team, for middle market commercials in the Professional Services and Miscellaneous Retail categories.

Single Orson winners were KELA/KMNT(FM) Centralia, Wash. in the Miscellaneous Retail category; WJYY Concord, N.H., Auto Dealer category; WPST(FM) Trenton, N.J., Auto Dealer; WAKR/WONE (FM) Akron, Hardware-Building Supply category; WDIF(FM) Marion, Ohio, Restaurants; WVMT Colchester, Vt., Restaurants; KQRS AM-FM Minneapolis-St. Paul, Financial Services, and KVIC Victoria, Texas, Professional Services.

## Pay based on results?

Should radio station promotion directors receive incentive pay based on results? The answer was a re-

sounding "yes" from general managers who addressed a session of the recent Broadcast Promotion & Marketing Executives seminar in Atlanta.

"We look at the promotion director as the person responsible to keep the cume," explained Bob Green, vice president and general manager for WYAY(FM) Atlanta. The promotion director, he said, must succeed in causing sampling of the station. He added that WYAY is "in the process of putting every employee on a program of salary and incentive."

"Promotion managers should be paid a percentage based on cume," declared Verna Green, vice president and general manager of Detroit's top station WJLB(FM). "I see the promotion manager position as a two to three year position to prepare them for going into sales. . . . I expect the promotion manager to have a profit orientation. The goal is to generate money and have fun while doing it."

"Most important," she continued, "I expect that the promotion manager understand retail sales." Station salespeople, she explained, "are getting fat" because it's easy for them to sell agencies and large clients. She said that if promotion people start taking on some retail sales duties while in their present jobs, "this will give them an incentive for funding those big events."

**Gophers.** Don De La Houssaye, general manager of WWL/WAJY(FM) New Orleans, noted that, despite the supportive words of general managers, promotions managers at seminar sessions were complaining that they function as "gophers for the program director"—frequently caught in the middle of conflicts between sales and programming, always running around meeting deadlines, and reacting rather than acting. And, said De La Houssay, promotion managers complain that their general managers only speak to them when they've "done something wrong."

Because of the apparent gulf between management expectations and promotion realities, Rose Polidoro, promotion manager for WNEW AM-FM New York, suggested that it might be a good idea to reverse roles and have a panel of promotion managers talk to an audience of general managers. De La Houssay responded that such a panel could convene at the Radio Advertising Bureau's next Sales Management Conference, and consultant Harvey Mednick, who moderated the panel, said he'd bring the idea up before the RAB board in July.

## New RADAR totals

Based on the Spring 1987 RADAR, Gale Metzger, president, Statistical Research Inc. reports that FM's share of the U.S. radio audience has resumed its climb after plateauing last year and the year before. He says FM now holds 74 per cent of the total radio audience of persons 12 plus. And even though that 12 plus total is down three per cent, Metzger says it still adds up to 188 million listeners for all radio and includes 96 per cent of the total 12-plus population.

And 162 million, or 83 per cent of that 12-plus total



are included in the audiences to radio network affiliates measured by RADAR. And despite the slight dip in the total, there was a slight rise in advertisers' favorite piece of it, the 25 to 54 audience.

Zeroing in on drivetime, Metzger says radio reaches 84 per cent of persons in morning drive, 6 a.m. to 10 a.m., Monday to Friday and that stations associated with the radio networks reach 66 per cent. Over half this drive time audience is in-home, while the rest is equally divided between automobiles and other out-of-home locations.

## Better but still wanting

A second look at Arbitron's daypart diary by Katz Radio Group researchers since changes prompted by initial strong industry complaints when the new diary bowed has found changes for the better. But the complaints haven't been entirely silenced.

KRG's new *Arbitron Winter '87 Daypart Diary Study* finds that changes in Arbitron's editing rules have produced time spent listening figures and unidentified listening figures returning to pre-daypart diary levels, but hour-by-hour levels "still remain a problem" that in its turn has caused further complaint about the snail's pace of the corrective action planned by Arbitron.

KRG researchers give credit to Arbitron for the test of two daypart diary variations it's planning in conjunction with COLRAM, but add that the results of this spring 1987 test won't be made available to COLRAM until next April—which means that the earliest possible introduction of an improved diary can't take place until fall 1989. So KRG hopes Arbitron will speed up its testing timetable "in order to possibly correct a glaring inadequacy of the present daypart diary."

**Abnormally low.** When Arbitron brought out its original version of the daypart diary in summer, 1986, research directors Gerry Boehme of Katz Radio, Maggie Hauk of Christal Radio Sales and Bruce Hoban of Republic Radio found that total persons using radio dropped to their lowest seasonal levels due to abnormally low time spent listening, and that the amount of unidentified listening not credited to a specific station increased while the total listening to reported stations dropped. They also found that "an artificial hour-by-hour listening pattern emerged." And in those hours next to a daypart break in the diary, listening decreased while all other hours increased.

At the time, Arbitron's official stance was that these listening shifts were the result of actual audience changes occurring in the measured markets. But they went ahead anyway with some new editing rules, effective with the winter, '87 survey which turned up with the improvements reported above by the KRG research team, now bolstered with a fourth member, Lori Adelsberg of Banner Radio (formerly Blair Radio).

The chief Arbitron editing changes included a new rule for crediting entries with no station or slogan entered, and changing the credit from 15 minutes to 1½

hours for diary entries with a missing start or stop time, no start or stop time, or a start time with a line drawn down through the diary.

## January local increase

Local radio ad revenues started 1987 right with a January increase of 5.3 per cent over the first month of 1986. The Radio Advertising Bureau says this follows a year in which U.S. supermarket chains boosted their radio advertising investments 8.5 per cent, from \$44.6 million in 1985 to \$48.3 million last year.

The January figures are based on reports from 80 markets participating in the RAB's Composite Billing Pool—80 markets that Robert Galen, RAB's senior vice president, research says represent 57 per cent of U.S. listeners.

The food chain expenditure data are from a report by *Supermarket Business* magazine. Ken Costa, RAB vice president, marketing information says Southland's 7-Eleven convenience stores were the biggest dollar investor in radio with a 1986 outlay of over \$19 million. But that was an increase of only two per cent ahead of 1985.

## Radio aired on TV

Wanted: one radio station in each of the top 100 markets willing to pay \$350 per month plus costs of videotaping an hour's worth of their top shows for inclusion in Radio Television (RTV), a satellite-delivered video service set for a July launch. The service, planned to air at least 18 hours a day, is the brainchild of High-Tech Syndications, Boston, which is also set to introduce an all-sports RTV radio network (see page 50). It will be targeted for both home dish owners and pick-up by cable systems.

RTV will show half-hour segments of radio personalities at work, complete with any music DJs play, according to Allen Price, operations manager. The \$350 fee is merely to cover the costs of satellite time, he says. And RTV will sell time to national advertisers. But what's in it for the radio stations? Bob Dane, director of affiliate relations, says the service will "use television to promote the growth of radio" by reaching the general public, industry professionals and ad agencies. "It's essentially an electronic trade journal of the airwaves," he says.

## 'Futures' panel named

Bev E. Brown, owner/manager of KGAS Carthage, Texas, and radio board chairman of the National Association of Broadcasters, and Steven Berger, vice president, radio, Nationwide Communications and finance chairman of the Radio Advertising Bureau, are co-chairmen of the new Radio Futures Committee formed by the NAB and RAB to create a joint marketing campaign to boost public awareness of the importance of radio in their daily lives.

# Radio Business Barometer

## March spot radio biz down 3.7%

Whether or not there's a connection between spot and network radio, it's clear that both suffered a dreary April (see *Radio Business Barometer* in the June 8 issue). At least the networks had some good months this year. Spot only had one—February—while April only underlined what happened during the other months of the first quarter.

April continued the poor showing in March—which was down 4.4 per cent. The April figures from Radio Expenditure Reports, based on data from the major reps, show a drop of about the same proportions as March, viz., down 3.7 per cent.

Volume was down a little from March, which was a five-week Standard Broadcast Month (SBM), so from that point of view April looks a little better than otherwise. March was the best volume month for spot radio this year,

reaching \$77,147,800. April came along with a total of \$71,474,100 over a four-week SBM. The figure for April, '86, came to \$74,237,600.

The bad news about April was spread over the four market groups into which RER breaks down spot time sales. The best performance turned in was virtually flat compared with last year.

The top markets dipped 5.1 per cent in April, pulling in \$26,860,200. Last year, the April figure for the market group was \$28,305,100. The 11-25 market group was up 0.9 per cent to \$15,954,400 vs. \$15,811,100 last year. The worst performance was by the 26-50 market group, which dropped 8.2 per cent from last year, time sales hitting only \$10,454,800. The '86 figure for these markets in April was \$11,386,800.

Probably the worst disappointment was the way the 51-plus markets performed. They have been running ahead of the other market groups during the past couple of years and during the

first quarter were up every month, though the March increase was miniscule. In April, the 51-plus markets were off 2.8 per cent to \$18,204,700. This compared to the '86 figure of \$18,734,600.

The smaller markets still remain ahead of last year over the four months by a modest margin, as is also true of the 11-25 group, which is ahead of '86 by an even smaller margin.

## Year-to-date \$\$

The 51-plus market group, which accounts for 26.3 per cent of spot billings to date (through April) this year, was up 4.0 per cent to \$64,201,100. The 11-25 market group was up 2.8 per cent to \$52,595,200 and represented 21.6 per cent of spot radio billings. Down the most was the 26-50 market category, which showed a decline of 3.3 per cent. Category time sales were \$36,523,400—15 per cent of spot business.

Finally, the single biggest category of the four, the top 10 market group, accounting for 37.1 per cent of all spot billings, was down 2.1 per cent during the first four months of the year, with \$90,476,900 in time sales.

## National spot **-3.7%**

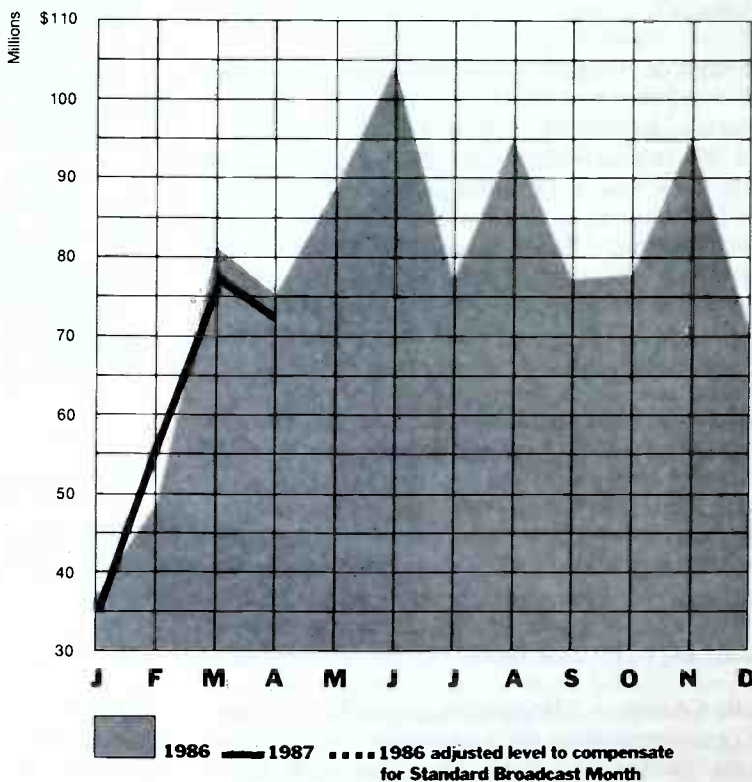
(millions) **1986: \$74.2**    **1987: \$71.5**  
**1986 adjusted: \$74.2**

### Changes by market group

Market group	Billings (mils.)	% chg.* 86-85
1-10	\$26.9	-5.1%
11-25	16.0	+0.9
26-50	10.5	-8.2
51+	18.2	+2.8

Source: Radio Expenditure Reports

## April



# Television/ Radio Age

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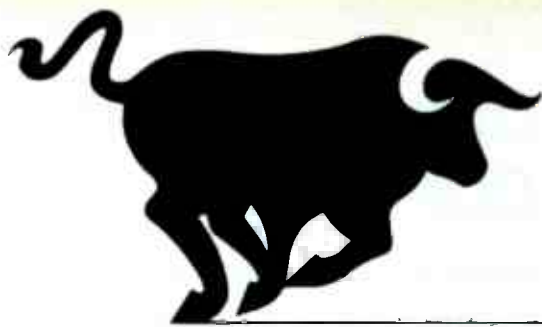
Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

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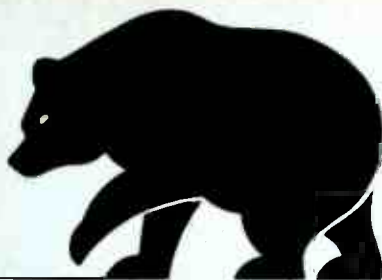
(Company purchase order or payment must be enclosed)



# Bulls &

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|---|---|---|
|  <b>NEW YORK</b><br>MCA Broadcasting, Inc.             |  <b>SAN DIEGO</b>                                    |  <b>WILKES BARRE-SCRANTON</b><br>New York Times Bcstng   |
|  <b>LOS ANGELES</b><br>United Television               |  <b>ORLANDO</b><br>H & C Communications              |  <b>LOUISVILLE</b><br>Providence Journal Co.             |
|  <b>CHICAGO</b><br>Fox Television                      |  <b>MILWAUKEE</b><br>Hearst Broadcasting             |  <b>DAYTON</b><br>Cox Communications                     |
|  <b>PHILADELPHIA</b><br>CBS                            |  <b>CINCINNATI</b><br>Multimedia Broadcasting        |  <b>RICHMOND-PETRSBG</b><br>Nationwide Communications    |
|  <b>SAN FRANCISCO</b><br>Group W Television            |  <b>NASHVILLE</b><br>Knight Ridder Broadcasting      |  <b>FLINT-SAGINAW-BAY CITY</b><br>Meredith Broadcasting  |
|  <b>BOSTON</b><br>Hearst Broadcasting                  |  <b>CHARLOTTE</b><br>Cox Communications              |  <b>MOBILE-PENSACOLA</b><br>Knight Ridder Broadcasting   |
|  <b>DETROIT</b><br>Post Newsweek                       |  <b>BUFFALO</b><br>Howard Publications               |  <b>JACKSONVILLE</b><br>Harte-Hanks Comm.                |
|  <b>ATLANTA</b><br>Gannett Broadcasting               |  <b>OKLAHOMA CITY</b><br>Knight Ridder Broadcasting |  <b>WICHITA-HUTCHINSON</b><br>Kansas State Network      |
|  <b>PITTSBURGH</b><br>Cox Communications             |  <b>COLUMBUS, OH</b><br>Outlet Communications      |  <b>FRESNO</b><br>Meredith Broadcasting                |
|  <b>TAMPA-ST. PETE</b>                               |  <b>RALEIGH-DURHAM</b><br>Capitol Communications   |  <b>ALBUQUERQUE</b><br>Hubbard Broadcasting            |
|  <b>SEATTLE-TACOMA</b><br>Bonneville International   |  <b>SALT LAKE CITY</b><br>Bonneville International |  <b>SYRACUSE</b><br>Meredith Broadcasting              |
|  <b>MINNEAPOLIS-ST. PAUL</b><br>Gannett Broadcasting |  <b>PROVIDENCE</b><br>Knight Ridder Broadcasting   |  <b>DES MOINES</b><br>Iowa State University            |
|  <b>DENVER</b><br>Gannett Broadcasting               |  <b>MEMPHIS</b><br>New York Times Bcstng           |  <b>OMAHA</b><br>Pulitzer Broadcasting                 |
|  <b>PHOENIX</b><br>Meredith Broadcasting             |  <b>SAN ANTONIO</b><br>Harte-Hanks Comm.           |  <b>DAVENPORT</b><br>New York Times Bcstng             |
|  <b>PORTLAND, OR</b><br>King Broadcasting            |  <b>NORFOLK</b><br>Knight Ridder Broadcasting      |  <b>CHAMPAIGN &amp; SPRING-DEC</b><br>Lin Broadcasting |

# Bears



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|--|--|--|
|  <b>CEDAR RAPIDS-WATERLOO</b><br>Cedar Rapids Television        |  <b>WACO-TEMPLE</b><br>KWTX Broadcasting Co.        |  <b>HARLINGEN-WESLACO</b><br>S.W. Multimedia Corp.        |
|  <b>AUSTIN</b><br>Times Mirror Broadcasting                     |  <b>EL PASO</b><br>Marsh Media                      |  <b>AMARILLO</b><br>Cannan Communications                 |
|  <b>SPOKANE</b><br>King Broadcasting                            |  <b>COLORADO SPRINGS</b><br>Pikes Peak Broadcasting |  <b>CORPUS CHRISTI</b><br>McKinnon Broadcasting           |
|  <b>PORTLAND-AUBURN</b><br>Maine Broadcasting                   |  <b>FT. WAYNE</b><br>Thirty Three, Inc.             |  <b>YAKIMA</b><br>Retlaw Enterprises                      |
|  <b>TUCSON</b><br>H & C Communications                          |  <b>FT. MYERS-NAPLES</b><br>Ft. Myers Broadcasting  |  <b>RENO</b><br>Donrey of Nevada                          |
|  <b>SPRINGFIELD, MO</b><br>Woods Communications                 |  <b>PEORIA-BLOOMINGTON</b><br>Midwest Television    |  <b>MACON</b><br>Multimedia Broadcasting                  |
|  <b>JACKSON, MS</b><br>News/Press and Gazette                   |  <b>AUGUSTA</b><br>Schurz Communications            |  <b>EUGENE</b><br>Eugene Television, Inc.                 |
|  <b>SOUTH BEND-ELKHART</b><br>Michiana Telecasting             |  <b>MADISON</b>                                    |  <b>ERIE</b><br>Jet Broadcasting                         |
|  <b>HUNTSVILLE-DECATUR</b><br>New York Times Bcstng           |  <b>CHARLESTON, SC</b><br>Media General Bcstng    |  <b>BOISE</b><br>Evening Post Publishing                |
|  <b>COLUMBIA, SC</b><br>Cosmos Broadcasting                   |  <b>SAVANNAH</b><br>News/Press and Gazette        |  <b>BAKERSFIELD</b><br>Ackerley Broadcasting            |
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New series geared to people meters; slipping leftovers renewed, shifted

# Same trifecta finish seen in three-web horse race for fall

By ROBERT SOBEL

It will be a brand new ballgame with very different groundrules when the three major television networks go to bat this coming season with their primetime players, mostly because there will be a new "umpire"—people meters—taking over the calls from the Nielsen household meter service initiated about 30 years ago. Indeed, the presence of people meters is already being felt as the networks present their field of programs for the 1987-88 fall lineup. For one, NBC, through Brandon Tartikoff, president of NBC Entertainment, has acknowledged that a portion of the web's fall schedule is geared to the people meter numbers. Obviously, the other two networks are scheduling their lineup with similar strategies in mind.

All these maneuvers, plus some broad shifting of programs to different time periods and that several leftover shows are being renewed for another go-round—even though they are

slumping—are making projections on the new fall primetime entries by network program buyers at ad shops anything but easy. What appears certain at this time, negotiators at 10 top agencies say collectively, is that NBC will again be the frontrunner when it comes to the network race, followed by CBS and ABC. And when it comes to demos, which is where people meters will play an especially significant role, CBS may close the gap, although NBC will again control the share of audiences below the 50 age bracket. Also, a certainty, the ad negotiators assert, is that the three networks combined will continue to lose viewers, with the consensus predicting that NBC will wind up with a 28 vs. CBS' 25 and ABC's 23, for a total of 76.

Jon Mandel, Grey Advertising vice president, associate media director, says that one of the reasons he's predicting a continued slide on the part of network household shares is because too many new hours have been added to the upcoming season, especially by

## HIT

### "A Different World"



## Television/RadioAge

June 22, 1987

### How agencies rate new shows

	H	?	M
<b>ABC</b>			
Hooperman	3	<b>7</b>	0
Dolly Show	0	<b>10</b>	0
Slap Maxwell	0	<b>10</b>	0
Thirtysomething	0	<b>10</b>	0
Full House	0	4	<b>6</b>
Buck James	0	3	<b>7</b>
I Married Dora	0	3	<b>7</b>
True Believers	0	0	<b>10</b>
<b>CBS</b>			
Frank's Place	1	<b>9</b>	0
Everything's Relative	0	<b>9</b>	1
Law and McGraw	0	<b>6</b>	4
Wise Guy	0	3	<b>7</b>
Oldest Rookie	0	1	<b>9</b>
Jake and Fatman	0	1	<b>9</b>
Tour of Duty	0	1	<b>9</b>
Beauty & Beast	0	0	<b>10</b>
Leg Work	0	0	<b>10</b>
<b>NBC</b>			
Different World	<b>10</b>	0	0
Who's Dad?	4	<b>6</b>	0
Year in the Life	1	<b>9</b>	0
J. J. Starbuck	0	<b>5</b>	5
Private Eye	0	<b>10</b>	0

Note: Bold-faced numbers indicate whether program falls into "hit," "maybe," or "miss" category. A "hit" (H) is any show with a projected share of 27 or better, a "maybe" (?), 22-26, and a "miss" (M), 22 or under. Where votes are split evenly, the weight is in favor of the higher category.

ABC and CBS. "Anytime you add as many hours as have both networks you are adding the worst of the new stuff. And, unfortunately, when you add programs which are not very good, you end up driving America away from network television."

Irwin Gottlieb, D'Arcy Masius Benton & Bowles senior vice president, director of national broadcast and programming, says that agency projections are almost automatically placed downward because of the period of gradual erosion that has set in over the past six or seven years.

"In addition to that, however, there are some demos which the people meters report are slightly lower, so you take that into account. Other demos aren't impacted. The household numbers are sometimes affected positively and other times negatively. But in total the household numbers should be similar to what their counterparts would

## MAYBES

"The Dolly Show"



"J. J. Starbuck"



"Everything's Relative"



"A Year in the Life"



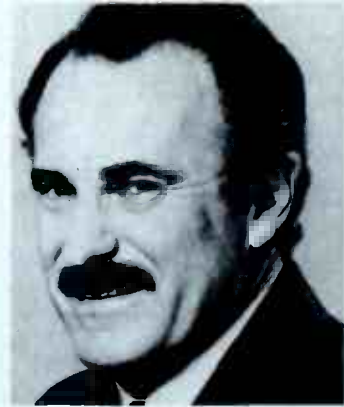
have been. However, certain shows that tend to skew C and D county, for example, will get hurt on the people meter and those that skew very urban might do a little better."

People meter shares on households will not fluctuate much from the previous measurement methodology, notes Page Thompson, DDB Needham senior vice president, director of media resources, "but the demos will go wild. You can look at time periods and tracks

"Who's Dad?"



"Slap Maxwell"



"Frank's Place"



"The Law and Harry McGraw"



"Thirtysomething"



"Hooperman"



"Private Eye"





over the years to get trends, but I don't think many people know where the new measurements will go regarding demos."

But Steve Grubbs, BBDO Worldwide senior vice president, director of network television, says that he's not certain even about what the parameters are in operating this coming season.

"It's all a new ballgame. With the people meters, who knows what the HUT levels or the share points will be? Also, we don't know whether the share points will change. There are simply more variables than there have been in the past."

To conform with the projected slippage of household shares at the three networks as a whole, TV/RADIO AGE has lowered what it classifies as "hits," "maybes" and "misses" by a point in each category. Thus a hit indicates a household share projection on the part of the 10 key buyers at the top agencies as being 27 or better; a "maybe" now constitutes a projected share between 22-26; and a "miss" is seen as getting a 21 share or under.

With these new criteria, the TV/RADIO AGE poll indicates that the admen consider NBC's new lineup as most promising in terms of household shares. Although the network will debut only five shows, compared to CBS' nine and ABC's eight, none are predicted as "misses," and the network has the only projected hit, *A Different World*, while its other shows are in the "maybe" category.

ABC will place five in the "maybe" classification against three "misses;" while CBS appears to have the least potential, with only three shows seen as "maybes" and the rest predicted as doomed to failure, including two, *Beauty and the Beast* and *Leg Work*, which didn't grab any of the admen's votes. This was true with ABC's *True Believers* as well. Overall, of the 22 new shows, including *World*, 11 were considered "maybes." These are ABC's *Hooperman*, which garnered three "hit" votes as well, *The Dolly Show*, *Slap Maxwell* and *Thirtysomething*, which all received 10 "maybes."

At CBS: *Frank's Place*, also one of the few entries that got a "hit" vote, *Everything's Relative*, *The Law and Harry McGraw*; while at NBC, the "maybes" were *Year in the Life*, with a "hit" vote, *Who's Dad?*, which got four "hit" votes, *Private Eye* and *J.J. Starbuck*. *Who's Dad?*, goes the consensus, could get into the "hit" class, depending on how *Family Ties* makes out in its new time period. When it comes to "misses," besides the three mentioned previously, the remaining seven consist of ABC's *Full House*, *Buck James*, and

## Network primetime schedule, 1987-88

	ABC	CBS	NBC
<b>Monday</b>			
8:00	MacGyver	<b>Kate &amp; Allie</b>	<b>ALF</b>
8:30		<b>Everything's Relative</b>	Valerie
9:00	NFL Football	Newhart	Movie
9:30		Designing Women	
10:00		Cagney & Lacey	
<b>Tuesday</b>			
8:00	Who's the Boss?	Houston Knights*	Matlock
8:30	Growing Pains		
9:00	Moonlighting	<b>Jake and the Fatman</b>	<b>J. J. Starbuck</b>
10:00	<b>Thirtysomething</b>	<b>Law and McGraw</b>	Crime Story*
<b>Wednesday</b>			
8:00	Perfect Strangers	<b>The Oldest Rookie</b>	Highway to Heaven
8:30	Head of the Class		
9:00	<b>Hooperman</b>	Magnum, P.I.	<b>A Year in the Life</b>
9:30	<b>Slap Maxwell</b>		
10:00	Dynasty*	The Equalizer	St. Elsewhere
<b>Thursday</b>			
8:00	Sledge Hammer!*	<b>Tour of Duty</b>	The Cosby Show
8:30	The Charmings*		<b>A Different World</b>
9:00	Movie*	<b>Wise Guy</b>	Cheers
9:30			Night Court
10:00		Knots Landing	L.A. Law
<b>Friday</b>			
8:00	<b>Full House</b>	<b>Beauty and the Beast</b>	Rags to Riches*
8:30	<b>I Married Dora</b>		
9:30	Max Headroom*	Dallas	Miami Vice
10:00	20/20*	Falcon Crest	<b>Private Eye</b>
<b>Saturday</b>			
8:00	<b>True Believers</b>	<b>Frank's Place</b>	The Facts of Life
8:30		My Sister Sam	227
9:00	Ohara	<b>Leg Work</b>	The Golden Girls
9:30			Amen
10:00	Hotel*	West 57th*	Hunter
<b>Sunday</b>			
7:00	Disney Movie*	60 Minutes	Our House
8:00	Spenser: For Hire*	Murder, She Wrote	Family Ties*
8:30			<b>Who's Dad?</b>
9:30	<b>The Dolly Show</b>	Movie	Movie
10:00	<b>Buck James</b>		

*New shows are in bold face. \* New time and/or day.*



"Buck James"



"True Believers"



"Tour of Duty"



"I Married Dora"



"Wise Guy"



"Beauty and the Beast"

*I Married Dora*, while on CBS, the "misses" are *Wise Guy*, *Oldest Rookie*, *Tour of Duty* and *Jake and the Fatman*.

In addition to its regular new series schedule, NBC will introduce what it terms "designated hitters." These will consist of three or four new programs to be inserted in the regular schedule on a monthly basis, beginning with the fall. DFS-Dorland Worldwide senior vice president, director of network operations Mel Conner questions the DH scheduling. It's not necessarily a great idea for the DH program, he says, because it's asking a lot for viewers to keep tuned in once per month and while the DH shows will air at a specific time period and night, *Bronx Zoo*, one of the DH programs, will not have a particular airing base.

Conner sees this as having a detrimental affect on *Zoo*, which has tested to decent ratings. "It's a marvelous show and deserves to be run, but it should be run in a single time period. Unlike the other DH shows, it will have to float night to night."

Paul Isacson, executive vice president, director, broadcast programming and purchasing at Young & Rubicam, calls the designated hitter concept "wise" on the part of NBC, and as a way for NBC to build series. "Limited series, which used to be a good way of weaning a pilot into a series, have be-

come unproductive and costly. Everyone is doing it and there are too many of them. Also, there is no way of making them special to the viewer. NBC is doing the DH because they have very strong time periods." On a once-per month basis, Isacson continues, NBC will get a good sampling on each DH show.

"It's an ambush," he says. For example, if the viewer is looking for *Cheers*, he points out, and gets a DH, there may be some viewer dropoff but it won't matter that much because *Cheers'* lead-in, *A Different World*, has enough share momentum to give the replacement a very high share percentage anyway. The following month when the DH is aired again, people may not tune out. "The network can put on six or eight DH's and get a reasonable audience for the show and get them incubated."

On the other hand, airing shows haphazardly will not work, emphasizes Isacson. However, he continues, a "DH will work for the network, but I'm not certain that it will work for the advertiser. I don't know whether NBC expects to get paid the same for a DH as it does for a regular series, but I will not pay the network the same amount."

Meanwhile, it's widely acknowledged in the industry that the introduction of the people meters, which goes full blast in the fall, has a lot of bearing on several programming deci-

sions made the coming season by the networks. Michael Drexler, Bozell & Jacobs, Kenyon & Eckhardt executive vice president, national media director, says that, for example, *Crime Story*, which was moved by NBC to a new time period, "was hard to justify as a returning show. Also, that CBS has a number of male-oriented action shows is really an attempt by the network to offset its poor showing in people meter households." All-in-all according to Drexler, the new shows represent a dramatic change for CBS, which several years ago was the big comedy network, in addition to being older skewing.

Also, he points out, a record number—12—of questionable series are returning in new time slots, such as *Sledge Hammer*, *The Charmings*, *O'Hara*, *Spenser: For Hire* and *Rags to Riches*. Drexler says he's doubtful that a new time period will breathe new life into these shows, being helped in some cases by people meters.

Jack Otter, McCann-Erickson senior vice president, director of national broadcast, says that there's little doubt that the networks are looking at people meters when it comes to their fall pro-



"Leg Work"



"Jake and the Fatman"



"The Oldest Rookie"



"Full House"

## MISSES

grams. On NBC, programs with heavy males, such as *Rags to Riches* and *Crime Story*, are being picked up primarily for their upswing people meter measurement in males, he notes.

Isacson at Y & R believes that Tarkoff brought back *Crime Story* apparently because it indexed higher on the people meter versus the diary showings, but he questions the rationale of the move. "It might work to pick up a few extra share points," but it's not as clear-cut as that. "We analyze the time period and a program's relation has with another, plus using people meter and, based on our experience, expertise and understanding, come up with a projected share." There's a process involved, not something that's automatic, Isacson says.

Bill Croasdale, Backer & Spielvogel's senior vice president, director of programming, says that all the three networks, based on the initial people data from last year, in which they had a small sampling, are going after the "yuppie" audience, the A and the B county. However, he wonders whether the networks may not be going too far in one direction in terms of appealing to the people meter audience versus the

traditional base.

"When the next 1,000 meters come on line, it could change the numbers as well." But, Croasdale says, he has based his projections on the show itself. All that was taken into account, he continues, was the total shares in a specific time periods." In some cases, I've gone lower, and in some cases, I've gone a little higher than the shares indicated so far."

At CBS, the network has changed its course and now has heavily male-oriented programming. Otter says that at McCann-Erickson people meters showed that males were watching more than as was reported by the diary system.

But Gottlieb dissents on the majority opinion that the networks are making programming decisions based on people meters. "Look at NBC, with *Matlock* and *J.J. Starbuck* on Tuesday nights. That's not people meter oriented as much as it is counterprogramming. There are scheduling questions I have at CBS. And on ABC, I don't understand why on a Sunday A&B county night they are putting in *Dolly Parton* there at 8 p.m."

He also differs with most other ad buyers on the number of moves made by ABC. "ABC hasn't made as many moves as we think they have. While eight programs have been switched, he

points out, there are only six hours of programming being replaced. CBS has changed eight hours of programming and NBC has replaced only four hours of programming, with its five new shows.

Isacson at Y & R says that the people meters will benefit ABC the most, because of its younger skewing audience, and CBS the least, with NBC losing also, but because of their high base, the meters "won't hurt them as much." He believes that in demos, ABC will wind up second behind NBC in the women 18-49 group. However, he continues, that because he sees so many potential failures on the ABC schedule, he's not firm on this projection.

Regarding CBS, the programming represents a big gamble on the network's part, admen report. Collective thinking is that the network's fortunes will either rise or fall with the five nights of new programming it has slotted for the 8 p.m. time period. Drexler at BJK&E notes that the network is hoping to come up with at least one blockbuster in the time slot.

Also, continues Drexler, the network appears to be serious about trying to catch NBC. However, judging from what he's seen of the CBS programs, gains will be difficult and he sees as unlikely that CBS will take any steam out of NBC.

At Grey Advertising, Mandel says he believes that CBS "has failed in the development process, and unless they pull out something from their hats, come January or February, I think they have a big problem."

But Gottlieb at DMB&B says the key direction at CBS is that as a network it has always been known as doing a little less than they should in programming: "I don't mean this negatively. They just seem to let a program stay on the air a year longer, rather than a year less. *Magnum* got a stay of execution and has come back nicely. But in many cases, the longer a show stays on the air, the more mature its audience, the older the demos and the more C&D counties it gets.

"CBS has always been conservative with programs that it has switched around. This year they threw that questionable cautiousness to the wind and made some serious programming changes, and I think they should be applauded for it."

Also new groundrules are being introduced because the networks are keeping programs on the air which are registering shares in the low 20s. In the past, notes Otter at McCann-Erickson, everything under a 24 share "was the death knell." Richard Kostyra, J. Walter Thompson executive vice presi-

(continued on page 72)

Studios don't see networks handling major portion, despite lighter regulation

# Webs take harder look at primetime in-house production

By PAUL WILNER

**T**he 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 [Los Angeles] may not want to buy it four years from now. Blanche DuBois may have depended on the kindness of strangers, but not networks."—Brandon Tartikoff, NBC Entertainment president

"He [Tartikoff] is doing his job, and

given his job, it makes perfect sense for him to make those arguments. If he were sitting where we are sitting, he would be making the same arguments that we are making."—Sidney J. Sheinberg, MCA/Universal president and chief operating officer

In a period that has seen changes of ownership at all three television networks, the launching of a new programming service by Fox Broadcasting, and wholesale station acquisitions, it should come as no surprise that the networks themselves are reevaluating customary ways of doing business.

In the wake of the flat threats by MCA/Universal's Sid Sheinberg to get out of the hour programming business entirely unless costs come down or the networks cough up more on license fees, Tartikoff squared off in a recent

speech before the production community by threatening to accelerate the number of shows the front-running network produces itself.

"Recently, in a heart-to-heart about Hill Street with the head of MTM, Arthur Price, I asked him if he knew then what he knows now about the less than lucrative syndication market awaiting Hill Street, would he have gone forward with the series," Tartikoff said in the controversial speech. "He thought for a moment and replied, 'I honestly don't know.'"

The programmer then recounted an exchange with "a top executive at the company that produces Miami Vice," whom he said "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."

"Something is out of whack when my future prospects as a viewer are greater for seeing ceramic dalmations being auctioned off at 3 in the morning than seeing Miami Vice Friday night at 9," Tartikoff added.

While the programmer's remarks were warmly applauded, his proposed solutions were questioned, if largely anonymously, by producers as they filed out of the Century Plaza Hotel after the speech and in the days and weeks that followed.

*NBC Productions was founded by Grant Tinker as a logical extension of the web's activities.*

"C.A.T. Squad"



"On the Edge"



"Roomies"



"Time Out for Dad"





**"War and Remembrance"**



**"Moonlighting"**

*At ABC, Ted Harbert, vice president for motion pictures, enthusiastically endorses the idea of more in-house productions.*

Under a federal consent decree, networks are currently allowed to program three-and-a-half hours of in-house programming a week, with the number rising to four hours in 1989 and five hours in 1990. In daytime, the nets are not permitted to program more than eight hours per week, and in fringe periods they are allowed to program no more than 11 hours per week. At the end of 1990, unless the networks and studios reach a compromise before then, the rules are currently scheduled to sunset, which could open the door to unlimited network production, making the webs potentially strong competitors with their own suppliers.

Although the networks would continue to be precluded from directly selling the domestic syndication rights to their shows—unless the deregulatory fervor of the Reagan years continues, and that prohibition is also lifted—they could collect a hefty fee for selling the syndication rights to other entities. And they would continue to be allowed to cash in on the increasingly lucrative international syndication market in a postprivatization universe.

It is an intriguing scenario, but one most industry observers believe is unlikely to occur. "The rules will not sunset," Sheinberg says flatly. "I think

there will be a compromise. There are people working toward a settlement right now."

The in-house production issue is linked to the critical financial interest and syndication rule dispute. An expected compromise between the studios and the networks on FISR fell apart unexpectedly late last year, when the networks, in writing, withdrew from the agreement so notifying Warner Bros. chief (and former CBS executive) Robert Daly, who was representing the studios.

A letter from Michael Mallardi, president of Capital Cities/ABC broadcasting division to the producers at that time said, "Now is not an appropriate time to agree to additional governmental restrictions on how the networks can conduct their business in the 1990s and beyond." Mallardi made particular reference to the producers' proposals that the consent decrees on primetime in-house programming sunset in 1995 instead of 1990.

"We didn't think it was right that the

networks should be the only ones locked into a regulatory posture, while all the studios had the right to go out and buy television stations and begin to form networks and in effect become distributors," says John Agoglia, who wears two hats as NBC's executive vice president, business affairs and as executive vice president, NBC Productions, the network's in-house unit.

"They want to go into our business but want to lock us out of getting into theirs, and we don't think that's fair," adds the executive. "If Disney can go out and buy [KHJ-TV Los Angeles] and Fox can go out and start a network, why can't we become a supplier?"

#### **Reasons for withdrawal**

It is believed that the withdrawal from the proposed agreement came about partly because of changes in ownership at the network and partly because of expectations for a more favorable reception in the new Congress.

*(continued on page 84)*

*So far, the main in-house effort for CBS has been its made-for-TV movies.*

**"Under the Influence"**



**"That Secret Sunday"**



Last year's \$6 billion high considered out of reach; radio pickup predicted

# Brokers see station turnover continuing at a rapid pace

By GEORGE SWISSELM

**T**his year could well be the third most active year for station acquisitions, following the alltime records racked up in 1985 and '86. Sales of television and radio stations hit a reported all-time high of over \$6 billion last year, with an estimated \$2.7 billion of that for radio stations.

Factors contributing to the almost frantic demand for broadcast properties that has been surging since 1985 have included the growing cash flow and profitability of well managed TV and radio stations, steady revenue increases of many stations during the early '80s, and deregulation. The latter meant both raising the number of properties any one group was permitted to own and abandonment of the rule requiring a new owner to wait three years before he can sell the station.



**William Cates of Chapman Associates isn't sure this year's second half activity will be equal to last year's:**  
*"Things got pretty wild, with everyone trying to beat the new tax law changes at the end of last year."*

As for why owners sell stations, those reasons are almost always one or more of the following, says William Cates, president of Chapman Associates, Atlanta: death or serious illness of the station's owner, desire to retire and cases where the seller has built up the station's audience to the point where the offers start getting too high to refuse.

On the other hand, says Cates, "The station may be losing money, which is reason enough to unload. And it may be tough to find a buyer if it's not in much of a market. But if the station's in a viable market, there's usually someone who feels his expertise is just what's needed to do better and turn the station around."

Charles Kadlec, president, Frazier, Gross & Kadlec, Washington, reports sales of television and radio stations at an all-time high of over \$6 billion last year and estimates that they may add up to a volume of \$4 billion this year.

## Tax law change

Kadlec notes that \$4 billion would make 1987 the third biggest year ever for station sales, adding, "Don't forget that last year much of the business that would normally have taken place this year was accelerated to wind up in '86 because of the new tax law changes, which was what caused the big fourth quarter crunch at the end of last year."

Similarly, Gary Stevens, first vice president of Wertheim Schroder & Co., observes that much of last year's \$2.7 billion in radio station transactions alone was sales made for tax purposes because of the one-time changes in the new tax law.

Stevens estimates that the level of radio station sales this year are running at about half of last year's record pace and cautions that "When we hear figures like 'over \$1 billion' in radio station sales already this year, we have to keep in mind that a lot of this is the same stations being counted two or three times."

He points to the example of the former Blair-owned radio stations: "They were counted at \$150 million once

when they were originally sold to Reliance. Then that same \$150 million was counted again when Reliance sold them to Sconnix. Then when Sconnix sold some of those same stations to Infinity and to an investors group in Boston, the prices of those stations were counted for a third time. So the huge dollar volume being bandied about isn't for as many different stations as people might assume, simply judging by the figures being thrown around."

Robert O. Mahlman, president of The Mahlman Co. and recently elected president of the National Association of Media Brokers, reports transactions during first half '87 "slow, in spite of demand for radio stations that's every bit as strong as last year."

Mahlman adds that potential sellers "may not be as aware of this demand as they were last year, but then the first half of most years is traditionally slow. Summer, the busy season for transactions, is just starting to get underway now. Radio is still doing well and interest rates are still reasonable, so I see little to slow things down for radio for the year as a whole except possibly one erroneous perception: that the much publicized troubles of a few UHF independent TV stations somehow reflect a situation that also affects radio. It doesn't. But perceptions can affect buying and selling of broadcast properties just as it does the buying and selling of securities on Wall Street, if not quite to the same degree."

Glenn Serafin, vice president/radio division, of Communications Equity



**Gary Stevens of Wertheim Schroder & Co. observes that much of last year's \$2.7 billion in radio station transactions was sales made for tax purposes because of the one-time changes in the new tax law.**



**Glenn Serafin** of *Communications Equity Associates* says, "I wouldn't expect dollar volume to equal '86 levels again too soon [in radio]—at least not until perhaps 1988, which will be another election and Olympics year."

Associates, agrees that last year was "an exceptional one" for radio, adding, "I wouldn't expect dollar volume to equal '86 levels again too soon—at least not until perhaps 1988, which will be another election and Olympic year. But compared to any year except 1986, station transactions are still very brisk. As of May 15, 1987 volume for radio alone was already a little over \$1 billion."

Activity continues strong, observes Serafin, "because the prime rate is still relatively low, and that helps buyers acquire properties because borrowing isn't such a burden. And until the General Utilities Doctrine gets repealed under the new tax law in 1989, certain tax benefits continue to remain as an incentive for transactions under \$5 million until the end of 1988."

But Wertheim's Stevens is thinking ahead to what happens then: "Another reason things have slowed down since last year is that under the new tax law you'll have no place to put your losses anymore and double taxation will be back. The General Utilities Doctrine under the old law is on its way out. That means that now, if a corporation liquidates and sells its stations, the deal is taxed a first time when the sale is made, even before you pay a second tax on the same stations when the proceeds from the sale are distributed to the shareholders."

Richard Blackburn, vice president and co-managing partner of Blackburn & Co., Washington, says that 1987 sales "started strong, but I'm not sure that

the latter part of 1987 can maintain the pace of the last part of last year when there was so much selling to beat the tax deadline. But many radio and television stations are doing very well, and the overall market continues healthy."

Blackburn observes, "As the money's gotten bigger—big enough to attract Wall Street in a major way, and conglomerates like General Electric and Capital Cities have bought up giant networks and their major market owned station groups, and we have major investors like Tisch exercising control at CBS, broadcasting has become more of a money business. Pools are formed, like the one Martin Pompadur put together with Merrill Lynch, and more capital is involved."

In such an environment, continues Blackburn, "Instead of thinking in terms of ratings alone, investors see ratings as only an indicator of the return that can be expected on investment. But at the same time, most investor groups do include at least one broadcaster with a track record to handle broadcast operations while they concentrate on the finances."

Mahlman points out, "Last year buyers were looking at cash flow and multiples. This year they still do. The difference is that this year buyers are looking much harder at the performance records of station management. Ability and performance of the people who are going to run their stations have become key criteria."

CEA's Serafin says that the biggest buys "continue to be made by station groups. But even most investor groups either include experienced broadcasters or retain broadcast consultants. Investor companies recognize the need for experienced broadcast managers, and these managers now have a growing role in not only operating the stations after they're acquired, but also in selection of stations and markets for the next acquisition."

#### Slowdown in TV

On the television side, Howard Stark, head of Howard E. Stark Media Brokers, reports a "considerable slowdown" in TV station sales. "If I had a network affiliate in a good market I could sell it in one phone call. But stations like that aren't available right now. Those that were have already been bought by the groups with the financial backing to buy properties that desirable—in markets that good."

On the other hand, says Stark, there are few if any buyers for any of the UHF independents that have had to go into Chapter XI "because some entrepreneur with no experience came in and thought he could make a killing, then



**Charles Kadlec** of *Frazier, Gross & Kadlec* notes, "What attracts buyers is predictable cash flow. Between 1980 and '84, the cash flow for TV stations was growing 15 to 16 per cent a year, and a certain euphoria grew out of [this]."

found there were suddenly too many independents paying far too much for programming. So now most of the outsiders who have been burned are standing aside. Those looking for promising properties today tend to be experienced broadcasters looking for growth: stations in a growth market like Phoenix, say, as opposed to a Tulsa or other oil-based market, where things are depressed right now and revenues down. Experienced broadcasters are looking for growth markets where they feel they can use their expertise to advantage, and where, if they already own a number of other stations, they can enjoy such advantages as the ability to buy programming for multiple markets at more favorable volume prices."

Stark adds that if an inexperienced outsider came to him, he'd "recommend that he buy stock in a group like LIN Broadcasting or a Scripps Howard Broadcasting and let the professionals who are already in place run the stations right."

Chapman's Cates reports, "So far, our number of first half transactions this year are slightly ahead of early '86. But I don't know if this year's second half pace will be able to equal last year's hectic second half activity. Things got pretty wild, with everyone trying to beat the new tax law changes at the end of last year."

Chapman handled 148 station sales last year, all except two or three TV sales being radio. Radio is such an over-

*(continued on page 94)*

New 'in-kind compensation' ban may undermine station efforts

# Broadcasters stress mutual benefits of cable carriage

**D**uring the long debate over the new must-carry rules, frictions between commercial broadcasters and cable systems have often seemed to reach fever pitch. Now that the rules have gone into effect, stations might want to cool the rhetoric and find ways to live in peaceful co-existence with cable. Many broadcasters, in fact, have been on good terms with cable for years. They've made cable work for them while proving their stations equally valuable to local cable operators.

"The cable operator normally wants to carry you if they can," says Meridian Communications' Group president Al

Holtz. "Sit down and see if there is anything you can do. Persuade the operator it makes good business sense." At a time when cable operators hold so many of the cards, Holtz stresses that stations "can't be demanding anymore."

Steve Friedheim, general manager of four-year-old KZKC-TV Kansas City, agrees: "Don't fight with the hand that feeds you. Don't threaten people. Talk in terms of what their needs are, not in terms of your needs."

There will always be problems, of course. "We had a lot of resistance in the beginning," Holtz notes. "For years, TV guys and cable guys fought,

## KWHY-TV Los Angeles/cable marriage

### KWHY & CABLE

**KWHY +**

Southern California's  
Leading Source  
For Business News

6 AM - 3 PM

**SPORTS  
and  
CULTURE**

(Prime Ticket; Arts &  
Entertainment; The  
Discovery Channel)

From 3 PM

Making the most of your channel space



*Cross-promotion in the Los Angeles area ties station programming to cable's broad offerings.*

**Cable systems in L.A. boost KSCI(TV) foreign fare.**

**DON'T MISS!**



MICHAEL J. FOX  
Plus A Special  
Behind-the-Scenes  
Look at  
**BACK TO THE FUTURE**

ON  
**CURTAIN GOING UP!**  
*Plus!*

- Clips of the Top Movies
- Exclusive Pay Programs
- Entertainment News
- Basic Programming
- Coming Attractions

**KSCI(TV) promo**

# CABLE TV

**WE HAVE PROGRAMS FOR YOU!**



آئیے کے ہمارے پاس برنامے ہیں

May Manga Magagandang Programa  
Kami Para Sa Inyo!

我們有許多您所喜歡的節目

みなさまに喜劇をお願ひしています。

Этими програмами ми бисмо се радујемо  
и јако се радујемо за вас.

ТОПЬКО У НАС ВЫ СМОЖЕТЕ УВИДЕТЬ  
ПРОГРАММУ НА РУССКОМ ЯЗЫКЕ

לניהתוכניות בשבילך

ہمارے برنامے آپ کے لیے ہیں

لدينا برنامج باللغة

Chúng tôi có chương trình cho bạn





**WUPW-TV Toledo bill stuffer touts tier move.**

and when the balance of power shifted to cable, they were going to enjoy their jollies. We lost syndicated exclusivity and must-carry. We were exposed."

**AKA broadcasters**

One winning formula for independents seeking carriage is to approach the situation like any cable programmer would—stressing distinctive programming (usually movies, sports, and local shows) and wooing cable operators at cable industry functions. Some stations have pulled off the ultimate trick and "become one of them."

Before Meridian's WVAH-TV Charleston-Huntington, W. Va. premiered in Sept. 1982, says Holtz, "I addressed the West Virginia cable operators meeting, giving them advance time to think about us. We were the first station to ever join that association." WVAH-TV has since managed to get onto all 300 cable systems in its market. Two years later, Meridian launched WRGT(TV) Dayton, which Holtz says is now carried on 65 of the market's 66 cable systems.

Each of Meridian's stations reaches three states—four different states in all—and station executives attend each state's annual cable convention. "We take out a booth, prepare video tapes, written materials and program schedules," says Holtz. "We sponsor a coffee break . . ."

Similarly, KZKC-TV takes a booth and throws a huge party each year at the Mid-American Cable Convention in its city. "Cable operators in a five-state area think of KZKC in the same vein as WGN or WTBS," says Freidheim. Adds Page Nader, KZKC-TV vice president and director of news and public relations, "Constant contact with the operators really makes it a success. It's important to keep KZKC in the cable community."

John Davison, general manager of KICU-TV San Jose, notes: "We meet with them [cable operators] regularly. We don't work on an armed camp basis." The station, home of Golden State

Warrior basketball, hosted more than 130 cable operators at a game this past season. "One of the cable people said, 'This is the first time I remember a broadcaster inviting us to anything,'" says Davison.

Davison cites KICU-TV's local sports and largely unduplicative program lineup of movies and hour-long action shows as helping the station get carried by all 78 Bay Area cable systems. The station also does cable cross-promotions, ad tradeouts, and some co-productions.

**Cable raiding**

Many broadcast stations now have cable relations directors or others—like KZKC-TV's Nader—specifically assigned to work with cable operators. And it's popular for stations to hire former members of the cable community to do the job.

At KICU-TV, for instance, the full-time cable relations director is Bruce Kaufman, who used to work the area for Showtime. "He talks their language," says Davison.

"Most of the people I'm dealing with are people I've known for years," says Eileen Becker Salmas, cable relations

director for KCSI(TV) Los Angeles. She had previously spent seven years in the cable industry, most recently as head of her own consulting firm and president of Southern California Women in Cable.

"We want cable operators to start thinking of us as a programming service—The International Channel,'" says Salmas, whose station features a variety of ethnic programming. "It's a matter of positioning," she explains. "The cable operator should evaluate us the same way he evaluates Nickelodeon. We're differentiated and non-duplicative."

Adds Ray Beindorf, KSCI chief executive officer: "Our programming helps strengthen and diversify each cable company's basic channel lineup. This increases their penetration by attracting the large international community of southern California while simultaneously enhancing our desirability to the cable industry."

And George Douglas, chairman of the Southern California Cable Marketing Council and senior vice president of marketing for American Cablesystems of California, says, "KSCI and the cable operators are all in the programming business and it is to our mutual benefit to work together."

Although KCSI was carried by some 88 cable systems under must-carry, Salmas says that "10 dropped us since elimination of must-carry." She stresses, however, that these were systems with "limited channel capacity" that had surveyed their subscribers and found demographics better suited to other services.

"But we've maintained a very friendly relationship with them," she says. "We have not created a feeling of ill will. None dropped us because of content or because they didn't like us. And we have been able to turn some systems

*(continued on page 96)*

**More than 130 cable operators** were hosted at a Golden State Warriors basketball game by KICU-TV San Jose. L. to r., George Karl, Warrior coach; Joe Haber, TCI Cable and Bruce Kaufman, KICU-TV.



RTV, an all-sports network, also plans to premiere next month

# Emmis & Malrite set the rules for all-sports radio

By LES LUCHTER

**T**he last time Emmis Broadcasting tried its hand at a new radio format, up sprang KPWR(FM) Los Angeles with its trend-setting contemporary hit radio/urban contemporary sound. So the industry is keeping a sharp eye on New York where Emmis unleashes 24-hour AM sports radio WFAN on July 1.

Across the country, in Denver, Malrite Communications—which also knows a thing or two about winning over radio audiences—has quietly been nurturing its own AM sports format since last November. WMVP is now all-sports only from 6 a.m. to midnight but plans to soon change to 24 hours—possibly also on July 1.

Helping out, at least in WMVP's case, is RTV, a new all-sports network based in Boston. RTV plans to run sports talk six nights a week from 7 p.m. to 3 a.m. (ET), and on Saturday afternoons. It too is scheduled to launch in July.

## The rationale

Sports is certainly hot on AM—in the form of play-by-play and sports talk—but normally in the evening hours. WFAN, for instance, will be up against three other New York AM sports talk

shows each weeknight. But 24 hours of sports? Where's the audience? Where are the advertisers?

Before WMVP became an all-sports station—and long before it changed its call letters from KRRY this past March—it ran its own successful *Sports Talk* show, hosted by former football star Jim Logan, in the midst of otherwise low-rated simulcasting with its CHR-formatted FM sister. That show was—and still is—heard from 2–6 p.m.

"We had such a strong audience for *Sports Talk*," says WMVP program coordinator Cheryl Czarnek, "that we felt if there was any way we could build a format around that show, it would keep those listeners and bring in more male listeners throughout the day."

Emmis, meanwhile, had WHN—a country station on a mostly music-free AM band—and also was the home of the world champion New York Mets. "Baseball and country music were a real clash," says Rick Cummings, Emmis' vice president of programming. "Conway Twitty fans didn't want to hear baseball, and baseball fans didn't want to hear country music. They were driving each other away."

"When we bought WHN from Doubleday," Cummings explains, "it was our first AM station. We decided to pro-

gram and market it aggressively for one or two ratings periods during a non-baseball time of year." Emmis took over last August 16, but WHN didn't improve in either the fall or winter ratings, receiving a 2.1 Arbitron in both, compared to a 2.2 a year earlier. "It's very hard to change people's habits," Cummings concludes, "and extremely difficult if they've been listening to FM."

WHN was also Emmis' first country radio station, and Cummings says the company still believes country can do well in New York—on FM. WFAN general sales manager Joel Hollander, who held the same position at WHN, notes that "all our focus groups showed music on the AM dial absolutely dead in the city [New York]. People didn't have trouble with the format, [but] said they'd like it on FM." (They'll get their wish when NBC-owned WYNY-FM switches from adult contemporary to country—on July 1, of course.)

Emmis decided that the "future of AM is in information," Cummings relates. But New York already had several established and successful all-news and all-talk stations. So "we started kicking around the concept of all-sports. We knew the demographics were right." The question, he says, was, "How many people would listen?"

Emmis did three research studies on the feasibility of all-sports. The results were "stronger than we had anticipated," Cummings recalls. "Then, we did focus groups. The feedback was, 'I would listen to it and on a fairly regular basis.'"

Malrite did no special research for its all-sports effort, according to Czarnek. "It [all-sports] was something nobody else had ever done," she explains. "It was worth a shot. AM was really doing nothing but simulcasting." So WMVP began its all-sports format by bartering away half-hour blocks of time to con-

(continued on page 89)

*Sports is certainly hot on AM—in the form of play-by-play and sports talk—but not normally in the evening hours.*

New York Mets make a hit for WFAN



Just-released list from Radio Network Association shows over 900 'brands'

# Web radio's client roster grew in '86 as billings zoomed

**T**he number of brands, services and campaigns advertising on network radio continues to rise. This is made clear in the latest annual compilation of web clients supplied to TV/RADIO AGE by the Radio Network Association (complete listing starts on this page).

The total number of different products, etc., advertised in 1986 amounted to 904, compared to 613 in 1985 and 546 in 1984 (see also TV/RADIO AGE, January 20, 1986, and August 19, 1985). The big jump last year is not so surprising considering that billings went up a healthy 16 per cent in '86.

Total network radio gross billings last year were \$380,024,808, compared to \$328,708,708 the year before, according to actual data from the networks themselves.

A quick rundown of the products listed shows a great variety. It ranges from hard goods to soft goods, from books to computers, from records to TV programs, from mutual funds to telephone service.

The biggest advertiser, Sears Roebuck, illustrates the diversity. Under this umbrella is Allstate Insurance, Dean Witter Reynolds financial services, the Discover card, apparel, small and major appliances, automotive products, building supplies, furniture and garden supplies.

Sears led the list of the top 25 advertisers in 1986, released by RNA, and based on gross ad expenditure data supplied to the accounting firm of Ernst and Whinney by the eight major network companies who are members of the association. However, this special tabulation ranks only the order of the top 25 web radio clients, and does not reveal actual expenditures.

For dollar figures on individual advertisers, interested parties must rely on Broadcast Advertisers Reports, which estimates expenditures based on unit costs of commercials (sometimes inflated) supplied to BAR by the networks.

The BAR figures show Sears leading the second biggest client—Warner-Lambert, which is third on the RNA

list—by better than two to one: Sears with \$47.7 million for the year and W-L with \$22.7 million.

Further, Sears, which was second in web radio spending in '85, according to BAR, jumped to its '86 heights from an '85 level of \$20.8 million, an increase of 129.3 per cent. Number 1 network client in '85 was AT&T, whose estimated

BAR expenditures came to \$24.9 million.

Among the clients whose '86 expenditures explain in part the sizeable increase in the number of different products on network radio—new clients are another factor, of course—are Anheuser-Busch, Hormel and Miles Labs. All three clients advertised four brands in '85 and seven brands in '86.

New in '86 to network radio among the A-B brands were Baybry's and Dewey Stevens wine coolers and Michelob Classic Dark beer. Hormel had four new brands in '86 (there was one from '85 which did not repeat in '86). The new brands were Cure 81 ham, Frank N' Stuff franks, low salt luncheon meats and Sloppy Joe's. As for Miles, three new brands were added.

Another client with seven products, up from three in '85, was M&M/Mars. The new "brands" included a corporate campaign, a sweepstakes cam-

## Network radio advertisers

<i>Parent co. Product</i>	<i>Agency</i>
AT&T	
Brand preference	Ayer, N. W.
Comm-business	McCann-Erickson
Consumer	Uniworld Group
Corporate	Ayer, N. W.
General	Bermudez & Associates
Intl. long distance	Ayer, N. W.
IS—business	McCann-Erickson
Opportunity Calling	Ayer, N. W.
Tennis promo	Ayer, N. W.
Tune in	Ayer, N. W.
Abbott Labs, Inc.	
Ross Labs/Murine	Bloom Agency
Ace Hardware Corp.	
Hardware stores	Bozell, Jacobs, Kenyon & Eckhardt
Achievement Dynamics	
College Passport	WTW
Verbal Advantage	Direct
Activision	
Computer software	Direct
ADT, Inc.	
Security system	CTC Group Ltd.
Aero Mayflower Transit Co.	
Mayflower Moving & Storage	Caldwell Van Riper
AFL/CIO	
Comm. Workers of America	Nordlinger
Airborne Freight Corp.	
Airborne Freight Services	Della Femina, Travisano & Partners
Aladdin Industries	
Portable fireplaces	Media Source
Spec. heat products	Media Source
Thermal retention units	Media Source
Alberto-Culver	
TCB hair conditioner	Uniworld Group, Inc.

paign, Mars Bars and Twix, the latter a multi-layer cookie covered with chocolate.

Among the clients with six brands last year—double the number of the year before—were Nestle Foods and Sterling Drug. The former showed up with five "new" brands in '86, carrying over only one from '85. The "new" brands included Alpine white chocolate, hot cocoa, Nestea Ice Teasers, Crunch ice cream and Crunch chocolate bar.

Sterling Drug added to its three brands plugged on network radio in '85 the following: their maximum strength analgesic, Phillips' milk of magnesia and Phisoderm.

Doubling their brand representation from two to four were American Cyanamid and Campbell Soup. The former plugged Caltrate & Iron, a calcium supplement aimed at women, and Footworks, a remedy for athlete's foot. Campbell had three new-to-'86 brands: Swanson's, Le Menu frozen dinners and Gold Label soup.

#### Added brands

Colgate Palmolive, which was represented by only one brand in '85, ended up with four in '86. The three new-to-'86 products advertised included two toothpaste brands and a Teledisc promotion.

Miles Labs was one of five parent companies new to RNA's listing of the top 25 network radio advertisers. Others new to the list included Philip Morris Cos., Coca Cola Co., CBS, Inc., and the Beecham Group, Plc.

On the '85 list but not on the '86 list were RJR Nabisco, Chesebrough-Pond's, State Farm Mutual Insurance Co., Tandy Corp. (Radio Shack) and Harris Corp. All but Harris continued their use of network radio in '86.

Major changes in ranking on the RNA top 25 list included General Motors, which climbed from eighth place in '85 to second in '86, as more products and services were advertised. GM was also active during more weeks last year than the year before. A similar story can be told about Ford, which advanced from 12th position in '85 to sixth place last year.

IBM was Number 19 in '85, but climbed to the eighth spot last year. Network radio was used for the PC, System 36, the pro printer, TV tune-in ads and the Rolm Division.

The business continues to watch Procter & Gamble, which is growing more active in radio, but still spends a relatively small proportion of its ad budget in the medium. It ranked seventh in network radio's ad roster from RNA in both '85 and '86. □

<i>Parent co. Product</i>	<i>Agency</i>
Alfa Romeo, Inc. Alfa Romeo	Direct
Allied Signal Autolite products	Symon & Hilliard, Inc.
Allied Van Lines Movers	D'Arcy Masius Benton & Bowles
Allied-Lyons, PLC Baskin Robins ice cream	Thompson, Walter, J.
Alpine Electronics of America Car stereo equipment	Kresser Robbins & Assoc.
American Assn. of Retired Persons AARP membership	Doner, W. B.
American Brands Master lock/bike locks Master Lock/padlocks	Cramer-Krasselt Cramer-Krasselt
American Can The Musicland Group/Record Stores	Direct
American Cyanamid Caltrate & Iron Footwork Shulton/Old Spice	Bates, Ted & Co. Bates, Ted & Co. Bates, Ted & Co.
American Dairy Association Cheese promo Butter consumption	D'Arcy Masius Benton & Bowles Media Buying Services
American Egg Board Eggs promo	Campbell-Mithun
American Express Credit cards Travelers checks	Ogilvy & Mather Ogilvy & Mather
American Florists Marketing Council Flowers promo Grandparents promo	Earle Palmer Brown Cos. Earle Palmer Brown Cos.
American General Corp. Life & accident insurance Retirement insurance	Rubin Smith Advertising Rubin Smith Advertising
American Home Products Anacin reg. & max. tablets & caplets Anacin for arthritis Brach candy Children's Anacin 3	Murray, J. F. Advertising Inc. Murray, J. F. Advertising, Inc. Murray, J. F. Advertising Inc. Murray, J. F. Advertising, Inc.
American Honda Motor Co. Honda Accord Honda Civic Honda Prelude Motorcycles	Rubin Postaer & Associates Rubin Postaer & Associates Rubin Postaer & Associates Dailey & Associates
American Patent Research Patents	CTC Group
American Standard Plumbing fixtures	Marketing Support, Inc.
Amway Corp. Amgard alarm system General promotion Laundry detergent Representatives	Stevens Advertising Stevens Advertising Stevens Advertising Stevens Advertising

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Half a dozen major  
reps are affected  
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Different strategies  
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TELEVISION/RADIO AGE

# Spot Report

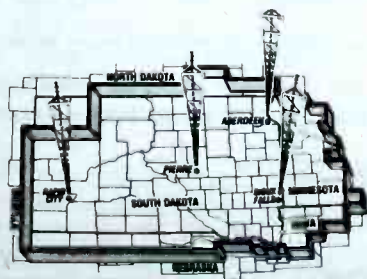
June 22, 1987

# 1<sup>st</sup> AGAIN!

## Kelo-land TV SCOOPS the Nation in Newest Arbitron Sweeps!

### ADI Winner In Every Category

#1 ADI S/O-S/O	Total Households, Mon.-Sun.	40 share (TIE)
#1 ADI Late News	Total Households, Mon.-Fri.	57 share
#1 ADI Late News	Women 25-54	59 share
#1 ADI CBS	Total Day	40 share
#1 ADI CBS	Late News	57 share



## kelo·land tv

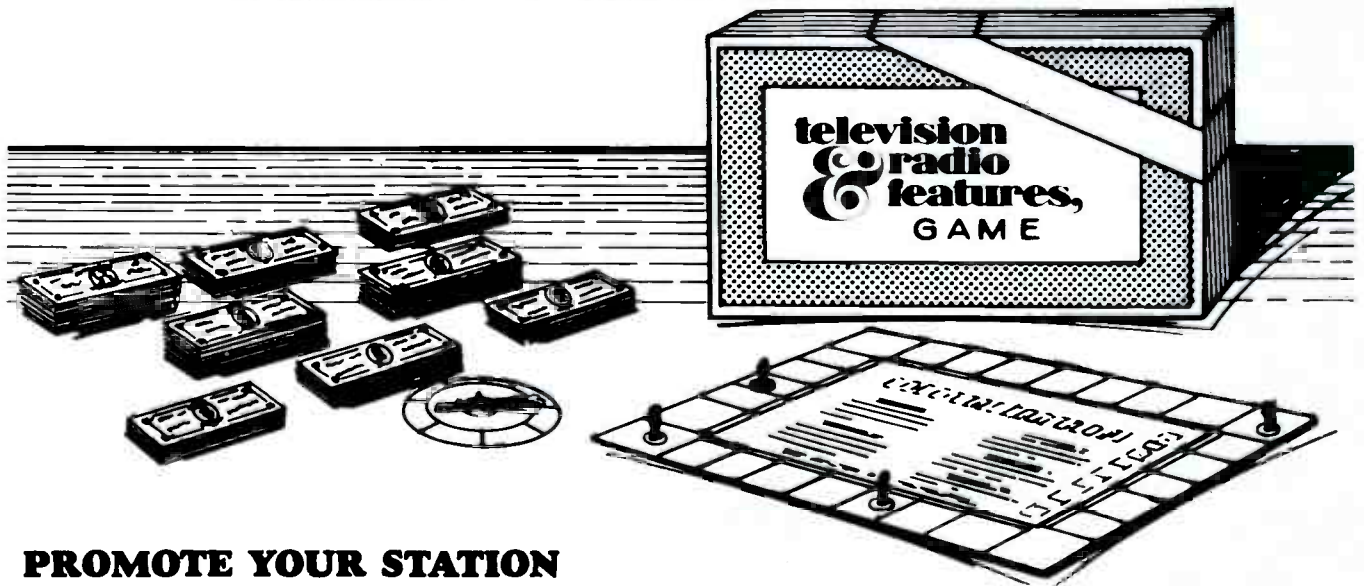
Kelo-tv Sioux Falls, S.D. and satellites  
KDLO-TV, KPLO-TV

Source: Arbitron Sweeps, Nov. '86.

Above estimates include time slots and demographic information in equal facilities markets as analyzed by TV Radio Age. Survey data estimates subject to usual qualifications.

Represented nationally by **SOUTL** in Minneapolis by WAYNE EVANS.

# 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 Britannica • Ames Garden Tools
- Teledyne-Water Pic • Longine-Wittnauer
- Carter Wallace, Inc. • General Electric
- Rand McNally • Corning Glass • Houbigant
- Syroco • General Mills

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

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

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

Name \_\_\_\_\_ Phone \_\_\_\_\_

Title \_\_\_\_\_ Station \_\_\_\_\_

Address \_\_\_\_\_

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

# Spot Report

June 22, 1987

## Massive station switches affect 6 reps, 4 groups

The turmoil affecting the TV rep community over the most massive station switches in recent memory started to settle last week. Importantly affected via major group defections and additions were Petry, TeleRep, Katz, Blair, Seltel and MMT Sales. The station groups affected were Fox, Tribune, TVX and Forward.

While Petry Television is losing three Tribune Broadcasting stations to TeleRep, it has firmed a deal for four Fox Television Stations, which at present are handled by Katz Communications. Petry will add WNYW-TV New York, WFLD-TV Chicago, KDAF-TV Dallas and KTTV(TV) Los Angeles. Petry already services Fox's Boston O&O WFXT(TV). Katz may also lose Fox's KRIV-TV Houston, which will probably go to Harrington Righter Parsons, and TeleRep is seen as replacing Katz at Fox's WTTG(TV) Washington.

**Four-year deal.** The Fox-Katz arrangement, which began in March, 1983, with Metromedia, which then owned the stations, was for a period of four years, according to Peter Goulazian, president of the Katz Television Group. Negotiations on a new contract started as far back as last December. Fox reportedly has been "on the outs" with Katz for some time, according to a source who preferred anonymity and was said to balk at Katz's insistence on a three-year contract commitment beginning with March, 1988.

In the TeleRep deal with Tribune, the former will become national sales rep for four Tribune stations, effective when TeleRep's current contracts with other stations in those markets expire in August. TeleRep already represents Tribune's WPIX(TV) New York. However, Tribune's sixth station, WGNX-TV Atlanta, will continue to be served by Petry Television.

The four stations that will switch to TeleRep are KTLA(TV) Los Angeles, WGN-TV Chicago, KWGN-TV Denver and WGNO-TV New Orleans. Three of the four stations, KTLA, KWGN-TV and WGNO-TV have been serviced by Petry. WGN-TV has been a Blair Television outlet. TeleRep has been representing KCOP(TV) Los Angeles, and WVUE-TV in the New Orleans market.

**TVX moves 12.** And in still another station group switch to a different rep company, TVX Broadcasting Group will move 12 of its 13 stations to Seltel. Four have been repped by TeleRep: WTAF-TV Philadelphia, WCAV-TV Nashville, WCIX-TV Miami and

WDCA-TV Washington. KJTM-TV Pine Bluff-Little Rock, remains with TeleRep. WNYB-TV Buffalo will also be serviced by Seltel when it becomes operational on September 1. The remaining seven were handled by MMT Sales. These are KTXA(TV) Dallas-Fort Worth, KTXH(TV) Houston, WTVZ-TV Norfolk, WFLA-TV Raleigh-Durham, WMKW-TV Memphis, KRRT(TV) Kerrville-San Antonio and WNOL-TV New Orleans. Because of the 12-12-12 rule, Tim McDonald, president of TVX, says one station will be sold, most likely the Little Rock station.

The fourth group involved in the major switches, Forward Communications, has moved to Blair, effective July 1. The stations, which have been at Seltel, are WSAW-TV Wausau, Wisc.; WMTV(TV) Madison, WTRF-TV Wheeling, WHOI(TV) Peoria and KOSA-TV Odessa.

## N.Y. station exec switches

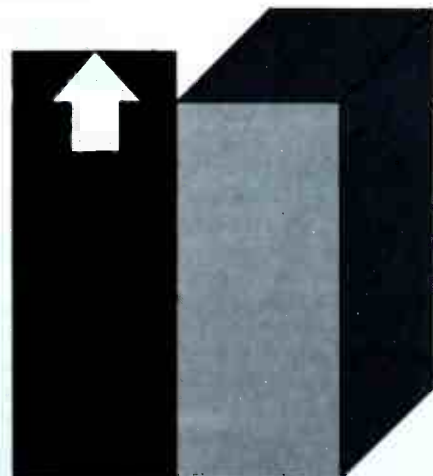
In his new job as vice president, general manager of WWOR-TV Secaucus, N.J. (New York) Bob Kunath says, "To judge from his record when we worked together at Group W, I think my new boss, Larry Fraiberg (president of WWOR-TV's parent company, MCA Broadcasting) will want to initiate projects like those he got behind at Group W. WWOR has a strong commitment to public service, and particularly to service to its local community in New Jersey."

Kunath is succeeded as vice president, general manager at Fox Television's New York flagship, WNYW(TV) by Carolyn Wall. Wall has been executive vice president of Murdoch Magazines and publisher of *New York Magazine*.

## April

Local business (millions)

+6.9%



1987: \$493.2

1986: \$461.4

Complete TV Business Barometer details p. 26

## Spot Report

### Campaigns

#### Beatrice Foods Co., TV

Leo Burnett Co./Chicago

SELECTED BRANDS are scheduled to share 13 weeks of third quarter spot appearances in a long lineup of eastern and midwestern television markets. Media worked with the full arsenal of dayparts to impress both men and women 25 and up.

#### Dovebar International, TV

CPM, Inc./Chicago

ICE CREAM is being served for six to 11 weeks starting on various June and July start dates in a select but coast-to-coast list of major television markets. Buyers picked up fringe and primetime avails to reach adults 25 and up.

#### Frigidaire Co., TV

DDB Needham Worldwide/Chicago

HOME APPLIANCES are being offered for 10 to 13 weeks that started in late June in a long and nationwide lineup of television markets. Negotiators concentrated on news and fringe showings to persuade both men and women 25-plus.

#### H. J. Heinz Co., TV

Leo Burnett Co./Chicago

KETCHUP and OTHER ITEMS are making 13 weeks of spot appearances during third quarter in a widely scattered selection of larger television markets. Media team used daytime, primetime, fringe and news inventory to attract women 25 and up.

#### Kraft, Inc., RADIO

Coriell Advertising/Philadelphia

POLAR BARS are set for 10 weeks of advertising that started in late June in a good many southeastern and north-eastern radio markets. Preferred demographic is women 25 and up.

### New from Faberge

Smith/Greenland, the agency selected to introduce the new McGregor line of cologne and after shave for men out of Faberge, is expecting a fall start using both spot television and print. While the primary demographic target is men, an agency spokeswoman notes that the line's market includes women "because the product makes an excellent gift selection for the man in a woman's life." Faberge is supporting the launch with an ad budget in the \$2 million to \$3 million range.

## Appointments

### Agencies



**Michael Delaney** has been elected a vice president of McCann-Erickson. He joined the agency in 1985 as a media supervisor and was promoted to media group head in March, 1986. His previous agency posts had been with Young & Rubicam and with Rosenfeld, Sirowitz & Lawson.



**Dr. Naras V. Eechambadi** has been promoted to associate director of the Marketing Sciences Department of BBDO/New York. Before joining BBDO he had been a research scientist for MRCA Information Services, and at BBDO he now moves up from manager of the Marketing Sciences Department.

**James T. Bell** and **Robert R. Giacomino** have been promoted to senior vice presidents of Grey Advertising in New York. Both are group media directors. Bell came to Grey in 1971 as a media research trainee and Giacomino came aboard in 1976 as an associate media director following media posts with SSC&B and Benton & Bowles.

**Bernadette Cognac** and **Sue Emerson** have been promoted to associate media directors at Tatham-Laird & Kudner in Chicago. Both step up from media supervisor. Emerson joined the agency in 1980 from McDonald & Little in Atlanta and Cognac came to TLK in 1984 from D'Arcy MacManus & Masius in St. Louis.

**Christopher Havard** has moved up to media planning supervisor at BBDO/New York. He had been a planner.

**Maria Carr** has joined Ennsin & Hall Advertising in Tampa as a planner/buyer on the Wendy's account. She was previously with Sloan Advertising.

**Wendy Rich-Coleman** is now a buyer for HBM/Creamer in Boston. She moves in from McCann-Erickson where she had been a network television buyer in New York.

**Amy Peterson** has joined Waldhillig & Besteman of Madison, Wisc. as a media buyer. She was formerly a media associate with Hoffman, York & Compton in Milwaukee.



**Anne M. McCarthy** has been promoted to media planner at BBDO/Chicago. She advances from assistant planner and reports to **Kathy Segal**, vice president, director of media planning.

**Mary Helen Null** has joined Eisaman, Johns & Laws/Southwest in Houston as a media buyer. She moves in from a buying post at Tracy-Locke in Dallas.

**Tim Todd** and **Arthur Littsey** have been promoted to media planners at W. B. Doner and Company in Detroit. Littsey joined the agency in 1982 and now moves up from associate planner. Todd came aboard in 1985 and advances from planning assistant.

### New watchdog

John Maher & Associates has been formed by John Maher, former vice president, media director of Corinthian Communications, "to specialize in helping agencies and advertisers manage the performance of media buying services." He's also offering to provide media planning, research and marketing support "to clients whose requirements or budgets may not warrant a full time staff." Maher is a veteran of three New York-based buying services and before that he was media manager at Whitehall Laboratories. Leading up to that were media management posts with Ogilvy & Mather and with Grey Advertising, working on General Foods and Procter & Gamble brands.



**Mary Jo Haskey** has stepped up to media buyer at Freedman Advertising, Inc. She had been a buyer for Erwin Wasey in Pittsburgh and for Cargill, Wilson & Acree in Richmond before coming to Freedman in Cincinnati as a media coordinator.

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## Media Services

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**Paul Willner** has been named vice president/promotional marketing division at CPM, Inc. in Chicago. The former president of John Blair Promotions has been serving as director of the promotional marketing division of CPM.

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## Representatives

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**Gerry Himmel** has been appointed Midwest regional manager of CBS Radio Representatives. He joined CBS in 1982 as an account executive for CBS FM National Sales and now moves up from Chicago Sales Manager for CBS Radio Representatives.

**Michael MacLean** has been named Detroit Sales Manager for Blair Television. He had been with Eastman Radio before coming to Blair as an account executive in 1982.

**Rick Fromme** has been elected vice president and Dallas regional manager for Group W Radio Sales. He was formerly Southwest regional manager for Select Radio.

**Sal DiGianno** has been named coordinator of radio systems for Katz Media Data, and will continue as vice president, director of systems software and data communications. He joined Katz Media Data in 1976 as a programmer/analyst and was elected a vice president earlier this year.

**Michael Chico** has joined Blair Television as a marketing manager in the rep's marketing department. He moves in from a post as marketing account supervisor at Capital Cities/ABC National Television.

**Nancy Powell** has been named an account executive in the Los Angeles sales office of Torbet Radio. She had formerly been an account executive with McGavren Guild Radio, and before that had been selling for Durpetti & Associates in that rep's San Francisco office.

# One Seller's Opinion



## Station heads need access to responsible executives at the rep

**Roda**

**In this age of the cost-cutting mega-rep**, sales accountability can be clouded by an impersonal bureaucracy. A radio station manager in a small or medium market may find it difficult to get a straight, factual answer from his rep as to why he didn't get an order, a larger share of an order, or why he wasn't even notified that a particular campaign included his market. You can't blame a manager for being upset when he learns about a new campaign by hearing the commercials on a competing station.

The station manager has a right to ask: Did my rep submit avails or pitch the account? What rate was used? What was the requested demo, time period, budget, number of spots and weeks? What research was submitted? What stations got the orders? Was it an unwired or spot buy? When a manager can't get these answers he has an excuse to accept regional or national business directly from agencies.

Sometimes a manager hesitates to ask these questions because he's developed a friendship with a rep sales person over the years and doesn't want to put him on the spot. Or a new sales person hesitates calling the station for a better rate, or misses the call for avails because he's overwhelmed with new office procedures, computer systems and forms. In some cases, with today's fewer personal controls and more computerized checks on sales results within a rep network, a smaller station may fall between the cracks: If it doesn't have the numbers, the station may be ignored.

**To improve rep station accountability** there must be a clear, formal chain of command that the station manager may rely on to answer his questions. With profit responsibility to the station owners, employees and their families, as well as to his own family, the manager has an obligation to follow-up on all local, regional and national business.

This chain of command should be clearly outlined for all station managers by the rep network's management. For example, this chain can include the sales person, office sales manager, regional sales manager, national sales manager or vice president, subsidiary rep president, national vice president of network sales and president of the network. Such an established sales accountability chain gives the station manager a sense of personal attention. A good deal of station resentment could be avoided if the sales person took the time to send a quick, hand-written memo-with-carbon with the information described above to the station manager. The carbon can be filed in the sales person's station file for future reference.

In some cases, by contractual agreement, a station in a small market accepts whatever business it gets. It is glad to have a national rep and welcomes any regional or national activity, including unwired network accounts. Under these conditions no station notification of lost business is required and the station may even pay a minimum annual fee for representation. These stations trust the rep and rely on its reputation. Even so, these managers should still have access to an established chain of command of rep executives who should be held accountable to the station.—

**Charles Roda**, marketing consultant and adjunct professor, Pace University

**Michele Mandeville** has been promoted to manager of the Stars research team at Katz American Television in New York. She joined the company as a receptionist in 1984 and now steps up from research analyst.

**Glenn Littman** has been appointed an account executive with the Lions sales staff at TeleRep. He came to the rep a year and a half ago from Ally & Gargano and now advances from senior research analyst.

**Nancy Cowan** has joined Major Market Radio in Chicago as an account executive. She had been acting sales manager with KBCO Denver and before that had been with the sales staff of Group W's KOSI Denver.

**Nancy Giltner** is now selling for Republic Radio in Los Angeles. She had been a media supervisor at Western International Media.

**Dick Barnett** has been appointed an account executive with the Mercury team at Independent Television Sales in Chicago. He had previously been with WMAQ-TV in Chicago, and before that with WPWR-TV, also Chicago.

**Deborah Smith** has joined the Dallas office of McGavren Guild Radio as an account executive. She had been with Bonneville.

**Stephen Wade** has left KATU-TV Portland, Ore. to join the Portland sales office of Northwest Television Sales.

## Radio for kids

General Foods has provided its largest public radio grant to date in the name of its Kool-Aid Coolers to WNYC, New York Public Radio for production and promotion of Kids America, which is distributed nationally by American Public Radio. Mary Perot Nichols, director of WNYC, describes the call-in show, broadcast live, five evenings a week, as "Radio that listens and talks back to kids." It's produced by Keith Talbot, aimed at the 6 to 12 crowd, and hosted by Kathy O'Connell and Larry Orfaly. Kool-Aid Coolers is offering an educational in-school kit for teachers and students that's being test-marketed in fourth grade classes in Boston and Pittsburgh to make the most of the program's "atmosphere of information, insight, imagination and fun."

## Stations



**Peter Roslow** has been appointed director of marketing for Telemundo Television Group. The former senior vice president of Miami-based Strategy Research Corp. has most recently been vice president and general manager of Information & Analysis, Inc.



**Benjamin J. Costa** has been named vice president, information systems for United Stations Radio Networks. He came to United Stations last year as director of data processing.

**LeBon Abercrombie** has been named vice president and general manager of Pappas Telcasting's KMPH-TV Visalia-Fresno. He has been executive vice president, planning and development for Pappas since 1979.

**Gerald Laigne** has been appointed vice president/general manager of Westwood One/Canada. The former Selkirk Radio Group executive had more recently been general manager of CKDK/CFMS(FM) Victoria, British Columbia.

**Jan Dickler** has been appointed general sales manager of WTAF-TV Philadelphia. He had previously served as both national sales manager and local sales manager for the station.

**Jim Wilcox** has joined WKAB-TV Montgomery, Ala. as general sales manager. He moves in from a similar post at WGXA-TV Macon, Ga.

**Tom Potts** has been named general sales manager of WFBC AM-FM Greenville, S.C. He joined the stations in

1982 and now moves up from account executive to succeed **Leigh Earle**, now vice president and general manager.



**Loren W. Neuharth** has been named general sales and marketing manager of Lee Enterprises' KGMB(TV) Honolulu. He had been general sales manager of the Red River Broadcast Group of Fargo, N.D.

**Robert M. Houghton** is the new general sales manager of KRLD Dallas-Fort Worth. He moves in from WCCO Minneapolis-St. Paul, where he had been general sales manager since 1982.

**Lyle Banks** has joined KTVV(TV) Austin, Texas as general sales manager. He had been both local and national sales manager for sister station KXAS-TV Dallas-Fort Worth.

**Robert E. Serre** has been promoted to general sales manager at WLNS-TV Lansing, Mich. He steps up from national sales manager.

## Double play

In what may be the first promotion to run simultaneously on nationally syndicated radio and television shows hosted by the same star, Casey Kasem is hosting *The Levis 501 Blues National Rock Test*. He's doing it on both ABC Radio Network's *American Top 40* countdown show and *America's Top 10*, syndicated on television by All American Television, Inc.

From July 17 through August 23, listeners and viewers to over 635 radio and TV stations will be invited to send in postcards with their guess of who each week's "mystery rock'n'roll superstar" is, based on clues given on the shows. The promotion period wraps up with a grand prize that includes a trip for two to both New York and London to visit the Hard Rock Cafes in both cities, plus a pair of "his and hers" Pontiac LeMans. It's estimated that the two-media blitz will reach 57 per cent of all persons 12 to 24.

# Media Professionals

## Different strategies dictate different planning techniques



**Jim Himmel**

*Media director  
Lowe Marschalk  
Houston*

**J**im Himmel, media director at Lowe Marschalk in Houston, talks about some of the differences in handling media planning for new product introductions and for established brands. He describes the buy for Coca-Cola Foods' new Bacardi Mix, for instance as "a straight network pool purchase" in which the "Strategy comes with the planning."

Part of this planning process, says Himmel, involves break down of a broad demographic like women 18 to 49 "into subcells: those women in that age bracket, for example, who are employed full time. This is a factor that can affect their media habits because, for one thing, when they're at work, they aren't

available to watch daytime television."

As Himmel describes it, each sub cell can be indexed according to its volume of consumption of a product, and these indices can be cross-tabbed with a number of other factors that show up the optimum television dayparts for reaching the particular consumer cell in question.

But the planning process, notes Himmel, differs for each Coca-Cola Foods brand: "Bacardi Tropical Fruit Mixers are a relatively new product and its media goals differ from Minute Maid which has been in food stores for years. Minute Maid has been able to develop high consumer awareness levels over time, but being new, we're still working to increase awareness for the Bacardi Mixers."

Switching to what's involved in planning for a fast food operation, Himmel explains that each Pizza Inn market has its own budget and that Pizza Inn subscribes to PRIZM, "which works up customized analyses for clients." These show which zip code neighborhoods a category's heavier users live in: "upscale neighborhoods are dubbed 'Blue Blood Estates,' for instance and each socio-economic or lifestyle category is tagged with a headline label like that. Then, by applying Arbitron's AID system, we can determine which stations skew highest in which zip code neighborhoods."

Himmel observes that, "In one market we may find that the local news on the NBC affiliate there does the best job reaching Pizza Inn patrons. In another market it could be an entirely different type of program."

## In a word... Quality



**The First Name In Radio**

WBZ, Boston WINS, New York KYW, Philadelphia  
KDKA, Pittsburgh KODA, Houston KQZY, Dallas/Fort Worth  
KQXT, San Antonio KEZW(AM) and KOSI, Denver  
KMEQ-AM-FM, Phoenix KFWB, Los Angeles KJQY, San Diego

**Westinghouse Broadcasting**

**Deane Osborne** is now general manager of Hoker Broadcasting's WLLT(FM) Cincinnati. He moves in from Madison, Wisc., where he had been president and general manager of WIBA AM-FM.

**Michael D. Bump** has been appointed general sales manager of WWDE(FM) Norfolk-Hampton Roads, Va. He comes to the station from Orlando, Fla. where he had been general sales manager of WHLY(FM).

**Jay Oliver** has been promoted to general sales manager of WTVX(TV) West Palm Beach, Fla. He came to the station eight years ago from Beacon Broadcasting in England where he had been managing director and chief executive officer.

**Frank Shurling** has been named general sales manager of WGXA-TV Macon, Ga. He was formerly an account executive with the sales staff of WMAZ-TV, also Macon.

**Robert Hoffman** has been appointed general sales manager for WHBF-TV

Rock Island, Ill. He moves in from Chicago where he had been director of sales of WGN-TV.

## Buyer's Checklist

### New Representatives

**Hillier, Newmark, Wechsler & Howard** has assumed national sales representation of KUBB(FM) Modesto, Calif. and of KWEB/KRCH(FM) Rochester, Minn. Both Rochester stations program adult contemporary formats, but KRCH does it "with an oldies twist." KUBB features a modern country sound.

**Independent Television Sales** has been appointed national sales representative for KTZZ-TV Seattle-Tacoma. The station is owned by Seattle Television, Ltd.

**Katz Radio** now sells nationally for WIZN(FM) Burlington, Vt. and for KIRX/KRXL(FM) Kirksville, Mo. KRXL offers a soft adult contemporary format, KIRX airs a country music and community news format, and WIZN has an album oriented rock format.

**Katz Hispanic Radio Sales** has been named national sales representative for KTAP Santa Maria, Calif. The station is owned by Santa Maria Community Broadcasting, Inc. and programs a contemporary Spanish language format.

**Republic Radio** is the new national sales representative for WLLT(FM) Cincinnati and KMZQ(FM) Las Vegas. Both stations carry adult contemporary formats.

## Transactions

**TM Communications, Inc.** has closed its acquisition of WLPR(FM) Mobile, Ala. for approximately \$2.5 million. The company now owns four radio stations, the others being in Reno, Nev. and in Lincoln, Neb.

**Hastings Broadcasting Corp.** has acquired WATN/WTOJ(FM) Watertown, N.Y. from A.P.A. Communications, Inc. for \$1.7 million, subject to FCC approval. Hastings is headed by former Katz Communications executive Gordon H. Hastings.

# WHY BE A LITTLE FISH IN A BIG POND?

## LAUREL-HATTIESBURG IS SHOPPING FOR EVERYTHING YOU'RE SELLING.

Laurel-Hattiesburg is shopping for everything in sight and buying more of it. By 1990, Total Retail Sales for the Laurel-Hattiesburg ADA are projected to jump up 52%, outpacing Mississippi, the East South Central Region, and the entire United States. And General Merchandise Store Sales per household are already six positions ahead of Laurel-Hattiesburg's overall market rank. Whatever you're selling, Laurel-Hattiesburg is shopping for it.

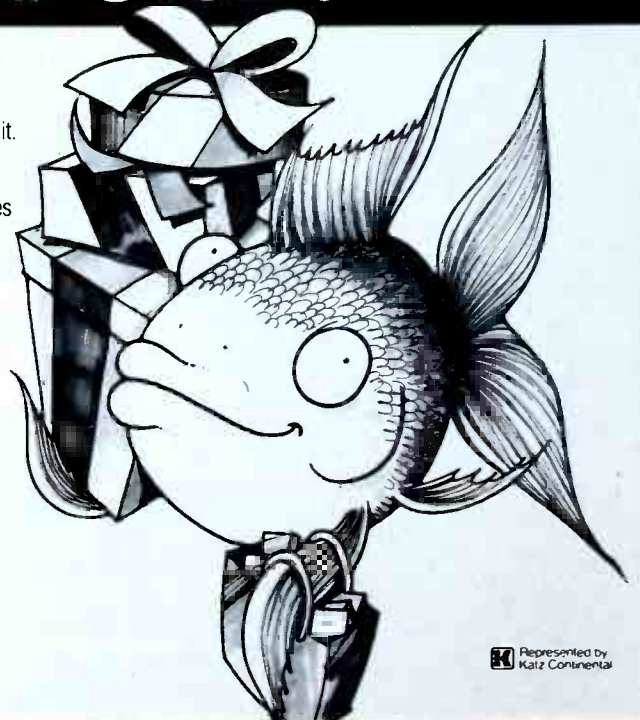
## WDAM-TV DOMINATES THE MARKET.

We have the facts, figures, and programming, including the #1 news, to help you dominate this all-consuming market, too.

## BE A BIG FISH.



**NBC** WDAM-TV, NBC, Laurel-Hattiesburg, MS  
 WPBN-TV/WTOM-TV, NBC, Traverse City-Cadillac-Cheboygan, MI  
 KYEL-TV, NBC, Yuma, AZ-El Centro, CA  
 WCFT-TV, CBS, Tuscaloosa, AL



Represented by Katz Continental

© 1987 Beam Communications Corporation Source: 1986 Survey of Buying Power

# Viewpoints

## Larry Speakes



Senior vice president, communications, Merrill Lynch & Co., and former chief spokesman for President Ronald Reagan, in an address to The Advertising Club of New York.

## TV as 'opinion maker': How Reagan used it, and how it could improve

In the White House, we decided that television was the most effective way to reach our audience. Surveys show that, today, for half the American people, TV is their *only* source of news.

We had a reputation in the Reagan White House—maybe a bit exaggerated—as the most effective communications team ever to sit in the West Wing. None of us would be so brash as to make such a claim; but, from our first days at the White House, we *did* set about to learn how to use television: What does it take to get your story on the evening news? We made it our business to know—and it paid off.

There was the basic rule: Keep the message simple. During the first year of the Reagan administration, we were able to do this successfully with the President's economic program. The points we hammered home again and again were: "cut federal spending, no new taxes." *Every* action the President considered would rise or fall on the single question: what does it do for the economic program?

We also learned what it takes for television to tell its story: a little bit of news and a lot of pictures. We found that when we would spring a complex story on the White House press corps, the first question was, "Can we get pictures?" And we made certain they could.

When re-election time came in 1984, we again looked to television to carry our message to the voters. The result: 49 states and 58.8 per cent of the vote—an unprecedented landslide.

But an interesting thing happened on the way to reelection. We somehow lost the mandate—and only now are political scientists beginning to ask, "What happened?"

I think I know. In 1980, we had run an issue-oriented campaign. The message was focused on two priorities: a strong national security, and a strong national economy. It was similar to the product-specific, or transactional, campaigns we run in business. It worked, and when we were swept into office, we were

swept in with an agenda, an agenda already ratified by the electorate. Thus, when the President carried his program to Capitol Hill, he was able to change the focus of national debate.

By 1984, the President faced re-election riding the crest of a phenomenal approval rating. We decided to run a pure image-based campaign. It was "Morning in America," the "feel good" campaign. Our objectives were to offend no constituency, make no mistakes, create no controversy. And so, we returned to the White House with no new agenda. The overwhelming electoral mandate from the voters failed to translate into any kind of mandate to Congress.

All of which points out two things. First, all advertising, whether product-specific or image, must be based on a solid foundation of substance. Second, political campaigns more than ever must rely heavily on TV as their primary medium. That's a dramatic change in less than a generation.

Americans no longer spend their quiet time reading. Instead, they pick up the remote control and switch channels. When I left the White House at the end of the Ford Administration, the ratio of print to electronic journalists covering us was 75 to 25, in favor of print. Four years later when I returned, that ratio had reversed.

When I left the White House at the end of the Ford Administration, we had three networks covering the President. Today there are seven, and every major market TV station has a crew and correspondents in Washington.

## Room for improvement

The explosive growth of television is a story that is told not in numbers alone; it is a story that is measured in television's clout as the major moulder of public opinion in a nation of 230 million people. TV has clearly become the authoritative voice to the nation.

But this all-powerful medium is an imperfect medium. There is much room for improvement. With the enormous sway TV news holds over the American people comes an increased responsibility to present stories fairly and accurately—in-depth news coverage that offers no opinion, but lets an informed public form its own opinions on today's complex issues.

What's needed is a balanced diet of information . . . not just the headlines, or 30-90 second TV bites, but the in-depth coverage of events—new and better ways to present the news. Tell fewer stories and tell them better. Don't rate the success of the news by the number of stories; rate it by the way you tell them.

Dust off that old proposal to take the news programs out of the ratings game. See if you can exempt the nightly news from the sledgehammer of the NIELSENS. Take the news business out of entertainment and put it back where it belongs—in the news department.

Re-examine the question of live coverage. The only constraint now is: will it disrupt the soap operas? Before the networks go live, let them ask themselves whether the public needs to know *now*, or are we going live just because our competitors might?

# Programming/Production

## Tribune, TPE form company for barter

The Tribune Entertainment Co. and Television Program Enterprises, a programming subsidiary of Cox Enterprises, have formed a new company, TeleTrib, to sell time in barter programs and to distribute barter programs to TV stations. TeleTrib is expected to begin operations in early August. Philbin Flanagan, TPE president, will become president of the new company. L. Clark Morehouse III, vice president, media sales at TEC, will continue in the same role at TeleTrib.

The combined venture, which will merge the sales arm of TEC and TPE, will make it one of the largest barter sales companies in the U.S., says Sheldon Cooper, president of TEC, in a phone interview. "It will join together all of the TPE shows and ours," he notes. These include *Lifestyles of the Rich and Famous*, *Star Search*, and *Entertainment Tonight*, from TPE, and *Charles in Charge*, *Bustin' Loose*, *Geraldo* and *At the Movies*, from TEC.

Each company will continue to maintain its own programming divisions, and control its own shows. In addition, however, both TEC and TPE can co-develop projects and represent other producer's product. But all the sales will be handled by TeleTrib, stresses Cooper.

As to why the merger of the two sales



**Sheldon Cooper**

division are taking place, Cooper notes that "everyone is consolidating. When you have two companies that have two staffs that do the same job, it doesn't make sense to do it any other way. For example, Paramount, Columbia and Orbis all got together, so you are seeing consolidating at other companies."

One of the advantages in setting up the new company, continues Cooper, is that as a combined company, its influence in the marketplace is much greater, because of the large number of shows now that will be sold under one roof. The consolidation, too, is seen by

Cooper as getting "the strongest sales team at each, at not the same cost."

Regarding the sales staff at each, Cooper says it will have to be larger than each company has as separate entities, "so I don't think that many sales people will be ultimately affected. But it could mean a few changes will be made." The merger was very well received at TEC because of the potential strength the new company will have, he points out. "Our people saw the possibilities here as tremendous."

Besides its new-struck alliance with TPE, Tribune has a co-venture with MCA on both *Bustin' Loose* and *Charles in Charge*, whereby MCA handles clearances. Also, Tribune and Viacom had a similar arrangement on *What a County!*

## Disney, FBC talk

Disney television chief Rich Frank confirms to TV-RADIO AGE that Disney had discussions with Fox Broadcasting (as well as two other networks), about FBC picking up the Disney Sunday Movie if ABC had failed to renew it.

But although ABC did renew the show—albeit cutting it back to an hour—industry observers continue to think a future affiliation between the Disney Movie and FBC may not be out of the question if ABC sours on the program in the future or if Disney is dissatisfied with its hour format, forcing it to do more two-parters so it can qualify for syndication.

Frank says the syndication issue is a red herring, and Garth Ancier, head of programming at FBC, offered no comment. But the observers point to Frank's relationship with Fox chief Barry Diller when both executives toiled at Paramount; and to his role as point man in the ATAS/Emmy/network negotiations as a factor making the scenario more plausible. A Disney Movie could build a potential movie night for FBC, it's said.

The network has also recently picked up a new series, *Family Man*, produced by *The Cosby Show* writer Earl Pomerantz at Universal, and approved a pilot of *Women in Prison*, a sitcom set in the Beverly Hills jail and produced by the same team that does FBC's *Married... With Children*.

Ancier says both shows are currently regarded as potential back-ups, but could play roles in another night of programming. And he denies published reports that *Married... with Children*

may move out of the Sunday rotation because of NBC Entertainment President Brandon Tartikoff's recent decision to move *Family Ties* to Sunday night.

## "Made" on Fridays

*We Got It Made*, MGM/UA Television's half-hour first-run syndicated sitcom, will air Fridays at 7:30 p.m. when the five NBC owned-and-operated stations launch their checkerboard programs this fall.

Richard Cignarelli, executive vice president of domestic syndication for MGM/UA Telecommunications, says the move is based on the belief that the show will provide a strong lead-in to the network show *Rags to Riches*.

During *We Got It Made's* 1983-'84 network run, 45 per cent of the audience were adults 18-49, a demographic mix consistent with *Rags to Riches* audience, and *Made's* teen/kids audience was 28 per cent, compared with *Rags* 30 per cent, according to Cignarelli.

## MCA 'Jaws' release

MCA TV will release a first-run half hour special timed to coincide with the Universal release of a theatrical, *JAWS the Revenge*. The special, *This Time It's Personal: JAWS The Revenge*, will air between July 13-24, the movie comes out on July 17. Two runs are being made available for the barter special, and stations have the option of tape or satellite delivery.

The TV special scheduling will also coincide with a broad national promotion on the movie's release, with stations benefiting from the campaign, which includes a *TV Guide* gatefold, TV and print advertising, and shopping mall promotions with point-of-purchase movie displays.

## Syndication shorts

**LBS Communications** has acquired the first-run rights to Smithsonian World programs as a two-year series of 12 bi-monthly two hour primetime special presentations, to be called *Smithsonian Treasure*. Premiere is December 27. The series will include six original and six repeat specials, to air every other month through October, 1989. LBS is selling the ad time as well as lining up clearances.

**Republic Pictures** has acquired worldwide distribution rights to Witt/Thomas Productions *Beauty and the Beast*, show picked by CBS for the fall.

**Lionheart Television** will syndicate *Cutrate Care: America's Day-Care Gamble*, documentary produced by

Post-Newsweek Stations. Documentaries explore the status of child care and the lack of available quality care in the U.S.

**All American Television** has taken over the distribution and ad sales of *Saber Rider* and *the Star Sheriffs* from World Events. The series has been bought by markets representing a total of 65 per cent of the country. Marketing is two minutes national, five for local in the first and third quarters and one minute national, five for the second and fourth quarters.

**Access Syndication** has cleared its initial group of stations for *Beverly Hills Teens*, animated strip, including stations in eight of the top 10 markets. Clearances include WWOR-TV New York, KCOP-TV Los Angeles, WPWR-TV Chicago, WGBS-TV Philadelphia and KTVU-TV San Francisco. *Teens* is a tri-venture with DIC Enterprises, and Bohbot and Cohn Advertising. *Teens* is offered via barter split for first three-quarters of the season of four minutes for stations and two-and-a-half for national sale per half hour, and the stations get four-and-a-half for the fourth quarter, while two is retained for national.

**WesternWorld Television** will distribute *All American High School Sports Report*, a half-hour weekly series which premieres September 12 and runs through June, 1988. The 42 original programs will be offered on a barter basis, with stations getting three-and-a-half minutes and WW TV keeping two-and-a-half. Also at WW TV, *Super Picnic '87*, 90-minute entertainment special, has been cleared in more than 30 per cent of the U.S. in the first days of sales. The special, distributed in cooperation with Independent Program Entertainment Source, is available for two airings, in primetime and in access between July 5 and August 9 and from August 10 to September 13. Barter split is nine and nine minutes.

**Lorimar Domestic Television Group** has cleared six additional major market stations for *Gumby*. New stations include WPHL-TV Philadelphia, WCIX-TV Miami, KTXA-TV Dallas and WCAY-TV Nashville. Total clearances now represent more than 65 per cent of the country. Also at LT, WWOR-TV has purchased *The Comic Strip*. Total at this point on stations cleared is 120, representing 85 per cent of the country.

### Sales agent for China

The triumverate partnership of three major studios set up to provide theatrical films to Chinese cinema and TV programs to China Central Television, has named Worldwide Media Sales as exclusive sales agent for multinational

advertisers. Under the agreement between WMS and MGM/UA Communications, Paramount Pictures and Universal Studios, WMS, a unit of the Worldwide Media Group, will handle sales of ad time totaling five minutes of advertising per hour on the one-and-a-half to two hours of primetime programming on Tuesdays to be provided to the CCTV.

CCTV is completing its Tuesday primetime entertainment schedule, which begins in January and includes *Marcus Welby, M.D.* and *Family Affair*, plus *Murder, She Wrote* and the miniseries *The Winds of War* and *The Jesse Owens Story*. CCTV reaches more than 300 million viewers.

In the case of movies for China theaters, *Love Story*, the initial joint venture entry premiered to critical acclaim and to packed houses, according to Paramount. *Roman Holiday* and *Spartacus* are scheduled for release later this year. Movie admissions in China numbered 25 billion in 1986. Under the agreement with the studios, WMS will place up to two minutes of ad trailers on an unlimited number of Chinese and foreign films, including the American films provided by the venture. Also, for the first time advertisers will be able to develop product tie-ins or become the exclusive sponsor of a particular title.

Charles E. Walsh, president of WMS, will spearhead the sales effort. Walsh was vice president, advertising, at CBS Worldwide Enterprises. Walsh and John M. Eger, president of WMG, were to make presentations at Beijing '87 during the June 14-20 Beijing '87, the first Third World Advertising Congress. (TV/RADIO AGE, April 13.)

### Wrestling Network

With wrestling high on the syndication ratings list, another player has entered the race via a wrestling network, set to debut on July 1. The network, formed by Jim Crockett Promotions, Charlotte, N.C., aptly called the Wrestling Network, has signed up more than 140 stations, including 37 in the top 40 markets, according to Rick Pack, president of Time Sales International, Greenwich, Conn. company that is handling sales for the network.

Stations include KCOP-TV Los Angeles, WGBO-TV Chicago, WPHL-TV Philadelphia, WXYZ-TV Detroit and KDFI-TV and KDAF-TV Dallas. A New York deal is pending, he notes.

The network consists of four programs to be supplied weekly, of one hour each. Subscribing stations carry one of the four programs and in some cases, such as in Dallas, two competing

# Put a kick into your daily schedule.



## The Karate Kid

65 animated blockbusters.

  
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## Programming/Production

(continued)

stations will each air a different program, says Pack. The network is offered via barter, with the syndicator retaining five minutes in each show weekly, while 10 minutes are for local sale. Sometimes the split may be five national/seven local.

The four programs, which are targeted to each region in the country, consist of shows by top wrestlers from the National Wrestling Alliance, Worldwide Wrestling, Universal Wrestling Federation and Power Pro Wrestling. All feature top wrestlers from each.

## Friedman to Tinker

Following weeks of speculation, former *Today Show* producer Steve Friedman has been named president of a new "reality-based" division of GTG Entertainment.

Friedman will be based in the East Coast, where he will develop news and reality-based projects, according to GTG president Grant Tinker.

Tinker flatly denies industry speculation that Friedman might be developing a morning show for GTG, which has an exclusive multi-year deal with CBS and says that the nature and extent of Friedman's division remains to be defined.

"He hasn't even reported yet, Tinker says. "We're calling what he will be doing reality-based to distinguish it from the fictional world that the rest of us will be living in." The executive added that the number of staff Friedman will be hiring also is yet to be determined.

## Sports service grows

The Sports News Satellite, a division of Major League Baseball Productions providing a sports service to stations via satellite, is flying high. The SNS, which supplies highlights of sports games and feature material, has a present lineup of 150 stations and is sold out in advertising in the third quarter and is already half way there in the fourth period.

The package, according to Terry Kassel, senior vice president, media and syndication, is sold to stations on a time-bank basis, with MLBP getting four minutes per week for national advertising to be used in subscribers' early evening news. Kassel says that the deal with the outlets is that the ad spots must run in early news. In several cases, the early news shows are getting 8s and 9s in ratings, according to Kassel, making the buy more efficient than if advertisers bought time on network or local news.

The material is fed from the Group W Satellite Communications facility in Stamford, Conn., where 13 dishes pull down all the baseball games. A staff of 30 is employed to edit and package the material, which is then sent by satellite to subscribing stations. Some 70-75 percent of the outlets are NBC affiliates. NBC-owned stations are also part of the mix, and was the charter owned-station group to take the service when it was first launched in April, 1985, explains Kassel.



**Terry Kassel**

The SNS does three 30-minute feeds seven days per week. Feeds are at 4:15 and 10:15 p.m. and at 1:15 a.m. The first feed is a feature piece, and the other two feeds are essentially highlights pieces of various sports. The 1:15 beaming covers West Coast games for airplay on the stations' late news. A generic voiceover is provided, and commercials are fed at the beginning of each satellite send-off.

The concept of the service was originally created for baseball, and in late 1984, when the company was still a part of Major League Baseball, was expanded to other sports, such as basketball, hockey and tennis because of station demand. At that time, the service's name was changed from Baseball News Satellite to Sports News Satellite, says Kassel.

## Fries "LBJ" for NBC

*LBJ: The White House Years* will be produced as an NBC World Premiere Movie for broadcast during the 1987-'88 television season. Louis Rudolph will be executive producer, and John and Sandra Saxon Brice will produce the new project in association with Fries Entertainment, with whom Rudolph has an exclusive arrangement.

It is anticipated that Randy Quaid and Patty LuPone will reprise their roles as Lyndon and Lady Bird Johnson (*LBJ: The Early Years*).

Additional projects being developed as part of the Fries/Rudolph venture include *Judicial Indiscretion*, a two-hour NBC movie for television based on the true-life story of a highly respected judge who turns out to be a

bigamist; and *Until Death Do Us Part* (working title), a fact-based drama about a young woman caught in a romance with a Middle-Eastern terrorist

## HG, Berlusconi tie

"Other people have been doing a lot of talking about it, but we've been doing it." That's how Harmony Gold president and chief executive officer Frank Agrama characterizes his company's recent \$150 million agreement with the Berlusconi Group to produce 100 hours of miniseries, television movies and weekly series as part of a new partnership called America 5 Entertainment.

The first miniseries of the new venture, aimed to take advantage of the post-privatization international marketplace, is a thriller, *Confessional*, based on the Jack Higgins novel, and produced in conjunction with Britain's Granada Television.

Agrama says the miniseries producer will be David Plowright (*Jewel In The Crown, Brideshead Revisited*), who will work in conjunction with American producer Bill McCutcheon (*The Red and the Black, Scarecrow and Mrs. King*).

"America 5 Entertainment will be producing primarily for the worldwide market; however, this does not mean we are forgetting our commitment to American networks, independent stations groups and cable outlets such as HBO and Showtime," Agrama says. "We can no longer deny that we live in a global village."

He notes that the prospective programs have already been pre-sold in Europe, where Berlusconi owns three networks in Italy, one in France, and will soon own one in Spain, covering about 70% of the European market.

"Because our material is pre-sold, we are able to make films that cost a lot," Agrama says, "This puts us in a stronger bargaining position with the networks and syndicators. We don't have to deficit finance." Harmony Gold will hold worldwide distribution rights for the programs except in Europe, where distribution will be done through the Berlusconi Group's ReteEuropa.

The America 5 move follows the earlier launch of the Harmony Premiere Network, a consortium owned by the America 5 partners and France's Societe Francaise de Productions, which already covers almost half of the domestic American market through such station groups as Chris Craft/United Television, Gaylord Broadcasting, Group W Television Stations, MCA Broadcasting, Kelly Broadcasting and Viacom.



## ABC meeting: Room with lot of views

After the surprisingly upbeat CBS affiliate session in which top programmers Bud Grant and Kim LeMasters successfully sold their new schedule to the stations, and the predicted NBC love-in, industry observers were expecting the worst for the third-place ABC affiliate meeting.

Programming chief Brandon Stoddard laughingly told the group assembled at the Century Plaza Hotel in Los Angeles that he was thinking of bringing a "flak jacket" and was not going to wear a name tag, and ABC Network president John Sias said he would give the new ownership/management's first season a grade of D-plus, adding "Of course, I've always been an easy grader."

But although affiliates expressed concern about the knotty compensation issue as well as some of the stranger renewals (*The Charmings*, *Sledgehammer*), scheduling shifts (moving 20/20 to Friday nights and hammocking *Spenser: For Hire* between *The Disney Sunday Movie* and the new Dolly Parton variety show), a spot-check by TV/RADIO AGE showed them visibly reining in their comments to give Stoddard's new schedule the benefit of the doubt.

**Wait.** "As you can imagine, a lot of things were discussed at the initial affiliate meeting here," affiliate chairman Mickey Hooten says. "But we're going to wait and see how things go in terms of the scheduling and so forth." Asked about the compensation issue, Hooten says only that ABC management had come as far in terms of meeting the affiliate's economic concerns as seemed likely at the moment.

Even inside the network, a delicate ballet seemed to be playing itself out about some of the more controversial decisions.

"We haven't given up," news chief Roone Arledge told TV/RADIO AGE, about efforts to program 20/20 at a more propitious time in the future rather than the current Friday night slot seen as a kamikaze position for the fall.

And Arledge, formerly known for his free-spending positions, publicly spoke of the necessity for a "lean, mean" corporate stance and praised the news division for not airing its "dirty linen" in public like the other two networks.

Conspicuous by its absence was any mention of Arledge's suspension of 20/20 producer Av Westin for a critical magazine article upbraiding networks, and by implication, Arledge himself, for profligate spending.

**Year.** Declining to predict a second-place finish, as had been expected in some quarters last season, Sias told TV/RADIO AGE, "We've gotten through a tough year, and I think we're going to show improvement." He adds that affiliate concern about some of the scheduling moves would be assuaged, at least to an extent, by its rationale as "the most comprehensive counterprogramming effort of any of the networks." Asked if he felt personally comfortable with the schedule, Sias expressed confidence that it was the best mix currently available, adding that "we now have good material in the pipeline as well, compared to previous years" which can bail out shows that fail to perform.

Others were more skeptical.

"We'll listen to what they have to say," says Jim Dunham, of KAIT-TV Jonesboro, Ark. Asked if the schedule would succeed, he was even more cautious, allowing only: "I don't know. It depends on the books."

Mike Gehring of WLOS-TV Asheville, N.C., points out the precariousness of any earlier predictions, given the customary network cancellation rate of 60 per cent of new shows.

"We're not planning on doing any preempting," Gehring says. "The only

time we usually do that is with shows that might upset community standards; we're in the Bible Belt, you know. Brandon [Stoddard] is much better at programming than I am, and I leave it to him."

**Optimistic.** And Dennis O'Connor of WTVD-TV Raleigh-Durham, says he is "optimistic," based on the presentations, pointing out that as an owned station he does not have the option to preempt in any case.

Perhaps understandably, high management chose to dwell on sports and news.

## Unitel buy of unit

Unitel Video has bought One Pass Video's 45-foot mobile production unit, bringing the current total of 45-foot mobile units to six owned by UV. Unitel Mobile, a division of UV, specializes in broadcast programming and corporate communications such as producing *Live From Lincoln Center, U.S. Open Tennis* and *Miss America Pageant*, along with other events including season coverage of the Toronto Blue Jays and Montreal Expos baseball games. The Unitel-Hollywood production units are currently taping four sitcoms at Universal Studios.

# Chop up the competition.



The  
**Karate Kid**

65 animated blockbusters.



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## Programming/Production

(continued)

### Koppel, ABC renewal?

Will Ted Koppel and ABC continue together?

There seems to be some confusion between camps inside ABC itself about a key question raised in a recent *Newsweek* piece: whether Koppel was likely to renew his contract with ABC when it expires at the end of the year.

Questioned by TV/RADIO AGE at the recently concluded affiliate meeting about his seemingly "equivocal" relationship with the network in the future, Koppel said: "That's the right word—equivocal."

And asked if the *Newsweek* suggestion about a possible career in public service were among the options he was considering, Koppel had a simple answer: "Yes." But ABC News chief Rooney Arledge says he is "very confident" that Koppel will be re-signing at the end of his contract, adding that he thinks ABC will come up with a package that will be acceptable to the *Nightline* personality.

"I think those things about the State Department came in response to questions that the guy from *Newsweek* was asking him," says Arledge.

Most people at the affiliates meeting were betting that Koppel will continue to play a role in ABC's future. If he does not, however, that raises open questions about what will happen in the increasingly competitive late-night slot.

### Zooming in on people

**Alan Boyd**, controller at **Entertainment for London Weekend Television**, has been named director of programs at **TVS Television**, effective July 1. Boyd has 25 years of experience in TV production, starting at the BBC in 1962. Later he joined London Weekend Television as head of light entertainment and five years later became controller of the company.

**Patrick Grotto** has been promoted to senior vice president, midwest advertiser sales, at **LBS Communications**. Before that, he was vice president, midwest sales. Prior to joining LBS in 1985, Grotto was general manager, central division at Group Satellite Communications since 1983.

**Melissa P. Green**, D.L. Taffner research analyst, has been named a sales rep at **DLT/PTV Syndication**, division formed to distribute programs to PBS stations.

**Jim Mitchell** has joined **Harmony Gold** as senior vice president, chief executive officer. Prior to HG, Mitchell

was an in-house counsel for 10 year at City National Bank.

**Marlin Brinsky** has been named chief financial officer at **Access Entertainment Group**. Brinsky had been at the Disney channel for four years, most recently as business financial analyst. Before that, he was with AB Dick Co., as internal auditor and sales branch controller.

**Roger Lefkon** has been named president of the newly formed **DIC Entertainment** division of **DIC Enterprises**, where he will be responsible for overseeing a major expansion in the development and production of first-run live action programming with family appeal. Lefkon, who will report to DIC Enterprises president Andy Heyward, was one of the co-founders of LBS Communications in 1976. Prior to LBS, he worked at NBC for 17 years.

**Steven Werner** has been named executive vice president of merchandising for **MGM/UA Telecommunications**. Werner began his career in 1967 with the creation of the Gemini Rising Poster Co. and has spent the last three years developing toy ideas via his Crows Nest company.

**Mark Massari** has been named vice president, development, for syndication for **MGM/UA Television**, where he will develop programming for first-run syndication and oversee two MGM/UA syndicated series, *We Got It Made* and *Kids Incorporated*. Before joining MGM/UA, Massari developed and was supervising producer for HBO's *The Ray Bradbury Theater*.

**Brian Davidson** has been promoted to vice president, midwest sales, at Genesis Entertainment. He was midwest regional sales manager. Before joining Genesis, Davidson was co-owner of Briter Television and was with King World.



**Brian Davidson**

**Richard I. Levine** has been named to the newly created position of vice president of programming and sales for **Dick Clark Productions**. Levine was previously an independent producer, in association with Gary Nardino and ITC Productions.

**Meryl Marshall** is joining **Group W Productions** in the new position of vice president, program affairs, where she will coordinate the activities of a grow-

ing number of independent producers associated with the company and be responsible for programming created for a variety of dayparts for networks and syndication. Marshall was previously with NBC for eight years.

**Tony Fasola** has been named vice president, southeast sales manager, **New World Television Distribution**. Fasola most recently was regional manager for Blair Entertainment's southeast division.

**Richard Katz** has been named vice president of business affairs, and **Jack Kindberg** has been promoted to president of The Culver Studios, at GTG Entertainment. Katz was vice president, business affairs, West Coast, for CBS.

**Elizabeth Martin** has been promoted to manager, corporate communications, **Viacom International**. Martin joined Viacom in 1985 as corporate communications associate.

**Rachel E. Wells** has been named to the newly created position of research manager at **The Entertainment Network**. She comes to TEN from Buena Vista Television, where she was instrumental in creating BV's research department and was promoted to senior research analyst.

**Jon Feltheimer** has been named president at **New World Television Productions**. He most recently was executive vice president, New World.

### Radio fest winners

The International Radio Festival of New York has presented its gold medals in various categories, which received 1,507 entries. Countries represented in this year's competition totaled 20, including entries from Algeria, Malaysia and South Africa. In addition to the gold medal winners, three programs won Grand Awards: information program—BBC Radio One, London, for *Simon Mayo's Pilgrimage to the Holyland*; news program—WOR New York, *Liberty Coverage*; and entertainment program—Bonneville Media Communications, Salt Lake City, for *Christmas and Then Some*. Awards were also given for promotion and commercials.

A complete list of programming winners follows:

#### News:

**Regularly scheduled newscast:** KNX Los Angeles, for *KNX Afternoon News*.

**Local coverage of breaking news story:** WOR New York, for *Liberty Coverage*, and NBC Radio Network, for *The Tripoli Tapes*.

**Investigative or enterprise reporting:** KMOX St. Louis, *Brotherhood of Silence*.

**News documentary:** KNX Los Ange-

les, *On the Job*, and **Associated Press**, *A Moment in Time*.

**News Analysis, interpretation or commentary:** WBZ Boston, *Nobody Asked, Just My Opinion*.

**News magazine:** NBC Radio Network, *Amnesty International*.

**Entertainment:**

**Regularly scheduled music program:** South Carolina Educational Radio, Columbia, S.C., *Marian McPartland's Piano Jazz VII, Program No. 1: Mel Torme*.

**Regularly scheduled drama program:** Radio New Zealand, Wellington, N.Z., *Child Molestation*.

**Music special:** KERA-FM Dallas, *Testament of Freedom*.

**Drama special:** Soundscape Inc., Alexandria, *All That Fall, a Play for Radio by Samuel Beckett*.

**Special Event:** WMJX Boston, *The Magic of Ireland*, and The Broadcast Group, Washington, *The Statue of Liberty: An American Story*.

**Documentary special:** Capital Radio PLC, London, *Breakdown*.

**Entertainment magazine:** Capital Radio PLC, London, *Brunch*, and Bonneville Media Communications, Salt Lake City, *Christmas and Then Some*.

**Information:**

**Religious:** BBC London, *Simon Mayo's Pilgrimage to the Holy Land*.

**Magazine format:** United Nations Radio Networks, *Windham's World*.

**Business/finance:** Christian Science Publishing Society, Boston, *Small Town Banking*.

**Science/medical:** South Carolina Educational Radio Network, Columbia, S.C., *For My Children*.

**Farm/agriculture:** United Nations Radio Networks, *Drought of '86*.

**Recreation/leisure:** KSL Salt Lake City, *The Parks of Southern Utah*.

**Health/nutrition:** Radio City, Liverpool, England, *AIDS Feature*, and BBC London, *Play Safe—AIDS and You*.

**Arts/entertainment:** WBBM Chicago, *Sherman Kaplan Food and Movie Reviews*.

**Books/authors:** Radio Clyde, Glasgow, *Bookcase*.

**Psychology:** Australian Broadcasting Corp., Sydney, *A Day in the 'Life' of a Morgue*, and The Broadcast Group, Washington, *A Day's Work, Hosted by Studs Terkel*.

**Sports commentary/analysis:** KNX Los Angeles, *Keith Olbermann Sports Features*.

**Crafts categories for programs/features:**

**Writing of an entertainment program/special:** Capital Radio, London, *John Irving's Travel Compilation*, and Radio 2SM N. Sydney, *Product Name*.

**Air personality:** Capital Radio, London, Chris Tarrant.

**Newscaster:** ABC New York, Kate Doordan—ABC Information Network.

**Talk/interview program host:** Jeremy Cordeaux Co., Glen Osmond, S. Australia, *The Cordeaux Show*.

**Investigative reporting by individual:** KOMO-AM Seattle, *Cedar Hills/Gambling Probe/Death Chambers*.

**Editorials:**

**Dealing with local issue:** K-BIG-FM Los Angeles, *The Fiedler Affair: Our Costliest Editorial*.

## VTC satellite delivery

The Video Tape Co., Hollywood, will take over the satellite distribution of *Wheel of Fortune* and *Jeopardy!*, two King World Syndicated productions, for the coming TV season. Under terms of the agreement with Merv Griffin Enterprises, producer of the two series, both shows will be delivered via the newly launched VTC Satellite Network, which provides both C- and Ku-band satellite and delivery and conventional videotape distribution. VTC will continue to provide tapes to stations not opting to go the satellite route on both shows. Of the 207 stations airing *Wheel*, 115 now receive the show via satellite, and 141 of the 192 outlets carrying *Jeopardy!* get the show via the bird. Satellite distribution of both

shows is currently handled by Wold Communications. The fact that both the tape and satellite distribution can be handled from one location was a factor in Griffin going with VTC, says Bob Murphy, president of MGE.

## Taffner, Thames deal

The new Thames Television and D. L. Taffner company, formed to market, merchandise, promote and license entertainment product, has set *Benny Hill*, *Rumpole of the Bailey*, *Dangermouse* and *Count Dracula* as its first shows. In addition, Nancy Allen has been chosen as president of the yet unnamed co-venture. The new company is the first of several planned co-ventures between Thames and Taffner.

Allen was vice president, marketing at Nickelodeon and Nick at Nite. Before that, she was vice president, advertising and promotion at **Marvel Entertainment Group**. Her campaigns have won awards.

## Banff fest awards

Close to 400 entries competed for awards at the eighth annual Banff TV festival, held recently in the Canadian Rockies and attended by delegates from 17 countries with entries from 32. MTM Enterprises was given the out-

# 65 smash hits!



## The Karate Kid

The animated blockbuster series.  
Available for stripping, Fall '88.



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## Programming/Production

(continued)

standing achievement award at a special presentation.

The Grand Prize went to Yleisradio/Finnish Broadcasting Co., Finland, for *The Wrestler*. Winner of the Special Jury award to be shared by the director and writer, was Thalia Films, Vienna, for *Where to and Back: Welcome in Vienna*, while another Special Jury award went to the producer, Moffit-Lee Productions, for *Comic Relief*.

Other Rocky Award winners were: television feature—**Australian Broadcasting Corp.**, *The Hour Before My Brother Dies*.

Continuing series—**MTM Enterprises**, *Hill St. Blues: Wasted Weekend*. Limited series—**BBC**, *The Singing Detective*; drama special—**Nanouk Film in association with Societe Radio-Canada**, Canada, *Le Lys Casse (Death of a Silence)*; performance special—**Czechoslovak TV**, Czechoslovakia, *Dialogue des Formes (Dialog of Forms)*.

Also, children's program—**Spirafilm**, Canada, *Le Gros de la Classe*;

television comedy—**Yorkshire Television**, England, *Room at the Bottom: Winter Schedules*; social and political documentary—**National Film Board**, Canada, *The Champions Part III: The Final Battle*; arts documentary—**BBC**, England, *Arena: Scarfe by Scarfe*; and popular science program—**Societe Radio-Canada**, Canada, *Dossiers—Le Coeur D'Un Autre*.

## CABLE

**Lifetime** has announced its long-awaited variety show—*Way Off Broadway Starring Joy Behar*. It will air Mondays through Saturdays at 9 p.m. starting in September. The show promises a mix of comedy, music, new talent and "off-beat" conversation. The program will be taped before a live audience in New York City but not at Lifetime's own \$50 million facilities there—they aren't expected to be completed until a year later.

The United Nations says the earth's five billionth resident will be born July 11, so **Turner Broadcasting System** and the UN Fund for Population Activities are co-producing *The Day of Five Billion*, to be seen without commercial interruption on **SuperStation WTBS** from 10:15–11:15 p.m. The program which TBS says will also air in dozens of other countries, will combine original music videos, computer graphics, news videos, and messages from world leaders and authors. Guests include Peter Gabriel, the Neville Brothers, Nona Hendryx, Kurt Vonnegut, Arthur C. Clarke and Isaac Asimov.

Mazda has become the first announced advertiser for **ESPN's** NFL football package, Tele-Communications Inc. the first MSO to agree to carry the games, and Pete Axthelm the first on-air personality added as part of the network's expanded NFL coverage. Axthelm, who was with NBC Sports from 1980–85, will join Chris Berman on *NFL Prime Time*, a new show to be seen Sundays at 7 p.m. all season long. They will also team up for the third season of *NFL GameDay* on Sunday mornings.

**The Disney Channel** has acquired exclusive pay TV rights to four features from **Muller media**: *Sounder*, *A Dog of Flanders*, *Mary White* and *Misty*.

There's lots of action this summer at the regional sports networks. Beach volleyball, for instance, is on tap as **Prime Ticket** presents 12 matches from the *Pro Beach Volleyball* circuit, *Women's World Beach Championship* and co-ed *Great Western Team Cup*. **SportsChannel New England** has scheduled 15 Sunday night repeats of Boston Celtics games.

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Rick Sklar is a radio and music video program consultant and was formally a consultant for ABC-TV's music video programs. He has been program director at New York radio stations WINS, WMGM, and at WABC, which he built into "the most listened-to station in the nation."



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# Commercials

## Addies added up

The American Advertising Federation presented 105 silver Addy trophies that were broadly distributed nationwide at its recent ceremony in Orlando, held in conjunction with its National Advertising Conference. The event was attended by more than 650 national and local advertising professionals.

Where broadcast awards were concerned, Hal Riney & Partners/San Francisco was among those out front, with work for Blitz-Weinhard Brewing Co. winning for television, regional/national more than 30 seconds and for regional/national consumer. It also won a local television citation of excellence for United Way of the Bay Area.

BBDO, for Apple computers, won both in television, regional/national, 30 seconds or less and in television, regional/national campaign. Cambell Ewald got two for Chevrolet—television, regional/national campaign and Hispanic television.

Two-thousand AAF regional winners vied in 111 categories this year, representing a 19 per cent entry increase over last year's competition. The 1987 entries also saw a notable increase in participating agencies.

## Radio winners spread

Awards at the International Radio Festival of New York were well spread out among agencies. The awards were presented before an international gathering of 450 at New York's Sheraton Centre hotel. There were 53 gold medals presented to companies demonstrating excellence in radio commercials and PSAs.

Key winners, their categories, commercials and clients were: J. Walter Thompson, Atlanta, best copywriting, "Plumber," BellSouth Mobility; Ted Bates, London, best copywriting, "Ain't No Mountain campaign: "Nervous Breakdown/Far East/Small," DHL Courier Service; Smith, Burke & Azzam, Baltimore, best humorous spot "Matador," Rax restaurants; HCM Horner Collis & Kirvan, London, best humorous spot, "25%/Grand Clearance/Heart Warmer," Gough Brothers.

## Attack on advertising

The allegedly dangerous effects of advertising on society are critiqued in a new book, *Advertising, Politics, and American Culture*, published by Paragon House Publishers, New York and written by Philip Gold, professor of

history at Georgetown University in Washington. Advertising, he claims, has evolved from a harmless showcase for sellers' wares in the '20s through the '40s to a method of strong-arm persuasion.

Gold describes advertising as a sophisticated system of psychological coercion based no longer on the value of the product itself but on an exploitation of the scientifically researched fears, needs and unconscious motivations of the consumer. He holds that the typical American's personal identity is now largely defined by consumption patterns, while advertising has made itself a major factor in organizing society's political, intellectual and moral lives.

He asserts that advertising has become, in short, a fundamental force for creating society as well as serving it. As such, he cautions, this "hydra-headed monster" must be recognized and controlled.

## Gum maker chewed out

Warner Lambert Co. has agreed to modify its TV commercials for Trident Sugar-Free Gum Following an inquiry by the National Advertising Division of the U.S. Council of Better Business Bureaus. Since 1985, initially in campaigns out of Ted Bates and more recently by J. Walter Thompson U.S.A., the advertiser has been billing the gum as a cavity fighter.

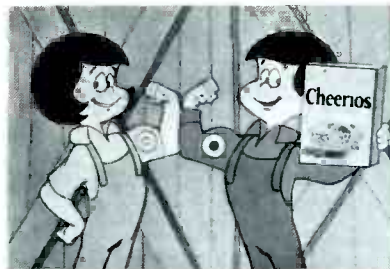
NAD, though, expressed the view that the most recent TV commercial may have conveyed a therapeutic action rather than acceleration and strengthening of the mouth's natural ability to neutralize acids that cause cavities. The most recent commercial stated, "Here's how it works. After you eat sugary snacks, harmful acids that can cause cavities form on your teeth. New dental studies prove that chewing Trident after these snacks stimulates your mouth's natural ability to remove these acids. This reduces the threat of tooth decay."

The message has been revised to state, "New studies show chewing Trident after sugary snacks reduces acids that form between teeth. It's these acids that can cause cavities."

The advertiser initially emphasized that its claims were limited to the benefits derived from the proven reduction of plaque acids when Trident was chewed after a sugared snack. In response to two non-competitive challengers' statements that the claims lacked clinical proof, Warner Lambert said

# Advertising Directory of Selling Commercials

Cheerios • DFS Dorland Worldwide



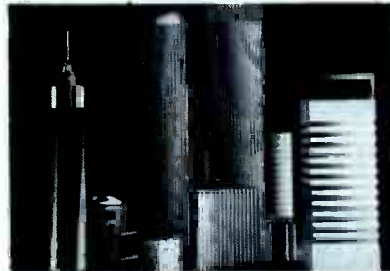
MARK ZANDER PRODUCTIONS, New York

New York Telephone • Young & Rubicam



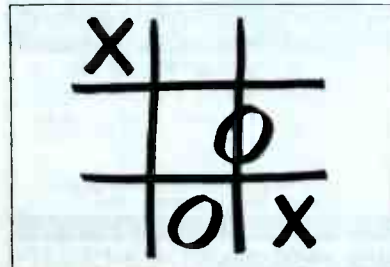
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"NYFE" New York Futures Exchange



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## Commercials (continued)

such studies would be considered unethical because the non-gum chewing control group would be exposed to an increase in caries. NAD, though, consulted independent experts and was advised that it may be possible to design a long-term clinical study without breach of ethical standards.

## Graphics and emotion

An audio collage of voices depicts difficult real-life situations, and abstract graphics portray emotional turmoil in a series of new commercials for United Way of Tri-State (New York, New Jersey and Connecticut). The spots were created as part of a multimedia campaign by Brouillard Communications, the corporate communications division of J. Walter Thompson Co.

The abstract graphics in three 30s heighten the drama as the audio dramatizes social problems addressed by United Way—a girl on the phone saying, "I just took all the pills, and I'm leaving a note..."; a mother stating, "You have a baby; you can't go back to high school."; a policeman ordering, "Okay lady, c'mon. You can't sleep here." The campaign uses the overall United Way theme, "United Way—It brings out the best in all of us."

In the campaign, the link between the donor, recipient and United Way is graphically expressed by animating the familiar United Way logo designed by Saul Bass: the person in need, the helping hand the rainbow of hope.

According to Brouillard, research conducted prior to the production of the advertising revealed critical areas of human care need. The commercials highlight the results, covering those who fall through the cracks in society—the terminally ill, the educationally handicapped, the homeless and elderly, people wanting to improve their lives who are overcome by obstacles and victims of external and self-inflicted violence.

## Utilities get awards

Winners of the ninth annual Television Bureau of Advertising/Public Utilities Communicators Association 1987 Better Communications Contest were honored for outstanding TV commercials at PUCA's recent national meeting in Miami. Top winners were:

*Class A (500,000-plus customers): Ontario Hydro* for conveying the cost-saving idea that electric heat can be used in one room or an entire house to "stamp out cold feet." People with bare

feet hop around on cold floors, and the announcer says, "We Canadians are a hardy lot, but there's one trial even the most rugged of us can't endure."

*Class B (250,000-500,000 customers): Indiana Gas Co.* for a campaign of eight ads that directly compare gas heat's low cost to electricity's. The simple visuals picture items mentioned by the announcer, who states that gas powered hot water pumps provide twice as much hot water as electric ones; gas heat costs less and "feels warm and comfortable," while "heat from an electric heat pump feels cold and drafty"; and, "in the time that it takes an electric burner to heat up, you can be cooking with gas." Each spot concludes, "You're smarter to choose gas."

*Class C (under 250,000 customers): Mississippi Power Co.* for reminding customers of their dependency on power for all aspects of life and Mississippi Power's commitment to "generate power—for a living." In one scenario, two women gather in the early morning comfort of a coffee shop. In another, children build a model out of a space station, and in the third spot a man plays with various gadgets of "the great indoors," which includes walking his dog by remote control on an electric treadmill.

Second place winners are: Pacific Corp of Portland, Ore. (Class A), Salt River Project of Phoenix (Class B) and New Orleans Public Service (Class C).

## ITS publishes

The International Teleproduction Society has just issued two publications—an expanded *Handbook of Recommended Standards & Procedures* and a *Directory of Members*.

The new handbook, according to Janet Luhrs, ITS executive director, is based on a pilot project of the ITS/Mid-Atlantic Chapter and is designed to increase communication between facilities and serve as a catalyst for expanded business opportunities. Among its purposes, she says, are establishing uniform standards for incoming personnel, standardizing industry procedures and expediting the movement of tapes between facilities. The ITS membership has agreed to adhere to these standards and practices, Luhrs adds.

The handbook is divided into 12 major group headings, each divided into further subsections. Subjects of the main headings include production, transfers, editing, audio for video, duplication, international video standards, technical operating standards, legal practices, digital video, suggested reading and a glossary of terms.

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one complimentary copy of the hand-  
book. Additional copies are \$15 for  
members and \$25 for non-members  
from: ITS, Suite 21E, 990 Avenue of  
the Americas, New York, NY 10018,  
(212) 629-3266.

The *Directory of Members*, available  
on the same basis, is \$10 for members  
and \$20 for nonmembers. It includes  
information about the major video fa-  
cilities, manufacturers and key indus-  
try personnel. Each company listing in-  
cludes the company name, address,  
telephone number, principal liaison,  
CEO, CFO, engineering contact, sales  
contact, type of business and type of  
facility.

## Spots for posterity

The Chicago-based Museum of Broad-  
cast Communications is instituting a  
Mobius collection from entries in the  
suburban Elmhurst-based U.S. Televi-  
sion & Radio Commercials Festival.  
This is being done under a cooperative  
agreement between the museum and  
the festival.

Showcased as "The world's largest  
competition devoted exclusively to se-  
lection and recognition of outstanding  
TV and radio commercials," the festival  
yearly attracts 3,000-4,000 commer-  
cials from throughout the world. Ac-  
cording to Bruce DuMont, founder and  
president of the museum, "The entries,  
including all winners, forms a priceless  
historical profile of world social and  
economic trends as well a production  
techniques."

## Heart campaign set

The Richards Group, Dallas, has com-  
pleted production on a new TV PSA for  
the American Heart Association which  
will begin airing nationally in August.  
The campaign is designed to increase  
the awareness of the seriousness of  
heart attacks and the American Heart  
Association's presence in the fight  
against heart disease.

The spot, titled "Come Home," re-  
tains the existing American Heart As-  
sociation theme line, "We're fighting  
for your life," and is targeted to males  
age 40 and over. It will run in both 30-  
and 15-second versions and attempts  
to convey the seriousness of heart dis-  
ease through "jolting" audio and visual  
messages.

The commercial is set in a hospital  
emergency room situation with a child  
voiceover expressing the hope that  
"Daddy" will come home from the hos-  
pital soon. It closes, "What heart dis-  
ease can mean is leaving home one day  
and never coming back. You can help  
prevent heart disease. We can tell you  
how."

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**Web radio** (from page 52)

Parent co. Product	Agency
Various products	Stevens Advertising
Anheuser-Busch Cos.	
Baybry's wine cooler	Bloom Agency
Budweiser	D'Arcy Masius Benton & Bowles
Dewey Stevens wine cooler	Busch Media
La beer	Busch Media
Michelob	D'Arcy Masius Benton & Bowles
Michelob Classic Dark	Busch Media
Michelob light	Busch Media
Apple Computers	
Computers	Chiat/Day
Archer Daniels Midland Co.	
Corporate	Broadcast Group
Mobil	Broadcast Group
Arthur Murray Intl.	
Dance schools	Poller & Jordan Advertising
Avon Corp.	
Centennial campaign	Ayer, N. W.
Bankamerica Corp.	
Charles Schwab & Co.	Butner, Lawrence Adv.
Bausch & Lomb	
Moisture drops	Popofsky Advertising
Bayer, A. G.	
Miles Labs/Alka Seltzer	Broadcast Marketing
Miles Labs/Alka Seltzer Plus	Broadcast Marketing
Miles Labs/Bactine	Broadcast Marketing
Miles Labs/Flintstones vitamins	Broadcast Marketing
Miles Labs/Flintstones Sugar Free	Broadcast Marketing
Miles Labs/One-a-Day vitamins	Broadcast Marketing
Miles Labs/Within	Broadcast Marketing
BCI Holdings	
County Line cheese	SFM Media Corporation
Culligan/water treatment	HCM/Chicago
Hunt Wesson Foods	SFM Media Corporation
La Choy	SFM Media Corporation
La Choy frozen dinners	SFM Media Corporation
Martha White foods	Bozell, Jacobs, Kenyon & Eckhardt
Peter Pan peanut butter	SFM Media Corporation
Beecham group, PLC	
Jovan Musk fragrance for men	Wagner & Associates
Jovan Musk fragrance for women	Wagner & Associates
Norcliff Thayer/Oxy 10	Jordan, Manning, Case, Taylor & McGrath
Norcliff Thayer/Oxy Clean	Jordan, Manning, Case, Taylor & McGrath
Norcliff Thayer/Tums	Jordan, Manning, Case, Taylor & McGrath
Bel Paese Sales Co.	
Galbani cheese products	GDA Advertising
Bertlesman, A. G./Bantam Book Club	
A Bridge Across Forever	Gaynor Media
After the Reunion	Gaynor Media
Bantam Recordings	Gaynor Media
Class Book	Gaynor Media
Dancing in the Light	Gaynor Media
Galapagos	Gaynor Media
Hell Fire	Gaynor Media

(continued on page 74)

**Three-web** (from page 43)

dent, U.S. director of media services, says that a lot of the network thinking depends on the time period of the program. "For example, if anyone were to get a 20 against *Cosby*, that would be considered a winner. But a 20 up against *57th Street* is a loser.

Another ad buyer says that the networks are sticking with some of the "failed" shows because they don't have to go to the process and the costs of looking for new programs, which in the end may do worse than the programs being aired now.

Here's the way the new series in network primetime stack up for the coming season, according to the agency network program experts:

## ABC

**Thirtysomething**  
Tuesday, 10-11 p.m.  
(Bedford Falls/MGM)

*Thirtysomething*, family drama about double-income yuppies with a new baby and one income, is likely to get a 26-something in shares, putting it on the verge of becoming a hit, according to all 10 ad negotiators.

Isacson at Y&R sees the series as being on the borderline between a "maybe" and a "miss," largely because of the *Moonlighting* lead-in, which he feels will get high ratings if Cybil Shepherd makes some appearances, as promised, for the fourth quarter.

Drexler at BJK&E sees *Thirtysomething* close to a hit. "It's a very compatible lead-out to *Moonlighting*, and is excellent counterprogramming. Also the yuppie comedy is very contemporary." McCann-Erickson's Otter, on the other hand, says that the series is a tough call between a "maybe" and "miss." "The pilot was terrible and I don't think it is salvageable. But based on its competition and lead-in, it has to be a 'maybe.' I don't think it has a chance to be a 'hit.'"

Consensus: A strong "maybe," mainly because of the *Moonlighting* lead-in. Average share: 25-26 but could reach "hit" classification.

**Hooperman**  
Wednesdays, 9-9:30 p.m.  
(Adam Productions/20th Fox)

The admen are high on this show with John Ritter as a plainclothes detective and the owner of an apartment building, in the title role. Actually, the series just misses being a "hit," with four putting it above the 26 category while six give it high "maybes." McCann-Erick-

(continued on page 74)



# Wall Street Report

## New business picture most positive aspect of Grey Advertising results

Confident, lively, creative, feisty. That's the image Grey Advertising projects in last year's annual report to stockholders. There is some solid weight behind that image, although the agency's worldwide financial numbers have not been the greatest during the past couple of years.

On the positive side, there's the new business picture. Grey counts nearly \$293 million in billings from new clients and new assignments from old clients in 1986. That's already reflected in a 15 per cent increase in gross billings worldwide for the first quarter. There was even a modest increase in net income

west Orient Airlines. The last-named account loss resulted in the closing of the Minneapolis office.

The agency had gross billings of \$437 million during the first quarter of this year, compared with \$380.9 million during the January-March period last year. That's an increase of 14.7 per cent. Net income was not up proportionately. It amounted to \$1,421,000 this year as against \$1,315,000 last year. The net was about 2 per cent of the total from commissions and fees. These were \$65.5 million during this year's first quarter vs. \$57.1 million a year ago.

Grey's net has been declining for the past couple of years. It dropped 1.6 per cent in '85 and 9.5 per cent last year. This while commissions and fees rose 11.2 per cent in '85 and 16.9 per cent in '86.

Commissions and fees last year came to \$265.6 million and totaled \$227.0 million the year before. Net income was \$9.1 million last year and \$10.1 million in '85. Expenses were going up faster than income. Last year, expenses rose 19.6 per cent and the year before they were up 13.1 per cent.

### Grey Advertising—financial highlights

(In \$000 except per share data)

	1986	1985 <sup>(a)</sup>	1984 <sup>(a)</sup>	1983 <sup>(a)</sup>	1982 <sup>(a)</sup>
Commissions and fees	\$265,480	\$227,026	\$204,077	\$161,992	\$142,150
Costs and expenses	245,831	205,508	181,707	147,343	129,929
Income before taxes					
on income	20,914	21,998	23,117	16,364	14,107
Taxes on income	11,805	11,937	12,897	8,338	7,298
Net Income	9,109	10,061	10,220	8,026	6,809
Net Income per common share—					
Primary	6.60 <sup>(b)</sup>	7.55 <sup>(b)</sup>	8.01 <sup>(b)</sup>	6.46 <sup>(b)</sup>	5.61 <sup>(b)</sup>
Fully diluted	6.42 <sup>(b)</sup>	7.30 <sup>(b)</sup>	7.75 <sup>(b)</sup>	—	—
Working capital	48,304,000	32,239,000	26,799,000	19,561,000	15,330,000
Total assets	369,699,000	305,914,000	245,882,000	209,978,000	177,818,000
Long-term debt	3,025,000	3,025,000	3,025,000	3,025,000	—

(a) All share and per-share information has been restated to give effect for the April 30, 1986 distribution of limited duration class B common stock on a share for share basis. (b) After giving effect to amounts attributable to redeemable preferred stock, the assumed exercise of dilutive stock options (1984, 1985 and 1986) and, for fully diluted net income per common share, the assumed conversion of 8½% convertible subordinated debentures issued December, 1983.

for the first quarter, which is welcome after two years of declines, though first quarter agency results are not generally indicative of the full year.

New clients and brands in the New York office included Old Milwaukee and Old Milwaukee Light beer brands from Stroh Brewery, Kaopectate and Cortaid over-the-counter drug brands from Upjohn, dry seasoning mixes from McCormick, Quaker State motor oil, the dairy industry (to help increase butter consumption), Farley Industries for corporate identity, Maalox from the Rorer Group, Marine Midland bank, and others.

The Chicago office got Alberto-Culver, WMAQ-TV Chicago, the Chicago Mercantile Exchange, Osco Drug, described as the nation's largest drug store chain, and Jewel Food Stores.

Of course, there were account losses. These included Inter Continental Hotels, No Nonsense Fashions, Revlon classic cosmetics, Waldenbooks and North-

Grey has not gotten involved in the mega-agency whirl, but it is by no means a compact, single-minded shop. As Edward H. Meyer, chairman/president of the agency, stated in the jazzy '86 annual report: "We have invested in specialized communications services to put in motion a broad agency performance that offers our clients fully-integrated marketing."

These services include not only LBS Communications, the leading supplier of barter syndication programming, and Grey Entertainment & Media (GEM), specialists in entertainment and communications advertising, but Grey Direct, one of the largest worldwide direct marketing agencies; GreyCom, the p.r. affiliate; Beaumont-Bennett, Grey's full-service sales promotion shop; Rada Recruitment Communications, and Grey's newest company, Gross Townsend Frank Hoffman, which specializes in advertising, promotion and public relations for health care products.

**Web radio** (from page 72)

Parent co. Product	Agency
Hold the Dream	Gaynor Media
Iacocca	Gaynor Media
It Book	Gaynor Media
KBC Band—New Beginning	Gaynor Media
Little Sisters Book	Gaynor Media
Songs of Distant Earth	Gaynor Media
Stillwatch	Gaynor Media
Strong Medicine	Gaynor Media
Summer Paradise	Gaynor Media
Super Marriage	Gaynor Media
Yeager	Gaynor Media
Best Western International	
Hotels	CSI International
Biopractic Group	
Mineral ice gel	Grey Advertising
Boehringer Ingleheim	
Dulcolax	Grey Advertising
Brown-Forman & Co.	
California cooler	Chiat/Day
Bull & Bear Group	
Bull & Bear magazine	Ellentuck & Springer
IRA	Ellentuck & Springer
Bunn-O-Matic	
Coffee maker	Donald Arends
Burnham Corp.	
Boilers	Marketing Support, Inc.
Businessland	
Retail computers	Chiat Day
Cadbury Schweppes	
Almond Joy	DFS Dorland
Mounds	DFS Dorland
Caldwell Legal	
Legal defense	ICN
California Almond Growers	
Blue Diamond almonds	Busse & Cummins
California Tree Fruit Agreement	
Fresh fruit	Busse & Cummins
Nectarine	Busse & Cummins
Peaches	Busse & Cummins
Plums	Busse & Cummins
Campbell Soup Co.	
Gold Label soup	DDB/Needham
Le Menu	DDB/Needham
Red & White soup	DDB/Needham
Swanson's	DDB/Needham
Canandaigua Wines	
Wild Irish Rose	Towne, Silverstein & Rotter
Sun Country wine coolers	Towne, Silverstein & Rotter
Capital Cities/ABC	
ABC-TV	ABC TV Entertainment
Acceptable Risk	ABC TV Entertainment
Alex Life Child	ABC TV Entertainment
Choices	ABC TV Entertainment
Club Med	ABC TV Entertainment
Crossings	ABC TV Entertainment
Harem	ABC TV Entertainment

**Three-Web** (from page 72)

son's Otter says *Hooperman* "has every chance to be a hit. The pilot was extremely well done, and Ritter is a television star who is a good actor and comedian. Also, the writing is able to contain Ritter's physical comedy in the pilot to where it was just right." In addition, notes another ad voter, the series has two good lead-ins in terms of compatible demographics and, while *Year in the Life* is quality programming, *Hooperman* will take the time period.

Kostyra puts *Hooperman* in the "hit" category, just barely. "The show has an appealing dog and the script seems together. Also, it's up against a tiring *Magnum P.I.*, which has been around a while and is against *A Year in the Life*, which doesn't appear to be that strong." Thompson at DDB Needham sees *Hooperman* as a "near hit. It's the only young programming in the time period."

Consensus: *Hooperman* will not be a superman but ranks in the high "maybes," with a possibility of becoming a "hit." Average share: 26 to possibly 27.

**Slap Maxwell**

Wednesdays, 9:30-10 p.m.  
(Kid Productions/Lorimar)

Dabney Coleman stars in this series as a hard-nosed, egocentric sportswriter with "a surprising streak of sensitivity," notes an ABC promotion piece. And, according to all 10 ad buyers of network programs the show will wind up as a "maybe," mostly on the strength of Coleman and a script that appears to be well-written. Mandel at Grey, a high "maybe" estimator, calls *Maxwell* one of the funniest shows written based on the scripts he's seen. "But it all depends on whether the humor is too stretched and how *Hooperman* does as lead-in."

Otter at McCann-Erickson, also one of the top side of the "maybe" projectors, says the only reservation he has is whether women will like Coleman. Thompson at DDB also predicts shares in the high "maybes" for *Maxwell*. "If you are a Coleman fan, you will watch it. He has a certain following. Also, *Maxwell* will get the young audience in the time period."

Consensus: Coleman is the key ingredient in how high a "maybe" the show will get. Average share: 25.

**Full House**

Fridays 8-8:30 p.m.  
(Miller/Boyett/Lorimar)

This sitcom comes from the producers of *Laverne and Shirley* and *Bosom*

*Buddies*, but draws a split house of four maybes and six misses. John Posey plays a widower with three young daughters. Conner at DFS-Dorland says the women voters at the agency liked the show more than the male contingent and the consensus put *Full House* in the "maybe" category. "It's a funny show and we understand the lead will be replaced. There are a lot of belly laughs in it and good physical comedy."

One of the "miss" projectors, Thompson at DDB Needham, sees *Rags to Riches* as the big hit, with mid-America going for the NBC show, while the rest of the audience will be split between *House* and *Beauty & the Beast*, "although there's no telling what will happen." Mandel at Grey, also on the downside, says he can't find anything right about it—"the casting, the script, the director."

Consensus: This falls in the "miss" category, although *Full House* got four "maybes" as well. Two admen are divided on the quality of the show. Average share: 20-21.

#### I Married Dora

Fridays, 8:30-9 p.m.  
(Reeves Entertainment)

This show was created by Michael Lee-son, co-creator of *The Cosby Show* and chief writer of *Taxi*. However, those credits don't appear to hold much strength as far as the admen are concerned. Most, seven, give it a "miss," while three think *Dora* will get a 22-or-above share. *Dora* is about a conservative widower who employs an El Salvadoran housekeeper.

On the strength of *Full House* being able to establish itself in the 8 p.m. time period, and because ABC has been able to hold the audience with past comedies, Conner at DFS-Dorland gives *Dora* a "maybe." Also going for it is that he doesn't think highly of *Beauty & the Beast*, the CBS competitor.

On the other hand, Mandel at Grey divorces himself from *Dora*. "It's like widower night that night, and it looks like you have two networks trying to drive the American public way from network television."

Consensus: Seven admen think that *Dora* needs some housecleaning of its own, making it a "miss." Average share: 22.

#### True Believers (tentative title)

Saturdays, 8-9 p.m.  
(New World Television)

All 10 admen find this series, which stars Jim Turner and Robert Forester in a story about a comic book hero who comes to life, to be unbelievable. One

Parent co. Product	Agency
Late Fringe Programs	ABC TV Entertainment
North South II	ABC TV Entertainment
Prince of Bel Air	ABC TV Entertainment
Right of the People	ABC TV Entertainment
Shattered Spirit	ABC TV Entertainment
Capitol Holding Corp.	
Natl. Liberty insurance	Valley Forge Associates
Carlson Cos.	
Ask Mr. Foster Travel Service	Newmark, S. M. & Associates
Castle & Cooke	
Dole fruit & cream bars	Allen & Dorward
Dole fruit & juice	Allen & Dorward
CBS Inc.	
CBS News	Ogilvy & Mather
CBS Records	Ogilvy & Mather
CBS Sports	Ogilvy & Mather
CBS-TV	Ogilvy & Mather
Century Publishing Co.	
Inside Sports	CSN Advertising
Chevron	
Rapid Gro	Thompson, Walter, J.
Chrysler Corp.	
Dodge Autos	Bozell, Jacobs, Kenyon & Eckhardt
Dodge Trucks	BBD&O
Dodge/Omni	Bozell, Jacobs, Kenyon & Eckhardt
Plymouth Cars	Bozell, Jacobs, Kenyon & Eckhardt
Plymouth/Sundance	Bozell, Jacobs, Kenyon & Eckhardt
Plymouth/Voyager	Bozell, Jacobs, Kenyon & Eckhardt
Citicorp Diners Club	
Diners Club credit card	DDB/Needham
Clorox	
Lucite paints	DDB/Needham
Olympic stain	DDB/Needham
Coca Cola Co.	
Bacardi drink mixes	SSC&B
Coke	McCann-Erickson
Coke Classic	McCann-Erickson
Diet Coke	SSC&B
Sprite	Lowe-Marschalk
Columbia Pics/Stand By Me	Ogilvy & Mather
Columbia Pics/Armed & Dangerous	Ogilvy & Mather
Columbia Pics/Crossroads	Ogilvy & Mather
Columbia Pics/Jo Jo Dancer	Ogilvy & Mather
Columbia Pics/Karate Kid 2	Ogilvy & Mather
Columbia Pics/Out of Bounds	Ogilvy & Mather
Columbia Pics/Quicksilver	Ogilvy & Mather
Columbia Pics/That's Life	Ogilvy & Mather
Columbia Pics/1 More Sat. Night	Ogilvy & Mather
Columbia Pics/A Fine Mess	Ogilvy & Mather
Colgate-Palmolive	
Colgate MFP	Bates, Ted & Co.
Irish Spring	Bates, Ted & Co.
Teledisc promo	Bates, Ted & Co.
Toothpaste	Bates, Ted & Co.
Colonial Penn Group	
Life insurance	Direct

ad buyer says that the pilot was the most convoluted one he's seen in the fall crop and adds that he is embarrassed that the programmers saw fit to put the hour show on the schedule. "I was really taken aback and I don't think it will stay on the schedule too long," he says. Another adman, also a firm non-believer in *Believers*, calls the series "dismal. This might be the first time we had to raise our projected share from a single digit number to a double digit just to keep our self-respect at the agency."

Consensus: All of the negotiators say this is a program is not to be believed and see it being dropped from the schedule as early as the fall. Share average: 10-13.

#### **The Dolly Show**

*Sundays, 9-10 p.m.*  
(Sandollar Co.)

This show features Dolly Parton, country music star and popular movie actress in a variety vehicle that gets a "maybe" vote by all 10 ad negotiators.

Thompson at DDB Needham puts the show on the top end of the "maybes" because of Parton's personality and the show being against CBS' movies. "It won't win but it will get a nice share." Croasdale at Backer & Speilvogel, a "mid-maybe" voter, while noting that variety has not been on any prime-time schedule for a few years, believes that Parton's performing skills will carry the show, especially in the C and D counties. Also, "a large measure of her success will depend on the kind of guests she will have." Another "maybe" voter, Conner at DFS-Dorland, says that it may be an alternative to audiences that don't want to watch a movie on Sunday on the other networks. "It won't go higher than a 'maybe' because the other two networks have strong shows in the lead-in time periods to their movies." Mandel at Grey, also a "maybe" estimator, says *Dolly* "has a shot, just because it's different. I think it would be a 'hit' on another network. But she didn't work in syndication."

Consensus: The admen say hello to *Dolly*, but on the "maybe" side. Share average: 24-25.

#### **Buck James**

*Sundays, 10-11 p.m.*  
(Entertainment Partners/Tri Star)

Dennis Weaver plays Buck James, a surgeon in a trauma center, with kids and an estranged wife. Seven of the 10 ad buyers cut up the series calling it a "miss," while three say it has a chance to survive. Mandel at Grey, a "miss"

Parent co. Product	Agency
Commodore International 128 personal computer	Deerfield Communications
Comprehensive Accounting Corp. Brokers	Halligan & Associates
Conagra, Inc. Armour Foods/bacon Armour hot dogs Armour meats Banquet Foods/frozen entrees Gourmet frozen entree	Bozell, Jacobs, Kenyon & Eckhardt Bozell, Jacobs, Kenyon & Eckhardt Bozell, Jacobs, Kenyon & Eckhardt Broadcast Marketing Broadcast Marketing
Concept Management Concept Management	Direct
Continental Grain Co. Wayne Feed Div. Wayne canned dog food Wayne dry cat food Wayne pet food Wayne puppy food	WPF Advertising WPF Advertising WPF Advertising WPF Advertising
Copper Brite, Inc. Roach-Prufe	Terry Brite
Cotter & Co. True Value Hardware Stores	Home Products Mkt. Adv.
Craftmatic Beds Adjustable beds	Concept Marketing Intl.
Critics Choice Proud Castles	Gaynor Media
Crown Publishers Her Royal Destiny Pursuit	Mort Keshin, Inc. Mort Keshin, Inc.
Curtis Mathes Corp. Appliance sale Home entertainment	Tracy Locke Tracy Locke
Dart & Kraft Duracell batteries Philadelphia Brand cream cheese	Ogilvy & Mather Thompson, Walter J.
DeLaurentis Productions Blue Velvet Crimes of the Heart Maximum Overdrive Taipan Trick or Treat	Direct Direct Bozell, Jacobs, Kenyon & Eckhardt Direct Bozell, Jacobs, Kenyon & Eckhardt
Diet Center Weight loss program	Ferguson & Associates
Discount Travel Intl. Travel service	Direct Response Broadcasting
Doak Pharmacal Formula 405	Doak Advertising
Dow Chemical Merrell Dow/allergy relief Merrell Dow/Cepastat Merrell Dow/Nicorette Merrell Dow/Novahistine Merrell Dow/Smoke Out	D'Arcy Masius Benton & Bowles D'Arcy Masius Benton & Bowles D'Arcy Masius Benton & Bowles D'Arcy Masius Benton & Bowles D'Arcy Masius Benton & Bowles
Dow Jones & Co. Barrons Dow Jones News Service Wall Street Journal WSJ/Ntl. Business Empl. Weekly	Media Buying Service Media Buying Service Media Buying Service Fallon McElligott

Parent co. Product	Agency
Dreyfus Corp. Dreyfus Fund	Media Basics
Eastman Kodak Color Watch film processing Sleeping Beauty Supralife alkaline batteries	The Mediators The Mediators The Mediators
Electric Information Council Electric power	Simmons Advertising
Elkey Manufacturing Co. Plumbing supplies	Marketing Support, Inc.
Emerson Electric Co. Beard-Poulan/chain saws In-sink-erator garbage disposals	GB&M Advertising Marketing Support, Inc.
Emerson Radio Corp. Various	The Mediators
Empire Entertainment IRS tax help video Trolls	Entertainment Merchandising, Inc. Entertainment Merchandising, Inc.
Empire of America USA Gallery of Homes	Calet, Hirsch, Spector
EZ Quit Imitation cigarettes	Ent. Arts
Family Circle, Inc. Family Circle magazine	Nelson, M. E.
Family Media, Inc. Savvy magazine	Direct
Federal Chemical Mr. Pest Control	Pro Media
First Brands, Inc. Prestone II	Young & Rubicam
First Investors Fund Investment portfolios	SFM Media Corporation
Florista Transworld Delivery Christmas--holiday Christmas business Easter Mother's Day Secretary Week Thanksgiving Valentine's Day	D'Arcy Masius Benton & Bowles D'Arcy Masius Benton & Bowles D'Arcy Masius Benton & Bowles D'Arcy Masius Benton & Bowles D'Arcy Masius Benton & Bowles D'Arcy Masius Benton & Bowles
Ford Motor Co. Aerostar Lifetime service Lincoln Mercury/Cougar Lincoln Mercury/Sable Motorcraft parts Motorcraft/motor oil Motorcraft/oil filters Motorcraft/spark plugs Seat belt campaign Taurus cars	Thompson, Walter, J. Young & Rubicam Young & Rubicam Young & Rubicam Young & Rubicam Young & Rubicam Young & Rubicam Young & Rubicam Wells, Rich, Greene Thompson, Walter, J.
Freed, Crown, Lee O magazine	Able Advertising
Garden Way Marketing Assoc. Troy Bill role fillers	Direct

vator, doesn't understand why the show is being scheduled. "It might be a good show, but I don't like Detroit Weaver, although maybe flowing out of *Dolly* it makes sense."

Crossdale at Baker & Spitzvogel, on the low "maybe" side, figures the show will have regional appeal similar to *Porter's*. But, he continues, it will lose a few share points coming out of *Dolly*. At DDB Needham, Thompson doesn't see much hope for *James* either. "We have lowered our share projection given to *Dolly*, which is a 'maybe' and put this in the 'misses' column. We think the audience will flow into the movies on the competition."

Comments: While *James* registered three "maybe" votes, the "misses" have it, with the show losing several share points from *Dolly*. Average share: 21.

## CBS

**Everything's Relative**  
Mondays, 8:30 p.m.  
(Freddie/Columbo)

This comedy has a cast starring Anne Jackson, Jason Alexander, John Bolger, Gina Hecht and Tony Danza. Nittoli and focuses on two bachelor brothers who share a New York City apartment. All 10 of the ad buyers say it's relatively simple to forecast that *Relative* will end up as a "maybe." The pilot, according to Crossdale at Baker & Spitzvogel, a "maybe" voter, consisted of a series of one liners "which is a hard show to write with consistency." But more important, he says, is that the show has no kid/teen age appeal. Older at McCann Erickson puts the series at the low end of the "maybe" scale. Going for it, he says, is that it's in a hammock position between *Kate & Allie* and *Newhart*, and it shouldn't do any worse than its previous occupant, *My Sister Sam*, which is moved to 8/30 on Saturdays. Another "maybe" voter, DDB Needham's Thompson, sees *Relative* dropping a little from the *Kate & Allie* share but not enough to hurt shares dramatically.

Comments: A "maybe" by all the voters, *Kate & Allie* as lead in will help, but *Relative* lacks in younger appeal to keep flow from the lead in. Average share: 23.

**Ink and the Fatman**  
Tuesdays, 9-10 p.m.  
(Sullivan/Strachan/Viacom)

This drama stars William Conrad as J. J. "Fatman" McCabe, a tough district attorney in a southern California city, working with an undercover investiga-

tor, plus an aging, half-deaf bulldog. But except for two "maybe" votes, everything's far from Jake with eight others.

"Miss" voter Kostyra at JWT says he believes that the series will not do as well as last year's movies but still will do a 21 share. Thompson at DDB Needham says that *Moonlighting* should "clean up," leaving little left for the competitors.

Otter at McCann-Erickson, a minority "maybe" voter, says that Fatman's strength depends on how much cross-over lead-in it gets from *Matlock*. "Actually, it belongs behind *Matlock*." Backer & Spielvogel's Croasdale, another maybe predictor but on the low end, calls Conrad a "superb actor who apparently is in a similar role to *Cannon*. But *Houston Knights*, its lead-in, is more of a 10 p.m. show than an 8 p.m. show. *Knights* will have to be softened, which will hurt *Fatman*.

Consensus: Conrad will help the show, but *Moonlighting* will be the crusher. Average share: 21.

#### The Law and Harry McGraw

Tuesdays, 10-11 p.m.  
(Universal Television)

Jerry Orbach of stage fame (*42nd Street*, for one) and some television, portrays a seedy street-bred Boston private eye (McGraw), in this hour drama, which also casts Barbara Babcock as a recently widowed patrician criminal lawyer. *Law* wins the "maybe" column by a narrow vote.

The "maybe" voters include Otter at McCann-Erickson, who gives it a chance by default. The programs in the time period are bad for all the networks, he says. "It was not a good pilot. On the other hand, neither was *Thirtysomething*, and *Crime Story* is hardly a breakthrough show. On the face of it, I would have given *McGraw* a failure but there's no competition."

On the "miss" side, a voter thinks *Thirtysomething* will win the time period and that because *Crime Story* is an NBC vehicle, will help it to come in second in the time slot.

Consensus: The time period is not seen strong for any show, but the "maybes" outweigh the "misses." Average share: 22.

#### The Oldest Rookie

Wednesdays, 8-9 p.m.  
(Touchstone Television)

Paul Sorvino stars in the drama about a deputy chief of police who gives up his job to become a non-ranked cop. But, except for one "maybe," *Rookie* winds up in the "miss" column with nine other admen. "Miss" voter Conner at

Parent co. Product	Agency
Gates Rubber Co. Auto belts & hoses	Hal Riney & Partners
General Mills Bisquick	DDB/Needham
Hamburger Helper	DDB/Needham
Total cereal	DFS/Dorland
Various cereals	DDB/Needham
Gibbons Greene Van Amerongen, Ltd. Budget-Rent-A-Car	D'Arcy Masius Benton & Bowles
Gillette Co. Razors	BBD&O
Gingiss Formalwear Apparel	Zechman & Associates
Tuxedos	Zechman & Associates
General Electric General promo	BBDO
General Motors Buckle Up	Ayer, N. W.
Buick/Century	D'Arcy Masius Benton & Bowles
Buick/Electra	D'Arcy Masius Benton & Bowles
Buick/Le Sabre	D'Arcy Masius Benton & Bowles
Buick/Regal	D'Arcy Masius Benton & Bowles
Buick/Riviera	D'Arcy Masius Benton & Bowles
Buick/Skyhawk	D'Arcy Masius Benton & Bowles
Buick/Somerset	D'Arcy Masius Benton & Bowles
Cadillac/EI Dorado	Campbell Ewald
Cadillac/Factory Incent.	D'Arcy Masius Benton & Bowles
Cadillac/Seville	D'Arcy Masius Benton & Bowles
Chevrolet Trucks	Campbell Ewald
Chevrolet Trucks/Blazer	Campbell Ewald
Chevrolet Trucks/S-10	Campbell Ewald
Chevrolet Trucks/S-15	Campbell Ewald
Chevrolet/Camaro	Campbell Ewald
Chevrolet/Cavalier	Campbell Ewald
Chevrolet/Celebrity	Campbell Ewald
Chevrolet/Nova	Campbell Ewald
Chevrolet/Spectrum	D'Arcy Masius Benton & Bowles
Chevrolet/Sprint	Campbell Ewald
Delco Elec./sound systems	Campbell Ewald
GM Parts Division	D'Arcy Masius Benton & Bowles
GMAC financing	D'Arcy Masius Benton & Bowles
GMC Trucks	Deerfield Communications
GMC Trucks/Caballero S-15	Deerfield Communications
Goodwrench motor oil	D'Arcy Masius Benton & Bowles
Life Belt campaign	Ayer, N. W.
Pontiac/Fiero	D'Arcy Masius Benton & Bowles
Pontiac/Firebird	Campbell Ewald
Pontiac/Grand Am	Campbell Ewald
Protection Plan	D'Arcy Masius Benton & Bowles
Truck Sweep	D'Arcy Masius Benton & Bowles
Goldhirsch Group of Boston Inc. magazine	Ellentuck & Springer
Goodyear Tire & Rubber Co. Auto service	Wingfoot Advertising
Auto service II	Wingfoot Advertising
Batteries	Wingfoot Advertising

DFS-Dorland says that although he thought the pilot was strong, the time period is a problem.

Otter at McCann-Erickson calls *Rookie* "not a bad show, and Paul Sorvino is a star, but *Highway to Heaven* will take the time period, and the other two shows on ABC will each come in second. However, CBS may keep the show on the air although it gets a 20 share, because it will be the right kind of show going into *Magnum P.I.*" *Rookie* also gets "miss" marks from DDB Needham's Thompson, who sees *Highway to Heaven* holding its own and the comedies on ABC taking the night. Another "miss" projector, Croasdale at Backer & Spielvogel, calls *Rookie* a soft show which "doesn't offer much in strength."

Consensus: The night belongs to ABC, so a new entry will find it hard going. Average share: 20-21.

#### Tour of Duty

Thursdays, 8-9 p.m.  
(Braun/New World Television)

This drama, about a platoon of young U.S. soldiers during a one-year tour of combat duty in Vietnam, got nine "misses" and one "maybe," with most of the admen saying it might do better in a later time period. Kostyra at JWT believes that *Duty* will start off strong, but weaken as it proceeds, coming in at the upper teens in shares. Croasdale at Backer & Spielvogel also puts *Duty* in the upper teens. He doubts that the show will have young female appeal and doubts that there are enough males watching at that hour.

Otter at McCann-Erickson puts *Duty* on the low "maybe" side, "mostly because the pilot is very good and because of *Duty's* potentially large male appeal. What else would you put in the time period, and it will get men?"

Thompson at DDB Needham sees *Duty* as a gutsy show with potential but a lot will depend on how the characters are developed, and if it's lightened up a little." Also, he points out, the show may do better in a later time period. Conner at DFS-Dorland, another "failure" estimator, says that while he liked the show, it will have a problem developing audiences because of *The Cosby Show* competition.

Consensus: *Duty* is a good show, but needs development and a way to attract women. Share average: 19.

#### Wise Guy

Thursdays, 9-10 p.m.  
(Stephen J. Cannell Productions)

This action drama revolves around an undercover federal agent (Ken Wahl) who has infiltrated the Mob and who

Parent co. Product	Agency
Greyhound Corporation	
Bus travel	Bozell, Jacobs, Kenyon & Eckhardt
Dial Corp./Dial soap	Time Buying Services
Package Express	Bozell, Jacobs, Kenyon & Eckhardt
Purex Pdcts./laundry detergent	Bates, Ted & Co.
Purex Prdcts./liquid bleach	Bozell, Jacobs, Kenyon & Eckhardt
Gulf & Western	
Pocketbooks/Coroner at Large	Gaynor Media
Pocket Books/Cyclops	Gaynor Media
Pocket Books/Fifth Angel	Gaynor Media
Pocket Books/Silverwood	Gaynor Media
Simmons Mattresses	Simmons Advertising
Simon & Schuster/Birthright	Gaynor Media
Hallmark Cards	
Open house	Ogilvy & Mather
Record offer	Ogilvy & Mather
Harris Corp.	
Lanier	FCB
Hartz Mountain	
Pet products	Cooper Square Advertising
Hearst Corp.	
Arts & Entertainment/Ben Franklin	Wills & Evans
Arts & Entertainment/Great Detectives	Wills & Evans
Arts & Entertainment/Oliver Twist	Wills & Evans
Arts & Entertainment/Smith & Jones	Wills & Evans
Arts & Entertainment/Treachery	
Game	Wills & Evans
Cable tune in	Wills & Evans
Hearst Publications	
Avon Bks/Creed for the 3rd Mil.	Gaynor Media
Heileman, G. Brewing	
Iroquois Brands/Champale	North Castle Partners
Hershey Foods	
New Trail Bars	Ogilvy & Mather
Reeses Peanut Butter Cups	Ogilvy & Mather
Reeses Pieces	Ogilvy & Mather
Hicks & Haas Co.	
Diet Dr. Pepper	Young & Rubicam
Dr. Pepper	Young & Rubicam
Hoover	
Vacuum cleaners	Griswold
Hormel, George A. Co.	
Chili	BBD&O
Cure 81 ham	BBD&O
Frank N' Stuff	BBD&O
Franks	BBD&O
Low salt meat	BBD&O
Sloppy Joe	BBD&O
Spam	BBD&O
Household International	
Eljer Plumbing	Marketing Support, Inc.
Hutton, E. F.	
Investment advisors	SFM Media Corporation
Hydrotherm, Inc.	
Boilers	Marketing Support, Inc.

has to contend with the police as well. Seven admen put this in the "miss" column, while three see it as a "maybe." DFS-Dorland's Conner, a "miss" estimator, says the show may have some problems regarding believability.

"Miss" voter Drexler at BJK&E notes that while the pilot was "very good," Thursdays at 9-10 p.m. represent a difficult time for a new series to make any headway. Also, he continues, competition from ABC's movies and NBC's *Cheers* and the programs that follow it will also hurt *Wise Guy's* chances.

Consensus: The story is hard to believe, and is in a poor time period for new shows, so it goes in the "miss" category. Average share: 20.

#### Beauty and the Beast

Fridays, 8-9 p.m.

(Witt/Thomas Productions)

"This is a fantasy-action drama about a powerful man/beast whose fearsome appearance belies his intelligence and nobility of spirit living a vast subterranean complex of chambers and tunnels," to quote a network blurb. But, according to all the ad buyers, the show has no direction and will wind up lost in a tunnel. "Miss" estimator Mandel at Grey says "the show might work if it were campy. But unfortunately, the producers and the network think it's serious." Kostyra at JWT, who puts *Beast* in the high teens, says it will be considerably down in shares compared to last year's *Scarecrow*, while *Rags to Riches*, on NBC, will do somewhat better than last year's *A Team*.

Consensus: This is more of a beast than a beauty, and wins no admen. Average share: 17.

#### Frank's Place

Saturdays, 8-8:30 p.m.

(Viacom Productions)

Can a conservative Massachusetts college professor (Tim Reid) find happiness as the owner of a down-home New Orleans restaurant? Most of the admen (eight) say "maybe," one says yes and a lone ad buyer turns thumbs down. The "hit" man, Mandel at Grey thought the pilot was very good. "This is a traditional classic wonderful CBS comedy. They may find they may have to move the show, but in some place on the schedule, it will be a hit."

Croasdale at Backer & Spielvogel puts *Place* in the "maybe" category, but just barely. He thought the pilot was extremely well done, but that the writing is droll and sophisticated, making it better suited following *Newhart*, whose style is similar. It's a good show in the wrong time period."

Parent co.  
Product

Agency

IC Industries	
Pet-Ritz/pie shells	The Haworth Group
Whitman's chocolates	The Haworth Group
Independent Grocers Alliance	
IGA promo	Market Share
Innerworld Audio Publishing	
52 Minutes	Innerworld Audio Publ.
A Magic Relationship	Innerworld Audio Publ.
A Woman's Guide	Innerworld Audio Publ.
Mastering Your Feelings	Innerworld Audio Publ.
Turn Your Life Around	Innerworld Audio Publ.
Insilco, Inc.	
Red Devil paint	Waring & La Rosa
Insurance Information Institute	
Insurance Information Institute	ICN Common
Int'l Philatelic Corp.	
Stamps	Karlen Advertising
Int'l Star Registry	
Star Registry	Media Finance
Intermatic, Inc.	
Malibu outdoor light fixtures	Marketing Support, Inc.
International Business Machines	
Christmas Carol	Lord, Geller, Federico & Einstein
IBM PC	Lord, Geller, Federico & Einstein
IBM PC System 36	Lord, Geller, Federico & Einstein
IBM pro printer	Lord, Geller, Federico & Einstein
IBM typewriters	Lord, Geller, Federico & Einstein
Rolm communications equipment	Keye/Donna/Pearlstein
Interstate Batteries	
Batteries	Interstate Adv.
Marine IRU battery	Interstate Adv.
Invention marketing	
Direct response	Murray Leff
Isuzu Motors	
Isuzu cars	SFM Media Corporation
Isuzu trucks	SFM Media Corporation
Jel Sert Co., The	
Flavor ice	TRNKA Group, Inc.
Pop ice	TRNKA Group, Inc.
Johnson & Johnson	
McNeil Labs/Extra Strength Tylenol	Saatchi & Saatchi Compton
McNeil Labs/Tylenol	Saatchi & Saatchi Compton
Shower to Shower	Young & Rubicam
Johnson, S.C. & Son	
Agree shampoo	Thompson, Walter, J.
Agree shampoo & conditioner	Thompson, Walter, J.
Deep Woods Off	Thompson, Walter, J.
Edge shaving cream	Thompson, Walter, J.
Josten's Inc.	
High school rings	Carmichael Lynch
Just Manufacturing Co.	
Stainless steel sinks	Marketing Support, Inc.
K Mart Corp.	
America's Favorite Saving Place	Ross Roy, Inc.
Liberty sale	Ross Roy, Inc.
Records	Ross Roy, Inc.



Parent co. Product	Agency
Sporting goods	Ross Roy, Inc.
Toys	Ross Roy, Inc.
Photo processing	Ross Roy, Inc.
Kampgrounds of America	
Sir Speedy	Doyle Dane Bernbach
Kaufman & Broad, Inc.	
Sun Life Group of Amer.	Direct
Kelly Services	
Development	Campell-Ewald
Recruiting	Campbell-Ewald
Temporary services	Campbell-Ewald
Kemper Insurance Co.	
Insurance	Thompson, Walter, J.
Kerr Glass Mfg.	
Canning supplies	Lowe Runkle Co.
Key Federal	
Banking services	Gauge Corp.
Kiplinger Washington Editors Inc.	
Changing Times magazine	Joe Gans & Co.
Washington Letter	Joe Gans & Co.
Krazy Glue, Inc.	
Glue	Furman Roth
Kristy Wells, Inc.	
Nail products	Furman Roth
Labatt, John Ltd.	
Labatt's beer	The Mediators
Landmark Communications	
The Weather Channel	Thompson, Walter, J.
Lawrence Butner Advertising	
Agency promo	Direct
Lebenthal, Inc.	
Municipal bonds	Corinthian Communications
Levi Strauss & Co.	
Levi apparel	FCB
Lexington Management Group	
Money funds	Excellence in Advertising
Liberty Distributors, Inc.	
Trustworthy hardware stores	Key Media
Liberty Mutual Insurance	
Automobile insurance	Wells, Rich, Greene
General insurance	Wells, Rich, Greene
Homeowners insurance	Wells, Rich, Greene
Public service	Wells, Rich, Greene
Loctite Corp.	
Extend rust treatment	Ag Advertising
Form A Thread adhesives	Ag Advertising
Glue products	Ag Advertising
Permatex auto products	Ag Advertising
Lofthouse of Fleetwood	
Fisherman's Friend throat drops	Hamerlin & Associates
Lorimar Pictures	
Power	Bozell, Jacobs, Kenyon & Eckhardt
Lowe, Edward	
Tidy Cat 3	Campbell-Mithun
M & M Mars	
Twix	Bates, Ted & Co.

Consensus: *Place* earns a solid "maybe" place with eight of 10 ad voters. Maybe a "hit," if put in a different time period. Average share: 25-26.

#### Leg Work

Saturdays, 9-10 p.m.  
(*Treasure Island/20th Century Fox*)

This private detective drama about a former assistant D.A. (Margaret Colin) who solves cases while trying to make ends meet in her first year as a gumshoe, needs some problem-solving of itself. All 10 voters turned thumbs down on the series. Paige Thompson at DDB Needham says the story is bad and the agency puts the share level below the 15 per cent market. Jack Otter at McCann-Erickson notes that the pilot was "terrible. I don't think it can be salvaged. And while *O'Hara* doesn't represent a lot of competition, it should beat *Leg Work*, with *The Golden Girls* and *Amen* taking the time period handily."

Consensus: *Leg Work* is not in step with any of the admen, and all 10 give it a miss. Average share: 16.

## NBC

### J. J. Starbuck

Tuesdays, 9-10 p.m.  
(*Stephen J. Cannell*)

Dale Robertson returns to regular series TV as *Starbuck*, a super-wealthy Texan who likes to help people in trouble, working out of his mobile home or traveling in a convertible. The admen are split in the middle between "maybe" and "miss."

"Maybe" voter Conner at DFS-Dorland, says that "while *Moonlighting* will keep any new competitor down, we thought that *Starbuck* was interesting and very compatible with *Matlock* in terms of the age of the star." Otter at McCann-Erickson gives the series a low "maybe." "It will inherit *Matlock's* audience, which will save it, but *Jake and the Fatman* is a better show."

Croasdale at Backer & Spielvogel asserts flatly that "unless Robertson unclenches his teeth the show won't last three weeks. *Starbuck* needs a lot of work, and I put it in as a 'miss.'"

Consensus: The admen are split five and five on this series. Robertson needs work but lead-in gives it a chance. Average share: 24.

### A Year in the Life

Wednesdays, 9-10 p.m.  
(*Universal*)

Based on the six-hour multipart dramatic series about three generations of

Parent co. Product	Agency
Corporate	Bates, Ted & Co.
Instant Winner	Bates, Ted & Co.
M & M's Candy	Bates, Ted & Co.
Mars Bar	Bates, Ted & Co.
Snickers	Bates, Ted & Co.
Starburst	Bates, Ted & Co.
Mannington Mills	
Floor covering	Weightman Advertising
Manville Corp.	
Insulation	Weightman Advertising
Marley Co., The	
Weil McLain boilers	Marketing Support, Inc.
Marmon Group, The	
Wells Lamont gloves	Wells Lamont
Martin, Jeffrey Laboratories	
Ayds	Dunnan & Jeffrey
Bantron	Dunnan & Jeffrey
Compoz	Dunnan & Jeffrey
Compoz/Cuticura	Dunnan & Jeffrey
Compoz/Porcelana	Dunnan & Jeffrey
Doans Pills	Dunnan & Jeffrey
Doans/Compoz	Dunnan & Jeffrey
Doans/Cuticura	Dunnan & Jeffrey
Ibuprofen	Dunnan & Jeffrey
Lavoris	Dunnan & Jeffrey
Porcelana	Dunnan & Jeffrey
Topol Mouthwash	Dunnan & Jeffrey
Zizanie men's fragrance	Dunnan & Jeffrey
Martlett Importers	
Molson Golden	DFS Dorland
Mastercard International	
Charge cards	Esty, William
Matsushita Elec. Corp. of Amer.	
Panasonic VCR	Bates, Ted & Co.
Panasonic compact disc player	Bates, Ted & Co.
Quasar TV & appliances	Bates, Ted & Co.
MCA, Inc.	
Back to the Future videos	Deerfield Communications
Boston/The 3rd Stage recordings	Deerfield Communications
Charlie Sexton recordings	Deerfield Communications
Color of Money	Deerfield Communications
Howard the Duck	Deerfield Communications
Kansas Power recordings	Deerfield Communications
Kinks Sensational Recording	Deerfield Communications
Strangers—Book	Deerfield Communications
Tom Petty	Deerfield Communications
Triumph	Deerfield Communications
TV program promo/various	Deerfield Communications
McDonald's Corp.	
Hispanic	Conill Advertising
McDonald's Corp.	
Various	Burnett, Leo
McGraw Hill	
If At First	Direct
Standard & Poor's Stock Guide	Doremus & Company

the Gardner family, the show gets 10 "maybes" and is called a "hit" among women watchers. Mandel at Grey says that *Life* will be a maybe in terms of households, but predicts it as a hit regarding the demos that the agency is seeking, women 18-49. "People in the show look and act like real people, and there is something appealing about that."

Coasdale at Backer & Spielvogel casts his "maybe" vote on what he says hinges on *Highway to Heaven*. "*Heaven* has started to slide, so *Life* will have problems, particularly against *Magnum P.I.* and if *Hooperman* takes off."

Also on the "maybe" side, Conner at DFS-Dorland says "I'm very glad to have this kind of show on the air. It can be very compatible to *Highway to Heaven*, but I think it is a soft show and won't be a major hit because we think *Hooperman* and *Maxwell* will be the winners in the time period."

Consensus: This spinoff from the miniseries wins all 10 of the admen's "maybe" votes, and should do well with women demos, coming off *Highway to Heaven*. Average share: 24.

#### **A Different World** *Thursdays, 8:30-9 p.m.* (Carsey-Werner)

It almost goes without saying that this is being called a hit by all 10 admen, the only question being how high will the shares go. Projections range from the high 30s to 47, based on how much of the audience stays tuned to it after *The Cosby Show*. The one drawback, according to a few ad voters, is that the quality of the pilot they saw leaves some doubts as to its sustaining power. Also, Lisa Bonet, as Denise Huxtable, doesn't seem to have the charisma that is necessary to give the comedy, about her on-campus life at Hillman College, a boost. "I'm not certain that people want to watch an hour of *Cosby*," notes JWT's Kostyra. And, points out another ad buyer, *Cosby* shares seem to be slipping.

The ad agency negotiators agree that Bonet is aided by the good acting of Bonet's roommates. This may not be all to the good, points out one ad buyer, because it emphasizes Bonet's acting weakness.

Consensus: Following *The Cosby Show*, even a patter would be a hit, say the admen. The only difference they have is where in the 40-share range the show will land. Average share: 43.

#### **Private Eye** *Fridays, 10-11 p.m.* (Universal Television)

Cars, stars, bars and guitars in Holly-

Parent co. Product	Agency
McKesson Corp. Value Rite pharmacies	Deerfield Communications
McLaughlin, Piven & Vogel Bonds & Ginnie Maes	Direct
Melnor Industries Sprinklers	Sklar-Lenett
MEM, Inc. English Leather Heaven Scent	McNamara, Clapp & Klein McNarama, Clapp & Klein
Merrill Lynch & Co. Stock brokers	Bozell, Jacobs, Kenyon & Eckhardt
Minolta, Inc. Copiers	Bozell, Jacobs, Kenyon & Eckhardt
Mita Copystar America Mita copiers	HCM
Mobil Corp. Corporate	HCM
Moet Hennessey Blue Nun	Cunningham & Walsh
Monsanto Co. Carpeting G.D. Searle/sweeteners	Advanswers Tatham-Laird & Kudner
Morton Thiokol, Inc. Morton salt	DDB/Needham
National Association of Realtors Realtors	HCM
National Home Life Insurance Secure Care	
National Lampoon National Lampoon Magazine	Natl. Lampoon
National Pork Producers Pork promo	Fletcher Mayo
National Potato Advisory Council Potato promo	Ketchum Advertising
National Wildlife Federation Nature Break	Natl. Wildlife Federation
Natl. Broadcasting Co. NBC-TV	Diener, Hauser, Bates
Navistar International Corporate Navistar trucks	Young & Rubicam Young & Rubicam
Nestles Food Co. Alpine White Chocolate almond bar Hot cocoa Nestea ice Teasers Nestle Crunch Nestles Crunch ice cream	Jordan, Manning, Case, Taylor & McGrath Jordan, Manning, Case, Taylor & McGrath Jordan, Manning, Case, Taylor & McGrath Jordan, Manning, Case, Taylor & McGrath Jordan, Manning, Case, Taylor & McGrath Jordan, Manning, Case, Taylor & McGrath
Neutrogena Corp. Acne mask Hand cream Soap T-Gel shampoo & conditioner	Eisaman Johns & Laws Eisaman Johns & Laws Eisaman Johns & Laws Eisaman Johns & Laws
Neva The Spoken Word/Bible on Tape	Dartel Marketing
New York Times Co. Family Circle	Broadcast Group

wood of the 1950s abound in this private detective hour show, which stars Michael Woods and Josh Brolin. The network ad buyers' tally *Eye* in the "maybe" class. Conner at DFS-Dorland, a "maybe" voter, says *Eye* is the show the agency liked second best to *Place*. "It had a lot of flavor of the old Mitchum and Bogart private-eye shows and we thought it was well put together, and the lead is appealing. The pilot was violent but will probably be toned down."

Croasdale at Backer & Spielvogel says he has a "problem" with period pieces. But "it's probably a good flow coming out of *Miami Vice*, and the news hour introduced by ABC this season on Fridays will not do as well as it did on Thursdays," which will help *Private Eye*. *Eye* should wind up as a "mid-maybe," he says.

Mandel at Grey notes that he doesn't understand the fascination that NBC has with period pieces. "How many times can you look at great old cars and neon signs? The problem is that the pilot was devastatingly boring, but maybe when it's cut down to an hour show, it might be all right. I give it a "maybe" but on the low end."

Consensus: The admen aren't exactly rocking and rolling with this period hour, but give it a "maybe," on the low side. Average share: 22.

#### Who's Dad?

Sundays, 8:30-9 p.m.  
(Tri-Star Television)

This sitcom, about two first-time fathers of the same girl, gets a six "maybe," four "hit" vote. Conner at DFS-Dorland puts *Dad* in the "hit" category, mostly because of *Family Ties* as lead-in. "We think it's a good show, although we didn't care for the premise that both men had slept with the lady and nobody could figure out who the daughter was. But it's a funny show without that."

Thompson at DDB Needham puts *Dad* in the "maybe" category, losing a few share points from the solid lead-in, *Family Ties*. "It's not as strong as *Ties*. *Murder, She Wrote* will still hold up, especially with *60 Minutes* as its lead-in."

Another ad buyer who calls *Dad* a "hit" is Mandel at Grey. "It's a very funny show and it will appeal to a good target audience. That time period is a classic counterprogramming time period and for once network television is giving the viewer a choice of watching different things."

Consensus: A "maybe," but could become a "hit," if *Family Ties* gets to the 30-share mark or beyond. Average share: 26. □

**In-house** (from page 45)

"There's nothing new to be said," observes Sheinberg. "Our position and the position of the network is well-known. The only thing to be hoped for is that it can be resolved before it becomes a Congressional issue."

"If something isn't done relatively quickly, it may be taken out of our hands and put into the legislative arena, which would be a tragedy considering all the problems that currently exist in the industry, and would create a costly and unnecessary lobbying campaign in Washington," Sheinberg adds. "I'm hopeful that there will be some kind of an agreement."

NBC Productions was founded by Grant Tinker as a logical extension of the network's activities and now falls directly under Tartikoff, who is president of NBC Productions in addition to his duties heading NBC Entertainment.

Agoglia concedes that a complete sunset of the in-house rules is "probably unlikely. If everyone is open and flexible, an agreement [between networks and studios on both the in-house and FISR issues] could be reached within the next year or so."

Both Tartikoff and Agoglia, in an interview with TV/RADIO AGE, professed moderate goals for the network's in-house unit. "We don't want to undercut the supplier," says Tartikoff. "We're not telling producers who've had hit shows, 'Don't re-sign with Universal, sign with us.' We're just making reasonable and rational efforts."

He also points out, Sheinberg's public statements notwithstanding, that Universal is currently making two one-hour shows for NBC for the fall season, *A Year In The Life*, produced by former *St. Elsewhere* executives, and *Private Eye*, a period detective piece produced by *Miami Vice* co-creator Anthony Yerkovich, whose period trappings and high-tech production values are not inexpensive.

Tartikoff adds that one of the virtues of in-house production is that "studio people no longer can come here and tell us we don't know how much things cost—because we do in fact know." He points to such in-house projects as feature director William Friedkin's *C.A.T. Squad*, which aired as a pilot to high ratings but has not obtained a series order to date, as examples of the network's willingness to invest significantly in order to get a quality product.

Other executives take issue with the idea that there will be fundamental changes in television's way of doing business, however. "What it all comes down to is successful shows, no matter who produces them," says CBS Enter-

Parent co. Product	Agency
Golf Digest	Broadcast Group
Tennis Magazine	Broadcast Group
North American Phillips	
Lady Norelco	McCaffrey & McCall
Norelco razor	McCaffrey & McCall
Norton, Jeffrey Publishers	
Audio Forum language recordings	Media Development Adv.
Noxell Corp.	
Noxzema shave cream	SSC&B
Ntl. Distillers & Chem. Corp.	
Almaden wine	BBD&O
Ntl. Tax Training School	
Tax school	Pace Advertising
Nuveen, John & Co.	
Municipal bonds	Ephron, Raboy, Tsao & Kurnit
NWA, Inc.	
Air travel	DFS/Dorland
Ohio Mattress Company	
Sealy mattresses	Bozell, Jacobs, Kenyon & Eckhardt
Oki Electric Industries Ltd.	
Okidata copiers	Shimer Von Cantz
Okidata printers	Shimer Von Cantz
Omark Industries, Inc.	
Various	Broadcast Marketing
Orion Pictures	
Back to School	FCB
FX	FCB
Haunted Honeymoon	Bates, Ted & Co.
Three Amigos	Bates, Ted & Co.
Pacific Bartlett Growers	
Bartlett pears	Evans-Kraft
Paul Prudhomme Publications	
Cajun Magic Sea Blend	Keating-Magee Assoc.
Penney, J. C.	
Apparel	Ayer, N. W.
Penwalt Corp.	
Crux	Vitt Media
Pennzoil	
Motor Oil	Eisaman, Johns & Law
Penthouse Intl.	
New Look magazine	Tilley Marlieb
Omni magazine	Tilley Marlieb
Penthouse magazine	Tilley Marlieb
Pepsico	
Frito Lay/Lays potato chip	Tracy-Locke
Mountain Dew	Tracy-Locke
Ruffles Potato Chips	Tracy-Locke
Petrofina, S.A.	
Fina petroleum	Levenson, Levenson & Hill
Peugeot Motors of America	
Peugeot bicycles	HCM
Phil Caldwell	
Memory power	Phil Caldwell
Philip Morris Cos.	
Claussen pickles	Thompson, Walter, J.
Country Time lemonade	Ogilvy & Mather

Country Time lemonade—sugar free	Ogilvy & Mather
General Foods/Crystal Lite	Ogilvy & Mather
GF/Intl. coffees	Ogilvy & Mather
GF/Lite & Fit	Ogilvy & Mather
GF/Maxwell House instant coffee	Ogilvey & Mather
GF/Sanka	Ogilvy & Mather
GF/Sanka—ground	Ogilvy & Mather
Oscar Mayer/Chef's Pantry	Thompson, Walter, J.
Oscar Mayer/Select Slices	Thompson, Walter, J.
Miller High Life	Mingo-Jones Advertising
Oscar Mayer/weiners	Thompson, Walter, J.
Phillips Petroleum	
Performance company	Tracy-Locke
Phillips 66 gasoline	Tracy-Locke
Pillsbury Co.	
Burger King	Thompson, Walter, J.
Burger King/Chicken Tenders	Thompson, Walter, J.
Plumb-Heat-Cool-Information Bureau	
Consumer information	Marketing Support, Inc.
Polaroid Corp.	
Camera	BBD&O
Camera/film offer	BBD&O
Film promotion	BBD&O
Prime Computers	
Computers	Harold Cabot, Inc.
Pro Hardware, Inc.	
Retail hardware stores	Vitt Media
Pro Line Corp.	
Hair conditioner	Superlative Comm.
Players	Superlative Comm.
Soft & Beautiful	Superlative Comm.
Procter & Gamble	
Cannon Mills promo	DFS Dorland
Coast soap	Tatham, Laird & Kudner
Coupon	DFS Dorland
Dramamine	DDB/Needham
Fixodent	D'Arcy Masius Benton & Bowles
Folger's decaffeinated crystals	Cunningham & Walsh
Folger's vacuum coffee	Cunningham & Walsh
Folgers crystals	Cunningham & Walsh
Folgers/regular	Cunningham & Walsh
Metamucil	Tatham Laird & Kudner
Pepto Bismol	Burnett, Leo
Pert	Burnett, Leo
R-V/Clearasil	D'Arcy Masius Benton & Bowles
R-V/throat drops	D'Arcy Masius Benton & Bowles
R-V/vitamin C tablets	D'Arcy Masius Benton & Bowles
Sure	Well, Rich, Greene
Prudential Bache Securities	
Brokerage	Bates, Ted & Co.
Psychology Today	
Magazine	
Publisher's Clearing House	
Sweepstakes	Ogilvy & Mather
Purolator Courier Corp.	
Air freight	Wells, Rich, Greene



**Brandon Tartikoff of NBC Entertainment says, "We don't want to undercut the supplier. We're not telling producers who've had hit shows, 'Don't re-sign with Universal, sign with us.'"**

tainment president B. Donald "Bud" Grant.

"Sometimes we get approached by a writer who has an idea but is not attached to a production company, or we approach a writer with an idea we're interested in," Grant says, adding that Tartikoff's point about the networks having a financial interest in ownership is well-taken. "If we can't participate in the never-ending revenue stream, I have no problem not paying the full fare [in license fees], since we're already paying about 85 per cent of the costs," Grant argues.

And at ABC, whose *Moonlighting*, co-produced by ABC Circle Films and Glenn Gordon Caron's Picture Maker Productions, is one of their biggest critical and commercial successes, as well as probably their most expensive series, Ted Harbert, vice president for motion pictures, enthusiastically endorses the idea of more in-house productions.

Harbert and Chad Hoffman, ABC's vice president of dramatic programming, concede that the net has no other in-house series in hand besides *Moonlighting* at the moment but attribute that to the circumstance of being a third-place network trying to gain ground rather than a flaw in the fundamental concept. "I was so impressed with Brandon [Tartikoff's] speech that I got the text for it, and I agree with it 100 per cent," Harbert said.

He discounts criticism that *Moonlighting* would be done more professionally at a studio by saying simply

Delivery Service	Wells, Rich, Greene
Quaker Oats	
Gatorade	SMY, Inc.
Granola Dippes	SMY, Inc.
Ragold, Inc.	
Velamints	CPM Advertising
Ralston Purina	
Eveready Energizer batteries	Advanswers
Home Pride bread	Bates, Ted & Co.
Hostess fruit pies	Bates, Ted & Co.
Hostess pudding pies	Bates, Ted & Co.
Hostess snack cakes	Bates, Ted & Co.
Meow Mix cat food	Advanswers
Wonder bread	Bates, Ted & Co.
Ramada Inns	
Hotels/motels	DDB/Needham
Random House	
Ballantine/Palm Beach	Gaynor Media
Ballantine/Ride the Wind	Gaynor Media
Ballantine/Screening	Gaynor Media
Fawcett Crest/Fraternity of the Stone	Gaynor Media
Fawcett Crest/Prisoner of Desire	Gaynor Media
Fawcett Crest/Royal Passion	Gaynor Media
Rapid-American Corp.	
Faberge/Babe	Bozell, Jacobs, Kenyon & Eckhardt
RCA/Columbia Pictures	
Stevie Nicks video	Eisaman, Johns & Laws
Remington Corp.	
Men's electric shavers	Grey Advertising
Vic Vac Carpet Cleaner	Grey Advertising
RJR Nabisco	
Carefree gum	DFS Dorland
Del Monte/Hawaiian Punch	DYR, Inc.
Lifesavers	Dancer Fitzgerald Sample
Lifesavers/Baby Ruth	Dancer Fitzgerald Sample
Lifesavers/Butter Fingers	Dancer Fitzgerald Sample
Royal Crown Cos.	
Arby's restaurant	Backer Spielvogel
RSA Industries	
Personna shavers & blades	Laurence, Charles, Free & Lawson
Personna twin blade disposable razor	Laurence, Charles, Free & Lawson
Rust-Oleum Corp.	
Paint	Young & Rubicam
Ryder System	
Ryder truck rentals	Ogilvy & Mather
S & P Holding Co.	
Pabst beer	Asher/Gould Advertising Inc.
Safeco Corp.	
Auto insurance	Cole & Weber
Homeowners insurance	Cole & Weber
Safer Agro Chemicals	
Product line	Rizzo Simons Cohn
Samsung Electronics	
Various	Deerfield Communications
VCR	Deerfield Communications

that the show's problems are a byproduct of its uniqueness, and that its critics would do no better in avoiding its well-publicized production problems. Harbert admits that the development process, as it currently is being handled, tends to make in-house projects less likely to come to fruition than shows with established studios but says ABC in particular has been trying to strike deals with new talents rather than relying on the same old names.

"They want their projects to happen so desperately that they're hungrier and willing to work harder, which works to our advantage," he says.

One insider who was there when ABC's decision to greenlight *Moonlighting* was made describes that situation as "striking lightning in a bottle," however. "Glenn Gordon Caron wouldn't make the deal now that he did then," the insider says, pointing out that producers with shows developed exclusively for a network, unlike those with overall production deals with studios, cannot subsequently shop the shows to competing networks.

"It's only because Glenn was unknown then, and couldn't get people to listen to him, and the fact that the show was a brilliant concept, uniquely cast, that made it work," the insider says, adding that studios would not tolerate the production delays which have characterized *Moonlighting* for the past two seasons. He points out that the cost of developing a show properly makes it unlikely that the networks will become full-tilt competitors with their studio brethren.

"How many shows that NBC produced made it this year—out of how many pilots?" asks Ed Gradinger, president of New World Television, a company that has been trying to take advantage of Universal's hard line by picking up some of the costs of shows

## Network in-house productions

### NBC

#### Series

*Roomies* (Burt Young)

*Good Morning, Miss Bliss* (Hayley Mills)

*Act II* (Sandy Duncan)

*The Bennett Brothers* (Lloyd Garver, executive producer)

*Time Out for Dad* (Dick Butkus)

*On The Edge* (Tom Skerritt, Harriet Nelson)

*C.A.T. Squad* (directed by William Friedkin)

Sandoz, Inc.	
Ovaltine	DDB/Needham
Santa Claus letter	DDB/Needham
Sara Lee Corp.	
Hanes/L'Eggs "Just My Size"	DFS Dorland
L'Eggs Sheer Energy	DFS Dorland
L'Eggs/1 cent sale	DFS Dorland
L'Eggs/Control Top	DFS Dorland
L'Eggs/Sheer Eleg. FSI	DFS Dorland
Pay Day candy bar	DFS Dorland
Schering Plough	
Coppertone	Lake-Spiro-Shurman
Di-Gel Liquid	Lake-Spiro-Shurman
Di-Gel Tablets	Lake-Spiro-Shurman
Duration nasal spray	Lake-Spiro-Shurman
Tinactin	Lake-Spiro-Shurman
Tropical blend	Lake-Spiro-Shurman
Schoenling Brewing Corp.	
Diamond wine cooler	Walsh & Co.
Little Kings ale	J. Walsh & Co.
Schwan's Sales	
Tony's pizza	Bozell, Jacobs, Kenyon & Eckhardt
Schwinn Bicycle Co.	
Excelsior fitness equipment	Nasher, Frank C., Inc.
Seagrams Co.	
Golden wine cooler	Ogilvy & Mather
Sears & Roebuck Co.	
All appliances	DDB/Needham
American Airlines promotion	DDB/Needham
Bedding sale	DDB/Needham
Big, Bright and White sale	DDB/Needham
Challenge week	DDB/Needham
February auto sale	DDB/Needham
January auto sale	DDB/Needham
Microwave, TV, washer, & dryer	DDB/Needham
Open home sale	DDB/Needham
Washington's B'day extra effort sale	DDB/Needham
All appliances—June	DDB/Needham
Allstate Insurance/homeowners	Burnett, Leo
August automotive	Bozell, Jacobs, Kenyon & Eckhardt
August furniture	DDB/Needham
August recreation	DDB/Needham
Challenge week II	DDB/Needham
Craftsman	DDB/Needham
Curtains & drapery	DDB/Needham
Discover card II	DDB/Needham
Domestics	DDB/Needham
Furniture	DDB/Needham
Garden supplies	DDB/Needham
Home appliance sale #3	DDB/Needham
Home entertainment	DDB/Needham
July 4th. paint sale	DDB/Needham
June fathers #1	DDB/Needham
June fathers #2	DDB/Needham
June furniture	DDB/Needham
Key item sale	DDB/Needham
Labor Day #1	DDB/Needham

Made-for-TV Movies

*Assault and Matrimony* (Michael Tucker, Jill Eikenberry)  
*Little Match Girl* (Keshia Knight-Pulliam)  
*Fierce Dreams of Jackie Watson* (Alfred Woodard)  
*Winnie: My Life In An Institution* (developed with Bette Midler)

Late Night:

*Saturday Night Live*  
*The David Letterman Show* (with Carson Productions)

Daytime

Kissyfur

Films

*Square Dance* (with Charles Haid and Michael Nesmith)  
*Elvira*  
*Tapeheads* (with Michael Nesmith)  
*Flying Blind* (with Charles Haid)

CBS:

Series

*Blue Skies* (Tom Wopat, Season Hubley). In development.

Made-for-TV Movies:

*Vice Queen of the Sunset Strip* (Season Hubley, Perry King)  
*Gunsmoke Revisited* (James Arness, Amanda Blake)  
*That Secret Sunday*  
*Run Till You Fall*  
*Under the Influence* (with Andy Griffith)

ABC:

Series

Moonlighting

Miniseries

*War and Remembrance*  
*Vietnam project*

Made-for-TV Movies

*The Mercury Morris Story*  
*Sob Sisters* (John Ritter, Henry Winkler)  
*Gold Star Mothers*  
*Raid on Libya*  
*Klan Wives*

Labor Day #2	DDB/Needham
Labor Day #4	DDB/Needham
Labor Day Misc.	DDB/Needham
Labor Day paint sale	DDB/Needham
Mature Outlook Club	DDB/Needham
Memorial Day paint	DDB/Needham
Men's suits #4	DDB/Needham
Mufflers	DDB/Needham
Nightwear	DDB/Needham
September auto	DDB/Needham
Shock absorbers	DDB/Needham
Shoe sale	DDB/Needham
Sporting goods	DDB/Needham
Summer ntl. paint sale	DDB/Needham
Summer white	DDB/Needham
Tires	DDB/Needham
Vacuum cleaners	DDB/Needham
All appliances June	DDB/Needham
Allstate Insurance/automobile	Leo Burnett
America's best seller	DDB/Needham
Challenge week	DDB/Needham
Dean Witter Reynolds	DDB/Needham
Discover card I	DDB/Needham
Extra effort #2	DDB/Needham
Home appliance sale #2	DDB/Needham
Home appliance sale #4	DDB/Needham
Intimate apparel	DDB/Needham
Labor Day #1	DDB/Needham
Labor Day #2	DDB/Needham
Labor Day #3	DDB/Needham
Laundry	DDB/Needham
Men's apparel	DDB/Needham
Men's back to school Nike sale	DDB/Needham
Microwave, washer, dryer	DDB/Needham
Natl. Home appliance sale	DDB/Needham
October 2 day sale	DDB/Needham
October natl. hardware	DDB/Needham
Refrigerators	DDB/Needham
Slacks #1	DDB/Needham
Slacks #2	DDB/Needham
Summer natl. paint sale	DDB/Needham
Summer white	DDB/Needham
Water heater	DDB/Needham
Water heaters	DDB/Needham
Women's paint sale	DDB/Needham
Security Documents, Inc.	
Planning safe will kit	Meryl Media
Sentry Insurance Corp.	
Automobile	Frankenberry, Laughlin & Constable
Homeowners	Frankenberry, Laughlin & Constable
Life insurance	Frankenberry, Laughlin & Constable
Servicemaster	
Cleaning service	Azimuth Advertising
Lawn care service	Azimuth Advertising
Sheraton Corp.	
Hotels	HBM Creamer



**B. Donald "Bud" Grant of CBS Entertainment holds, "If we can't participate in the never-ending revenue stream, I have no problem not paying the full fare [in license fees], since we're already paying about 85 per cent of the costs."**

like *Crime Story*.

A look at that list is instructive.

Pilots developed by NBC Production last year included *Roomies*, starring Burt Young; *Act II*, with Sandy Duncan; *Good Morning, Miss Bliss*, with Hayley Mills and *The Bennett Brothers* (executive produced by Lloyd Garver). None of them made it on the fall schedule.

"I think the studios would have more reason to be worried if the results this year were different," laughs Tartikoff. "Of course, we're going to continue to make decisions based on what we believe are the best shows. We just don't want to cut off our options."

Paramount Television president John Pike calls it "reasonable" to "assume the networks will try as best as they can to do as much in-house production as possible," but quickly points out that "it's a lot easier to say you're getting in the business than to be in it. I don't think we're going to see an all-network schedule."

Grant Tinker, who may have helped create the current controversy by founding NBC Productions, takes a somewhat different approach to the prospect of in-house production these days. "I still think it's a good idea—for the networks, by forcing them to be creative but giving them a realistic idea of costs, and for the studios, by giving them needed competition," Tinker says. "So I would say that I am still wholeheartedly for it. . . ." Then the silver-haired former NBC executive laughs, and adds, "To an extent." □



Sioux Honey Association Honey Spread	Smith, Kaplan, Allen & Reynolds
Slack Communications Various books	BBD&O
Smith, A. O. Corp. Water heaters	Marketing Support, Inc.
Smith, H. B. & Co. Plumbing fixtures	Marketing Support, Inc.
Smithkline Beckman Corp. Norden Labs/Filaribits Norden Labs/Leukocell Norden Labs/Marmaduke Teldrin Maximum Strength Tablets	Bozell, Jacobs, Kenyon & Eckhardt Bozell, Jacobs, Kenyon & Eckhardt Bozell, Jacobs, Kenyon & Eckhardt SFM Media Corporation
Smuckers, J. M. Jams & jellies Low sugar spread	Wyse Advertising Wyse Advertising
Soft Sheen Care Free Curls	Superlative Comm.
Sony Corp. of America Tapes & audio	Lowe-Marschalk
Source Perrier Perrier mineral water	Waring & La Rosa
Squibb Corp. Charl. of the Ritz/fragrances Chrls of the Ritz/Bain de Soliel Chrls of the Ritz/Enjoli	Advertising to Women Rosenfeld, Sirowitz Humphrey Rosenfeld, Sirowitz Humphrey
Staley Continental Corn Growers	Volk, John Co.
Stanadyne, Inc. Moen faucets	Griswold, Inc.
Stanley Works Tools	HBM/Creamer
State Farm Mtl. Insurance Co. Auto insurance Life Insurance	DDB/Needham DDB/Needham
Sterling Drug Bayer aspirin Bayer Maximum Strength Phillips Milk of Magnesia liquid Phillips Milk of Magnesia tablets Phisoderm lotion Stridex	SSC&B SSC&B SSC&B SSC&B SSC&B SSC&B
Stern's Miracle-Gro Products Miracle-Gro garden feeder Miracle-Gro plant food	Don Stone Associates Don Stone Associates
Straight Arrow/Telepictures US magazine	
Stroh Brewery Schiltz Stroh's beer Stroh's Light	D'Arcy Masius Benton & Bowles BBD&O BBD&O
Sugar Association Promo Real sugar	North Castle Partners North Castle Partners
Summer Glimcher Travel tours	

**All-sports** (from page 50)

cerns airing shows on such topics as fitness, sports medicine, golf, motorcycles and running.

That's the state Emmis found WMVP in when it did its research into all-sports. Unimpressed by the barter approach, Emmis struck out to develop its own concept of all-sports radio.

**More than just talk**

Thus was born WFAN. "This is not going to be 24 hours of sports talk," says director of operations and programming John Chanin. "That would be like having incurable diarrhea." For one thing, WFAN will continue to carry all New York Mets games and will be seeking out additional play-by-play possibilities. There will also be hard news of the sports world and commentaries from sports personalities. A large reporting staff will broadcast live from the sites of local events; stringers will be stationed nationwide; and from midnight to 2 a.m. nightly, the station will be "switching live to events on the west coast," Chanin says.

As for the talk segments, Chanin says he's seeking more conversation with guests than listener call-ins. From 1-3 p.m., he notes, an "irreverent jock" will host *Training Table*, to be broadcast from a restaurant heavily frequented by athletes. "Whoever passes through the restaurant will end up on the radio show," he says.

The spate of sports talk shows in New York "boggles my mind," says Chanin. "Why, when one station has been on the air for six years with a sports talk program [WABC], would another station come on with a sports talk program [WNBC] and then another [WNEW]? It fragments your demographics." Says Cummings of the other sports talk shows: "We think they'll fall by the wayside pretty quickly."

Not so, says John Hayes, general manager of WNBC, who thinks three sports talk shows can support themselves at the same time. Mike Kakoyiannis, vice president and general manager of WNEW, sees "the entire sports universe increasing because of heightened awareness." And Jim Haviland, president and general manager of WABC, which has the longest-running New York sports talk show, simply declares, "Art Rust, Jr. is the best in what he does."

But WFAN seems to be aiming a lot of its guns at all-news WINS and WCBS. Chanin says that many listeners tune in to the all-news stations because of their sports updates approximately 15 minutes before and 15 minutes after each hour. WFAN will also do that, but

Sunbeam Appliance Co. Various	Deerfield Communications
Suzuki Motors Quadrunner ATV	DYR, Inc.
Tambrands, Inc. Tampax tampons	William Esty Company
Tandy Corp. Radio Shack/65th anniversary Radio Shack/red tag sale Radio Shack/red tag Xmas	Central Advertising Central Advertising Central Advertising
Tanning Research Labs Hawaiian tropic	Hawaiian Tropic
TDK Electronics Audio tapes Blank audio tapes	Stogel Companies, Inc. Philip Stogel
Teledisc USA Classical Collection Friends Moments Montavani	Learsson & Shaw Learsson & Shaw Learsson & Shaw Learsson & Shaw
The Limited, Inc. Lerner women's catalog	Ellentuck & Springer
Thompson Medical Co. Caffedrine	Laurence, Charles, Free & Lawson
Thorn Emi, PLC About Last Night Absolute Beginners Brian Setzer Cory Hart Del Lords Electric Light Orchestra George Thorogood Live Jansen & Scorches Kate Bush	Ninth Floor Adv. Ninth Floor Adv. Ninth Floor Adv. Ninth Floor Adv. Ninth Floor Adv. Ninth Floor Adv. Ninth Floor Adv. Ninth Floor Adv. Ninth Floor Adv. Ninth Floor Adv.
Time, Inc. Money Sports Illustrated Time-Life Records	Slocum Advertising Ogilvy & Mather Slocum Advertising
Times-Mirror Co. Sporting News	Direct
Tor Books All the Raging Seasons Killing Anniversary Obsession Otto's Body Son of the Endless Night The Proud Castle Woodsman	Slocum Advertising Slocum Advertising Slocum Advertising Slocum Advertising Slocum Advertising Slocum Advertising Slocum Advertising
Toshiba America, Inc. Copiers	Ayer, N. W.
Triangle Publications Magazines TV Guide	Ayer, N. W. Ayer, N. W.
Trusthouse Forte Ltd Travelodge Intl.	Intercon Advertising

# WFAN

## Sports Radio 1050

will add updates on the half-hour and hour—not to mention the latest results whenever they come in. Cummings believes that WFAN will be beating out the all-news stations before long.

### Phasing out barter

Meanwhile, Malrite never intended for WMVP to be a barter station. That was only an interim step to get the station going, and the barter programming is now being phased out. "In the beginning, it was tough to clear all that sports talk," explains B. J. O'Brien, WMVP general sales manager. During a two-month transition period this winter, the barter show content dropped down to its current two hours daily—from 10–11 a.m. and 6–7 p.m.

Now WMVP, in addition to *Sports Talk*, has a morning show from 6–10 a.m. hosted by KWGN(TV) sports anchor Jim Conrad. The morning drive shows on both WMVP and WFAN are designed to fulfill the normal morning radio requirements of news, sports, weather and traffic—but the order and quantity of the different elements are everything but normal. WFAN, for instance, will have "sports on the hour," followed by news. WMVP, according to O'Brien, is running an all-news morning drive format with "sports" replacing all the "news" elements. For example, when an all-news station would have sports, that's when WMVP runs its news. "Mornings have caught on tremendously quick," says O'Brien. "Ratingswise, I expect it to catch up with 2–6 p.m. and possibly exceed it."

WMVP also airs *Sports Midday* from 11 a.m.–2 p.m., and *Late Night Sports* from 10 p.m.–midnight. All the station's talk shows feature both guests and listener call-ins. The 7–10 p.m. time period is now taken up by play-by-play of Denver Zephyrs minor league baseball. Other play-by-play includes Chicago Cubs games on weekends.

Overnight, WMVP now runs an oldies show with sports updates included. But, says O'Brien, the station may well fill those hours with RTV programming starting next month.

Allen Price, RTV operations manag-

Parent co. Product	Agency
Trustworthy Hardware Hardware/circular	Key Media
Turtle Wax Clear Guard vinyl Hard Shell Finish	CPM, Inc. CPM, Inc.
Twentieth Century Fox Various titles	BBDO
Tyson Food Inc. Frozen entrees Frozen prepared chicken Poultry	Noble & Associates Noble & Associates Noble & Associates
U.S. Government Army—great black americans in history Army—recruiting Navy—know how U.S. Air Force	Ayer, N. W. Ayer, N. W. Ayer, N. W. Ayer, N. W.
Ual, Inc. United Airlines & Westin Hotels	Burnett, Leo
Unilever Close Up Impulse body spray Pizzeria topping Ragu Homestyle Ragu pizza quick sauce Ragu spaghetti sauce	Lever House Lever House Clifford Botway Clifford Botway Clifford Botway Clifford Botway
United Brands Chiquita Banana	Young & Rubicam
United States Tobacco Co. Skoal Bandits Skoal Long Cut	Warwick Advertising Warwick Advertising
United Van Lines Movers	Kelly Zahrndt Kelly
Universal Rundle Corp. Plumbing supplies	Marketing Support
Upjohn Co. Kaopectate	CPM Advertising
Urban General Corp. A Time of Peace Various	Independent Independent
URS Corp. Evelyn Wood Reading Dynamics	Faran Media
USA Auto Kit Car kit	
Van Munching & Co. Heineken beer Heineken Special Dark	SSC&B SSC&B
Vantage Press Vanity	Leff, Murray & Co.
Venture Magazine Guide Intl. Capital	J.B.I.
VF Corporation Lee men's jeans Lee women's jeans Wrangler men's jeans	Bozell, Jacobs, Kenyon & Eckhardt Bozell, Jacobs, Kenyon & Eckhardt Bozell, Jacobs, Kenyon & Eckhardt

er, acknowledges that WMVP has signed up with the new network, which plans to start its all-night *Sports/Talk* show during the month. RTV will also run five-minute sports capsules twice an hour throughout the entire day. The network is run by High-Tech Syndications.

Bob Dane, RTV director of affiliate relations, says more than 100 stations are considered serious candidates for affiliation. He adds that "a couple of stations in Wisconsin and Minnesota" have mentioned they may go all-sports but says that "very few stations are courageous enough" to take the step.

To become RTV affiliates, stations will pay cash—the price determined by the size of their markets—and can then take as much of the RTV programming as they want.

The cash aspect of RTV makes it different from the ad-supported Enterprise Radio, an otherwise rather similar all-sports network that lasted only 8½ months back in 1981. Enterprise ran 13 hours of sports talk nightly and also two five-minute sports reports throughout the day.

Some Enterprise Radio staffers have now joined WFAN. Chanin was Enterprise's program director, and WFAN promotion director Brian Beglane was public relations director of the ill-fated network.

"Enterprise tried to be a full-service network rather than being run like a syndicator," recalls Beglane. He says the network would have fared better if it had allowed its programs to be spread across different stations rather than giving one station exclusivity on all of it. Adds Chanin, "They were stuffing an awful lot of commercial time and programs down people's throats."

RTV, which appears to be running a leaner operation than Enterprise had, has spoken to WFAN, Price reports. But, with a "huge budget" geared toward local programming, he says, "they don't seem to have a lot of interest in it."

### Promotion plans

Prior to joining WFAN, Beglane was director of marketing and promotion for WTHR(TV) Indianapolis, where Emmis is based. At WFAN, he will be working with a launch budget to exceed \$1 million, according to Cummings. Emmis has retained Fallon McElligott, a Minneapolis-based ad agency, for a campaign that will include television, print, outdoors and possibly transit. Hollander adds that WFAN will be doing lots of advertiser cross-promotions, such as "fantasy trips" to the Indianapolis 500, Super Bowl and All-Star Game.

Parent co.  
Product

Agency

Parent co. Product	Agency
Viacom International	
Showtime cable TV	Direct
VH-1 music channel	Direct
Victori, Joseph Wines Inc.	
Calvin coolers	Warwick, Weight Miller
Victory Game	Monarch Ava
Vipont Laboratories	
Viadent toothpaste	Health Care Communications
Vita Plus Industries	
Napca lotion	Direct
W. F. Young	
Absorbine Jr.	Van Winkelt Associates
Wang Laboratories	
Corporate	Hill, Holiday, Connors & Cosmopolus
Information systems	Hill, Holiday, Connors & Cosmopolus
Warner Communications	
AC/DC Who Made Who	Direct
Atlantic Recordings	Direct
Bad Company	Direct
Bob Gelford	Direct
Double Vision	Direct
Firm Mean Business	Direct
If Tomorrow Comes	Direct
In Excess	Direct
John Parr	Direct
Julian Lennon	Direct
Ken Mitchell	Direct
Loudness—Lightning Strikes	Direct
Marilyn Martin	Direct
Mike & The Mechanics	Direct
Pete Townsend	Direct
Peter Frampton	Direct
Phantom Rocker	Direct
Playing For Keeps	Direct
Ratt Dancing	Direct
Rick Dees Comedy	Direct
Southern Pacific	Direct
Ted Nugent	Direct
Warner Books/Glitz	Direct
Warner Books/McMahon	Direct
Warner Lambert	
Benadryl cough syrup	Bates, Ted & Co.
Benylin	Bates, Ted & Co.
Bubblicious	Bates, Ted & Co.
Certs	Bates, Ted & Co.
Certs sugar free	Bates, Ted & Co.
Chewels sugarless gum	Bates, Ted & Co.
Dentyne	Bates, Ted & Co.
Hall's Mentho-Lyptus tablets	Bates, Ted & Co.
Listerine	Bates, Ted & Co.
Mediquell cough squares	Bates, Ted & Co.



**John Chanin** of WFAN New York discloses, "This is not going to be 24 hours of sports talk. That would be like having incurable diarrhea." In addition to carrying all mets games, the station will be seeking additional play-by-play sports.

WFAN is sure to be promoting its program personalities heavily. The station so far has been able to attract top talent to the Big Apple. The main catch is Pete Franklin, a superstar at Cleveland's WWF for the past two decades, who will do 3-7 p.m. in a traditional listener call-in format. Coming in from 10 a.m. to 1 p.m. is Jim Lampley, who also remains under contract to ABC Sports. One of the station's regular commentators will be tennis great Billie Jean King.

WMVP, whose slogan is "Denver's Most Valuable Player," has done little promotion so far. The station preferred to wait until solid programming was in place, according to Czarnek. Now, she says, a major campaign will break either the end of this month or beginning of July.

In last fall's books, covering the period when the format was first changed; WMVP (then KRXY) received a 0.7 average. This past winter, while in transition from half-hour bartered shows to its present sound, it fell to a 0.6. O'Brien says the goal is to get shares up to 3 or 4. "Probably, the station will never have outstanding ratings," he notes. "It's a small esoteric audience."

So O'Brien stresses audience quality, positioning WMVP to advertisers as "a thinking man's medium." Listeners to WMVP are upscale demographically—among the top four Denver stations percentagewise in terms of income, education and discretionary spending, according to research by Media Audit International Demographics. House-

Parent co. Product	Agency
Remegel antacid	Bates, Ted & Co.
Roloids antacid	Bates, Ted & Co.
Shick disposable razors	Bates, Ted & Co.
Theracal	Bates, Ted & Co.
Trident sugarless gum	Bates, Ted & Co.
Washington Post Co.	
Newsweek	Newsweek
Washington State Apple Comm.	
Apples promo	Cole & Webber
Wendy's International	
Restaurants	DFS/Dorland
Wesray Capital Corp.	
Avis Rent-A-Car	Bozell, Jacobs, Kenyon & Eckhardt
Whirlpool Corp.	
Appliances	D'Arcy Masius Benton & Bowles
Dishwashers	D'Arcy Masius Benton & Bowles
Microwave ovens	D'Arcy Masius Benton & Bowles
Ovens	D'Arcy Masius Benton & Bowles
Ranges	D'Arcy Masius Benton & Bowles
Refrigerators	D'Arcy Masius Benton & Bowles
Washers & dryers	D'Arcy Masius Benton & Bowles
Wickes Cos., Inc.	
A.P.S./Big A auto parts	Bloom Agency
Wood Manufacturing Co.	
Ranger bass boats	
Wrigley, William Co.	
Doublemint gum	BBD&O
Hubba Bubba	BBD&O
Hubba Bubba sugar free	BBD&O
Yankee Magazine	
Old Farmers Almanac	Ellentuck & Springer
Yankee Publishing	
Yankee magazine	Ellentuck & Springer
Zale Corp.	
Clearance	Bloom Agency
Diamond event	Bloom Agency
Last minute sale	Bloom Agency
Last weekend	Bloom Agency
One day sale	Bloom Agency
Seiko promo	Bloom Agency
Total weight sale	Bloom Agency
Valentine's Day sale	Bloom Agency
Various	Bloom Agency
Jewelry promo	Bloom Agency
Zions Utah Bancorporation	
Banking	ICN Communications
Financial vehicle	ICN Communications
Money market	ICN Communications
Various	ICN Communications

Source: Radio Network Association

hold income is from \$45,000-75,000, with an average age cell of 35-44. These demographics don't surprise O'Brien. "To listen to an all-sports radio station," he explains, "you need a lot of discretionary time."

Hollander says he's pitching advertisers on an 18-54 demographic and that WFAN listeners, compared with WHN listeners, will be more male (about 80 per cent of the total, Chanin says) and more upscale.

Cummings adds, "If we can do better than a 2 share 12-plus, it can be a big winner for us. Overall, that wouldn't put us much higher than now, but the 2 share [with WHN] is now spread across all demographics."

WFAN, in fact, is so confident of its new demographics that it is already raising its ad rates. "I'm hoping for a 25-30 per cent increase," Hollander says. He admits the increase will make his selling "a little difficult in the beginning." So, until the station gets some numbers, he's presenting a "concept and personality sell" to advertisers. WMVP's O'Brien agrees with that approach: "When you're unique and first in the marketplace, . . . it lends itself to a conceptual sell."

But eventually, as Cummings explains, "We want our audience to be large enough so we can go out and, rather than selling it on the concept, sell it on the demographics and listeners."

Short-range goals, according to Chanin, include raising WFAN's cume by at least a point over its winter 6.0 within its first few months. "We want an audience of 2 million people per week and a time-spent-listening equivalent of nine hours a week," he says.

Hollander says some of WHN's sponsors have decided to stay on with WFAN, and there will also be some new advertisers at launch. Major categories, he says, include beer, insurance, airlines and financial services.

"It's a type of format that will attract a different type of advertiser than most talk radio and music," says O'Brien. "We've been able to position it as a good business-to-business medium." O'Brien says that WMVP advertisers, some of them new to radio, include management companies, courier and taxi services, and marketers of heavy industrial equipment.

O'Brien says Malrite has a "really strong long-term commitment to the [all-sports] concept," and feels revenues will be strong. Hollander says Emmis has made a "real gutsy move," noting that "operating expenses will be much higher" at WFAN than they were at WHN. But only the next few ratings books can determine if all-sports is really an AM saviour or merely, pardon the expression, all talk. □



**Robert O. Mahlman of The Mahlman Co. says, "Last year buyers were looking at cash flow and multiples. This year they still do. The difference is that this year buyers are looking much harder at the performance record of station management."**

#### **Brokers (from page 47)**

whelming part of the whole, explains Cates, "because there are nine times as many radio stations on the air. There are about 9,000 radio stations in this country and only about 1,000 TV stations."

He also notes that the investors operate primarily in the major markets, "while the typical buyer in a medium sized or smaller market is an experienced broadcaster. Brokers generally represent the seller, who can be an individual, a family, a group owner or a corporation. At one time brokers represented the seller in almost all transactions. Today this is true in about 70 per cent of the cases. It's possible that as time goes on, the averages will keep working in the direction of 50-50, with brokers representing the seller only half the time."

Frank Boyle, president, Frank Boyle & Co., and former chairman of Eastman Radio, looks at some of the changes in buying and selling patterns: "Not so many people," he says, "are quite so anxious to sell this year. Last year there were all those families who owned groups selling at the same time because of the tax law changes. This year the business is phasing back closer to 'normal'."

Boyle observes that one long term trend going on is that "Lending institutions today know what a good investment radio stations can be, and they know what to look for—an experienced

broadcast manager with a track record of success.

"Only three years ago very few lending institutions were aware of the potential of radio as an investment. Now they look for a smart manager with a history of turning stations around and who are willing to work for sweat equity in the station, because they don't have the capital to buy it themselves."

#### **Lender awakening**

And what woke up the lending institutions? "Success stories," says Boyle. "The combination of their growing knowledge of broadcasting as a business, plus the escalation of buying and selling activity have helped more people understand the potential and value of radio station ownership and what they should look for in a station."

Boyle notes, for instance, that last month industry analyst Paul Kagan staged two seminars, one for station buyers and the other for sellers. "About 200 people attended each seminar, and half the people who came were from lending institutions or investor organizations like insurance companies or pension funds or holding companies. Three years ago it would have been unusual to see as many as 10 per cent of those coming to seminars like these coming from these kinds of businesses and organizations."

At Chapman, Cates says that on the buying side, "We see a few first-time buyers coming in. But most are experienced owners who want to trade up: They're selling their station in one market to generate the capital to buy another station in a market that's a little larger."

Other buyers, he says, "include those who have done well enough with their current station or stations, and they want to expand and add another to their group. And in the past two years, we've seen more buying of major market stations because it's been permitted by deregulation. But my own opinion is that this hasn't grown to the point where it's been detrimental to the industry."

Communications Equity's Serafin points out, "While Gannett is an exception because it's keeping its radio division, one trend is that more multimedia companies like Blair—now Tele-mundo—are divesting themselves of their radio divisions and selling them to radio specialist companies like Scon-nix. They're doing this because if they also operate major television stations and/or newspapers, radio adds up to such a relatively small part of their total media revenues."

Serafin also notes that while the FCC does not permit a new radio owner to own television stations or newspapers

in the same market, "They are permitted to own cable systems and the two make good marriage partners in the same market. They can use their own facilities to cross-promote each other, and that can be particularly useful for a cable system that's working to increase its subscriber penetration in the market. And the radio station has an established sales force in place, with close ties to the same local retailers that can also be productive accounts for cable advertising."

Back on the TV side, Stark recalls that during the late '70s, "Prices for stations ran at multiples of eight to 10 times cash flow. Today it's up to 15 times cash flow for an affiliate in a good market. Prices are higher because earnings have increased."

But Stark adds, "It depends on the market. Every situation is different, and every situation can change. If something happens to Middle Eastern oil, the price of oil here could shoot back up again, and prices of stations in Texas and Oklahoma could jump back up to where they used to be. Everything is subject to change. Sometimes that change is up, and sometimes it's down."

At Frazier, Gross & Kadlec, Kadlec observes, "What attracts buyers is predictable cash flow. Between 1980 and '84, the cash flow for TV stations was growing 15 to 16 per cent a year, and a certain euphoria grew out of seeing profit levels on that scale. The standard joke was that owning a TV station was as good as having a license to print money."

All this, continues Kadlec, "caught the attention of Wall Street. And a few people came in with money and built some new stations in markets that just weren't big enough to support them, so, yes, 50 or 60 of the newer UHF independents are in trouble. But I think the media overplay this. They ignore the other 950 television stations that are in fine shape and doing quite well."

"Still, though, revenue increases of 12 to 15 per cent a year couldn't continue forever. Now they've dropped to 8 or 9 per cent a year. And that's considered great in many other businesses. But when television people see that, they think they're in a recession."

#### **Cyclical factors**

On the other hand, believes Kadlec, "The economy is currently approaching a new cycle moving toward 1988, another Olympic and election year. That means the incumbent administration can be expected to go all out to make sure the economy is humming, leading up to Election Day in November. If history is any judge, that should mean another period of mini-euphoria



**Frank Boyle** of Boyle & Co. reports, "Only three years ago very few lending institutions were aware of the potential of radio as an investment. Now they look for a smart manager with a history of turning stations around..."

that tempts more people to buy stations."

But this is only one of Kadlec's "pro-buy" factors. He also points out that potential buyers know that competition is limited in each market for technical reasons of limited spectrum space, and that, "In many markets, saturation has already been built into them. So they know the upper limit of what their competition can ever be in these markets."

And historically, he adds, "Advertising has always grown faster than GNP and ahead of general market inflation. And unless and until something better comes along, television is the preferred vehicle for advertising most consumer products. The only reason the networks have recently had some trouble attracting more new advertisers—besides the 15 per cent rate increases they'd been accustomed to getting every year for decades—is that some of their audience started to get split up among the independents and cable."

So Kadlec predicts, "The major players can be expected to continue active in the market. Jim Dowdle of Tribune says his company plans to be a major player in the 1990s. Fox can be expected to add more stations. NBC is in the process of buying a station in Miami and there's talk it's looking for still more television properties. There's also talk that CBS may add more stations to its owned television group."

Speaking specifically of independent UHF's, Blackburn says, "There are still some buyers, but they're more careful

now, and there are fewer buyers. Those with unrealistic expectations last year, who thought they were going to make a quick killing and found themselves paying sky-high prices for programs have been winnowed out."

In cases like Milt Grant's, adds Blackburn, "Things are working themselves out. The program people know it's stupid to kill a station: It's smarter to work with a station and get something for their product than nothing. So most suppliers will give troubled stations more time to work things out and stay alive and pay back something, to help the station get back on healthy

ground. In a way, the whole barter syndication business is a way of working with stations so that both broadcaster and supplier can earn a return."

Blackburn also says that most investor groups who have had at least one experienced broadcaster aboard, who has a fairly good idea of what costs and revenues are likely to be, were generally steered away from really risky situations, and are still in the market for potential moneymakers. That said though, Blackburn concedes, "There's no question that there's a shakeout going on among the independents. The well-managed ones do quite well. But



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- 03 TV Station/TV Network
- 04 Time Rep
- 05 Radio Station/Radio Network
- 06 Production/Post Production Company
- 07 Government/Schools/Libraries/Trade Associations
- 08 Film Syndicator/Distributor/Program Supplier
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- 11 MSO Hdqtrs/Operation
- 12 Independent CATV Operation
- 13 Financial Institution/Investor/Consultant
- 09 Other (please specify)

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those that were built where they should not have been built, because the market was too small, or already saturated with signals, are in trouble, and some of them will go dark or maybe go to Home Shopping Network."

He adds that HSN "started on radio, later moved to cable, and in the last couple of years has been buying more and more regular over-the-air television stations. They probably have close to a dozen of them by now."

Chapman's Cates observes, "Multiples remain generally the same for radio stations. Generally the price of a profitable radio operation will run eight to 10 times cash flow. They should remain in that area so long as interest rates stay low—remain single digit at around 9 per cent or below."

"A profitable TV station will get 12 to 13 times cash flow. But multiples drop if interest rates jump up to around 12 or 13 percent and new owners won't be able to carry the debt service."

Cates adds, "People ask how Infinity could pay \$82 million for KVIL(FM) Dallas. But the answer is simple. At that price, it was a bargain. It's eight or nine times cash flow."

### Financing limitations

But even at today's fairly reasonable interest rates, Boyle explains that financing isn't the piece of cake people might think it is based on the level of prime. He notes that a bank may loan a radio station buyer six times cash flow, but he has to go elsewhere for the rest of it. "If, for instance the station earns \$1 million a year and sells for \$10 million," says Boyle, the bank may lend the buyer \$6 million, and then he has to come up with the other \$4 million, some way, somehow."

So the next step, says Boyle, can be to approach a "money solicitor" who "goes to people like insurance companies and pension funds. But the bank was your first tier financing source. The bank holds the mortgage on the station, and deals in senior secured debt for which it gets prime rate. But the people the money solicitor goes to want prime plus 5 per cent more, plus kickers for holding a junior subordinated second mortgage. Kickers means that instead of paying this part back in cash, part of it gets paid off in limited equity in the station."

Then there's the third tier. Boyle explains that there's no lien on the station left for these lenders, so they're "looking for something like a 30 per cent return, compounded annually. Under debt service like this combination of first, second and third tier financing, whoever is actually running the station had sure better know what

he's doing or he'll run it right into Chapter XI. Either he has to know what he's doing or he has to know who the program consultants are who can take a losing station, give it a new sound and push its ratings up there among the top three in the market."

Gary Jensen vice president, marketing at Bolton Research, describes the "reverse leveraged buyout": Last July, he recalls, Outlet Communications executives took the company private by buying it from the Rockefeller family via a leveraged buyout. Then this January, they capitalized on the climbing price of Outlet stock and went public to create "a reverse leveraged buyout."

This, notes Jensen, "meant instant money for the new owners. Their original \$87,000 investment suddenly became worth \$6 million. But a move like this can only work this well during periods when the stock market is on the way up." He adds that the description of the leveraged buyout as "reverse" derives from "the accelerated timetable during which a company can go full circle from private to public ownership."

Chapman's Cates observes, "The smaller the market, the greater the likelihood that it will be dominated by FM. In Los Angeles, the Number 1 market, FM's share of listening was 66.8 per cent as of fall, 1986. In Little Rock, Arkansas, FM penetration was 74.5 per cent. That means there's only 25 per cent of the pie left for Little Rock's AMs to fight over. This helps explain why prices of FM stations are generally so much higher than AMs' With the exception of the AMs who got in while Calvin Coolidge was still president, or a major market all-news operation that can amass huge cumes, the leading FMs in a market have two or three times the audience of your average AM."

Back on the TV side, Kadlec points to the possibilities for looming reregulation that could make potential buyers think twice. He notes, "The Democrats are already running Congress. If they capture the White House next year and appoint new people to the FCC, we could see some turnaround toward bringing back tighter regulation. Deregulation was one of the factors that contributed to the big increase in investor entry and expansion into buying broadcast properties."

He adds that some critics of deregulation "have already started to raise the public interest issue and started to lobby Congress for reinstatement of the old three year rule—that a station buyer has to hang on to his new station for at least three years before he can turn around and sell it again. If they bring that back, it's almost sure to slow down the pace of trading." □

### Cable carriage (from page 49)

around." Cox Cable San Diego, the country's largest cable system, in fact, recently brought back KSCI as a major part of its new cherry-picked Rainbow Channel. And two other systems are also reinstating the station.

### No longer must-carry

Ironically, the must-carry, rules, by requiring specific rating levels for guaranteed carriage, can actually discriminate against broadcasters that carry cable-like targeted services. KWHY-TV Los Angeles, for instance, which runs financial programming and leaves the air at 3 p.m., had been "must-carry" under the old rules. But since it doesn't show up in the ratings books, it doesn't qualify as must-carry anymore, says promotion director Jeanne Reader. The station is still carried by 85 per cent of the market's cable operators, she says, but "some systems are dropping us."

KSCI, of course, has found itself in a similar situation. But, unlike KWHY-TV, which cable systems sometimes see as a direct competitor to Financial News Network, KSCI can market itself as a unique service not otherwise available to cable. For its part, KWHY-TV stresses the local nature of its programming, saying it and FNN are compatible. The station, however, also promotes its advantages over FNN, such as telling operators that KWHY-TV is "free to your cable system" while FNN charges.

Even before the must-carry rules were revised, Meridian's Holtz had decided not to demand cable carriage under them. "We want the cable operator to carry us not because he's forced to, but because he wants to," he says. Instead of "must-carry," Holtz's stations stressed to operators that they were "copyright free." To be such, a station must be located 35 miles or less from the cable system or be "significantly viewed" in the system's area—meaning a 2 share and 5 per cent net weekly circulation in over-the-air homes. Holtz says that all 300 systems carrying WVAH-TV are "copyright-free."

"A problem cable people have—that we understand—is it would cost them a significant amount of money if we're not 'significantly viewed,'" says Larry Blum, vice president—general manager of WUPW(TV) Toledo. In the 21 months since its launch, the station has received FCC verification of "significant viewership" in 19 counties, helping it get onto cable systems serving 96 per cent of all the market's cable viewers. Blum credits WUPW's commitment





Page Nader, KZKC-TV Kansas City



Eileen Salmas, KCSI(TV) L.A.



Jeanne Reader, KWHY-TV L.A.

*Many TV stations now have cable relations directors or others assigned cable liaison.*

to both programming and promotion for its good cable relations. "What we do not only enhances them," he notes, "it enhances us."

That just about sums up the philosophy of Paul McCarthy, managing partner of Boston-based Broadcast-Cable Associates, whose clients include KUPW and KZKC-TV. McCarthy, who's been in this specialized field for the past three years, says, "I'm in the business of structuring relationships in the open marketplace," he says. "If you're not on [cable television systems], negotiate with them, persuade them that carriage of your station would enhance the cable system. Where you're already carried, help them utilize the direct response power of broadcast television."

Despite various enticements from the cable industry—the lure of ad time from basic services, revenue sharing from home shopping, and subscriber dollars from pay services—McCarthy says cable systems will want to air a broadcast station if it "brings more diversity to the cable system—when the programming is compelling in itself to deserve coverage." Such programming, he explains, can range from Fox's new schedule to exclusive sports to local programming to unduplicated syndication.

#### Nix on shopping

"What's not compelling," McCarthy adds, "is a home shopping service" or other programming cable claims as its own franchise. The refusal of most cable systems to carry music video broadcasters, for instance, helped seal their fate a year or two ago.

Grant Broadcasting's WGBS-TV Philadelphia runs America's Shopping Channel between midnight and 6 a.m. precisely so it won't alienate cable systems, says John Gardner, general manager. Broadcasters owned by or affiliated with Home Shopping Network, however, would seem to have a carriage advantage, since HSN has promised to pay cable affiliates 5 per cent of all revenues generated from their coverage area, whether via cable or broadcast. The new must-carry rules, however, prohibit cash compensation for carriage, and McCarthy notes that home shopping could well be interpreted in that fashion. In this case, it seems, cable operators could just pick up HSN directly from the satellite—unless, of course, the local HSN affiliate qualifies as "must-carry."

What really worries McCarthy is another ban in the new must-carry rules—a ban on "in-kind compensation." The FCC's intent was to prevent "hold-up jobs" by cable systems on *(continued on page 99)*

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# In the Picture

## Dr. Robert Portman



*Chief of newly formed Consumer Healthcare Communications, Inc., a joint venture of Ally Gargano/MCA and M.E.D. Communications, cites growing need to advertise a wide range of products and services to both health care professionals and to consumers who are increasingly savvy about health, nutrition, medicine and how to take care of themselves.*

## Health care dollars growing revenue source for media, says head of new agency

"There's no question that the media are major beneficiaries of the tremendous growth in advertising by deliverers of health care," says Dr. Robert Portman, chief executive officer of newly formed Consumer Healthcare Communications Inc.

The new agency, whose specialty is creating integrated campaigns to promote health, nutrition and fitness products and services to both professional and consumer markets, is equally owned by Ally Gargano/MCA and M.E.D. Communications.

Portman, who has been president of M.E.D., his own medical agency, notes that HMOs alone have been major users of broadcast in the past few years, and that group medical practices and hospitals are advertising today—"something that was quite unusual, if it happened at all, eight or 10 years ago."

All this has happened, he observes, "as consumers have become more savvy about health, exercise, nutrition and how to take care of themselves. Today, consumers are active purchasers of medical care, even specifying brands of remedies to their pharmacist. At one time, nearly all hospital revenues came from a third party—the insurers like Blue Cross, a patient's company, or union or government. Three years ago, though, a cap was placed on the amount the government would pay for each procedure, according to region of the country and each region's cost of living level. One of the ideas behind this was to encourage hospitals to be more efficient. The results included more outpatient procedures, much shorter hospital stays, and, for the first time, a big increase in numbers of empty hospital beds."

One result of all this, continues Portman, is that "Hospitals had to start competing for patients. Our client, Doctors Hospital in New York, is now advertising to promote their faster emergency care so more people caught in an accident will come to their emergency room. Mount Sinai Hospital is running a major corporate image campaign showing how people around the world have been helped to see and hear

and walk again because of discoveries and procedures developed by its physicians."

Portman notes that OTC pharmaceutical companies like Warner Lambert and American Home Products have long been major users of broadcast media. Today, he says, "On top of companies like these, there are all these new players in the competition for the health care dollar. For the media it's the positive side of the same consumer awareness about health that's eliminated from the airwaves products like tobacco that subtract from health."

He points out, "As the barriers between consumers and the professional health care establishment have come down, the competition between deliverers of health care has increased, it's represented a growing opportunity for agencies as well as media—agencies with the expertise to reach and educate both the consumers and professionals. There's a growing need for agencies equipped to take advantage of the trend that's finding more companies that in the past concentrated their marketing efforts on selling to health care professionals only, now expanding their dialog to include the end users of their products or services, the consumer."

## Reason behind merger

This, explains Portman, is why M.E.D., which in the past had "addressed professionals only, has joined Ally, whose expertise is in communicating with consumers, to form a new integrated agency that can now reinforce each other's work by communicating to both segments." He adds that the merger was an outgrowth of the two agencies' collaboration on several accounts, including the campaign for Plax, a pre-brushing dental rinse to remove plaque. The new agency's other four accounts, so far, are Doctors Hospital, professional promotion of Heinz Instant Baby Food, a new product for Sandoz Pharmaceuticals Corp., and Hydron Ophthalmic Products, Inc., for its line of soft lens care products.

Portman explains that while Heinz baby food is essentially a consumer product, "It's also one that's usually used for the first time by young, first-time mothers who rely heavily on the advice of their pediatricians for guidance in the care and feeding of their new baby. So in addition to advertising to these new mothers alone, we can reinforce that for Heinz by also encouraging pediatricians to recommend the product to their patients."

Portman agrees that talk radio—for instance programs "that feature advice on infant care by a physician, or advice from a professional nutritionist on proper eating habits, offer the same kind of almost tailor-made opportunity for the processor of baby food or the producer of other baby care products that a specialized magazine for young mothers presents."

He notes, "Compatible media opportunities like these help us take advantage of the trend toward growing consumer interest in and knowledge about their own and their children's health and how best to promote it. They're excellent vehicles that offer advertisers another avenue for direct dialog with today's educated and aware consumer."



**Bill Craig of Midwest Cable & Satellite runs a cable interconnect where WCCO-TV Minneapolis-St. Paul provides five basic services over 16 cable systems and sells regional advertising time.**

**Cable carriage** (from page 97)

broadcasters, McCarthy says, but the effect could be to "effectively stifle a lot of broadcast-cable cooperation." Activities that might now be illegal, according to McCarthy, include broadcasters donating public service campaigns to cable systems, paying for bill



**Terence Brown of KDVR-TV Denver is happy with his station's inclusion in Netlink USA, which delivers stations by satellite to underserved markets. He says this is helping the station to pick up viewers in its own survey area.**

stuffers or channel converter cards, and running on-air cable previews. Even a broadcaster buying ads on a cable system "could be construed as indirectly paying cash [for carriage]," McCarthy says.

"The FCC is trying to do something good," he continues, "but may have counteracted it. If we are to have deregulation, if the marketplace is to work, we must encourage broadcasters and cablecasters to work together. This [in-kind compensation issue] could set back what's already been developed."

### Building relations

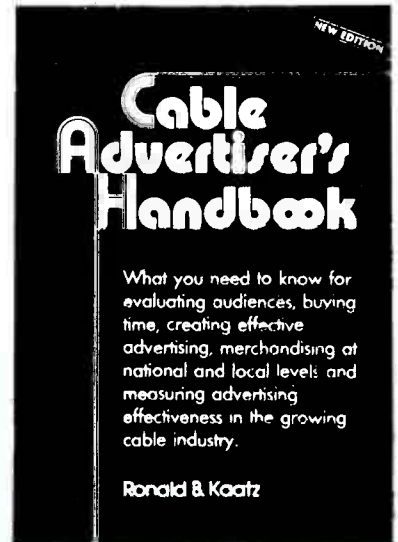
And much has already been accomplished. For instance, WGBS-TV Philadelphia premiered two years ago, and "75 per cent of the cable systems carried us from day one," notes Gardner. "We went out and marketed the station aggressively," he relates. "We told them we'd be a force in the marketplace, with strong programming and a commitment to sports." That commitment hasn't let up. In fact, says Gardner, "We've added close to 500,000 cable homes since we [Grant Broadcasting] declared chapter XI."

How significant is cable pick-up for an independent station? With cable penetration nationwide approaching 50 per cent, and much higher in some markets, it can be a matter of "life and death," says Meridian's Holtz. WGBS-TV recently did a ratings check via NYT Cable's two-way Sprucer equipment. While a Flyers hockey game was receiving a 6 Nielsen rating in a southern New Jersey area served by NYT Cable, the same game was achieving a 9 to 12 rating in the 15,000 NYT homes, Gardner says.

This spring, WGBS-TV ran a six-hour *Sneak Free View* of cable programming from HBO, The Disney Channel, Lifetime, Cinemax, CNN, WTBS and Prism. The station was compensated for the time by the Delaware Valley Cable Co-Op but, unlike similar on-air previews in other markets (see TV/RADIO/AGE, Feb. 16, 1987, "Cable webs find friendly TV Window"), it also sold commercial time within the programs—including unprecedented spots in programs from pay channels HBO and Disney. Adds sold at three times the station's normal rate, says Gardner, and the preview averaged a 4 primetime rating. It also brought in thousands of calls and orders to 29 participating cable systems.

In Los Angeles, KSCI has donated a half-hour weekly to *Curtain Going Up*, a half-hour program that promotes cable programming. The station has also been running a half-million-dollar campaign—consisting of on-air spots, training tapes and printed materials—

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to promote the benefit of cable to its ethnic audience and vice versa. Included are 30-second spots, each tagged either with the 800 number of the Southern California Cable Marketing Council, with a generic "call your local operator," or with the numbers of specific cable systems." Salmas says that six to seven systems are promoted every six weeks, sometimes up to three times per day, and about \$32,000 is spent per system.

At KWHY-TV, National Cable Month this past April presented a good excuse for the station to strut its cable-friendliness. During the month, the station ran 30-second salutes to dozens of area cable systems that carry it. About three systems were saluted daily, with each salute running at least five times dur-

ing the day.

Also, a half-hour KWHY-TV talk show, *Focus on Business*, booked local cable executives as guests. And the station, like KCSI, started running *Curtain Going Up*. (Other broadcasters who have aired that series include WVEU-TV Atlanta and WDZL-TV Miami).

Past KWHY-TV promotions have included post card mailings to all the cable systems in its ADI, and "The Perfect Pear—KWHY & Cable," in which a dozen and a half pears were delivered to each system. KWHY-TV also runs ads in system-specific cable guides and participates in their special events.

KWHY-TV's efforts appear to be paying off. While some systems are dropping the station, Reader says, "some

are putting us back on." In the future, she notes, the station plans to specially promote and market cable systems which carry it on its over-the-air position of channel 22, do a mailing about the station and cable carriage to all city council members in franchised cities, and run an on-air subscriber acquisition campaign.

#### Affiliates, too

Network affiliates are also learning to work with cable in positive ways. Earlier this month, a child became weatherman at NBC affiliate KARE (TV) Minneapolis-St. Paul as part of a Nickelodeon "Kids' Day" promotion with eight local cable systems. Steve Thaxton, KARE vice president and pro-

# the marketplace

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motion manager says Nickelodeon approached the station because of its reputation as the market's "kids' station."

Although KARE did not work directly with the cable systems on "Kids' Day," Thaxton says the station has good relations with cable. This includes buying ads on local cable to reach target audiences (i.e., MTV for young adults). Although one local cable system, Rogers Cable, has done the reverse—bought ads on KARE—Thaxton says trades would not be feasible "because our inventory is priced at so much greater unit value than theirs is."

In several markets, however, cable systems are already pooling ad dollars through co-ops to buy or trade for broadcast time.

In March, for instance, five TV sta-

tions—both affiliates and independents—did a cash/trade deal with the Boston Interconnect of 30 cable systems serving over 800,000 homes. The transaction was put together by Boston-based National Cable Advertising, whose president Robert Williams says it involved air time worth "hundreds of thousands of dollars."

With increased penetration a prime goal for cable systems, McCarthy notes that—although systems can reach non-subscribers through direct mail and newspapers—the best method for them to reach a target audience of TV viewers is through local TV stations. "Cable operators will be one of the biggest users of local TV time in the next five years," he predicts.

What about cable operators getting

ad avails on stations in return for carrying them? KWHY-TV's Reader, for instance, says the station has "looked into the possibility of letting cable systems sell local ads via cue tones." Such a scenario seems unlikely, since broadcast signals still must be carried unaltered by cable systems. Then again, the courts have ruled it permissible for WTBS-TV Atlanta and WGN-TV Chicago to themselves replace local ads with national ads in their satellite-delivered signals.

One station, in fact, is already involved with such ad substitution on a local level. WCCO-TV Minneapolis-St. Paul's local ads are being preempted in Rochester, Minn. with ads sold by a cable interconnect. The interconnect happens to be the WCCO Cable Inter-

## the marketplace

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connect, which like WCCO-TV, is owned by Midwest Communications.

Bill Craig, vice president and general manager of Midwest Cable & Satellite, the division that runs WCCO Cable, explains that Rochester has 93 per cent cable penetration and CBS affiliate WCCO-TV is the number one station there, despite the presence of three local network affiliates. Furthermore, Rochester is outside of WCCO-TV's ADI, so the TV station's executives have no objection to the ad substitution. Craig says similar setups are being "looked at in a few other communities on the periphery of our ADI," and he recommends the idea to other network affiliates with broad coverage areas.

## Regional ad time

The WCCO Cable Interconnect itself sells regional ad time for five national basic services over 16 cable systems serving 250,000 homes. The venture also produces two of its own channels: WCCO II, a mix of news, sports and music videos; and the WCCO Weather Channel, a text service which uses the facilities of WCCO-TV and WCCO AM-FM.

The interconnect began four years ago. Although Midwest saw the dollar potential of local cable advertising when the cable operators didn't, Craig—formerly with GE Cable and Rogers Cable—says he had to overcome operator resistance to a broadcaster entering cable. "Our radio station competes with our TV station, and we said we want to set up a separate cable force," he recalls. Only this distance from WCCO-TV enabled the cable operation to succeed, he explains.

WCCO Cable pays systems to insert ads, and tradeouts with WCCO-TV make up much of its business. In May alone, Craig says, WCCO-TV bought \$90,000 in ad time from WCCO Cable and vice versa. That amounts to about \$1 million a year moving in each direction. Without the tradeouts, however, Craig reveals that WCCO Cable still sold \$206,000 of advertising in May. "We're a \$2½ million a year business," he says, "bigger than most FM stations in the market." Local interconnect revenues are 70 per cent ahead of last year, he adds, and national spot—sold through Cable Networks Inc.—is up 300 per cent.

## Local via satellite

Another broadcaster with a fresh approach to cable relations is four-year-old KDVR-TV Denver. The independent is happy to be part of Netlink USA's new satellite-delivered station package designed for underserved mar-



**Paul McCarthy of Broadcast-Cable Associates** advises stations to negotiate when they're not on cable and, when they are, to "help them use the direct response power of broadcast television."

kets nationwide. KDVR-TV vice president-general manager Terence Brown says Netlink's choice of his station is evidence that "our [programming] efforts are paying off." With Fox fare and such upcoming syndicated shows as *Family Ties*, *Night Court* and *Webster*, Brown says the station offers "a lot of product that would very alluring to potential subscribers and cable operators."

## Benefit to station

But what's in it for KDVR-TV? Brown says the extra viewers nationwide won't be reflected in the station's ad sales posture. "The buyers and agencies won't give me credit for it anyway," he notes. On the other hand, the Netlink satellite delivery is helping the station pick up viewers in its own survey area. KDVR-TV, a UHF station has only been on about 55 cable systems in the Colorado area, compared to about 155 for the older VHF Denver independent KWGN(TV). Over-the-air reception of the station is difficult in many areas because of the rocky terrain—even for cable systems. Notes Steve Anderson, manager of Cable Systems Inc., Estes Park, Col. 50 miles away, "It was a popular station. People requested it frequently. But we couldn't pick up a UHF signal trying to travel 50 miles through the mountains. Now we can." □

*Editor's note: A future article will examine the controversial issue of cable channel assignments.*

# Inside the FCC

## Dennis Patrick



*In his first appearance as FCC chairman before the House Telecommunications Subcommittee, Patrick faced some tough questions on the fairness doctrine, even though it was about to be made a clear part of the law by Congress.*

## Patrick under the gun as House subcommittee pushes on fairness doctrine

Mark Fowler may be gone from the chairmanship of the Federal Communications Commission, but for all intents and purposes he was on the stand at a recent oversight hearing held by the House Telecommunications Subcommittee. Fowler was there in the person of an uncomfortable surrogate, Dennis Patrick, his successor as chairman.

That the ghost of Fowler still haunts the panel was evident in the close questioning of Patrick over the then-pending codification of the fairness doctrine. (The hearing was held the week before Congress gave final passage to HR-1934 codifying the doctrine, and sent it to President Reagan.)

Congressional panels are not noted for their skill in questioning. Members often read verbatim from scripts provided by staffers (or special interest groups) more familiar with the issues than they. Often they pay little attention to the answers, and witnesses leave huge holes in their answers that beg for follow-up questions. As a result, witnesses often can slip through those holes later when they are challenged.

## Evasive action

The Telecommunications Subcommittee was still chafing from what it felt was the slippery activity of Fowler when Rep. John Dingell (D-Mich.), chairman of the full Energy and Commerce Committee, opened the hearing by questioning Patrick.

A former lawyer, Dingell assumes a prosecutorial style in his questioning, firing rapid, often hostile questions in a monotone. But this time his questions were essentially all the same, phrased differently to make sure no stone was left unturned.

The line of questioning by Dingell, and later by Rep. Al Swift (D.-Wash.) indicated the distrust the congressional panel has of the FCC. Although Patrick

generally is considered by committee members to be an improvement over Fowler, with whom there was great contention, it appeared it would take a few appearances before the panel for the latent distrust to wear off.

At his first appearance as chairman before the subcommittee, Patrick faced tough questioning on the fairness doctrine, even though it was about to be made a clear part of the law by Congress. Patrick, who studies long and carefully for hearings and interviews, apparently had no intention of avoiding the reality of a codified doctrine:

*Dingell:* "I have just a few, brief questions this morning. Mr. Patrick, I am concerned how the commission might enforce the fairness doctrine under HR-1934. My questions are as follows: Does the commission have any intention of enforcing or defining the fairness doctrine in a fashion that in fact nullifies or weakens that doctrine?"

*Patrick:* "If the fairness doctrine is codified by the Congress and its constitutionality is sustained, we will enforce it in good faith and to the letter of the law."

*Dingell:* "With more than modest distress, the commission has not, in my view, adequately defended it despite clear instructions from Congress on that particular point. If the question of the fairness doctrine constitutionality arises in court, will the commission defend it, will the commission attack it or will the commission sit back and let matters take their course?"

*Patrick:* "Mr. Chairman, that is a question I would want to discuss with my general counsel. The commission's position with regards to the constitutionality of the fairness doctrine was set forth in our fairness report, wherein we concluded that the constitutionality of the doctrine was at least suspect in light of the multiplicity of broadcasting sources in the marketplace of today. As I say, it is the position of the commission as we speak. As to the position the commission will take in the course of litigation hereafter, I would have to wait and see what those circumstances were. It would depend on a number of factors, including, of course, codification by the Congress. As the chairman notes, the situation in which the commission finds itself is one in which the United States Court of Appeals in the TRAC litigation has instructed us that the doctrine is not codified and the Court of Appeals in the context of the Meredith litigation has directed the commission to address the challenge by the petitioners to the fairness doctrine on both public interest and constitutional grounds and, of course, the commission will have to do that in due course."

*Dingell:* "I think you are generally familiar with the action in Congress on this. HR-1934 is moving forward to enactment with considerable vigor, and I am sure you are aware that the Senate has already acted on this matter. I am sure that you are equally aware of the fact that the failure of your ability to vigorously defend both the statute and the doctrine may have unpleasant consequences on the commission up here."

*Patrick:* "I am certainly aware of your views on

this, Mr. Chairman, and your quality of interest in the congressmen to act.”

*Dingell:* “I have to appear this morning before the Rules Committee to vigorously discuss the strong interest in HR-1934. I was hoping this morning that I would not be moved in the course of that to arouse suspicions as to its intentions as to Congress’s wishes on this matter. Mr. Chairman, the commission is following the general principle that the marketplace would protect the public without need for regulation. Does the commission have any intention of not enforcing the fairness doctrine at all or imposing moratoriums on enforcement, believing that marketplace forces will require broadcasters to live up to the fairness doctrine obligations?”

*Patrick:* “Mr. Chairman, as you know, we are, at the request of the Congress, exploring at the present time alternatives with respect to the administration of the fairness doctrine, and among the alternatives that have been suggested include the idea of a moratorium. But I think I would have to go back to my original response to you, Mr. Chairman, and make you a very serious overture that if Congress codifies the fairness doctrine and the constitutionality is sustained, again depending upon how it was codified, I wouldn’t assume that the commission would have discretion not to enforce the doctrine and we would enforce the doctrine to the letter of the law.”

*Dingell:* “If the Congress were to come up with a decision that there was, as a matter of legislative fact-finding, a shortage of spectrum that would occasion the need for a device like the fairness doctrine, would the commission, in effect, carry forward the findings of the Congress or would you challenge it? Would you be supportive of the actions of the Congress as a creature of the Congress, as an arm of the Congress carrying forward its delegated responsibilities?”

*Patrick:* “Well, Mr. Chairman, I would again have to say it would be hard for me to hypothesize about the circumstances that might arise, but in general terms, if the Congress has concluded that the fairness doctrine serves the public interests as a result of congressmen finding that there is a key issue of scarcity; then it seems to me that public interest finding would be binding on the commission. The constitutional question, as I’m sure the chairman is aware will be resolved by the courts, is a different question.”

*Dingell:* “Would you contemplate, Mr. Chairman, perhaps the adoption of some kind of access scheme to replace the fairness doctrine?”

*Patrick:* “Again, Mr. Chairman, we are exploring a number of alternatives. If the commission had discretion in that area, I think there are a number of alternatives that might be explored. Mr. Chairman, relative to my own personal views on the matter of the fairness doctrine is that it disserves the public interest, that it chills precisely the first discussion of controversial issues of public importance that it is intended to elicit, and therefore, I have some concerns with respect to whether any iteration of the fairness

doctrine would serve the public interest. But, as I say, if the commission had discretion, yes, there are a number of alternatives that have been suggested and we are exploring those alternatives in the course of the docket.”

*Dingell:* “Mr. Chairman, is there any intention on the part of the commission to abandon case-by-case enforcement of ballot issues . . . where any might arise which would be in connection with the fairness doctrine, which would be associated with questions which would be part of the electoral process, which would be decided on the ballot, for example, proposition 15, proposition 13 in California, some of the different kinds of questions of that sort that you will find in other states that have referendum questions or issues that are for local initiatives, something of that sort?”

*Patrick:* “Mr. Chairman, the commission at this time has no intention of changing its approach to enforcement of the fairness doctrine. I add, however, as you know, that at the present time, we are exploring alternatives like that and we will make that report public as soon as it is concluded. The answer to your question, I think, Mr. Chairman, is that at this time we have no intention of changing our approach to enforcement of the fairness doctrine, pending the Meredith litigation, action by Congress, and our exploration of alternatives in the docket which Congress requested.”

*Dingell:* “Mr. Chairman, do you intend for the commission to repeal the Cullman doctrine?”

*Patrick:* As I say, Mr. Chairman, the only thing I can say is to reiterate that at present we have no intention of changing our approach or changing any aspect of the fairness doctrine. Any of our explorations of the alternatives in that docket will be reported and made public.”

(The Cullman doctrine, adopted by the commission in 1963, requires broadcasters to ensure that all sides of controversial issues are aired, even if it means providing free time to opponents of viewpoints espoused on paid advertisements.)

## Loophole in questions

When it came his turn to question the commissioners, Swift thought he noticed a loophole that Dingell’s questioning had left.

*Swift:* “I did notice that in an answer to the chairman of the full committee with regard to the fairness doctrine, you said that if it is passed and is constitutional you would enforce it. Did you mean that you would enforce it if it’s passed only after there has been litigation demonstrating its constitutionality, or will you presume its constitutionality until it’s otherwise ruled?”

*Patrick:* “Well, sir, if the Congress passes the fairness doctrine, I assume that we’ll assume that it’s the law and we’ll enforce the law unless it’s held to be unconstitutional.”

*Swift:* “I appreciate it. I got the impression in years past that there was some confusion at the commission as to whether the Supreme Court or the commission determines what was constitutional.”



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