

Television/Radio Age

ROAD TO NATPE

Is there life
beyond 'Oprah'
in early fringe?/43

INDIE CHALLENGE

TV stations
carving out
special niches/47

AGENCY CLOUT

David vs. Goliath:
Smaller guys pool
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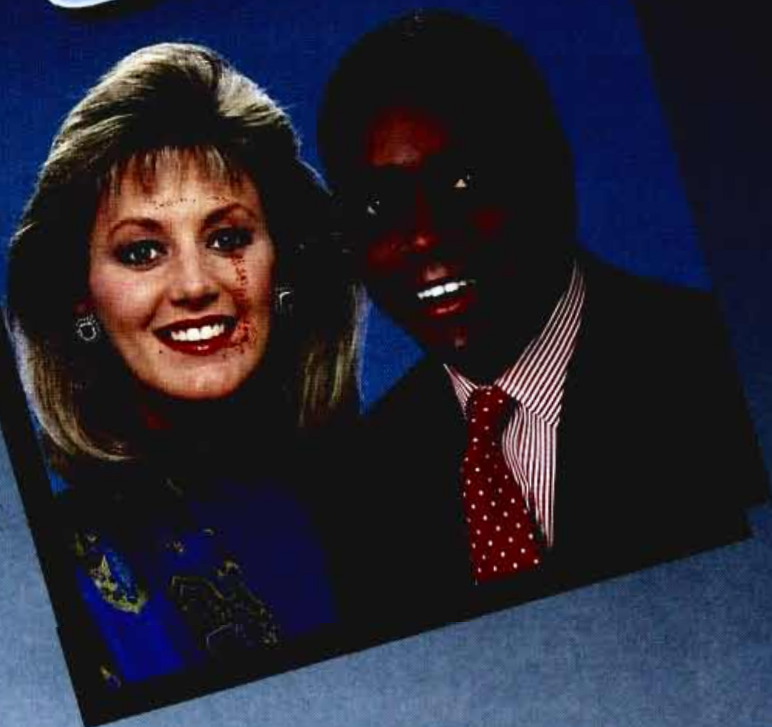
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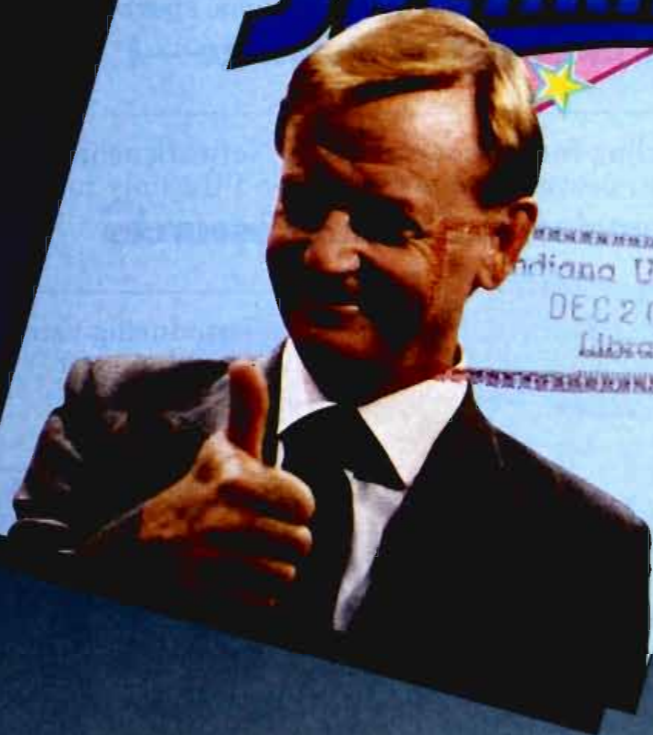


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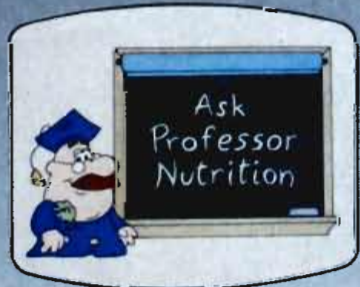
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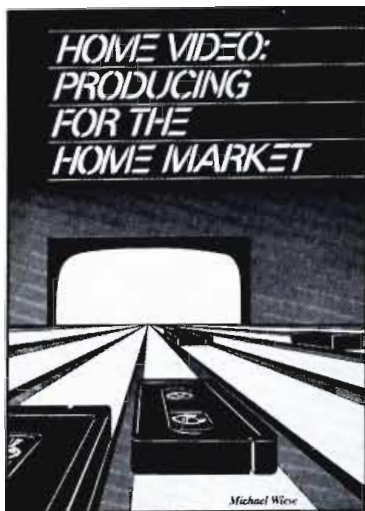


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Television/Radio Age

December 12, 1988

Volume XXXVI, No. 10

Is there life beyond 'Oprah,' 'Donahue,' 'Geraldo'?
Stations seek answers in off-network, other series

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Publisher's Letter

High definition television pioneers see 13 million sets sold by 2003

About 10 years ago a group of broadcasters returned from a State Department junket to Tokyo by way of Osaka. En route a small group saw a demonstration at the NHK Studios of a new process called high definition television.

I reported the demonstration at the time. It was a knockout. The colors were brilliantly true, and the picture had three-dimensional tone. Broadcasters were aghast at the high fidelity of the picture. This was an over-the-air transmission. It was one of the early live transmissions of HDTV.

Harry Pappas, Donald Pels, Bob Curran, Walter Bartlett, Stanley Moger and Ave Butensky were among those broadcasters who saw this transmission. Since that time there has been continuing research on HDTV. The most recent was a study that was done by Robert R. Nathan Associates for the Electronic Industries Association. The objective of this latest study was to calm the fears of U.S. manufacturers that U.S. industry would be shut out of the HDTV market.

Made in U.S. The report says that the large screen size of HDTV makes U.S. production highly likely as virtually all large screen sets intended for U.S. consumption are produced in the U.S. It states that virtually all 20-inch and larger sets are made in the U.S. The Nathan Report predicts that 13 million HDTV sets will be sold in the U.S. by 2003 and that 92% of these will be manufactured in this country. (See page 14.)

The RRNA Report was released by the Electronic Industries Association last month at a press conference, and a forecast was made that HDTV will sell faster in the U.S. in the first four years than either color TV or VCRs did. The Nathan Report predicts that market penetration of HDTV will reach 25% of U.S. households by the end of the century.

In a paradoxical way the development of HDTV is paralleling what happened over the years to compatible color, which moved off the drawing board in the early 1950s. It appears that HDTV penetration will be slowed down somewhat because the HDTV system requires a completely new service of both transmission and reception. It would appear that this business is in for a fascinating 10-year development which will affect all aspects of television operations.

Arj. Paul

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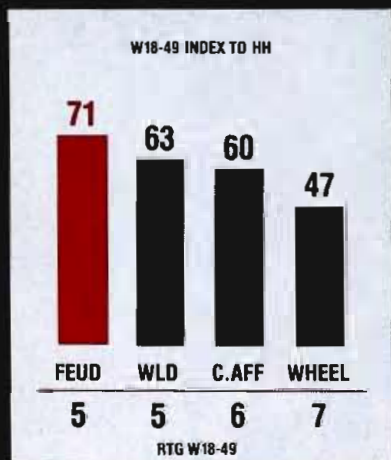
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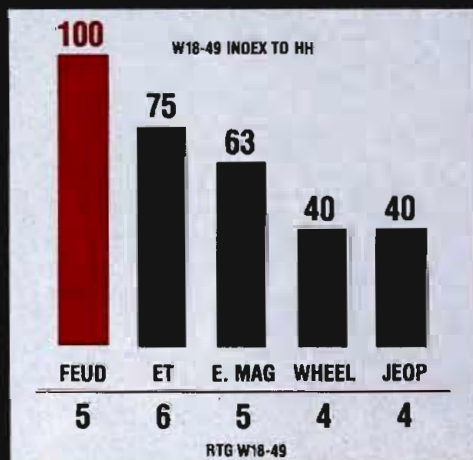
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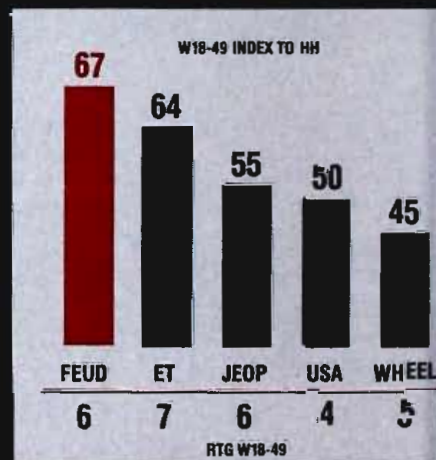
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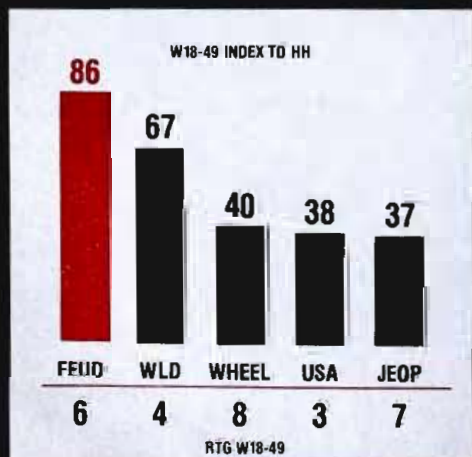
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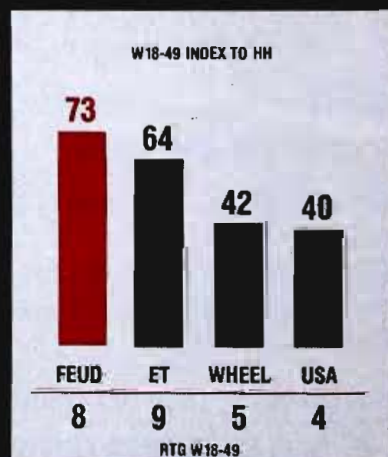
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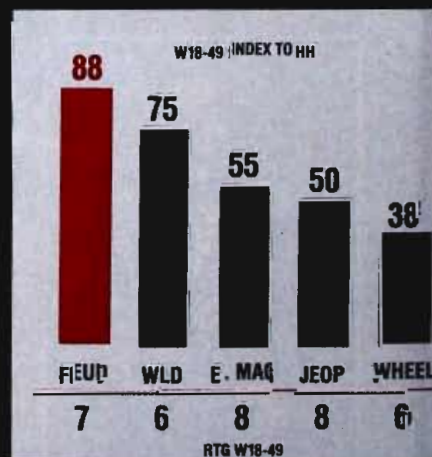
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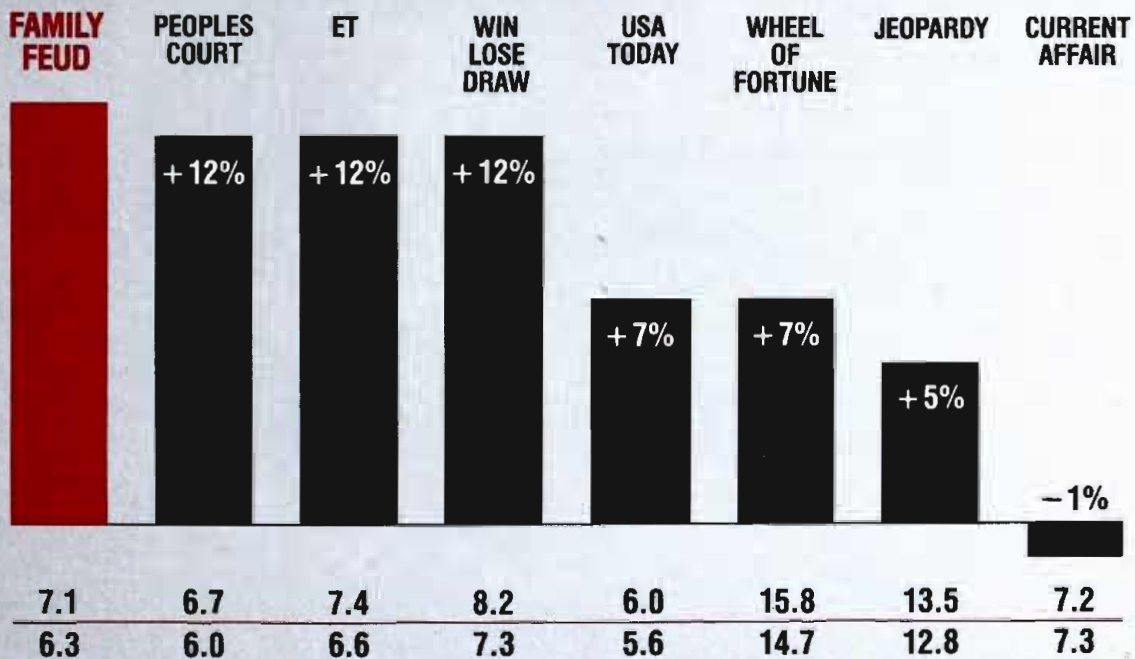


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Final Edition

ABC, despite 'War' losses, widens gap over CBS, learns lessons for spring offensive

ABC, while hoping the May chunk of *War and Remembrance* will prove more memorable than November's, maintains that that miniseries is not the big disappointment many in the industry think it became.

True, the miniseries' ratings shortfall translated into an estimated \$3 million in makegoods. And even if *War* were a ratings hit this fall and next spring, Tom Murphy, chairman/CEO, Capital Cities/ABC, has conceded ABC would still lose \$20 million on the entire 32-hour project, since ad revenues will not offset the \$110 million in costs.

Murphy points out that ABC lost

more on last season's *Dolly* series flop. And ABC lost "\$7 million or \$8 million" on just one of its more routine victims, *Once a Hero*, Murphy discloses.

On the plus side, unlike those weak series, *War and Remembrance* had ratings strong enough to put ABC 1.4 rating points ahead of CBS in the season-to-date averages and served as a solid promotional vehicle for its new and returning series.

Scheduling lessons? ABC may have learned a few lessons that can help the miniseries' May climax outperform the introductory 60% of the story. Says Larry Hyams, di-

rector of primetime analysis, "One of the things we're investigating" is whether to start the May episodes at 9 p.m. (ET), since the November ratings data indicated that young people were not interested in the TV novel about the World War II era. At NBC, which won the sweeps, Gerald Jaffe, vice president of research projects, notes, "Going in, we really weren't the favorites... We conceded the older adults to *War and Remembrance* and we sent for the young adults."

Another possibility, industry sources feel, is that Dan Curtis, exec producer-director, may be persuaded not to end the May episodes 10 or 15 minutes before 11 p.m. The Nielsens for several November episodes that ended thusly showed that the tuneout during the final half-hour ranged from two to three rating points, compared to the preceding half-hours; in share, those same half-hours slipped one to two points on those nights.

KPIX tests robotic news cameras; others to follow?

KPIX (TV) San Francisco is testing robotic camera equipment for newscasts with an eye to putting it into regular studio use in the first quarter.

The Westinghouse Broadcasting Co.-owned station anticipates "great benefits" from the robotic camera approach in terms of cost savings and better utilization of technical personnel, says Steven

Moreen, KPIX's chief engineer.

The outlet has invested between \$250,000 and \$300,000 in the equipment, Moreen estimates.

Other stations in the Group W family likely will follow KPIX's lead and benefit from its learning experiences. "We tend to do business that way" says Peter Maroney, KPIX news director. News directors and engineers from the other

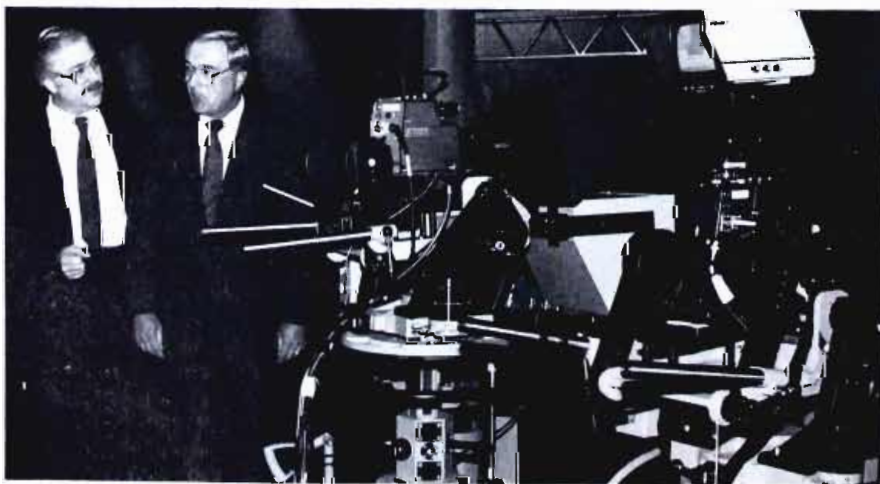
Group W stations were invited to the Dec. 2 and 3 equipment demonstrations.

The gear used in the tests, says Moreen, were Vinten microsoft camera robotics, Sony BVP-7 CCD cameras, Fujinon lenses and the Listec camera teleprompter system.

Maroney and Moreen would get no more specific than citing "some time during the first quarter" as the target for going live with the robotics on their newscasts at noon, 6 p.m. and 11 p.m. (PT). Even then, Maroney notes, "We'll still have one manned camera in the studio" that can be moved around to cover angles the robotic hardware cannot.

The station's executives have been taking pains to assure their staffers that the new automated technology will not lead to layoffs. Moreen, who says he began studying the potential of robotic cameras two years ago but began serious discussions with vendors about nine months ago, maintains, "No fulltime staffer will lose his job, as I see it now."—Jim Forkan

(Final Edition continued on page 14)



Robotic news cameras were the focal point of the discussion between Roy Moore, l., engineering manager, and Tom Goodgame, Group W president, as KPIX San Francisco prepared for Dec. 2-3 tests.

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Providence Journal expansion leans to turnaround TV stations

Continued purchase of TV stations, particularly those offering turnaround situations, is a prominent part of the expansion plans of Providence Journal Co., Jack C. Clifford, vice president of broadcasting and cable television tells TV/RADIO AGE. Its recent purchase, for an undisclosed amount of cash, of WPCQ-TV Charlotte, an NBC-affiliated UHFer, follows through on a particular interest the company has had in the Carolinas.

Clifford estimates his company is the 30th largest cable operator, the ninth largest paging company operator and the 20th largest cellular telephone company in the nation. He indicates desire to expand in all areas but notes that the states of the current broadcast and cable markets indicate better opportunity for expansion in the former.

In cable, he says, "There are plenty of offerings but not at what we consider the right prices." He says the company is actively looking at "the host of TV properties that are available." Principal interest would be in VHF affiliates in mid-sized markets, "but if it's below the top 50 and technically capable of competing in the market,

we'd look at it. We have the economic ability to purchase any facility that's made available to us."

Turnarounds sought. Clifford adds, "What we prefer is a turnaround station that's either undermanaged or underowned." He says WPCQ, purchased from Channel 36 Partners and Odyssey Partners of New York, was an example of the latter, not having "the dollars to make it successful." Providence Journal was also "enamored with that part of the country" partly because of its success in paging company operations there and the fact that nearly all of its cellular operations are there as well.

Journal's other stations are CBS affiliate WHAS-TV Louisville and Fox affiliates KMSB-TV Tucson and KGSW-TV Albuquerque. Its cable operation, Colony Communications, reaches 300,000 subscribers, with a joint venture in California representing about one-fourth of the total.

Clifford says his company is not interested, where broadcast is concerned, in paying a premium for the highest-performing station in a flat market.—**Ed Rosenthal**

TV violence issue battered but not buried

Legislation designed to do something about violence on television appears on a list of measures that died with the end of the 100th Congress, but its death was due to causes other than old age, and it will be resurrected next year.

Sen. Paul Simon (D-Ill.) a member of the Senate Judiciary Committee, says he plans to reintroduce in the next Congress a bill identical to the S-844 that passed the Senate last June but died in the House of Representatives.

The measure, considered benign by those who worked on it, would merely exempt the broadcast industry from antitrust restrictions so they can sit down and work out voluntary guidelines to reduce TV violence.

Surprisingly, the primary opposition to Simon's bill came not from broadcasters, but from the American Civil Liberties Union, which suggested the bill as originally written would be unconstitutional. When later versions incorporated objections by some of the networks, the ACLU said the measure was content-based and therefore the government had no business interfering.

ACLU gets results. The ACLU's arguments apparently were persuasive in the House, where Rep. Dan Glickman (D-Kan.) introduced HR-3838, a companion to the Senate measure. The House Judiciary Committee sat on the bill and it never progressed beyond the hearing stage.

An aide to Simon said, "We will be introducing the same bill" early in the new term that begins Jan. 3.

Noting that all three networks have "slashed their performance standards departments" recently, she expects the bill to have even greater support next year.

For its part, the National Association of Broadcasters has taken an arms-length approach. In written testimony, however, the organization noted that in the past an anti-trust exemption has not always protected the broadcast industry.

—**Howard Fields**

Top web TV spenders down in August

General Motors almost tripled its network TV ad spending in August, compared with the year before, while seven out of the top 10 August web TV spenders reduced their investments in the medium. These latest data from BAR show GM leading the top 10 in spending with an increase of 287.2% for the month, reaching a total of \$29.5 million (see list below). For the year to date, the auto maker spent \$227.7 million, second only to Procter & Gamble, and 55.7% above its spending during the same period last year.

Top 10 network TV clients—August

Parent company	August expenditures	Year-To-date expenditures
General Motors	\$29,527,600	\$227,726,800
Procter & Gamble	28,998,600	234,876,000
Kellogg	28,323,200	192,409,800
McDonald's	16,408,300	140,224,700
Philip Morris Cos.	16,009,500	190,097,200
Johnson & Johnson	13,299,300	102,875,900
RJR Nabisco	12,562,900	125,242,000
American Home Pmts.	11,863,300	109,935,300
Unilever	11,582,200	133,175,500
Pepsico	11,391,100	114,206,500

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 **ITC**
Domestic Television

HDTV report soothes U.S. fears of being shut out of the marketplace

Key findings of the report on high definition TV by Robert R. Nathan Associates for the Electronic Industries Assn. aim to calm fears that U.S. industry could be shut out of the HDTV market.

The report by RRNA maintains that the large screen size of HDTV "makes U.S. production highly likely since virtually all large screen sets intended for U.S. consumption are produced here." It is noted that virtually all sets 20 inches and larger are now made in the U.S.

The Nathan report predicts that 13 million HDTV sets will be sold in the U.S. in 2003 and that 92% of these will be manufactured in this country.

The RRNA report was released by the EIA in a New York press conference Nov. 30, at which time the EIA and its ATV Committee also announced the establishment of an HDTV Information Center. The latter is designed to "quickly respond to the growing number of queries EIA receives from the media, Congress and the general public."

Forecasting that HDTV will sell faster in the U.S. than either color TV or VCRs, the Nathan report predicts that market penetration of HDTV will reach 25% of U.S. households by the end of the century. Debut of HDTV in the U.S. is expected about 1993, with 10% penetration within four years.

U.S. shot. In stressing that U.S. industry will have a shot at HDTV, Sidney Topol, chairman of EIA's ATV Committee and chairman of Scientific Atlanta, argued that the FCC's decision tentatively mandating a compatible HDTV system gives U.S. industry an advantage.

The RRNA report, part of a larger report, made the point that HDTV will be a substitute product for NTSC sets, rather than a unique, entirely new product. Hence, annual industry sales volume of color TVs will not be affected by the introduction of HDTV—only the product mix.

This presumably is an answer to Congressional and other U.S. industry sources warning that HDTV will be the source of a large, new

industry with product fallout affecting automated manufacturing, computers and semiconductors.

In response to a question from TV/RADIO AGE after the press conference, Topol conceded that except for support from Thomson/GE/NBC and Philips, funding for HDTV research in the U.S. is not adequate.—**Al Jaffe**



At conference on study of TV's future funded by Blair Television are, l. to r., Ed Atorino, Smith Barney, co-publisher; Jim Rosenfield, Blair; Nancy Lewis, Lewis Broadcasting; David Wilkofsky, Wilkofsky Gruen Associates.

Olympics bumped up web TV billings

The summer Olympics, carried on NBC, bumped up network billings considerably in September, BAR figures show. However, the data must be used with caution since NBC supplied BAR with only one rate for all spots telecast during the Olympics, no matter what the daypart. That rate was \$155,000 per 30-second Olympic spot.

In any case, September BAR billings for network TV were up 60.4%, with two dayparts zooming up by triple digits (see figures below). The September blast pushed third quarter totals up to \$2,198.7 million, an increase of 23.7%. For the nine months, network TV billings, as estimated by BAR, reached \$6,934.2 million, up 13.4%.

Network TV revenue estimates—September

Dayparts	Estimated (000)	% change
Prime	\$484,219.7	+34.2%
Mon-Fri Daytime	129,009.1	+25.3
Mon-Sun Late Night	135,362.0	+270.9
Sat/Sun Daytime	164,355.8	+85.9
Mon-Fri Early Morning	95,536.2	+387.6
Mon-Fri Early Fringe	33,387.9	-2.2
Sat/Sun Early Fringe	3,397.7	-69.7
Subtotal Early Fringe	36,785.6	-17.7
Totals	1,045,268.4	+60.4

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Ad, promo slot for CBS affils goes to Crum

CBS, as part of its promise to focus on advertising and promotion "from the station up," has named John Bradford "Brad" Crum vice president of affiliate advertising and promotion.

The Los Angeles-based Crum, who has been director of affiliate promotion and special projects, will continue reporting to Michael Mischler, vice president of advertising and promotion at CBS Broadcast Group. Crum will oversee CBS' expanded affiliate promotion department, supplying production for the stations' on-air and print promos, promotion kits and ancillary materials for tie-ins co-op advertising and the like.

Mischler cited Crum's strong expertise at both the network and station levels.

(Final Edition continued on page 16)

JANUARY PREVIEW: THE KIDS HIT OF THE 1990'S!



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- Superb Animation Enhances The Fantasy...Builds The Adventure

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ED HARRIS

* RENT-A-COP
BURT REYNOLDS
LIZA MINNELLI

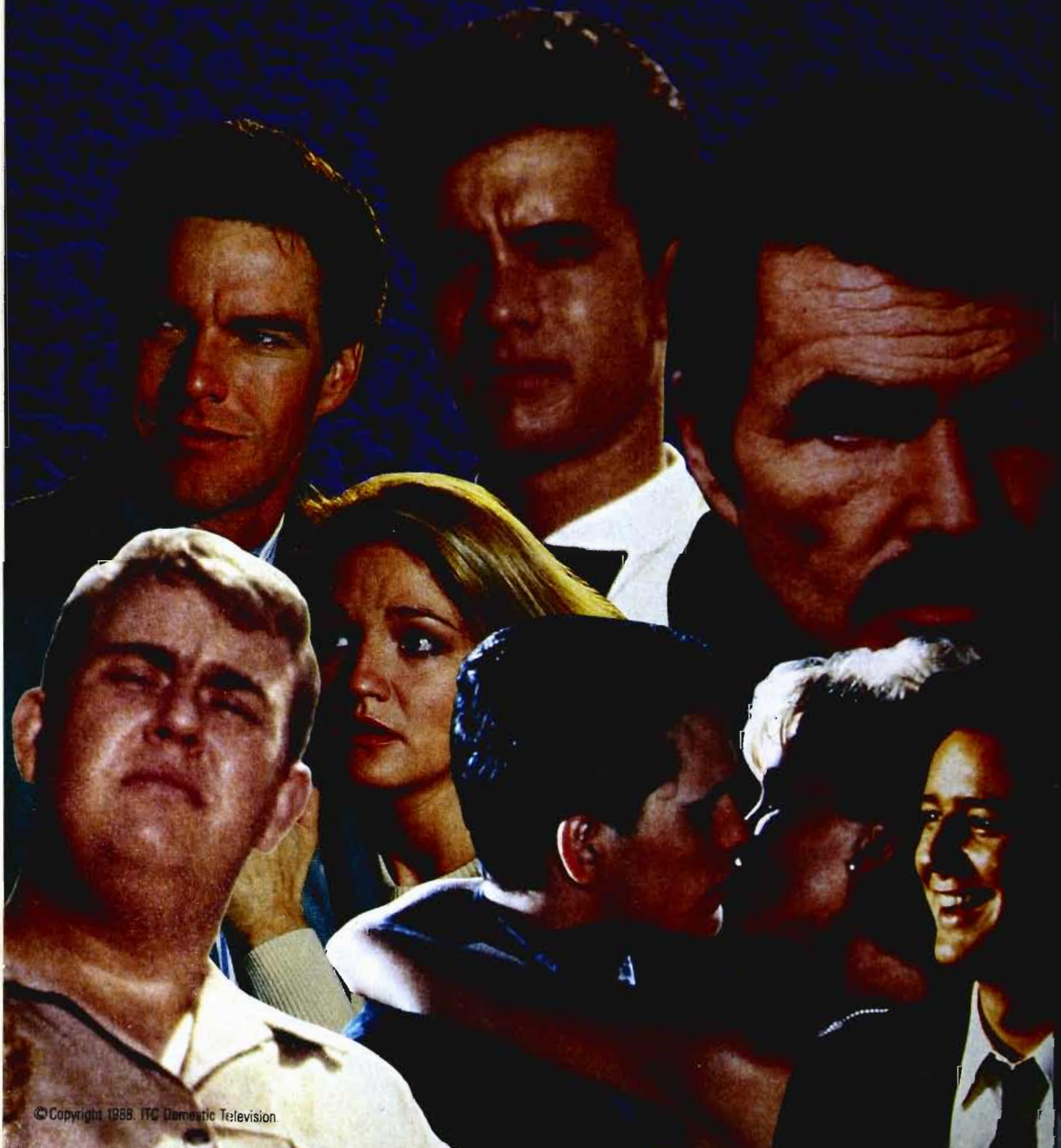
* VOLUNTEERS
TOM HANKS
JOHN CANDY

* THE HITCHER
RUTGER HAUER
C. THOMAS HOWELL

* THE FLAMINGO KID
MATT DILLON
RICHARD CRENNNA

* HEAD O
JUDGE RE
DANNY DE

* WORLD PRIM
FILM FRAGS
IN YOUR MARK



PUT YOU IN THE LEAD.

STEPFATHER
QUINN
HACK

ODD JOBS
PAUL REISER
LEO BURMESTER

END OF THE LINE
WILFORD BRIMLEY
LEVON HELM

NIGHTSTICK
BRUCE FAIRBAIRN
ROBERT VAUGHN

MARCIANO
TONY LO BIANCO
VINCENT GARDENIA

SECRET WEAPONS
SALLY KELLERMAN
JAMES FRANCISCUS

DOCTORS IN LOVE
JING
COLEMAN

JACQUELINE BOUVIER KENNEDY
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News about news... News about news... News out news... News about news... News about news

News magazines seen abounding, but some criticize rash of 'trash'

At a Center for Communication seminar on "The Future of the TV News Magazine," several panelists expressed concern about the negative impact that may come from the rash of "trash TV" entrants.

Other than that, the speakers from the network news magazine field seemed upbeat about the outlook for their format. As moderator Marty Koughan, senior executive producer, TBS Productions, Atlanta, predicts, there will be more reality and news magazine programming ahead partly because "reality is abundant and self-renewing and compelling" and partly because of the economics of today's TV business.

He points out that a network news magazine costs \$400,000 to \$500,000 an hour to produce, "about half the cost of an entertainment hour."

One of his roles at Turner Broadcasting System, Koughan notes, is to develop a primetime news magazine.

Victor Neufeld, executive producer of ABC News' *20/20*, is concerned because "I'm not sure the audience knows [the difference between the networks' quality journalism and the sleazier shows], and that's a big problem for me, and I worry about that."

Phillip Scheffler, senior producer of CBS News' *60 Minutes*, frets that the effect of the tabloid TV trend "will probably in the long run be deleterious" to network news generally, since there will be "a lot of pressure from our masters to come up with those cheap, profitable broadcasts. The networks are no longer in the hands of entertainers, but businessmen [who] want to get their money's worth."

Unlike the tabloid newcomers, the networks' magazines are bound to standards and practices set forth in their manuals, as well as to a higher plane of journalistic quality, according to Scheffler and Neufeld. The networks do not stage the news, pay for interviews and "gen-

erally" do not reenact events, says Neufeld.

Koughan worries that "the ante is being upped" by these tabloid practitioners in terms of viewer expectations. Although "changes already are taking place" through the easing of standards restrictions in entertainment programs, Scheffler says "those changes do not seem to be in the offing" on the news side. If anything, Neufeld adds, the networks want to keep their standards of professionalism.

The tabloid craze "does force us to look at different ways to tell stories," says Tom Yellin, senior producer at CBS' *West 57th*, and some may be adopted if they do not impinge on journalistic standards.

Ratings. Turning to ratings, Yellin notes that *West 57th* has averaged only an 8.2 Nielsen household rating so far this fall. "We struggle partly because of time period"—Saturdays at 10 p.m. (ET). ABC's *20/20* has averaged a 14 Fridays at 10 p.m. and CBS' *60 Minutes* is in the 24 rating range this fall. Still, as Yellin notes, "It took *60 Minutes* about six years to become a huge hit, and we're only four."

—Jim Forkan

Conus adds two TV news services

Conus Communications, Minneapolis, has added two new TV news services: "Mirror of America" and a custom Washington coverage package. The latter is a weekly topical research package of surveys on U.S. economic trends, lifestyle issues and opinions, in conjunction with video and graphic materials. The customized Washington coverage is an expansion of present services that will include crews, editing and transmission.

As for *Mirror of America*, subscribing stations will get a weekly package of surveys on such subjects as "Romance American Style," "Urban Revival" and "Gambling in America," starting early next year.

Pricing is described as "very competitive."



The news magazine team to beat is on CBS' 20-year-old "60 Minutes."

MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS

1988

- November 30–December 3 Radio & Television News Directors Association,
Convention Center, Las Vegas
November 28 Issue
- December 7–9 Western Cable Show, Anaheim Convention Center
November 28 Issue

1989

- January 4–8 Association of Independent Television Stations
Century Plaza, Los Angeles,
December 26, 1988 Issue
- January 24–27 NATPE International Convention,
George Brown Convention Center, Houston
January 23 Issue
- February 2–5 Radio Advertising Bureau Managing Sales
Conference, Loew's Anatole, Dallas
- February 13–18 29th International Television Film & Video Programme
Market, Monte Carlo
February International Issue
- April 9–12 Broadcast Financial Management Association,
Loew's Anatole, Dallas
April 3 Issue
- April 21–26 MIP-TV, Cannes
April International Issue
- April 29–May 2 National Association of Broadcasters,
Las Vegas Convention Center
April 17 Issue
- May 7–13 Golden Rose of Montreux Festival,
Montreux
- May 21–23 NBC Affiliates Meeting, San Francisco
- May 21–24 National Cable Association, Dallas Convention Center
May 15 Issue
- June 3–6 CBS Affiliates Meeting, Los Angeles
- June 5–8 ABC Affiliates Meeting, Los Angeles
- June 17–23 International Television Symposium, Montreux
- June 21–25 BPME/BDA Association, Renaissance Center, Detroit
June 12 Issue

ART APP (Or, Why Some Of The World

No IFs, ANDs, or BUTs about it... **WIN, LOSE OR DRAW is**

the hottest thing going in syndication today. Last year, it

took off like a



finishing in the #1 spot among new

shows in syndication. And this phenomenal first-year success

continues in 1988: after a hefty 53% NTI rating increase, we're

now the #4 first-run syndicated strip and the #3 syndicated

game show. In a



WIN, LOSE OR DRAW is strong

and getting stronger! Its celebrity fun and fast-paced excite-

ment appeal to everyone, especially



demos, like

young adults. That's why WIN, LOSE OR DRAW gives pro-

grammers a unique opportunity to dominate big-money


dayparts. Don't believe us? Ask WCBS-TV in New York.

Skeptics in the Big



thought the station had bit off more

CIATION (Worst Drawings Are Priceless)

than it could chew when it debuted WIN, LOSE OR DRAW in the traditional CBS EVENING NEWS time slot. But now the folks at Channel 2 are rather pleased with the move – having scored an impressive young women demo increase at 7PM. Across the  in markets big and small, the story's the same... WIN, LOSE OR DRAW has access clout!

Renew now for the third blockbuster season to keep its

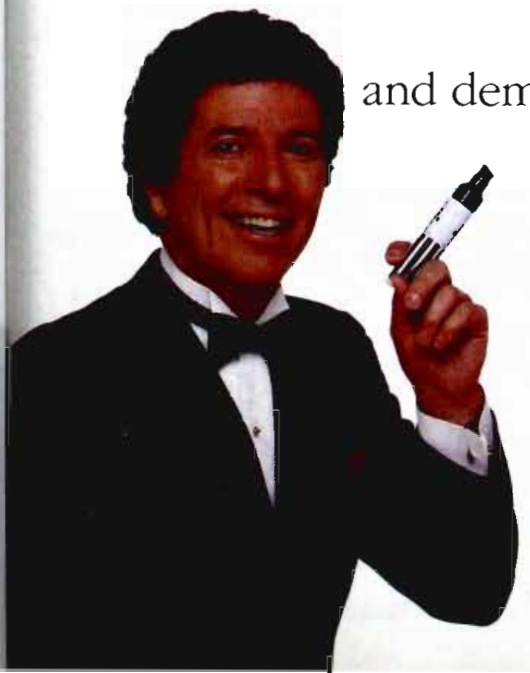
powerful ratings  working for you. Keep WIN, LOSE OR DRAW in access and just  your ratings

and demo picture brighten. It's the perfect

way to draw upon our success.

Because everyone's a winner

with WIN, LOSE OR DRAW.



A BURT & BERT PRODUCTION IN ASSOCIATION WITH KLINE & FRIENDS ADVERTISING SALES CAMELOT

Sidelights

Columbus should have discovered 'bottom-up marketing,' authors say

The following may be victims of top-down thinking: General Electric, Slice, Miller High Life beer and Christopher Columbus.

What they did wrong and could have done right, along with many other case histories, is explored in a new book, *Bottom-Up Marketing*, by Al Ries and Jack Trout, marketing strategists whose New York firm has developed programs for such companies as Paramount, Burger King, IBM and Merck. The 226-page McGraw-Hill book sells for \$19.95. A less-detailed, 60-minute audiocassette goes for \$9.95.

"We are opposed to long-term strategic planning, mission statements, goals, business plans, annual budgets," state the authors. Their concept is that top management can no longer set the strategy for a marketing campaign and then expect middle management to develop tactics that will make it successful. Instead they must find a tactic that works and then build that tactic into a strategy.

Two sins. The authors contend that placing the emphasis on long-term strategy makes for two cardinal sins of business: (1) the refusal

to accept failure and (2) the reluctance to exploit success. They note, "Columbus refused to accept the fact that he hadn't found a route to India, and he didn't exploit the magnificent discovery he did make. . . . There was no guarantee that Columbus would find anything at the end of his voyage. But if anyone was going to find anything, it was going to be Columbus, because he was doing it first."

They liken this to General Electric's decision in the '50s to get into the mainframe computer business, resulting in \$400 million in losses and 14 years of effort before it threw in the towel. They suggest that, instead of going up directly against the major players, GE should have stuck its neck out in the two areas where a market had not yet been developed—the supercomputer or the personal computer.

GE had the chance to become first in mind in these two areas, the authors note, but Cray took the high end and Apple the low end.

Meanwhile, the marketing experts would have recommended that Pepsi-Cola's Slice be a diet product only: "The reason for this

recommendation is to better position Slice as a fitness and health product. In other words, a diet-only Slice would have narrowed the 'focus' of the product, always a good strategy in a marketing war.

"A diet-only strategy also would have ignored the sugar element, which represents 80% of the market. Slice was introduced as a two-way player. It's done well but, in our opinion, not as well as it could have done as a pure diet product." They suggest the advertising could have been better focused on fitness and health, stating, for example, "Slice adds the fruit juices and subtracts the calories."

Seeing the Lite. Ries and Trout also describe why Miller Brewing has reason to cry into its beer. With Miller High Life once the leading brand of regular beer, the company introduced Lite to expand share of the market. But it did so well that it robbed Peter to pay Paul. Miller Lite is now the nation's second ranking beer. But what about the original?

"That brand sprang a leak," they assert. "In six years Miller High Life fell from 23.5 million barrels a year to just 9.4 million. This decline happened in spite of the \$310 million Miller Brewing spent in the same period advertising the brand.

"Let's go down to the front and see why. The best place to start is at your neighborhood bar. Ask the bartender for a 'Miller' and see what you get. Chances are, you'll get a 'Miller Lite.' In other words, Miller has made 'Miller' mean Lite. Consequently it cannot mean High Life anymore.

"In the boardroom Miller can mean anything the chairman wants it to mean. Down at the front, in the mind of the prospect, it's another matter. In an overcommunicated, overbranded, overbeered society, you're lucky if your brand can mean one thing. Almost never can it mean two or three things.

"Heinz used to be No. 1 in pickles. But then Heinz took advantage of the equity in the brand name and introduced Heinz ketchup. Very successfully, too. Along the way, of course, Heinz lost its pickle leadership to Vlasic. It figures. Vlasic means pickles. Heinz means ketchup."—**Ed Rosenthal**

Kids' special gains clearances



A touching drama, "Jenny's Song" so far has been given primetime slots by 60% of the 110 stations participating in Group W's "For Kids' Sake."

REMINGTON STEELE delivers

***ACTION
ROMANCE
AND
ADVENTURE***

96 Episodes



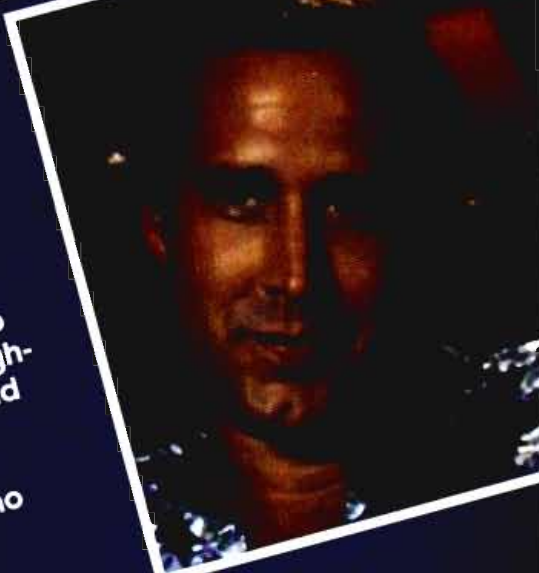
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HAVE A GOOD NIGHT.



in association with





A theme-park for the mind.
 A breakneck rollercoaster ride
 in and around who's hot,
 what's what and where it's
 happening. That's After Hours.

A late fringe breakthrough,
 After Hours is the late-night,
 first-run variety magazine strip
 that grabs audiences with high-
 energy sizzle and the look and
 feel of the 90s. So have a
 good night.

After After Hours there's no
 other choice.

After Hours



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OUR SPHERE

From London to Los Angeles, from Cannes to New York our fax machines are busy carrying the latest international information into the latest issue of TV/Radio Age.

Our International Report is gathered from the TV capitals of the world and presented in easy to read digest form in *every* issue throughout the year. Therefore your international ad in TV/Radio Age reaches the TV influentials throughout the world.

Television/Radio Age

A blue-tinted image of Earth from space, showing clouds and continents. The text "E INFLUENCE" is overlaid in white, serif font. The "E" is partially cut off on the left side of the frame.

E INFLUENCE

André Harris bounces back to 'vanguard of Euro syndication'

André Harris tends to be a visionary with several balls bouncing in the air every time one encounters him. It is undoubtedly to his considerable credit that he is able to transform some of his ideas into viable projects. Now, though, Harris says he only is concentrating on investment, management and syndication. He probably would even manage to convince a number of people that the three are closely linked were it not for the fact that he adds, "That's the first work of the company. It's too early to discuss our other plans."

During the middle '80s Harris tried to pilot the fledgling France Media International through extremely turbulent waters. It was not easy. FMI was not only attacked by the French channels which it was supposed to serve, but also by the government which created it. In fairness, Harris and some of his colleagues perhaps must share at least part of the blame, although as in all matters in France, the entire affair was virtually entirely political.

Losing proposition. FMI was established primarily to sell programs produced by the then existing French channels, TF 1, Antenne 2 and FR 3. Harris and others, however, sought to broaden the mandate. The company got involved in coproductions. It lost money; the government lost interest, albeit not necessarily for that reason. In the end Harris was out and FMI eventually privatized, returning at least initially once again to the distribution business.

Why is he back in television? "I'm a masochist." Harris answers, "It's the same reason why a Catholic goes to church." Now heading a new company called European d'Image (UEI), Harris hopes to be in the vanguard of European syndication. He envisions a time, he says, when there will be a need for syndicated programs in Europe, adding that the key will be in Germany. The emerging local stations are

very poor. The same thing will happen in France, he predicts. "They won't have enough money to even put down a deposit toward the production of their own programs."

While philosophically it's clear that Harris is a member of that large fraternity of Frenchmen who would prefer to make French programs for the French and leave it at that, intellectually he clearly recog-



André Harris

nizes the business requirement to look beyond the French border. Nevertheless, in spite of growing evidence to the contrary, he still maintains that it is very difficult to create partnerships with national channels. He cites as reasons, the varying national cultures and national habits. He takes the view that "It is probably easier to cultivate partnerships among smaller entities, cable and regional channels."

Harris says UEI is prepared to invest in European syndication projects and, in fact, he adds he is seeking to acquire product. He also is looking for a U.K. partner to participate in a series of 10 90-minute programs currently in the development stage. "Each episode," says Harris, "will deal with a single individual who historically could be characterized as a European: Their personal commitment and contri-

bution to the development of the continent went well beyond pure parochial nationalism." Among those being considered for inclusion in the series are DeCarte, Sir Walter Scott and Lord Byron.

In control. While Harris intends to use UEI capital to help seed production, UEI will not, he says, become another production company: "We will use existing production companies, but we will manage every aspect of each project, having overall control over the artistic, financial and production elements."

Clearly Harris has a great many potential allies. His determination to create a distinguishable European television identity is wholly consistent with the thinking of many European governmental and business executives. In practical terms, of course, the approach is aimed at leaving most American programs on the U.S. side of the Atlantic. In spite of the immense pressure they exert, many question whether they will succeed. Most commercial television observers believe that, if for no other reasons, the increase in the number of television stations throughout Europe, coupled with deregulation, will ensure that more, not fewer U.S. programs will be broadcast in the future.

Reteitalia playing American football

Reteitalia has begun some of the 21 U.S. college football games recently acquired from Eagle Lion. The package includes the 1989 Rose Bowl along with seven other bowl games.

The Reteitalia deal is among a number of sales made by new company, many of them as a direct result of MIPCOM talks. Premier, for instance, purchased three filmation features, including *Pinocchio and the Emperor*, six dramas and one series, and the *Legend of Bravestarr*; ITV bought 65 *Bravo* half hours and 65 *Bugsburg* half hours; and Beta acquired 112 *Big Valley* hours and 94 *Wanted Dead or Alive* half hours, starring Steve McQueen. In addition to the sales, Eagle Lion has acquired home video rights worldwide, including North America for *The New Avengers*.

New sat channel: music, pictures and sales pitch

Yet another satellite channel was launched earlier this month, but this one, The Landscape Channel, is taking a different approach. Although it offers viewers various types of music accompanying pictures ranging from scenes of natural beauty to computer graphics, the channel is primarily intended to sell products from its owner's mailorder catalog.

For the moment, in general, home shoppers will only be able to buy the music they hear or some other music-related products. "But, said Nick Austin, originator of the concept, "we are planning to expand our catalog next year into books and educational items, including teaching-oriented computer software.

While Austin seems to recognize the long term nature of project, he told TV/RADIO AGE that it is extremely difficult to say when the channel could begin making money in Europe—certainly not before two to three years. He said the financial picture could completely change once the channel is launched in the U.S. Austin said he

expects to make money in the states from day one, adding he is talking with prospective American partners and cable operators with a view toward inaugurating the channel in the U.S. next spring.

Although the owners are negotiating for a transponder on Astra, for the time being, the programming is transmitted during three hours of early morning Sky Channel downtime, recorded by approximately 10 U.K. cable operators and then repeated over the cable systems throughout the day.

Austin, anticipates a Dutch cable system carrying his programming in the near future, conceding, however, that in Europe, "It will take time; it's difficult to build."

Now BBC wants to get aboard satellite wagon

Everyone seems to want to get into the act. BBC Enterprises probably will begin beaming programs from the main BBC channel, BBC 1, throughout Europe sometime next year. Although an Enterprises spokesman told TV/RADIO AGE that a final decision had not yet been made, he acknowledged that it was likely that cable operators

would be given a preview of the contemplated service before the end of 1988.

The spokesman explained that Beeb executives still were investigating various satellite possibilities. For the past 15 months the BBC has been satelliting up to 10 hours of encrypted programming daily to Scandinavian cable systems via Intelsat Vs. Intelsat V's footprint, however, barely covers Spain and does not reach the southern European countries, where there are a number of British expatriates likely to form the nucleus of prospective viewers.

The spokesman said that the Scandinavian service was paying for itself and that the Beeb believed a full 24-hour daily European service was viable. Unlike Sky or Super Channel, which provides its services free to cable operators, the BBC charges the operators a flat rate for its service plus a fee related to households connected to the systems.

To avoid copyright problems over imported programs, the BBC would substitute BBC 2 programming for the acquired ones. The BBC is negotiating with two hardware companies which might be in a position to provide up to 20,000 decoders monthly to European retailers.

Australian commercial TV viewing patterns (1980-1987)

	1980	1981	1982	1983	1984	1985	1986	1987
Television Homes	4,034,000	4,144,000	4,382,000	4,643,000	4,757,000	4,798,000	4,896,000	5,105,200
Families viewing	3,918,000	4,027,000	4,279,000	4,537,000	4,650,000	4,664,000	4,792,000	4,977,570
Average time spent viewing per week	18.22	18.52	19.44	19.20	19.04	18.47	18.26	18.11

Source: McNair Anderson Associates Surveys

Australian top 10 program (1984-1987)

1984	1985	1986	1987
* 1 Sale of the Century	* 1 60 Minutes	* 1 60 Minutes	* 1 60 Minutes
* 2 60 Minutes	* 2 A Country Practice	2 The Cosby Show	2 ALF
* 3 News, Sport and Weather	* 3 Sale of the Century	* 3 News, Sport and Weather	3 The Cosby Show
* 4 Perfect Match	* 4 News, Sport and Weather	* 4 Sale of the Century	* 4 Neighbours
* 5 A Country Practice	* 5 It's a Knockout	* 5 Willesee	* 5 News, Sport and Weather
* 6 Sons and Daughters	* 6 Willesee	* 6 Neighbours	* 6 Willesee
* 7 New Faces	7 The Cosby Show	* 7 A Country Practice	* 7 The Flying Doctors
8 The A-Team	8 Sunday Movies	8 Sunday Movie	8 Family Ties
9 Sunday Movies	* 9 Current Affairs Programs	* 9 Current Affairs Programs	* 9 Sale of the Century
10 Knight Rider	10 George and Mildred	10 Family Ties	10 Who's The Boss

* Denotes Australian Production. Source: Australian Film Data

KDNL's Bill Viands he joined



“As an independent in a 7-station market, I look for shows that can compete head-to-head with affiliates and independents for the elusive young adult viewer, especially for the hard-to-reach Men 18-49 audience. With ALF, we have such a vehicle.

In a highly competitive Monday night environment, regardless of its lead-in, ALF has consistently made NBC a winner by appealing to a wide range of viewers. While ALF's cute looks and pranks appeal to the Kids and Teens, the well-written, quality scripts attract a very loyal adult following week after week.

This makes ALF an extremely efficient buy for KDNL. We can strip it in access or early fringe, and his all-family appeal will pull in the largest possible audience. And, as a head-to-head competitor with other off-network sitcoms, ALF has an advantage most other sitcoms don't offer—a high male comp!

The numbers here and around the country convinced me! ALF is watched and loved once-a-week in St. Louis now, and in 1990 I know it'll be watched and loved on KDNL *five-days-a-week!*”

Bill Viands
Vice President & General Manager
KDNL-TV St. Louis

ands tells why LF's family.



ALF[®]

alien productions

LORIMAR[™]
SYNDICATION

LORIMAR TELEVISION COMPANY

TV Business Barometer

Spot billings rose 6.3% in October

National and regional TV spot appears to have reached at least a temporary level of stability, judging by the October figures, though one must be wary about making generalizations concerning spot. A rush of last-minute business—or the lack of it—is always a good possibility.

October represents the fifth time this year that the monthly increase was in the middle single-digit range but, again, care must be taken in making comparisons. It so happens that October of this year was a five-week Standard Broadcast Month (SBM), while October of last year was four weeks long. This indicates that the latest October figure, whatever it is, is not quite as good as it looks. But, as indicated on many previous occasions, the SBM has only a minimal effect on *TV Business Barometer* estimates because most reporting stations using the SBM are small.

The October increase for spot

was 6.3%, a continuation of September's situation, which showed a 6.9% increase. The volume of time sales for spot came to \$528.7 million, compared with \$497.4 million last October.

The 6.3% increase represents a level of increase that approximately popped up in March, April, July and, as noted, September. There was also one minus month this year (June) and one double-digit month (January), when expectations for the year were unduly raised by an increase that the *Barometer* sample of stations estimated at 14.9%.

October time sales brought the spot total for the 10 months to just about \$5 billion, the actual estimate coming to \$5,001.5 million. That compares to \$4,745.9 million last year and that represents an increase of 5.4%.

Local tops spot

Preliminary calculations show that the spot total for the 10 months will be topped by local time sales for the first time in modern TV history. That gap will be some-

where in the \$50 million range. Last October's local business total was already \$630 million, as can be seen in the *TV Business Barometer* recap which appeared in the November 28 issue.

Business share

As of the end of the third quarter, spot represented 48.8% of the total of spot and local time sales plus network compensation, while local business represented 47.4%. The network comp share came to only 3.7%.

The year before the comparable share figures were 49.6, 46.4 and 4.0. There appears to be little doubt that next year will see local time sales with a bigger share than that of spot, but whether this year will end with a local share bigger than spot's remains to be seen.

There certainly is good reason to believe that local will maintain its lead, given the trends of the current year.

National spot has been a disappointment, due to a number of factors, among them less political advertising than expected and none of the expected spillover from network television business.

National spot +6.3%

(millions)

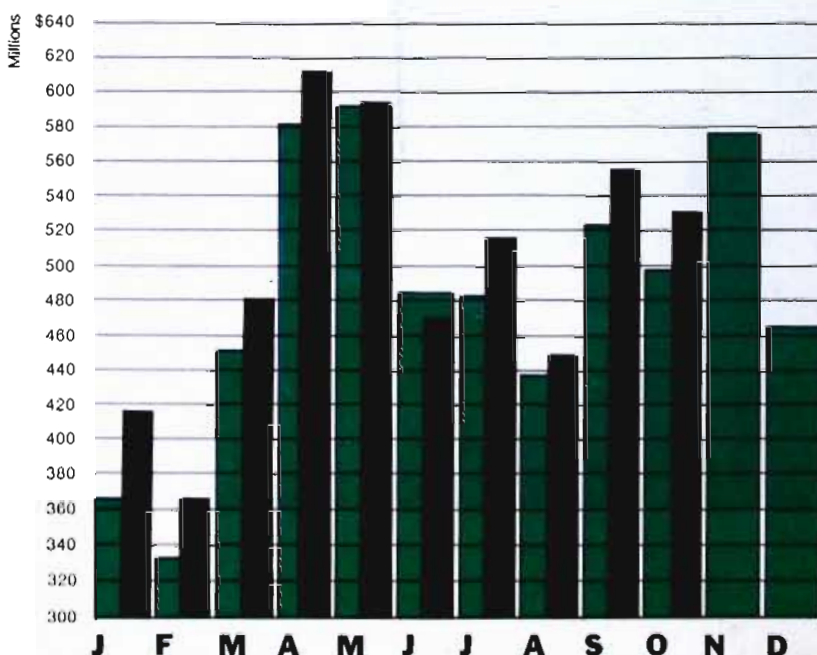
1987: \$497.4

1988: \$528.7


Changes by annual station revenue


Under \$7 million	+13.9%
\$7-15 million	+17.2%
\$15 million up	+2.0%

October



Quick as you can say Arbitron

 *Quick as you can say Arbitron*, you can easily "crunch" estimates, dayparts, demos. Define audiences by more than just age and sex. AND get professional presentations in a flash.

 *Quick as you can say Arbitron*, our PC applications handle more information than ever before. In the time it takes you to slip a diskette into your personal

computer, you can have at your fingertips all the information you need for decisions that pay off.

 Join the 318 television stations already using Arbitron PC applications. Call your Arbitron representative today. Let us show you how our PC applications save you money so you can make more money every day. *Quick as you can say Arbitron.*



ARBITRON RATINGS

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DATES TO REMEMBER!

The Television/Radio Age **"ROAD TO NATPE"**® series is in its 10th consecutive year.

This exclusive five-part series explores, in detail, what stations are looking for in each daypart, new product availabilities and the projected needs of independents, affiliates and advertisers.

This series takes the reader through **INTV** into **NATPE** and **BEYOND**.

Companion pieces will further explore subjects such as barter alliances, the shifting of advertising dollars from network to syndication, the growing importance of international program acceptance in the launching of new product and the development of production consortiums.

Television/Radio Age's exclusive program syndication coverage will continue through the **post-NATPE** period and throughout the year.

The "Road to NATPE" is a copyrighted feature of *Television/Radio Age*.

november 1988

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

Nov. 14—ROAD TO NATPE
Part I—(Daytime) **Closes Oct. 31**

Nov. 28—ROAD TO NATPE
Part II—(Late Night) **Closes Nov. 14**

december 1988

S	M	T	W	T	F	S
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4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

Dec. 12—PRE-INTV ISSUE
ROAD TO NATPE
Part III—(Early Fringe) **Closes Nov. 28**

Dec. 26—INTV ISSUE
(distributed Jan. 3-8 in Los Angeles)
ROAD TO NATPE
Part IV—(Primetime) **Closes Dec. 12**

january 1989

S	M	T	W	T	F	S
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	23	24	25	26	27	28
29	30	31				

Jan. 9—PRE-NATPE ISSUE
ROAD TO NATPE
Part V—(Prime Access) **Closes Dec. 26**

Jan. 23—NATPE ISSUE
(distributed in Houston Jan. 23-27)
A COMPLETE OVERVIEW OF ALL
PRODUCT BEING INTRODUCED AT
NATPE including a directory of all
programmers, product and personnel
Closes Jan 9th

february 1989

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28				

FEB INTERNATIONAL ISSUE
(distributed in Monte Carlo, Feb 12-18)
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Radio Report

Business Radio Network targets upscale demos for variety of ad prospects

WHK Cleveland has been on the air with its new *Business Radio 1420* for only four weeks and has no ratings yet, but local sales manager Art Greenberg says, "We're hitting people at a time when they're putting their budgets together and we've already had some nice response." Greenberg is talking about his station's new emphasis on business news, much of it supplied by the new Business Radio Network that currently reports 21 affiliates and growing, covering 25% of the U.S. Its target is to cover 75% of the U.S. by mid-March 1989.

Greenberg expects WHK's new daytime business news format to open up a wide range of new prospect categories for the station such as securities brokers, real estate and investment firms, computer manufacturers and retailers, mobile telephone services, office equipment, and more banks and insurance companies.

WPGC Washington was one of the first big-market stations to pick up Business Radio Network. It started Oct. 1, and general manager Ben Hill reports the first Birch thereafter "showed up a substantial increase in men 45-plus. What it does is change our demos. A lot of people listen to local and national news, so news, per se, doesn't necessarily deliver upscale listeners. Business news does. It's a small audience, but its quality opens up an almost endless number of prospect categories looking for upscale groups—from investors to the people who make the purchasing decisions for their companies." And WPGC's new advertisers since its format switch include United Airlines, Eastern Airlines, the U.S. Postal Service, Merrill Lynch and the Bank of Baltimore.

In Chicago WNVR started with Business Radio Network Nov. 1 and has been "concentrating on getting our new format on the air before we go out and approach new prospects," says president Frank Kavenik. "But interest in business news is very high here. The public's interest in business news has been growing steadily in recent years and last year's October stock market crash heightened the interest."

Other markets with new Business Radio Network affiliates include Houston, Denver, Phoenix, Kansas City, Baton Rouge and Dover, Delaware.

Affiliates line up for Sheridan's new STRZ web

Newly elected Sheridan Broadcasting Network president E. J. "Jay" Williams, Jr. has ambitious plans for Sheridan's new STRZ Entertainment Network. They include a greater variety of entertainment programs than anyone has ever offered urban contemporary radio stations before, he says. The 30 programs will



Reports affiliate lineups ranging from 119 to 130.

E. J. Williams, Jr.

range in length from five-minute segments to two-hour longform specials, and the talent lineup for the music programs will include such entertainment luminaries as Prince and Marvin Gaye.

Williams reports that affiliate lineups already run from 119 signed at presstime to carry such seasonal daily offerings as *Major League Baseball Notebook* hosted by Gary "Sarge" Matthews and *Great Black Americans*, featuring air bios of black leaders during February (Black History Month), to over 130 affiliates for some of the longform music specials geared to such holidays as Fourth of July, Labor Day and Thanksgiving. And Williams says more stations are coming aboard every day.

Mutual's 'Mature Focus' for nation's seniors

The Mutual Broadcasting System's announcement of its new *Mature Focus*, set to kick off Jan. 2, follows closely the release of its study of the 50-plus market by Grey Advertising. Mutual will be producing the daily *Mature Focus* segments in conjunction with the American Association of Retired Persons to inform older listeners on such issues as the latest developments on Social Security, retirement planning for working couples and consumer tips on travel and other leisure activities.

The program is an idea whose time has come, to judge from Grey's findings. Barbara Feigin, executive vice president of Grey's Marketing and Research Services, sees 50-plus as a group that controls half of U.S. discretionary buying power and 77% of U.S. assets... yet, "Where there should be an advertising explosion [aimed at this group], there is instead an advertising void."

Far from being removed from the marketing mainstream, Feigin reports 80% of those 50 and up are both interested in new products and willing to switch brands. Grey's analysis splits this country's 50-plusers into almost equal thirds, "masterconsumers, maintainers and simplifiers" and describes the 16.4 million masterconsumers as "in the forefront of the 50-plus buying action, with an upbeat, optimistic mindset."

Grey finds them "attuned to the latest in premium food and drink, they pay attention to nutritional and health issues and they exercise to stay in shape. They

follow fashion trends, indulge in beauty care and travel extensively. Some are going through a 'restaging' phase of life, buying second homes, redecorating, dining out, taking up hobbies and buying new cars."

Just as Grey points to the void in advertising to this group, James R. Holland, director of communications for the American Association of Retired Persons, says Mutual's *Mature Focus* "will fill what has been a real void in radio programming. Now Mutual will be helping countless midlife and older listeners keep up with the kind of news and information important to them and their families."

Mature Focus will air in 90-second segments on weekdays and as a five minute feature on Saturdays, hosted by veteran broadcast newsman Peter Hackes.

Gains reported for Premiere's barter shows

Since August 1986 when Steve Lehman Productions merged with two other former KIIS(FM) Los Angeles disk jockeys, Tim Kelly and Ed Mann, to form Premiere Radio Networks, Kraig Kitchen, vice president, sales, says Premiere's billing is now big enough to tie with Sheridan Broadcasting Network for sixth place behind ABC (plus Satellite Music Network); Westwood One (including the NBC and Mutual Radio



DJ Tim Kelly, l., with Steve Lehman

Networks); CBS (plus RadioRadio); United Stations (with Transtar) and DIR.

Premiere's eight programs, whose staples are comedy and music, are available to affiliates on a barter basis with Premiere selling six minutes and affiliates selling four minutes in the hour programs, and an even split, three and three, for half-hour shows.

Kitchen says the average program has roughly 180 affiliates and that altogether some 1,200 stations carry at least one Premiere show. The two shortest come in 90-second segments: *National Lampoon's True Facts* and *The Cla'ence Update of ABC's All My Children*, with Brad Sanders' satirical version of latest happenings on the daytime soap. Sanders is also the Ti-Rone of *On the Phone with Ti-Rone* who dispenses comic advice and guidance "and unique answers to life's

problems."

Other Premiere shows are *Fraze at the Flicks* (movie reviews from Hollywood with a smirk), *The National Lampoon Radio Hour*, *The Premiere Plain-Rap Countdown*, and *Live From the '60s with the Real Don Steele*.

Kitchen says national advertisers this year have included Agree Shampoo, Certs, Black & Decker tools, Nissan, Oxy complexion cream, Schick, Greyhound Bus, Maybelline, Michelob and Gatorade.

Katz study finds more country stations than others

Country is the most popular format in the U.S., based on the number of stations which carry such music, according to the latest analysis of national format averages by the Katz Radio Research Department. The analysis, based on Arbitron's spring survey, covered 3,302 stations in 261 Arbitron-measured markets.

In the Katz study, country formats were found on 9% of all stations included in the analysis. In second place was adult contemporary with 8.8% of stations analyzed, followed by CHR, with 7.9%.

The Katz analysis paid special attention to the aging of the U.S. population, which is reflected in the shift in audience composition towards older age cells in most of the formats. In his report Gerry Boehme, vice president and director of radio research at Katz, notes, "The preponderance of new or modified station formats targeting 25-44-year-olds has accelerated the move towards older skews for certain stations."

GM top web radio spender

General Motors, which also spent heavily in network TV during August (see *Final Edition*), was the Number 1 spender in network radio during that month, according to the latest BAR data. The auto maker jumped from \$1.4 million in '87 to \$6.3 million this year. For the year to date, the company has more than doubled its network radio expenditures, which were \$11.2 million last year (see list below).

Top 10 web radio clients—August

Parent company	August expenditures	Year-to-date expenditures
General motors	\$6,280,245	\$25,505,150
Sears Roebuck	6,047,280	40,612,640
Warner-Lambert	2,436,450	11,418,870
Procter & Gamble	1,935,115	12,369,497
Cotter	1,380,230	10,149,315
Ford Motor	1,192,660	6,830,365
Black & Decker	1,183,705	6,364,705
Avon Pdts	1,147,625	8,145,375
K Mart	1,023,800	8,361,455
Penney	987,100	1,856,490

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Radio Business Barometer

Spot up 15.3% in October RER

The strong pickup in spot radio, which made its appearance in mid-summer, continued during October, according to the latest figures from Radio Expenditure Reports. October was the third consecutive month to show a double-digit increase and, in dollar terms, was the biggest month of the year.

A major factor in the big dimensions of the spot radio total was the five-week length of the Standard Broadcast Month (SBM) of October. In addition, October of last year was four weeks, necessitating adjustments in the '87 figures to make them comparable with this year's data.

The unadjusted figures for October showed the following comparison: Commissionable time sales by reps this year came to \$109,730,400, with last year's figure being \$76,117,600. That's equivalent to an increase of 44.2%. But adjusting last year's figure upward by 25% brings the comparable, but

artificial, '87 total to \$95,147,000. The "true" increase is thus 15.3%—which is still not bad.

The October percentage increase follows a 13.4% increase in September and an 18.1% rise in August. The August hike, which was adjusted, is the biggest monthly percentage increase so far this year.

In any case, the fourth quarter clearly had a strong beginning. This doesn't assure continued strength through the end of the year—short-term flights being what they are—but the reps have been seeing positive signs anent the October-December quartile.

Limited impact

The year to date has had its ups and downs, so the double-digit numbers for the last three reported months don't mean a double-digit number for spot radio for the year to date.

At the end of October, the Standard Broadcast Calendar (SBC) totaled 44 weeks, but last year the 10-month total came to 43 weeks. So an adjustment is required for the

year to date. The total to date this year came to \$826,014,400 for commissionable spot radio vs. \$753,739,300 through October last year. Adjusting the latter figure upward to the equivalent of 44 weeks makes it \$771,268,100. The unadjusted increase came to 9.6%, while the adjusted increase was 7.1%.

Market groups

Each of the four market groups broken out by RER showed double-digit increases for October after adjustment. The top 10 markets accounted for \$44,894,600 in business, for an adjusted increase of 13.6%.

The 11-25 group was up 22.6% to \$24,399,000. The 26-50 group racked up a 15.7% rise to \$15,773,000. And the 51-plus group brought in \$24,663,800, up 11.6%.

Year to date figures for the four market groups show a pretty even distribution of adjusted results. The top 10 were up 7.0% to \$314,559,000. A 5.7% increase was earned by the 11-25 group, with time sales of \$181,673,100. The 26-50 group rose 7.7% to \$126,857,800. And the 51-plus group was up 8.1% to \$202,924,500.

October

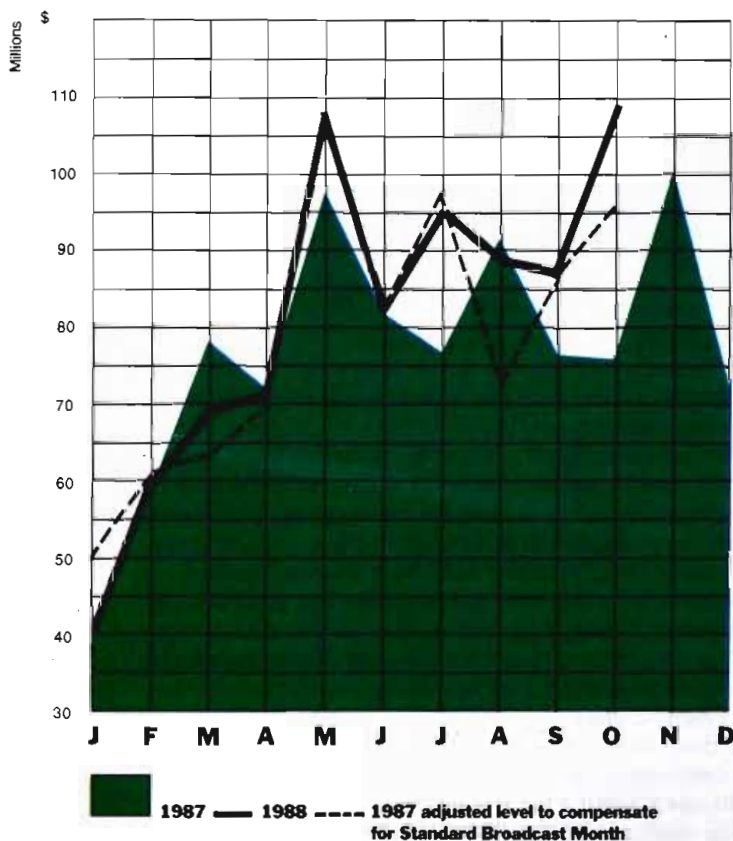
National spot +15.3%

(millions) 1987: \$76.1 1988: \$109.7
1987 adjusted \$95.1

Changes by market group

Market group	Billings (mils.)	% chg. * 88-87
1-10	\$44.9	+13.6%
11-25	24.4	+22.6
26-50	15.8	+15.7
51+	24.7	+11.6

Source: Radio Expenditure Reports
* Adjusted



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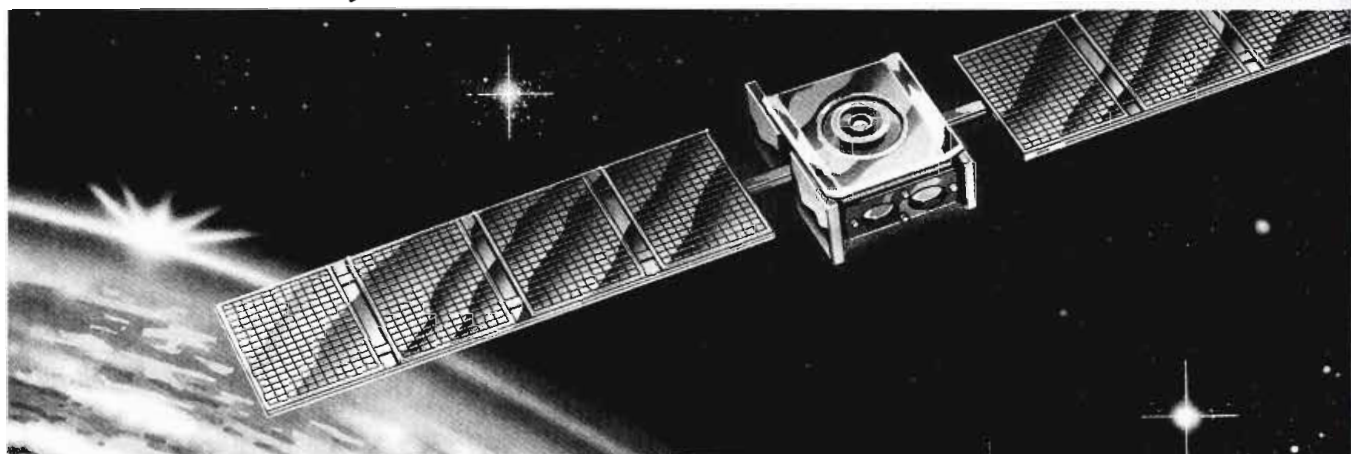
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ROAD TO NATPE

While 'Donahue,' 'Geraldo' outlets vie for second, other forms seek position

'Oprah' have-nots look for answers in early fringe

By ROBERT SOBEL

Station buyers coming to the upcoming NATPE convention who don't have the blockbuster hour talk shows, especially *The Oprah Winfrey Show*, will have to make some especially sharp programming choices for early fringe for next season.

How to unlock the stranglehold of *Winfrey* will probably be the non-*Winfrey* stations' biggest challenge, according to station sources, for next fall, while the *Donahue* and *Geraldo* stations battle it out for second place. And as this season begins to take shape, there appears to be little on the horizon among the present crop that resembles a fierce competitor in the first-run

arena to the three talk shows.

The new crop of reality-based series, other talk shows and most of the game shows attempting to make a dent in the daypart are either disappointing or failing, note the sources. But while all this seems to spell gloom and doom for the non-big-three talk show stations, it also is seen as representing a new opportunity for the stations to fill the cracks in the daypart with new counterprogramming strategy, say the sources.

Other highlights of reports from various industry sources regarding early fringe are:

■ The off-network *The Cosby Show* is doing very well in early fringe among stations in the metered markets. However, its value

"Growing Pains"



'Who's the Boss?' and 'Growing Pains' are the two potentially strong off-network half-hours to kick off next season.

Television/Radio Age

December 12, 1988



"Who's the Boss?"

on increasing ratings on surrounding shows, including news, is still a question mark.

- New hour first-run talk entries are tending to follow the old Merv Griffin style of program and others of years past.

- *Who's the Boss?* and *Growing Pains* are the two potentially strong off-network half-hours to kick off next season. While schedules have not been fixed, stations will probably run them mostly in early fringe. Reps are basically bullish on both shows.

- Of the new game shows, *Third Degree* is seen as being a good-buy prospect for next fall.

Cracks in the wall

Jack Fentress, vice president and director of programming at Petry Television, says the failure of some of this season's programs to make the breakthrough that was expected, plus the early peak reached by some of the past shows, has created cracks of major proportion in the early fringe walls. "Such shows as *On Trial*, *Group One Medical*, in the reality based genre, and some game shows including *The Newlyweds*, which are struggling to stay afloat for one more year, may not return. While the high failure rate in early fringe and in access, for that matter, is not new, I think the mortality rate is more so this year than in the past few years. Consequently, there will be more half-

hours available in early fringe for next season than in some time."

While Jim Curtin, Harrington, Righter Parsons associate program director, also sees early fringe as having unusually wide potential for new product, he sees the daypart as representing a new challenge for stations in programming for the time period. "The talk shows in early fringe have become the dominant force and are uptrending—as *The Oprah Winfrey Show*, *Donahue* and *Geraldo*," according to the October Nielsen, he says.

The old answers, he continues, of how to counterprogram against these talk shows with other types such as court shows and off-network hours, "don't seem to have worked. The state of the marketplace is to try to find something different and something new to try to make it work. The tried-and-true formulas used by stations which don't carry the top talk shows have not worked against this trend."

Also, continues Curtin, a lot of stations in the top 50 markets have committed toward sitcoms, which has been their only course in both early and late fringe. "So while there are cracks to be made, there's only one station in each market which is not the talk or sitcom station that can actually try something different or new."

Further, he believes, the reality-based shows in early fringe have not made a great impact, even com-

pared to *A Current Affair* in access. But others, such as *USA Today: The Television Show* and medical shows have not captured the viewers' imagination. "I have a feeling that *Oprah* and *Donahue* are doing the same subject material in a format that viewers seem to be finding more to their taste."

Among the first-run talk shows seen as getting possible early-fringe clearances for next fall are, in the hour vein, *Dionne & Friends*, from Tribune Entertainment; GTG Entertainment's *The Beverly Sills Show*; *The Kenny Rogers Show*, from Barris Industries; and possibly *The Joan Rivers Show*, via Paramount, although the major pitch is for daytime.

As to reps' thinking on some of these shows, HRP's Curtin sees *Rogers* getting a "couple of clearances in early fringe in the southern-tier markets, where he is well-known and his popularity is well-regarded. But in the northern tier, such as in the big industrial states, it may get some daytime clearances, if it gets any at all. It does have problems, but at least it represents one type of counterprogramming, although from a regional perspective."

Regarding *Sills*, Fentress at Petry notes the series is being touted by GTG as the *Mike Douglas Show* of the 1980s, "whatever that means." All in all, Fentress sees the hour entries as harking back to the old Dinah Shore and Merv Griffin type of talk program, which are not pure talk shows in today's terms of *Geraldo*, *Oprah* and *Donahue*. These programs have become "exploitation talk."

Celebrity hosts

On the present hour talk crop, Fentress says that although the shows are hosted by celebrities "it doesn't mean they will succeed, or that the shows will be any good. Most of these hosts have made their name in another field. Most of the successful television hosts have been and are professional television people. *Geraldo*, *Donahue*, *Oprah*, *Griffin*, and *Douglas* all came from television."

At this point HRP's Curtin doesn't see any of the new prospects looking for a launch next sea-

son as presenting a serious challenge to *Oprah Winfrey* or the other talk shows. "I don't see anything at this point that is designed specifically for early fringe impacting against *Winfrey* or being developed or being bought by stations for that specific use. However, in a more broad-based perspective, stations which have *Wheel of Fortune* and *Jeopardy* in access are not getting the same numbers as in the past and therefore, have to start hedging their bets as a way to keep their game-show franchise."

Thus, predicts Curtin, a number of stations will pick up other types of game shows that have potential in access. Basically, he adds, he sees early fringe becoming the Triple-A league for access, where stations can warm up and lock in a couple of good shows they may need as far as going into February 1991 to upgrade or replace a vulnerable-looking show.

Replacement shopping

For example, Curtin says, *Win, Lose or Draw* ratings "were way down," in early fringe, so these stations carrying the show are in the market for a possible replacement.

Of the game-show possibilities in first-run strips, *Third Degree*, from Lorimar Telepictures, and *Couch Potatoes* from Group W Productions, appear to have some potential in early fringe. Petry's Fentress likes "the feel and look" of *Third Degree*. "It has all the good things that an informal game show such as *Win, Lose or Draw* didn't have. Also, Peter Marshall (*Degree's* host) is very good." Both new shows are going the cash-plus-one-minute-for-barter route.

At HRP, Curtin sees *Third Degree* as possibly an easy replacement for one of the slipping game shows being used in early fringe. Or, he continues, stations may see the show as a good companion piece to *Win, Lose or Draw* if *Draw* bounces back from its recent ratings decline. Janeen Bjork, director of programming at Seltel, sees *Third Degree* as "marketable," but only if a station has had success with *Win, Lose or Draw*. "*Third Degree* has many of the same elements as *Win, Lose or Draw*, going in its favor—the celebrities and the humor.

"The question might be asked, however, will *Third Degree* be handicapped by *Win, Lose or Draw* because it is so similar? I don't have the answer to that."

Fentress of Petry gives a plus mark to *Couch Potatoes* mostly because he thinks highly of Mark Summers, host of *Double Dare*, who will do likewise with *Potatoes*, which is due to run starting in January.

Off-network sitcoms

Meanwhile, in off-network half-hour sitcoms for next fall, there are two potential standouts, its agreed, which will bear watching. These are Columbia Television's *Who's the Boss?* and *Growing Pains*, from the Warner Bros. stable. Stations will get 120 episodes of *Boss*, the more expensive of the two items, representing 910 plays over a 4½-year term, with stations allotted six-and-a-half minutes for local sale in each episode.

Pains' stations are guaranteed 110 episodes, to be played off over eight runs.

HRP's Curtin is bullish on both *Boss* and *Pains* for early fringe. He sees the sitcoms as benefitting especially on those stations which have a sitcom track record. "One of the things we are seeing now is that those stations which have not been in the sitcom business in years have bought *Cosby* and will probably use it as a block along with one of the

two new off-network sitcoms for next season. Those stations are probably doing the right thing because that will establish viewer patterns.

"When the kids get out of *Duck Tales*, and such, on the independents at 5, there's a good opportunity for these sitcoms. If you have *Cosby* as a lead-in to the news, and a *Who's the Boss?* at 5 to bring in the kids, you will be in good shape.

Bjork at Seltel says she believes both shows have greater potential on indies than on affiliates. Part of this prognosis centers on the disappointing track record of *Family Ties* on affiliates. "Both *Boss* and *Pains* are ideal independent vehicles," she says, "and are appropriate for affiliates in some dayparts including early fringe, and on some schedules."

Nonetheless, she points out, many more affiliates than indies have acquired *Boss* because they outpriced indies in many markets.

Stations which have bought *Boss* include KHJ-TV Los Angeles, KTVU-TV San Francisco, WWOR-TV New York, KMSP-TV Minneapolis and KVVU-TV Las Vegas.

At WWOR-TV New York, Farrell Meisel, program manager, says it's too early to call as to where in next fall's schedule the sitcom will play. But, obviously, the program "will not be buried. We made a very important investment in the series. It's rather obvious where it will

"Couch Potatoes"



play—as part of our sitcom block—but I can't tell you specifically what half-hour yet because we haven't seen the November books as yet."

The station has, until recently, been relying heavily on hour blocks in the early fringe time period, notes Meisel. But now the strategy calls for building a group of half-hours in tandem with hour shows. "We didn't have a great deal of depth in the half-hour sitcom genre, and our only alternative was to buy half-hour sitcoms such as *The Cosby Show* and *Kate and Allie*.

On the shelf are *It's a Living* and *Silver Spoons*, according to Meisel. *Cosby* runs at 7 and *Kate and Allie* follows. At 6 p.m. the station runs *Matt Houston*, hour series.

At least one station, WCHS-TV, ABC affiliate in Charleston-Huntington, has bought both *Boss* and *Pains*, although the time periods that both shows will run has not yet been determined. According to Dennis Adkins, general manager, there are too many "ifs" at this point to fix the schedule for both shows for next season.

What will probably affect the placement of the two off-network sitcoms is the schedule of its competitors, points out Adkins. "We know that *Oprah* is moving from WOWK-TV to our other network competitor, WSAZ-TV, and we don't know how well *Geraldo*, which we have bought, is doing against *Donahue* in early fringe. Maybe we won't implement any of the shows next fall. If *Geraldo* doesn't do the numbers we expect it to do, or if we can't afford to renew it for next season, we have *Boss* and *Pains* as backup.

At this point, the 4-5 p.m. slot is occupied by *Divorce Court* and *The Judge*, which goes against *Oprah* on WOWK and two game

shows on WSAZ. *Geraldo*, in the 5 p.m. slot, takes on *Donahue* on WOWK and *The Cosby Show* and *Family Ties* on WSAZ.

Other off-network half-hours that buyers will find at NATPE for next season kick-off according to a Petry report, is the colorized version of *McHale's Navy*, an all cash arrangement, from Quintex, involving 130 episodes over eight runs; 73 episodes of *Mr. Belvedere*, offered by Twentieth Century Fox Television, with first-run shows available in future years; and MGM/UA Telecommunications has 94 episodes of *Twilight Zone*, which combine 30 first-run episodes with the off-network product for a strip.

For January 1989, *The Life of Riley* is looking for a new life via New World and All American Television. New World is offering 146 episodes of black-and-white *Rileys*, including both William Bendix and Jackie Gleason in title roles (120 and 26 episodes, respectively). All American is handling only the Gleason episodes separately as a weekly series.

Upcoming as a July off-network launch is *Sledgehammer*, 41 episodes from New World, in six runs over three years.

Meanwhile, a fair number of stations are airing *The Cosby Show* in early fringe. These include, among the 31 metered markets, WCAU-TV Philadelphia, where it does a 7 rating 16 share, vs. last year's occupant's 4/8 in the 5 p.m. time period, in the October Nielsen. Ratings results have been quite strong in many other markets as well. On WDIV-TV Detroit, *Cosby* has been registering a 10/25 vs. a 7/14 for last year's show. And on KHTV(TV) Houston, *Cosby*, airing at 6 p.m., is doing an 8/15, vs. the year before's *Webster*, which got a 5/9. At Seltel, Bjork says that the overall num-

bers on *Cosby* have been "disappointing. We have found that *Cosby* only builds its own half-hour. It has not built its time periods around it, and if you want to add another half-hour beyond *Cosby*, you are still not building your news, which comes out of *Cosby* in most cases."

She says the viewers of *Cosby*, which represent mostly kids, teens and young women, are not watching the news, although *Cosby* has been added. "They weren't watching the news pre-*Cosby* and are not doing that now either."

Helping the news

But at WCAU, the Philadelphia CBS affiliate, a spokesperson notes that *Cosby* has increased the ratings of its news, which runs at 5:30 and has helped strengthen the entire two-hour block from 4:30-6:30 p.m. "What *Cosby* has done is to increase its own time period by 10 points, tripling the ratings. It's No. 2 in the time slot. It has made our 5:30 news a solid No. 2 in its time slot, and a solid No. 2 among news programs at 6 p.m.

"There is great improvement, and we are up across the board in the 4:30-6:30 time slot. Recent ratings show that the 5:30 news did an incredible 9/16. The news rarely went above a high 5 last year."

WCSC-TV Charleston, is using *Geraldo* vs. *Cosby*, points out Harold Crump, president of the Crump Communications station. *Geraldo* had been airing in a morning time spot, "where it was doing very well," and was moved into the 5 p.m. period the past August. Trump says the move was made to counterprogram *Cosby*, which airs on WCBF-TV, ABC affiliate, at 5:30. "We deliberately went to 5 p.m. to get the jump by a half-hour on *Cosby*," he notes. Also, he adds, another reason to put *Geraldo* into an early-fringe spot was because it's doing fairly well in many markets against a heavyweight show such as *Oprah Winfrey*, or when it follows *Oprah Winfrey* on another station.

The launch of *Geraldo* in the 5 p.m. time slot in August also gave the station an edge, believes Crump, over *Cosby*, because *Cosby* didn't air on WCBF until September. □

"Third Degree"



TV stations carve out niches

Indies create identities for movies, sitcoms, sports

By JAMES P. FORKAN

Independent TV stations, faced with an increasingly competitive array of viewing rivals, are working harder than ever to stand out from the crowd.

Just as their own advertisers must devise ways to emerge from all the commercial clutter, so the indies must carve out their viewing niches. Many independents have developed their images based on the programming they have to offer and have used these identities to lure viewers and attract advertisers, national and local.

According to various execs at national sales reps, the preferred indie identity seems to be as movie stations in their respective markets—which is not surprising since films are such a staple on indie TV. Dan Kelly, director of public relations and promotion at TeleRep, says KTLA(TV) Los Angeles, WPHL-TV Philadelphia, KABB-

TV San Antonio and KPTM(TV) Omaha promote themselves as “movie stations.” The former localizes it, labeling itself “L.A.’s movie station.”

More often, however, independents prefer not to limit their appeal to one genre, Kelly points out. Instead they prefer to plug their various dayparts as appealing to different target audiences, such as movies for primetime adult audiences, sports for the male demographics, afterschool and weekend morning kiddievid for youngsters and so on, he adds.

Subdivided approach

WKBD-TV Detroit, for instance, heralds itself under the umbrella theme “Your place,” then subdivides its promotion by means of various taglines, from “your place for movies” to “your place for sports.” Similarly, KCPQ-TV Seattle describes itself as “the north-

west’s own channel” and adds tag lines to that overall theme.

At MMT Sales, Murray Berkowitz, senior vice president in charge of independent sales, says that WPGH-TV Pittsburgh positions itself as “the super movie station” and KITN-TV Minneapolis has christened itself “Minnesota’s super station.”

The Gaylord Broadcasting outlets in Houston, Dallas and Cleveland, meanwhile, have been scoring local ratings and sales by promoting their 6 to 8 p.m. comedy blocks. Adapting the theme night strategy that has been working for NBC on Thursdays, these indies have stripped the off-network sitcom hits *The Cosby Show*, *Night Court*, *Cheers* and *Family Ties* as an early fringe block. “They’ve built their whole station around that,” says the MMT exec.

WPGH-TV Pittsburgh has been calling itself “your super movies station” since May 1987, using not

“Happy Days”



WTXX-TV Waterbury, Conn. touts itself as “your comedy station” when promoting sitcoms.

“MASH”





"Dirty Harry"

Dubbed "your super movies station," WPGH-TV Pittsburgh does especially well in ratings with hard-action Eastwood, Bronson and Norris flicks.



"Missing in Action"

"Death Wish 3"



only on-air promos but paid media advertising in *TV Guide* and newspapers as well as sales pieces sent to advertisers and prospects. The station even answers its phone as "your super movies station."

"I think it's paid off both ways, in ratings and sales terms," says Kathy Saunders, general sales manager at WPGH. "It's very important that a station has one identity and sticks with it." The outlet programs a nightly prime-time movie from 8 to 10, she notes, plus a weekend afternoon movie block.

Titles during the November sweeps ranged from *The Money Pit* and *FX to Jaws* and *Escape to Witch Mountain*. Moreover, says Saunders, "Chuck Norris, [Clint] Eastwood and [Charles] Bronson

films work very well" in the Pittsburgh ratings. Eastwood's *The Gauntlet*, Bronson's *Death Wish II* and a Norris double feature, *An Eye for an Eye* and *Silent Rage*, ran during the sweeps, she adds.

Other indies only indirectly promote themselves as movie outlets without ever actually labeling themselves. WPIX(TV) New York, for one, runs quick-cut promos just before each sweeps period, showing its big-name primetime titles. That is followed by promos and tune-in print ads proclaiming theme weeks, such as November's "No wimps week" (with Eastwood's *The Enforcer*, Bronson's *Ten to Midnight* and the like) and, earlier this fall, an Agatha Christie mystery week and an "Out of this world week" (including *The Fog* and the pilot for the *War of the Worlds* series).

Since September KITN-TV has been promoting itself as "Minnesota's super station" not only on-air, in radio and print but even when answering its phones. The theme has been incorporated into promos for its sports offerings.

'A new identity'

The theme line and a new logo developed by Mark Gray, promotion manager, "have given us a new identity in the market, different from all the other stations here," according to Kym Redmond, sales manager.

MMT's Berkowitz points out that the "super station" designation was chosen in anticipation of KITN getting increased cable pickup now that it has the TV rights to two important sports franchises, the NBA's Timberwolves and Major League Baseball's Minnesota Twins.

Although "it's too soon to tell" if the new identity has generated sales or ratings, Redmond says KITN's new image already has bolstered awareness in the marketplace.

Referring to the promo thrusts for both WPGH and KITN, MMT's Berkowitz observes, "I think [such identity promotion] is effective. It will make a harder sell easier to get and give 'brand recognition' so to speak—top of mind awareness" among both viewers

and media buyers.

WXXX-TV Waterbury, Conn., uses a variety of theme lines in its promotion, dubbing itself "your comedy station" during reruns of *MASH* and *Happy Days*, for example, and "Your kids' station" during kidvid fare like *Real Ghostbusters* and *Double Dare*. "But the major identity is as 'your movie station,'" says Harvey Adelberg, general sales manager. That, he notes, is "the definitive adjective for us that helps with advertisers." All the other designations "are a plus, but we think we work hardest at the movie identification. The rest is window dressing."

Within movie promotion, WXXX often runs theme weeks, such as "scary weeks," "Clint Eastwood weeks" and "comedy weeks," though he notes that most of the latter are built around one comedy performer, such as Chevy Chase or Bill Murray. Movies during its November sweeps ranged from *The Money Pit* and *16 Candles* to *Nightmare on Elm Street* and *Halloween I and II*.

Besides on-air, the station uses cable mailers to promote its movie schedules, with radio and out-of-home media to call attention to specific titles, particularly during sweeps months, Adelberg adds.

WXXX has been using its various tailored IDs "four or five years," according to Adelberg. "It plays well for sales and ratings," he says, "and it definitely makes it

easier to promote and increase awareness among buyers."

Movies occupy the primetime 8 to 10 span nightly. There also is a noon to 2 p.m. movie daily—followed on Saturdays and Sundays by yet another movie at 2 p.m. Among its comedies, *Happy Days* has been moved from last season's morning berth to early fringe, while *MASH*, paired last season with *Barney Miller*, now fills 7 to 8 p.m. with back-to-back episodes.

Still other independents are more subtle in their image declarations. WPTY-TV Memphis, for instance, positions itself to the advertising community as "result television," says Steve Litwer, director of sales and marketing. That, he observes, is in keeping with the outlet's self-image as "the advertisers' TV station, a marketing-oriented station. We provide services to advertisers, more than just throwing a computer sheet of awails on their desk." Despite making the rounds now with a new agricultural market presentation that shows farmers watch its programs (TV/RADIO AGE, Nov. 14), WPTY is "not an ag station," Litwer emphasizes. "That's just one marketing effort." Farm pitches are rarely done by indies, he says, since their signals generally are not strong enough to reach into rural areas.

A 10-year-old independent, WPTY this year "has outpaced our market by 45 times" in sales despite flat ratings, and Litwer attri-

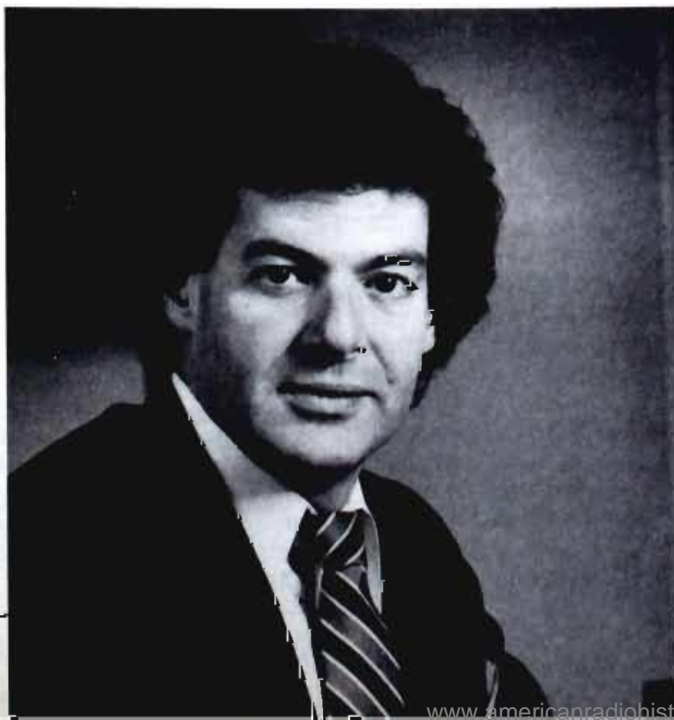
butes that performance to "its trying to develop client-oriented services" that differentiate it from the other stations in the market. "Obviously we have to distinguish ourselves, and today you cannot do that just by programming. That's simply product. This is a very distinct philosophy."

Among the services singled out by Litwer as fueling its sales growth are: its direct marketing division, a black marketing division and a market research department. WPTY offers clients direct mail services on a regular basis, often tied into its own promotions. Currently the station is staging a "Million Dollar Dash for Cash" promotion that was launched by dropping contest brochures—each separately numbered—in 400,000 Memphis mailboxes. Viewers holding the numbers flashed on screen during its movies win cash prizes. Various advertisers bought into the mailer, Litwer says, noting that WPTY sells direct mail to clients whether or not they also buy time on its air.

Noting the high percentage of blacks in Memphis, Litwer says the station has a black marketing division whose objective is to attract ad dollars that generally go into black-oriented radio.

The fact that WPTY has a full-time market research department may not be unusual in major markets but Litwer maintains that WPTY's is "unusual for here [in Memphis] and in the mid-south." □

Harvey Adelberg, WXXX-TV Waterbury, Conn.



The station uses various identities, but the major one, "your movie station," is "the definitive adjective for us that helps with advertisers."

Leading Independent Agency Network shows megamergers aren't only way

Agencies pool buying resources for broadcast clout

By GEORGE SWISSELM

What started as an organization of advertising agencies to share market and media information is now well on its way to becoming a nationwide consolidated media buying operation for its 15 member agencies. It's the Leading Independent Agency Network, or LIAN.

Its current president is Michael Leonard, media director of The Richards Group of Dallas. Consultant for LIAN is Bill Claggett, former vice president, director of advertising and marketing for Ralston Purina and now president of his own company, Media Management Associates of Palm Beach, Fla.

And while associations of ad agencies are nothing new, Claggett says LIAN is the first such group formed for the primary purpose of consolidated buying "so our membership of medium-sized agencies

could add up to a group with combined equal-dollar clout to hold our own in the media buying arena with the mega-merged giants and the largest media services. The emphasis is on consolidated broadcast buying through strong agencies in the larger markets. We can do this by splitting up the various functions among the media heads of our member agencies."

Discounted research

Leonard's group responsibility, besides serving as current president, is syndicated audience data. He negotiates for the group with the data suppliers, from Arbitron to Simmons, and says the objective is usually a group volume discount, though it can also be for such other "enhancements" as additional reports and rate protection.

Leonard emphasizes that his work for LIAN does not take significant man hours away from Richards Group clients. And he adds that those Richards clients who have already directly benefitted from what other member agencies have accomplished for them "endorse what we're doing."

He says his own time "involves only one day each quarter when I attend LIAN's quarterly meetings. And one person here coordinates the group's audience data operation as a relatively small part of that person's total responsibilities."

LIAN's first president is Sumer Bileydi, senior vice president and media director at Carmichael Lynch, Minneapolis. He recalls that LIAN's formation "goes back two years ago, at a time when the biggest agencies in the country were merging to become even bigger. How were each of our medium

sized agencies going to compete for new business when we walked in and the first thing the prospective client said was, 'You have no media clout compared to a Saatchi or an Omnicom.'?"

"Our answer was to form LIAN, the only one of the many agency associations that is media management oriented and media management driven, with a view to offering our clients local market insights and local market rates like the big agency regional buying offices get."

He says LIAN is working toward a regional buying office setup like J. Walter Thompson and McCann-Erickson operate, with each LIAN member agency acting as regional buying office for the whole group in its own region. Thus, Carmichael Lynch buys Minnesota and Tampa-St. Petersburg for all member

"It's a way to make our voice heard in the land of the megagiants. It's worked well, and there's been a tremendous cooperative attitude on everyone's part."

LIAN is working toward a regional buying office setup like J. Walter Thompson and McCann-Erickson operate, with each member agency acting as a regional buying office.

agency clients, Wyse Advertising has formed Pinnacle Media, a spot buying service that buys Cleveland and other nearby markets, and Earle Palmer Brown buys Philadelphia. Tucker Wayne/Luckie & Co. buys for all member agency clients in Atlanta and Birmingham. Eventually, Bileydi expects LIAN to have 20 or more regional spot buying offices.

And beyond what each office will be buying for member agency clients, Bileydi says that when all the pieces fall into place, "LIAN will add up to a nationwide multioffice media service that can go after additional new media accounts, whether or not one of our member

agencies handles their creative.”

At Ally Gargano, New York, veteran Compton media director Dawn Sibley heads LIAN's magazine buying operation and Steve Auerbach runs the organization's network broadcast negotiations. Bileydi says Auerbach “has already saved LIAN members 10 to 20% of the going rate they would have had to pay on their own on network buys and regional network buys.”

Increasing leverage

Auerbach himself says, “Our goal is to grow the business of as many clients of our member agencies as we can. The more national dollars that come into this, the greater will be our combined clout and the more we can increase the leverage of all our member agencies and all their clients, including our own Ally Gargano clients. It's a way to make our voice heard in the land of the megagiants. It's worked well, and there's been a tremendous cooperative attitude on everyone's part. So far we haven't run into any conflicts.”

Auerbach also notes, “All this is in its early stages. In actual practice, so far we've made national buys for a relatively few member agency clients. But we've also made several regional network buys where we could combine regions, then allocate two or more clients to their own smaller distribution areas within the total geography of the buy.”

At Tucker Wayne/Luckie & Co. in Atlanta, Bill Zuspan is senior vice president and media director. His job for LIAN is to coordinate communications. He explains, for instance, that each member agency sends the other members quarterly updates of the reports on its own markets. Tucker Wayne is located in Atlanta and “spends a lot of money in Miami. These are the two markets we report.”

Zuspan describes these updates as “extensive. They include every television and radio station and every cable system, every newspaper, local magazine and outdoor. We compare spot rates to those in the SQUAD reports (market-by-market *Spot Quotations and Data*) to determine how well we're buying. We comment on the current level

of tightness or softness in each market and comment on the economic state of the local economy, insofar as it affects media costs. Generally, local media rates will tend to follow the health of the local economy as it rises or dips.”

Zuspan says updating these reports “doesn't require a great deal of time because no new research is required. We're dealing in our markets daily. All the information is either in our heads or at our fingertips. The same goes for those markets the other LIAN members report on.”

Bileydi says LIAN is “working to stay on the leading edge technically. We're working with Cyclesat, the satellite commercial transmission system that saves time and money in getting commercials out to the stations. And we're working with Hot Net, the computerized communications system that accesses station inventory. And our operation is flexible. If at any point any client feels there's a conflict, he can use only those parts of our LIAN services he wants.”

Leonard says Richards Group clients “have already benefitted from LIAN's network negotiating operation in New York. They've benefitted in terms of inventory quality as well as price. “We were able to improve the radio schedules for TGI Friday's restaurants in their two biggest markets, Los Angeles and New York. We did this based on the recommendations of LIAN member agencies on the spot in those markets as to which local formats hold the most appeal for the kinds of listeners who patronize TGI Friday's.”

Leonard adds that internal agency operations have also benefitted from the advice of other member agencies on a new hardware and software system Richards installed: “They'd already had experience with these systems. They knew where the bugs were and how to avoid them. We were able to learn from their mistakes without having to go through much of the initial startup grief you can run into if you go blindly into a new system with no guidance.” □

Each member agency sends the other members quarterly updates of the reports on its own markets.

Bill Zuspan, Tucker Wayne/Luckie



Network TV's high scorer

Dean Hargrove finds the winning formula

Dean Hargrove has been writing and producing TV programs for 15 years, and this is the first time he's had four projects on NBC and CBS. Last year he had three shows on NBC and CBS. His Dean Hargrove Productions, in association with Fred Silverman and Viacom, is responsible for three shows on NBC: *Matlock*, *Father Dowling Mysteries* and the *Perry Mason* movies, plus *Jake and the Fatman* on CBS.

Hargrove and Silverman are the shows' executive producers, and with *Jake and the Fatman* filming in Honolulu, and *Perry Mason* shooting in Denver, Hargrove flies to these two locations occasionally from his Universal Studios offices. He's concerned with the shows on a day-to-day basis, he explains.

This is the fourth year Hargrove, 50, has been working with Silverman, who he explains is the entrepreneur of the two and deals with the networks in the area of scheduling as well as idea formulation.

"Fred made the arrangements with the Earle Stanley Gardner estate and Raymond Burr to do the two-hour *Perry Mason* movies three years ago. He then came to me with the idea of becoming his

partner and writing the first *Perry Mason Returns* movie." The first of the new three *Mason* movies will air either at the end of January or in early February.

On *Matlock*, which Hargrove created and which stars Andy Griffith, Hargrove works with Joel Steiger, the supervising producer. This is its third season, and the two supervise the development of all material and write some of the episodes. Hargrove is also involved in script rewriting and editing. Casting and physical production of the show are the responsibilities of producers Jeff Peters and Richard Collins.

On *Jake and the Fatman* starring William Conrad and Joe Penny, also in its third season, Ed Waters is the supervising producer, running the show, with Hargrove and Silverman providing an overview and Hargrove supervision of the writing.

On *Father Dowling*, starring Tom Bosley as a crime-solving priest, Robert Hamilton is the supervising producer, working with Hargrove in story material development and contributing some of the writing.

On *Perry Mason*, Joel Steiger

the executive supervising producer and Robert Hamilton the supervising producer. Hargrove and the others develop and supervise all the material. The first story, for example, *The Case of the Lethal Lesson*, was written by Hargrove and Steiger, with the screenplay penned by Michael Norell.

The story for the first *Matlock*, a two-parter called "The Ambassador," was penned by Hargrove and Steiger with Anne Collins writing the teleplay.

Shadoe Stevens pilot

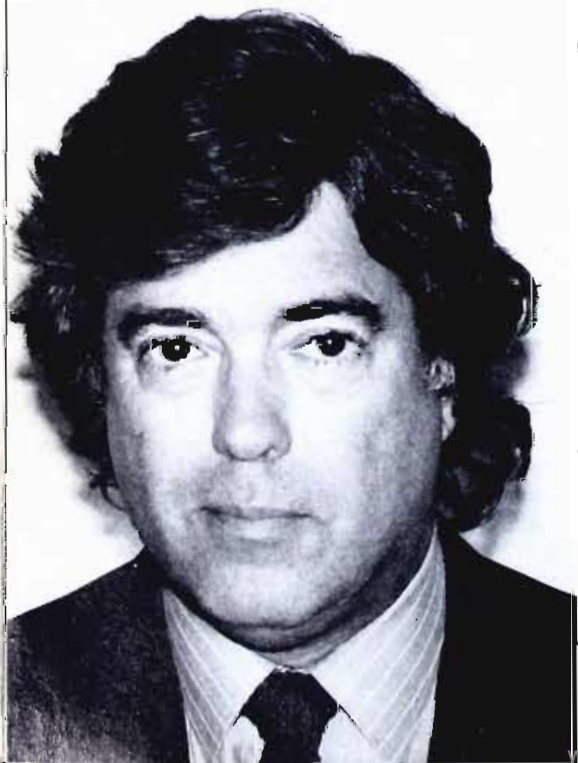
Hargrove, a comedy writer who started out in 1961 on the original *Bob Newhart Show*, has been working on a two-hour pilot for Viacom Productions and LBS for Shadoe Stevens, regular guest on *The Hollywood Squares*, new host of the American Top 40 pop music countdown radio show and a former comedic pitchman in Los Angeles for a chain of electronics stores. Viacom is involved in all four series with Hargrove and Silverman in terms of deficit financing and distribution.

Hargrove says there will be comedy running through the Stevens program. Notes Hargrove, "I began as a comedy writer and still see myself as that." He worked on *The Man from U.N.C.L.E.*, starring Robert Vaughn and David McCallum, and subsequently wrote the pilot for *The Girl From U.N.C.L.E.* He was also story consultant on *It Takes a Thief*, with Robert Wagner. All these shows, he stresses, had comedic undertones.

But it was with two series, *Name of the Game*, with Gene Barry, and *Columbo*, with Peter Falk, that he says his identification with comedy writing and dramas was solidified. *Game* was also his debut as a writer/producer. "I still try to think funny today," he says. "Almost all my shows have a strong vein of humor, except *Perry Mason*."

The recent writers strike affected all Hargrove's programs. *Mat-*

Dean Hargrove



"I'm not interested in developing movies or miniseries unless they have the potential for a series."



"Father Dowling"

lock, which normally finishes its 22 episodes by March, will continue through mid-May, with two episodes being shot simultaneously.

Jake, which CBS decided would replace *Magnum P.I.* as its Hawaii-based series, was one week away from starting to shoot when the strike hit. Hargrove expects to start shooting this month.

Father Dowling was supposed to commence shooting its six-episode order last July. Production instead began in mid-November. There were several *Matlock* scripts in the works when the strike began; the show is now in production.

Hargrove credits Silverman with coming up with the lead character ideas and the actors for *Perry Mason*, *Matlock* and *Father Dowling*. He added a writer's imagination and depth to the characters.

What's the limit?

How many projects can Hargrove handle in one season? "It depends on our ability to staff properly," he replies. "I think we could do five or six programs each season, assuming we had the staffing."

In his dual role as producer and writer, Hargrove is aware of the more involved role the networks are playing in the creative process. He says he knows the reason. "As network shares have diminished, they have felt more impelled to get involved creatively," Hargrove says, unruffled by this develop-

ment. "When I was a writer/producer at Universal for nine years in the 1970s, we barely had any contact with the networks. We'd get comments from them on the material, but today you find that, because of their concerns, the networks tend to play a more active role in material development and the control they can place on individual shows."

Hargrove says he's had some discussions with ABC about doing a two-hour movie which could be a series. "I'm not interested in developing movies or miniseries unless they have the potential for a series.

"By the end of this second season

we will have done 12 Perry Mason movies, which average around a 35 share. Last year we ran four; this year it will be three. We want to keep them perceived as a small event to avoid dissipating audience interest."

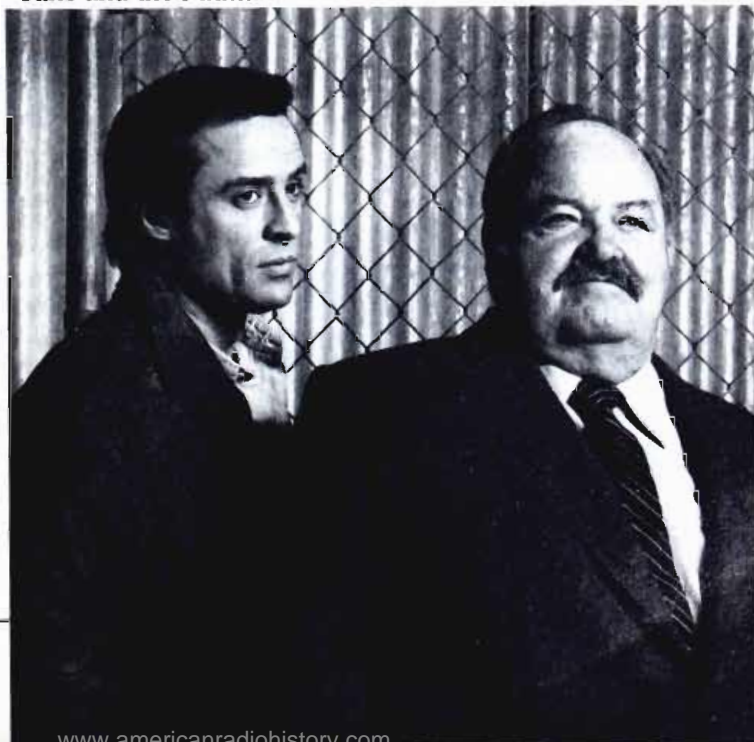
Hargrove says there's been some discussion about a third season of Perry Mason movies. The show is shot in Denver for economic reasons, Hargrove notes. "There's an excellent nonunion crew there. Denver is overbuilt, so there's a lot of empty office space. Upwards of 10 people from Hargrove's organization supplement the crew of 100 working there. "*Perry Mason*," Hargrove admits, "is a very expensive TV movie to make. Above the line costs are substantial [for the principals like Burr, Silverman and Hargrove], and the Earle Stanley Gardner estate receives a substantial sum, and that's before you get to guest casting. It's my understanding it's the most expensive TV movie to produce, costing an average \$3.5 million. It takes four weeks to film one *Perry Mason*."

For his hour series like *Matlock*, *Jake* and *Father Dowling*, the budgets are somewhere near \$1.25 million per episode.

Since Dowling is the newest project, it's taking up a lot of Hargrove's time, something which is a precious commodity in series television.

"The complaint everyone has about television is there's not a lot

"Jake and the Fatman"



of time. Every seven days you need a script you can shoot. It's hard to do 22 of anything and make it consistently as good as you'd like it to be."

As one of the leading participants in what he calls "closed mysteries—in which you have to guess who did it, as opposed to open mysteries where you know who did it right away," Hargrove bemoans the lack of experienced writers for this genre. "Mystery writing is not a form that's been popular on television. There aren't that many writers experienced in the form. We've had fine TV writers who had difficulty adapting to the form."

Moving to Honolulu

All 13 episodes of *Jake and the Fatman* are being shot around Honolulu with one permanent set—Conrad's office. Part of the plan is to show not only the beach, but the city, including "some of its grittier sides." Hargrove says, in discussing the show's renewal with CBS, the network thought a change of location would help boost its ratings which were averaging 20–21. A crew of more than 100 is working on the series there. Conrad is living in a penthouse at the Colony Towers during production.

"It's not that much more expensive to shoot in Honolulu than it is in L.A.," claims Hargrove. "Our budget covers travel to Honolulu, and we've made a deal with an airline where for every flight we get one free."

Hargrove enjoys his hyphenated status as writer-producer. "Television is purely a producer's medium, not a director's medium. Most producers are writers because you

"Perry Mason"



need to view a new script every seven days. On a series we bring in outside freelance writers to submit ideas. We use certain people who've worked well for us. It's a collaboration between producer and writer. Ultimately the draft is taken by the producer and gone through by the producer-writer or another writer on the show.

"I like puzzle solving things. On *Matlock* we spend most of our energy in writing the story which can run 25 to 35 pages. A teleplay is only 52 pages. There have only been two occasions in the life of *Matlock* where we didn't go on to produce a show. Linda Purl, *Matlock*'s daughter, left the show after the first year, accounting for one lost episode, and then we couldn't find a location in a military school in Los Angeles that worked for us."

When he's writing with a partner, Hargrove and his associate sit in the same room and start tossing out ideas to each other. "We can write a *Matlock* in three or four days. A two-parter might take us a week to 10 days. A story for *Perry Mason* takes one week to write."

Hargrove had no formal training in writing for TV. "I sort of fell into it," is the way he explains his entry into the industry. While a graduate film student at UCLA, he picked up scripts and learned the format. "Most of my training came from doing it."

Is Hargrove concerned about the declining role of network censors and the pressure it puts on the creative community to edit itself? He doesn't see any problems in his shop, primarily because his characters don't get involved in sensitive topics. "It would be out of character for us to do something about AIDS or child abuse. They don't fit into the kinds of light entertainment shows we're doing."

Still, he doesn't believe there are any topics which are taboo for network TV. "Network television already touches on almost everything." One reason, he says, is that TV is filling the gap left by films with their "high concept" pictures, where one line outlines defines what the film is all about. Socially-conscious films are often edged out by these other forms of pictures, so a lot of issues stories that might have been made as movies are appearing on television instead.

Throughout his career either writing or producing shows and TV movies like *McCloud*, *Madigan*, *McCoy*, *Return to Mayberry*, *Mr. Sunshine*, *Scandal Sheet* and the previously mentioned other hits, Hargrove has learned about "the parameters you're working in." It helps avoid serious problems. "There isn't anything we currently do that would be remotely censorable." Unless, he says cautiously, "you have a cause..."

"Matlock"



Viewpoints

John O'Toole



Executive vice president, American Association of Advertising Agencies and its president-elect in a speech before the National Tax Association in Nashville.

Why advertising tax would be mostly taxing to the national economy

In 1976, the Supreme court clearly extended Constitutional protection to what it called "commercial speech" or advertising. In 1980, the Court explicitly defined the conditions under which such speech could be banned or limited. Those conditions did not include any particular state's imperative need for additional revenue.

It is a violation of the First Amendment to tax truthful advertising of a legal product. Advertising *is* different.

A second argument, which appears to be related to the first but really isn't, is that reducing the quantity of advertising—and that's what taxing it will do—will reduce the quantity of editorial and political speech available to the public. Newspapers and magazines rely on advertising for more than half of their revenues. A reduction in those revenues, in this precarious media economy, would put hundred of magazines and scores of marginal weekly and daily newspapers out of business. Broadcast media are even more vulnerable, relying as they do on advertising for 100% of their operating income.

National domino effect

My third argument, while on a somewhat more practical level, may seem off the mark because it concerns a benefit advertising provides the nation rather than any individual state. But it must be considered, because one state's tax on advertising would surely be followed by others and would, inevitably, lead to a reduction in advertising on a national level.

And such a development would be crippling to our national economy at a time when America's standing in world trade has never been more in doubt. It all comes down to that overworked word "productivity." Advertising is a force for productivity. Discouraging the use of advertising discourages productivity gains.

So I move onto my fourth argument with absolute surety that an ad tax will diminish advertising, and that means an ad tax will result in less revenue.

Say your state has a sales tax. A 5% sales tax. And you extend it to advertising. And say you accept the premise put forth in Virginia when that state considered and rejected an ad tax. The premise stated, with substantiation, that a dollar invested in advertising produces an average \$30 in sales.

That means that every dollar invested in advertising is producing \$1.50 for you in sales tax.

But if you reduce that dollar, through your ad tax, to 95 cents, it only produces \$28.50 in sales and tax revenue of \$1.42. Add that \$1.42 to the nickel you picked up through the ad tax and you've got \$1.47—three cents less than if you'd left advertising alone.

Okay, so you don't believe a dollar's worth of advertising yields \$30 in sales on average. Let's make it \$20. In which case you break even, whether you tax advertising or not. Except that in the former case, you've spent millions of dollars in administrative costs to enforce a tax that's revenue neutral.

Not only will a reduction of advertising decrease your sales tax revenue, it will decrease any revenues you realize through taxing corporate profits. A recent study done by Ogilvy & Mather along with the Strategic Planning Institute establishes a direct relationship, in 700 product and service categories, between a brand's advertising volume and its profitability. There's no way to justify a policy of taxing the means of making a profit at the same time you're taxing the product.

Effect on employment

If your state taxes individual income, a reduction in advertising will decrease those revenues as well. Wharton Econometrics Forecasting Assn. [in a study for 4A's] estimated that the 5% ad tax in Florida would wipe out 11,000 jobs in the first year and, by the end of five years, 34,000 jobs. And that factors in the jobs that might be added by injecting all ad tax revenues back into the economy. A net loss of 34,000 jobs over five years and \$1.5 billion less in personal income.

You see, advertising *is* different. It is the most efficient means ever discovered for stimulating maximum sales in minimum time—for leveraging economic activity to an extent limited only by the quantity and quality of the advertising itself. Diminishing the quantity by inefficiently increasing its cost starts the lever working in reverse.

But supposing I'm wrong about a tax diminishing the amount spent on advertising. What other options are available to the advertiser? There are only two. He can absorb the cost of the tax or pass it on.

Do you think he's likely to take that extra expense right out of his bottom line, right out of his pocket and those of his shareholders and profit-sharing employees?

No, the advertiser is undoubtedly going to add the additional cost to the price of his product or service. And that leads to my fifth argument: Even if advertisers do not diminish their advertising volume as a result of taxation, they will surely increase their prices to consumers.

Programming

ASTA plans 'mini-convention' in April to reach key advertising agencies

The Advertiser Syndicated Television Association is planning to hold a "mini-convention" in April in New York, designed for advertising agencies. While the specifics have not yet been determined, Tim Duncan, executive director, says the event will be scheduled for either the beginning of April or toward the end, depending on how quickly and efficiently things can be put in place.

But, says Duncan, what is certain is that an event of this type is needed, to provide an opportunity for the New York advertising agency community to see the full range of what's available in barter syndication. The request for such an event comes from the association's clients, who have not been able to send a full contingent of people to the NATPE convention, says Duncan.

Duncan says confab idea has gotten good response from ad community

"Very often," notes Duncan, "the ad people who make the programming decisions—not necessarily those who make the budgets—never get a chance to see the full range of what's available because of the time and distance involved in going to NATPE. What we really want to do is bring some form of the barter programming to New York.

April best time. "The agency people who show up at NATPE are typically the senior media director and one or two others. Probably 80% of the admen who buy syndication don't go to NATPE or to the INTV event, for that matter. April is the best time because lineups are, more or less, set by that time, so you know which shows are in pretty good shape. You can't really make a

pitch to an advertiser without having some idea as to what time period it will be playing and what kind of stations are in the lineup.

"By April those are beginning to take shape. At the same time, budgets are coming up and the upfront is still a short time away, but planning has begun for it."



Tim Duncan

Duncan says he will be sending invitations to agencies to attend the convention on a broad scale—ad shops in New York, Detroit and Chicago. Reps are also being invited, according to Duncan. "Many are in the same boat as the agencies in terms of seeing product, so they would welcome the opportunity of seeing the shows closer to home."

Duncan says the ASTA confab will not compete with NATPE "in any sense." In fact, continues Duncan, ASTA has asked NATPE officers to help on the event. "They are kicking it around. They have invited us to make a presentation. Some of the NATPE people are positive about our event and some are not. That's my understanding."

Duncan acknowledges that the programming to be presented at the function will have been shown before at both the NATPE and INTV conventions and, before that, "the stations will have seen the programs as well." But, Duncan says, "ASTA is not holding a station convention—it's strictly for advertisers."

Two agencies have said they view

the convention as one in which to wrap up deals, "although we are not operating under the assumption that it will be a buying convention. If deals get struck that would be wonderful," says Duncan.

Good response. Duncan notes that the convention idea has gotten very good response from the agency community. Grey Advertising and BBDO are two of the convention's strongest supporters, he says. "In fact, they have clients telling them they would like to see some sort of event close to home." Other ad shops expressing support include Backer & Spielvogel, Benton & Bowles and McCann-Erickson. J. Walter Thompson and Young & Rubicam also think the convention is "a good idea."

At this point, not yet determined is whether the parley will be over one or two days, with a compromise likely, making it a-day-and-half, according to Duncan. The opening morning session will contain a few panel discussions that will provide a context—"basically, how to reach an audience that is continuing to fragment. What is the appropriate balance between network, cable and syndication? We would like to get industry people to speak on that."

Duncan believes these issues can be addressed by agency media directors and advertisers. "Let them tell us how they are responding to all the changes going on in the television environment," says Duncan.

Duncan sees panels as informational talks for both parties

He continues that such panels are in the concept stage only at this time, and invitations have not yet been sent to prospective speakers.

Morning panel. One of the morning panels may focus on programming. "We would like to do something on the new fall season, or how we are able to see \$500,000 or \$1 million productions in syndication, which wasn't possible a few years ago." To a large extent, the panels will be a function of who's available to

speak, notes Duncan.

A luncheon featuring a major keynoter will follow, and in the afternoon, there will be screenings by the ASTA member syndicators, some 19 in number, and possibly continuing the following morning.

As plans stand now, each ASTA syndicator will show its wares in a hotel to be determined. All rooms will be the same size, and "not very big," says Duncan. The outside of the room will be uniform as to only allowing the company's name. "We don't want anyone getting an advantage based on size."

To attend the conclave, agencies and reps are expected to pay the cost of the luncheon plus a "nominal" fee for registration to cover out-of-pocket costs.

Learning experience. Because it represents ASTA's initial, convention effort, it will be a learning experience, notes Duncan. "If we need to have a different format next year, we will have time to prepare for it," he says. "Syndication has reached the stature whereby we must have an event like this, and we expect hold one annually."

Duncan believes that syndication is not easily grasped. "We are not a delivery system, such as affiliate or independent stations, or even cable. Some of the biggest syndicated shows are on affiliates, so syndication is not just an independent station phenomenon. We're talking about 120 series and close to 400 specials in time periods ranging from substantial to small."

—Robert Sobel

Is the Kennedy mystique losing its TV luster?

ABC-TV plans to air its three-part miniseries *The Kennedys of Massachusetts* next year, despite the possibility that the saturation multimedia commemoration of the 25th anniversary of President John F. Kennedy's assassination may diminish interest.

Nina Rosenthal, executive producer of ABC Entertainment's novels for TV and limited series, says the three-part miniseries, produced by Edgar Sherick and Orion Television, "will culminate in the

[JFK] inauguration" in 1961. Although no airdate has been set, several agency sources feel the February sweeps are likeliest since the *War and Remembrance* continuation is due in May.

The occasion of the 25th anniversary of the JFK assassination sparked numerous specials on the Big 3 networks as well as in cable, syndication and local stations' newscasts.

The heavily promoted prime-time JFK specials on CBS and NBC, however, scored only so-so Nielsen ratings. The two-hour CBS Reports documentary, *Four Days in November: The Assassination of President Kennedy*, averaged a 13 rating and 20 share to rank No. 35 for the week ending Nov. 20. The Dan Rather-hosted event was caught in the squeeze from NBC's popular Thursday series 9 to 11 p.m. (ET) and the fourth installment of ABC's *War and Remembrance*.



President Kennedy is getting exposure marking the 25th anniversary of his death. But it may be too much.

NBC's *JFK—The Day in November*, hosted by Tom Brokaw at 10 p.m. on Nov. 22, posted a 10.8 rating and 18 share to rank No. 47 for the week ending Nov. 25. That hour was trounced by part six of *War and Remembrance* and CBS' movie *Spies, Lies and Naked Thighs*.

The Big 3 networks' evening newscasts included weeklong features on the assassination and the Kennedys. NBC's newscast averaged a 10.5/20 for the week ending Nov. 25. The longtime news also ranked first that week, edging CBS' 10.2/20 and ABC's 10.0/20. NBC's news ratings were virtually unchanged from the previous week, while its rivals each lost a full rating point.

Grant/Tribune rolls on nine projects

Grant/Tribune Productions, the joint venture of B. Donald "Bud" Grant and Tribune Broadcasting, now has production commitments from not only Grant's alma-mater, CBS, but from ABC and NBC as well, totaling five sitcom pilots, a one-hour drama pilot, two TV movies and a game show pilot.

Grant, president of the Los Angeles-based production company and past president of CBS Entertainment, is developing two half-hour comedy pilots for CBS: *Altogether Now* and *Love the One You're With*. Larry Grusin, writer of *Altogether Now*, has written several episodes of ABC's *Soap* plus several TV movies. Dave Davis, consultant on the sitcom projects, was co-creator and producer of *Taxi* and *The Bob Newhart Show* and producer on the *Mary Tyler Moore Show* and helped develop its *Rhoda* spinoff.

Love the One You're With is being written by playwright Tracey Jackson, now rewriting *Off the Floor*, a Walt Disney Productions movie.

In addition Grant/Tribune is working on an as yet untitled Bob Nelson project for ABC, planned as a half-hour comedy with a detective theme; Nelson, a young actor/comedian, will star.

More comedy. Two other comedy projects are in development, one from Treva Silverman, who wrote for the *Mary Tyler Moore Show*, *Room 222* and others, and from Douglas Wyman, former exec producer of CBS' first Newhart series, who has since written for *Family Ties* and *Barney Miller*. Networks were not disclosed for these sitcoms, or for *Ambush*, a game show being developed in association with Barry/Enright Productions.

The one-hour drama series is *San Juan*, to be set in Puerto Rico. Its creator is Reinaldo Povod, who has written several *Miami Vice* scripts and the theatrical film *No Place to Be Somebody* plus the play *Cuba and His Teddy Bear*, produced by Joseph Papp and starring Robert DeNiro.

Grant says his shop is producing two made-for-TV movies.

'New' LBS makes initial arrangement; sets up media buying service as arm

While the buyout of LBS Communications from Grey Advertising has not yet been consummated, LBS has already set its first deal under the new arrangement. Henry Siegel, president and chairman of LBS, who, with funding provided by a venture capital firm, Warburg, Pincus Capital Co., formed a new company, says the new LBS has set up a media buying service as a wholly-owned subsidiary. The LBS arm, Montaigne Media Services, is being established in association with MMS executive George Montaigne. Playtex has been signed as MMS's charter client, according to Siegel.

The subsidiary is designed to establish media planning and buying services to advertisers and ad agencies. "Essentially," notes Siegel, "we are setting up a media-buying service that will not only be in media buying but also will be involved in the planning, research and execution areas."

With Playtex, which is a \$30 million to \$50 million account involved in buying everything from print, to network and cable, to syndication and spot, LBS will be involved in both the planning and buying. Global Telecom Media will be the name of a wing of MMS which will buy spot television.

Advantages. In setting up a media buying service, Siegel says the new subsidiary has an advantage over similar buying services in that media time is being created through LBS' distribution company. Also, adds Siegel, he and others at LBS have "pretty good and extensive background in the media area, so we have good credentials. Also, we have good accreditation based on what we have created in the barter business, from an advertising standpoint.

"More importantly, we think, the new service will enhance our distribution operation, particularly if some of these assignments are in the spot area. We'll be talking to stations not only about placing programs but also buying spots in them. So that's an implied leverage that I think is important. We're not

just sellers, but also buyers; that's an important message to stations."

As to programming plans under the new setup, Siegel says its policy of not distributing product on a buckshot basis will continue. "We made a decision before the new setup that we would not produce a lot of new product for the next season. What we wanted to do is concentrate on renewals—particularly *Family Feud*, and the distribution of *The Real Ghostbusters*, plus all the Columbia Pictures Television product we inherited.

"Of course, *Police Academy* will begin in 1989-90. In addition, we are taking over the selling of *What's Happening Now*, so although it may seem as if we are doing one new show, *Ghostbusters*, we will be taking other product from the Columbia library in addition to doing live events and specials. Our main objective, however, is to concentrate on *Family Feud* renewals.



Henry Siegel

Siegel adds that not only does LBS plan to continue to be involved in the syndication marketplace but also in marketplaces such as radio, "We have expanded our radio operation, which will be profitable in 1989, and we made a deal with Alex Courtney Productions, which is involved heavily in creating TV movies for the networks."

Overseas marketplace. Also, notes Siegel, there are "real" opportunities in the overseas marketplace, both from a coproduction point of view and in selling LBS product,

plus expansion internationally on the barter front. Cable and home video is another marketplace with vast potential. "Our company has done well selling. *The Monkees* product to MTV and *Hardcastle and McCormick* to CBN.

"Even if LBS keeps its basic barter syndication and expand only into the ancillary markets, the company's size would be double inside of two years." So, explains Siegel, the company is expanding in three areas: syndication, ancillary and new businesses such as buying service.

Phone business. In addition, Siegel says, to be announced will be LBS' entry into the phone business. A company will be set up called PhoneTV, which will develop programming via a 900 number. "Kids, teenagers and others can call in on a hotline for an extra phone fee, and get a recorded message" from the personalities featured in a program or a commercial.

"We see the phone business as a moneymaker, and it will create phone lines that will help promote our shows. We may do a *Family Feud* phone line, for example, which would help promote our show; and it can be used if we have some time that may be available in our programming. We could then fill our time, rather than giving it away at low prices to advertisers, with product from ourselves by using the 900 numbers.

Siegel says he elected to move LBS on its own, a notion he had considered for some time, because "the price is right," which is one aspect. Also, he adds it was made as a sense giving his longtime employees an opportunity to profit from the company, which wasn't the case because LBS was part of a publicly-held company.

Under the proposed arrangement with Grey, both parties agreed that LBS will buy the shares of LBS owned by Grey and Edward H. Meyer, Grey's chairman, president and CEO. The total price consists of \$16 million in cash, \$16 million in LBS' seven year, 12% subordinated promissory notes and up to an additional \$6 million "of such promissory notes contingent on the operating results of LBS through mid-1992."

CBS hopes for ratings gift from Yule specials

'Tis the season for yuletide specials and the Big 3 networks have decorated their December schedules with no fewer than 19 such specials and 13 movies.

Although Christmas programs follow the stunting of the November sweeps every year, these December preemptions are particularly disruptive this fall, already truncated when the writers' strike delayed most series well beyond September.

For CBS, however, these prime-time ornaments may be something of a godsend. That network, which continues to be plagued with series performing poorly in the key lead-off time periods, is looking to these family specials to shore up many of those weak spots. Moreover, CBS feels these specials and movies can enable it to rebuild for its predicted series and movies rebound, come January. "Holiday specials seem to hold up year to year," says David Poltrack, CBS' senior vice president of planning and research, so they should give CBS the necessary momentum heading into the so-called "second season."

Perennials. Several 1980s TV movies with Yule storylines seem on their way to becoming perennials—a status a batch of 1960s animated specials attained long ago. Other than oldies like *The Wizard of Oz* on CBS and the James Bond movie package on ABC, it is rare for the networks to hang onto programs for such a long period of time.

Of the nine Yule cartoon specials slated for this month, four date back more than two decades. CBS' *Frosty the Snowman* first aired in 1969, while *How the Grinch Stole Christmas* bowed in '66. *A Charlie Brown Christmas* in '65 and *Rudolph the Red-Nosed Reindeer* in 1964.

The latter, a durable one-hour special done by Rankin/Bass Productions in a technique called "dimensional animation," ran on NBC until 1972, when CBS acquired the rights. *Rudolph* was produced for \$1 million, a considerable sum for an hour 25 years ago, but it has

since earned untold millions for Rankin/Bass (now part of Lorimar-Telepictures) and for the CBS and NBC networks.

Rankin/Bass boasts that its 25-year network run makes *Rudolph* "the longest running special in the history of television."



The costliest children's Christmas special at \$1 million, "Rudolph," has been a primetime perennial since 1964. CBS has the most animated specials—eight.

CBS opened the Christmas TV season with *Grinch* and *Frosty* on Nov. 28, having advanced them from mid- and late-December air-dates from which its programmers yanked *Coming of Age* from the Monday 8:30 p.m. (ET) slot in favor of *Kate & Allie's* return, as of Dec. 12.

CBS' other cartoons include: *Rudolph* on Dec. 5; *Charlie Brown* on Dec. 14; *A Garfield Christmas* and *A Claymation Christmas* on Dec. 23; and *Bugs Bunny's Looney Christmas Tales* and *'Twas the Night Before Christmas* on Dec. 24.

A year ago, *Rudolph* averaged a 26 Nielsen share for CBS, not bad versus ABC's powerhouse *Who's the Boss?* and *Growing Pains* combination. *Frosty* posted a 26 share then, while *Grinch* scored a 31, *Charlie Brown Christmas* a 31. Other yule hits for CBS last year were *A Garfield Christmas* with a 30 share, *Claymation Christmas* with 29 and *'Twas the Night Before Christmas*, whose 26 was enough to top ABC's *Head of the Class*.

NBC's only holiday cartoon this season is *Mickey's Christmas Carol*, which began as a theatrical featurette in 1984 and scored a 24 share last year, enough to win its time slot against CBS' *Beauty and the Beast*.

Among other specials on the networks are: *A Muppet Family Christmas* on ABC Dec. 2 and *Free to Be a Family* on ABC Dec. 12, plus NBC's Bob Hope hour on Dec. 17, *Christmas in Washington* on Dec. 21 and a Boston Pops hour on Dec. 23. CBS plans a John Denver yule hour on Dec. 19 and one with Pee Wee Herman on Dec. 21, followed by a Dec. 22 repeat of *Candid Camera Christmas Special*.

Last season, Bob Hope's outing notched a 34 share, *Candid Camera* and *Christmas in Washington* each had a 27 and the Muppets a 25.

CBS, moreover, accounts for six of the 13 holiday season movies, among them *A Very Brady Christmas*, reuniting the *Brady Bunch* cast on Dec. 18.; *A Hobo's Christmas*, Dec. 20; the IBM-sponsored *A Christmas Carol* on Dec. 22; *Christmas Comes to Willow Creek*,



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PROGRAMMING

Dec. 23; and *The Gift of Love: A Christmas Story*, Dec. 25.

Christmas Carol, the George C. Scott vehicle which first aired in 1984, cost \$3 million-plus to shoot on location in England and has now become a seasonal staple. So has *The Gift of Love*, which began in 1983 as a General Foods "Golden Showcase" special.

A year ago, *Gift* averaged a 25 share, while *Willow Creek* and *Hobo's Christmas* each got a 30. NBC's *Little Match Girl*, to be rerun on Dec. 19, bowed a year ago with a 30 share versus CBS' 30-share *Garfield Christmas* and 29-share *Claymation Christmas*.

Television movies. New-for-1988 TV movies include NBC's *I'll Be Home for Christmas*, due Dec. 12, and ABC's *Roots: The Gift*, on Dec. 11. The former replaced the finale of the postponed *Pursuit* two-part miniseries. The *Roots* project, initially dubbed *Roots Christmas*, was bought by AT&T.

Besides the movies and specials, the Big 3 plan a bunch of new and repeat yule-themed episodes of most of their weekly primetime series, ranging from a *Growing Pains* episode from 1986 and a one-hour *ALF* from 1987.—**Jim Forkan**

Syndication shorts

GGP has reached an agreement with *TIME* magazine to coproduce and syndicate two one-hour specials in 1989. The first special, which has the rather long title of *Man in Space: The 20th Anniversary of the Landing on the Moon*, *A Time Television Special*, will be available for airing in June. The second special, not yet titled, will take a look into the 1990s and be ready for stations in the fourth quarter. *Space* is offered on a barter basis with a six-and-six minute split.

D. L. Taffner/Ltd.'s international division has sold *The Secret of the Phantom of the Opera*, one-hour special, to 10 countries, including its scheduled U.S. airing on ABC. The nine countries are New Zealand, Hong Kong, Australia, the United Kingdom, Ireland, Spain, Switzerland, Denmark and Canada.

Republic Pictures Domestic Television has cleared its film package of John Wayne movies in four additional markets. The four are WPWR-TV Chicago, KTVD-TV Denver, WPGH-TV Pittsburgh and WCCB-TV Charlotte. The package has been sold in 46 of the top 50 markets and includes titles such as *The Quiet Man*, *Rio Grande* and *Sands of Iwo Jima*. Also at Republic, the company's *Get Smart* has been sold to KSTW-TV Seattle, bringing the current number of stations airing the sitcom series to 46, covering 52% of the country.

The latest count on station buyers of **King World's** *Inside Edition* brings the total coverage of the country to 55%. Additional stations are WRC-TV Washington, KMGH-TV Denver, KXTV(TV) Sacramento, WVEC-TV Norfolk, WIXT-TV Syracuse, WKYT-TV Lexington, KCOY-TV Santa Barbara, KELO-TV Sioux Falls and KCLO-TV Rapid City.

Multimedia Entertainment's *An Appointment With Sherlock Holmes* has cleared 75 markets representing more than 52% of the country, with eight of the top 10 markets, including KHJ-TV Los Angeles, WCVB-TV Boston and WXYZ-TV Detroit. *Holmes* includes two three-hour specials. The first, *Sherlock Holmes and the Secret Weapon* and *The Woman in Green*, airs in a four-week window from April 3-30, 1989. Barter split is 18 local/18 national. The second, *Dressed to Kill* and *Terror by Night*, is set for a Nov. 24-Dec. 23, 1989 window, with a 20 local/18 national barter split.

Qintex Entertainment has completed the pilot for *Crime Diaries*, half-hour reality-based mystery series looking for a fall 1989 launch. *Diaries* features a team of seven detectives who solve a different crime each day.

Orbis Communications' Bio-TV is syndicating the second program in a four-part series of special focusing on well-known figures. The latest is *Unauthorized Biography: Richard M. Nixon*. The two-hour show is available for airing between

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Feb. 27 and March 11. The first show in the unauthorized biography specials profiled Jane Fonda and was carried in markets representing more than 90% of the country.

Brian Robbins, featured in *Head of The Class*, has completed hosting the pilot of **MCA TV's** first-run game show *Pictionary*. He'll appear regularly as guest host on the strip, which is scheduled for a summer premiere.

The Great Entertainment Co. has sold *The Fashion Reports* in seven markets, and *Legends of Malibu* in six markets. The *Reports* stations are WGBS Philadelphia, KPIX San Francisco, WTVT Miami, WTNH-TV Hartford, WJKS-TV Jacksonville, WQAS-TV Davenport and WWCB-TV Johnstown-Altoona. *Malibu's* stations are KABC-TV Los Angeles, WGBS Philadelphia, WBFS-TV Miami, WJKS-TV Jacksonville, WWCP-TV Johnstown-Altoona and KPHO-TV Phoenix.

TNN's special gets advertisers

The Nashville Network's second annual *TNN Viewers' Choice Awards* special, slated for April 25, already is one-third sold to advertisers.

Nabisco and DuPont have bought into the live 90-minute country music cablecast for the first time, while Hormel, Johnson & Johnson and Nestle have renewed, according to Peter Weisbard, vice president of sales at Group W Satellite Communications.

Viewers—318,000 of whom cast-votes in eight country music categories via 900 telephone numbers last April—again will be able to choose their favorite performers and songs.

The talent lineup will not be announced until early next year. Willie Nelson was among several co-hosts on the first award special.

TNN, which will mark its sixth anniversary in April, said the *Viewers' Choice Awards* special will be "the major event" celebrating that occasion.

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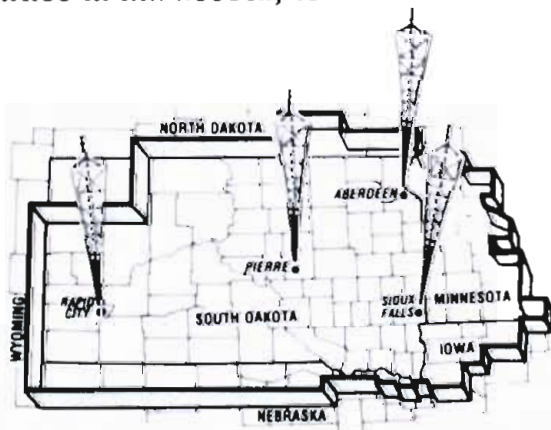
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The Dow & Bradstreet Corporation

KWEX-TV creates low-cost packages for small retailers, tapes success testimonials

When J. William Grimes, president of Univision Holdings, Inc., announced the promotion of Heberto Gutierrez to general manager of KWEX-TV San Antonio, Grimes said that in his previous post as general sales manager Gutierrez "was instrumental in directing an aggressive sales strategy which resulted in record sales for the station."

"Our ability to help our small accounts grow ties us back into our community closer than ever."

Gutierrez himself recalls that when he started at the Spanish-language station a little over a year-and-a-half ago, "We had the majors like Procter & Gamble, McDonald's, Pepsi Cola and Coca-Cola. We had the major beers as advertisers. But we had very few of the smaller mom-and-pop businesses of our community. Most had never advertised before, except for some direct mail. After all, their budgets, if they did advertise, weren't going to have much of a chance up against all the Fortune 500 companies we carry."

So to offer these smaller businesses an opportunity to try television, Gutierrez says, he put together some inexpensive packages that they could afford. "We could do this by using our early morning and late night hours. These are periods our major corporate sponsors avoid, but which nevertheless attract a good many loyal viewers."

Getting a taste. Most of these packages had half their spots in early time, between 5:30 a.m. sign on and 9 a.m., and the other half between 10:30 p.m. and 1 a.m. Gutierrez says some came in as low as \$2,000 a month: "That's only \$500 a week, and that's not much. But it was enough to help some of our

new, smaller advertisers double their customer traffic, and some even tripled traffic. Many have stayed with us and keep coming back for more once they saw how we helped their business grow."

One result, says Gutierrez, was that, "Twelve months ago we had a lot of Smokey Bear PSAs running in these early morning and late night periods. Now we have everyone from Joe's Taco House to a small transmission-repair shop. They've added up to between 130 and 140 small business accounts over the past year, and collectively, to a good contribution to total revenue."

But "at least as important," he adds, "Small businesses like these have permitted us to really live up to our slogan, 'Lo Nuestro—Our Own.' Our ability to help them prosper and grow is a bond that ties us back into our own community closer than ever."

And he says KWEX is documenting the success stories of many of these small businesses with taped testimonials to show to other advertising prospects. One such success is that of Sunshine Amusement Park. Gutierrez de-



Heberto Gutierrez

scribes Sunshine as "a very small operation with a few kiddie rides and no ad budget before we talked to them. But once they started, they kept coming back. Now they've been with us for 10 months because they can attribute their increased activity directly to being on television."

KWEX also has a real estate firm that Gutierrez says was "very small when we first approached him. Now he's had more people listing homes with him for sale and more people buying homes. We have 30 or 40 different businesses like this who have volunteered to let us make testimonial tapes about their successful advertising on KWEX."



Live entertainment was sponsored by KWEX-TV and local cable system to attract Hispanics to Sea World's new San Antonio showplace, which opened last spring.

He adds that in spite of Univision's annual R. L. Polk automotive research showing the extent of Hispanic car and truck purchasing, "There are still some auto dealers who believe we don't buy new cars. But now we're making one of our testimonial tapes with a Lincoln-Mercury dealer who made a healthy commitment on KWEX.

He ran a special offer to our viewers so he'd be able to track which ones came in to his showroom asking about that particular offer. During the period following his offer he found 75% of the people walking in asking about that offer, so he knew they'd seen it on our station."

Meanwhile, Gutierrez says the station's merchandising "grew from advertisers who had a good schedule with us but also needed a way to get their product into our viewers' hands, knowing that once they'd tried it they'd like it." The result has been creation of merchandising and promotional spe-

cial to supplement these advertisers' schedules on the station. Gutierrez stresses the word "supplement" because he says one thing he won't do is build a promotion for a company that does not have a schedule on KWEX.

He says one of the most successful promotions grew out of Sea World's goal of getting more Hispanics to visit the new San Antonio showplace, which opened this spring. KWEX brought entertainer Johnny Canales to Sea World, where he staged a show with five different musical groups and the station set up booths where such advertisers as GTE Sylvania, Chrysler-Dodge, Pepsi Cola and Budweiser beer "had the opportunity to make friends with our viewers and encourage them to try out their products, pass out coupons and hold prize drawings, pulling names out of a barrel. When people put their names and addresses in the barrel, this gives the sponsor the raw material for a mailing list."—George Swisshelm

WRC-TV and sponsors unite local businesses to push for healthier babies via better prenatal care

Washington D.C. had a higher infant mortality rate than any state in the union—even worse than that of Cuba and Costa Rica—before WRC-TV in 1986 joined forces with the local Blue Cross and Blue Shield and the March of Dimes to do something about it. What they did was mobilize area businesses and local government and private agencies to educate women to seek proper prenatal care.

Today, almost two and a half years after the beginning of their "Beautiful Babies, Right From the Start" campaign, Henry H. Osborne, WRC's manager, community services and broadcast standards, points to surveys of participating merchants in which they called the project good for business. They reported not only that their images benefitted from association with the project but that participation in a special "Beautiful Babies" coupon book attracted clientele. They reported redeeming thousands of coupons and getting

many more requests for services stemming from having their coupons in the book.

Getting results. Osborne says one clothing manufacturer got such an overwhelming number of requests to buy its products at retail that it started selling retail at its factory "and is seriously considering opening a retail store."

Osborne also gives results of consumer surveys showing that awareness of infant mortality as a special problem climbed significantly and people recalled the "Beautiful Babies" PSAs on television. And the high risk demos who were the project's main target recalled the spots best. These are blacks, women, young people and low income people, among whom infant mortality rates are highest.

The campaign also boosted prenatal care visits to the District's public health clinics 22%, or more than 3,000 additional prenatal visits. And nearly \$1 million was

raised to cover the nonbroadcast expenses of the project. Blue Cross and Blue Shield experienced a drop in sick baby costs, showing that, for a relatively low investment in good prenatal care and nutrition, massive costs for later hospitalization of sick babies can be prevented along with prevention of many needless infant deaths. And finally, "Beautiful Babies" now serves as a model for similar campaigns in Chicago, Philadelphia and Connecticut.



Henry Osborne

But Osborne recalls that before WRC could do its part Al Jerome, president, NBC-TV Stations Division, had to approve a policy change to permit the station to give on-air PSA recognition to Blue Cross-Blue Shield of the National Capital Area, the corporate sponsor of the project, which came up with \$271,500 to help pay project costs.

Once that was out of the way, WRC committed over \$2.7 million in air time over the first 18 months of the campaign. On top of producing the PSAs, this involved three documentaries and several news stories, all reinforcing the need to seek early and continuing prenatal care. Dionne Warwick, Bob Hope and the Cosby kids were among celebrities taping PSAs on how to ensure a healthy baby.

Documentaries. The three documentaries, aired in primetime, then repeated in other dayparts, were *A Fighting Chance*, *A Day In the Life*, and *My Beautiful Baby*. Then *Barbara Harrison's Journal* followed Harrison, one of WRC's

popular news anchors, through her own pregnancy and to the delivery room for the birth of her daughter. Meanwhile, other news stories, programs and editorials added substantially to covering the many issues connected with infant health.



Life's beginning should be end result of nine months of good nutrition and medically supervised prenatal care, campaign cautions.

The coupon book was an added incentive for young mothers-to-be to visit their clinics. The book with all the free and reduced cost products and services was free with one catch: A woman could redeem the coupons only after her health care professional validated them.

KMEZ's Info-Line

When KMEZ AM-FM Dallas-Fort Worth switches from easy listening to urban contemporary, it expects even heavier use of its Info-Line, "because younger listeners are even more into phone calling," says general manager Jim Stanton.

As set up, callers can push 1 for weather, 2 for market updates, 3 for upcoming concerts at the Starplex Amphitheatre and 4 for a choice: health tips that can be sponsored by a hospital, cooking tips that can be sponsored by a supermarket, or an auto safety tip that could be sponsored by an auto dealer. Lists are compiled of each call made so KMEZ can show each sponsor at the end of the month how many called for his particular message.

KMEZ keeps Info-Line flexible. For some KMEZ advertisers, it's bonus merchandising. Other companies buy Info-Line separately without a radio schedule.

One Seller's Opinion



Technique needed to track out of home audience

Montesano

In spite of dramatic changes in the way we measure national television audiences, the latest research techniques still leave a significant audience out of the measurement base. Those out-of-home viewers who can't wait to go to sports bars to watch *Monday Night Football*, or wait for lunch hour at work to watch a favorite soap, or get back to their dorms to watch prime-time and late night shows—all remain uncounted.

Also unmeasured and out of our media thinking remain business travelers who catch the news in the evening and early morning in a hotel or motel room and the 9 to 10 million battery operated sets used when people go outdoors. Interestingly, as we in the measurement business continue to ignore this audience, manufacturers of new technology do not. Witness the recent development of the Sony TV/VCR unit and Sony's bet that "personal video" is the wave of the future.

Although out-of-home viewing is not measured in the mainstream people meter measurement system unless one views in someone else's home, many in the industry have measured this audience using such techniques as coincidental surveys, telephone recall, diaries, etc. The problem is that each of these studies has created a high level of interest for that show at that time, then we walk away from it.

This March the Advertising Research Foundation set up a committee I chair to investigate out-of-home viewing. Our first step was to assemble all the research on the topic done since 1980. To date, we've reviewed at least a dozen studies done for all dayparts and a variety of target audiences.

The additional out-of-home audience documented by these studies is as high as 10% among adults and as much as 20 to 30% more among specified target audiences. At ABC we've been doing our own special studies of out-of-home audiences for various sports events, news and entertainment programs. One analysis using MRI's data base revealed that in an average week some 4 million adults watch at least one network TV program out-of-home and not in someone else's home. In addition, we estimate from the MRI data that these 4 million viewers account for 18 million out-of-home impressions in an average week.

The task ahead seems to be not so much to justify the need to measure out-of-home viewing as to find a way to do it on a more or less repeatable basis from year to year. This is one of the tasks of our ARF committee on out-of-home viewing. Our goal is to set up the parameters for such a measuring system and ask the research community to respond.

But as I talk to researchers about this, I sense a reluctance to enter this area. Some say the industry won't pay for it. Others seem to feel it's too difficult to tackle. I wonder whether we're already starting to sink back into that era of complacency that characterized so much of media research in the '70s. Although this seems to be the case on a national basis, the TV diary project underway by COLTRAM is encouraging for local markets. I hope we get something going nationally because viewing out-of-home will certainly grow significantly during the '90s.—**Dick Montesano**, vice president, network research, ABC Television Network

Appointments

Stations



Ronald J. Bergamo has been named vice president, general manager of Great American Broadcasting's KTSP-TV Phoenix. He moves in from Wichita, Kans., where he had been vice president, general manager of KWCH-TV, to succeed **William Stough**.

Ken Walter has stepped up to general sales manager for WBFF-TV

Baltimore. He came to the station in 1982 as an account executive and was promoted to local sales manager in 1985.



Clarke Brown, vice president and general manager of Jefferson-Pilot's KSON AM-FM San Diego, has been promoted to senior vice president/west, adding KYGO AM-FM Denver to his San Diego responsibilities.

Mike Mougey has been named national sales manager at KXTV(TV) Sacramento. He

moves in from the San Francisco sales office of Blair Television where he had been an account executive since 1984.



Rosy Almeida has been promoted to director of programming and special events for Spanish-language WLTV(TV) Miami. She joined the station in 1982 as a secretary and was promoted to assistant to the station manager this May.

Dale G. Weber has been named general manager of Nationwide Communications' KZZP(FM) Phoenix and group manager of three other NCI stations in Tucson, Las Vegas and Orlando. He is succeeded as general manager of WNCI(FM) Columbus, Ohio by **Dan S. Morris** who transfers from a post as general manager of NCI's WKZL(FM) Winston-Salem, N.C.

James Conschaffer has been appointed vice president, general manager of AnchorMedia's WLOS-TV Asheville-Greenville-Spartanburg. He is scheduled to take over when current manager **Michael J. Fiorile** transfers to AnchorMedia's newest acquisition, KOVR-TV Sacramento. Conschaffer is currently general sales manager of WSYX-TV Columbus, Ohio.

Dick Morley has been named eastern sales manager for the CBS Radio Networks. The former Katz Radio account executive has been selling for the CBS Radio Networks' Chicago office since last year.

Bob Bolyard has been promoted to general sales manager at WHSV-TV Harrisonburg, Va. Bolyard moves up from sales manager of the Benedek Broadcasting station.

WMTW gets 'em into the tent



Drawing a crowd at Sears at one of the distribution points in Portland, Maine—and other Maine, New Hampshire and Vermont locations—where WMTW-TV has been offering EPA approved radon alert kits at cost (\$17). This is so citizens can run do-it-yourself tests on their own homes for the radioactive gas linked to lung cancer. Since WMTW kicked off its radon alert project, homes containing high concentrations of the gas have been revealed, some as high as 60 times the EPA recommended safe level. At the same time WMTW News has been offering on-air information on how to deal with radon when it is detected in the home.

Spotlight On . . .

Mark Goldstein



*Senior vice president
Director, national broadcast
media and programming
Lintas: New York*

Mark Goldstein sees the changing nature of the national television environment, the resulting audience fragmentation, and the problems this poses for advertisers as "both a challenge and an opportunity for those agency people who are on the line, responsible for executing national broadcast budgets. At the same time, it's increased the importance of what we do for our clients. It's forced us to work smarter, to be more flexible in our thinking, and operate on a more varied playing field if we're going to be able to not only maximize the client's audience delivery and hold down

his CPM, but select the most appropriate of the growing numbers of program opportunities that permit our clients' advertising to stand out and differentiate their products from what their competitors can offer."

Goldstein says today's growing program choice and vehicle choice "not only increases the importance to clients of what we do ourselves, but also increases the importance of our relationships with our suppliers. It's their information that helps us stay on top of this fast changing media world."

As examples of today's expanding opportunities, Goldstein cites a one-time program insert on network television, a continuing sponsor's Most Valuable Player Award following each televised sports event, or an advertising vignette like those done for IBM on *Monday Night Football*. "It may be participation in special interest cable programs, as viewer-specific as Joan Lunden's show for new mothers, or CNN's financial programs that attract unique audiences for companies offering financial services."

He notes that the opportunity can be on the networks, in syndicated programming on independent stations or on network affiliates, or on cable. All these, says Goldstein, "are television opportunities at our disposal today that never existed only a few years ago, when the networks owned 90% of the audience and got 98% of the available television dollars. But today, I see using our judgment to be able to make the best decision from among so many more options as a personal opportunity and challenge as well as a professional one."

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KQXT, San Antonio KEZW (AM) and KOSI, Denver KMEQ-AM-FM, Phoenix
KAER and KFBK (AM), Sacramento KFVB, Los Angeles KJQY, San Diego

Westinghouse Broadcasting Company

John T. Sweeney has been appointed director of corporate marketing for KKHI AM-FM San Francisco. The one time general sales manager for KCBS San Francisco has most recently been general manager of Desert Bay Investment Corp.

Steven Leblang has been named vice president-programming for Fox Television Stations. He had been vice president-research for

Twentieth Century Fox Television Syndication and before that had been director-domestic syndication research for Twentieth Fox.

Bob McNeill has been appointed vice president of programming for Viacom's Radio Division. McNeill, who now oversees programming and formatting for all nine Viacom radio stations, had been program director at WMZQ AM-FM Washington, D.C.

Representatives



Dick Giltner has been named director of agri-marketing in the Chicago office of Petry Television. The former vice president, director of agri-marketing for Blair Television joined Petry last year as an account executive. He is a member of the National Association of Farm Broadcasters and of the National Agricultural Marketing Association.



Kevin Cassidy has been promoted to regional manager of the Dallas sales office of Hillier, Newmark, Wechsler & Howard. He joined the company two years ago from Republic Radio and has been an account executive in Hillier's Los Angeles office.

Sandra DeLaunay has been appointed manager, CBS Television Stations National Spot Sales in Dallas. She joined CBS two years ago in New York, Moving in from a post as sales manager at KTZZ-TV Seattle.

Jim Curtin has joined Harrington, Righter & Parsons in New York as associate director of programming. He moves in from similar responsibilities at Katz Television.

Anthony Madonna has been promoted to research manager of Seltel's Rockets sales team. He joined Seltel a year ago from Showtime/The Movie Channel and now moves up from research analyst.

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Wall Street Report

Ad sales slump clouds horizon as broadcasters steer for the new year

The release of third quarter results sparked a strong Merrill Lynch investment recommendation for Dun & Bradstreet Corp. but a more cautious one for Meredith Corp.

Meanwhile, in the world of advertising agencies, Shearson Lehman Hutton was bullish on the outlooks of Interpublic Group, Saatchi & Saatchi and WPP Group.

Although "the downside risk in Meredith stock is limited due to underlying asset values of \$60 a share or more" Merrill Lynch's first vice president Peter Falco said, "We would like to see some definitive signs of margin improvement in magazine operations and a strong TV station marked before we would recommend initiating or adding to positions."

Presently Meredith is valued at 14½ times estimated fiscal 1989 earnings per share for the year ending in June and about 13 times calendar year '89 earnings. "The apparently rich valuation probably reflects the company's underlying asset values, the aggressive prices recently paid by foreigners for U.S. publishing operations as well as the potential for margin improvement in magazine publishing," says the analyst.

Focusing on Meredith's broadcast operations, Merrill Lynch notes that those continue to suffer "from an industrywide environment of sluggish revenues and steep programming cost increases." Although Meredith has shown interest in acquiring VHF TV affiliates "in or near sunbelt markets of moderate to rapid growth," the analyst points out that a major station buy could depress Meredith stock, due to both the uncertainty of stations' revenue outlook and "the possibility of changes in the network/affiliate relationship."

Merrill Lynch is estimating that Meredith's revenues will climb 12.8% to \$678.5 million this year, then by 15.3% to \$782.3 million in 1989 and by 4.2% to \$815 million in 1990. Net income should grow by 8.1% to \$36.6 million this year, by 11.2% to \$40.7 million next year and by 19% to \$48.4 million in 1990. Its broadcasting revenues, on the other hand, should drop 8.5% to \$109.6 million in 1988 before recovering to a 5.2% gain in 1989 to \$115.3 million, and a 5.6% increase to \$121.7 million in '90, the analyst projected.

Dun & Bradstreet

As for Dun & Bradstreet, Merrill Lynch labels that "an ideal investment in an uncertain economic environment. D&B is a predictable 15% growth stock with a 3% yield."

Looking at the third quarter, the analyst notes that most of D&B's profit centers remained "on track with annual budgets" and that A.C. Nielsen Co.'s market research business has been growing "at a rate in excess

of 20% and currently is probably growing faster; it is competitively stronger than at any time in the last 10 years."

The analyst projected that D&B should notch a 27.9% upsurge in revenues to nearly \$4.3 billion in 1988 and a 7.4% gain to \$4.6 billion next year. Net income should jump 28.4% to \$504.7 million this year and by 17.6% to \$593.6 million next year.

CapCities/ABC

Capital Cities/ABC, one of several companies expected by Wall Street to be on the prowl for possible acquisitions in the media and entertainment sectors (TV/RADIO AGE Nov. 28), came in for some lukewarm appraisal by Oppenheimer & Co.

The company's net income gain by \$24.2 million to \$62.6 million for the third quarter, when revenues rose 7% to just over \$1 billion. ABC's broadcast and publishing operations posted revenue gains of 7% and 5% respectively.

Oppenheimer advised investors that the CapCities/ABC outlook is "a mixed bag . . . The operating outlook is not too strong," though "some upside is likely in the stock." The ABC Television Network expects to finish second in the 1988-89 primetime ratings race, ahead of CBS, and ESPN's prospects are "good," the analyst reports. On the downside, Oppenheimer's Dennis McAlpine noted ad sales growth for the TV stations group "is expected to be less than the increase in costs" and that the publishing operation's flat third quarter "does not indicate turnaround."

CapCities/ABC itself had to concede that for the rest of 1989, "the continued softness in national advertising revenues at many operations will moderate future improvement in the company's earnings." ESPN and the radio division, however, did enjoy "significant" revenue gains in the third quarter.

Ad agency stocks

As for the ad agency stocks, Interpublic scored a solid 23.4% increase in third quarter revenues to \$250 million, as net income grew, also by 23.4% to \$6 million. "It's been quite a while since a major agency group (absent the help of 1986's megamergers) has reported a 30.1% domestic revenue gain," says Shearson Lehman Hutton's Laurie Goldberger. Interpublic did so, in hitting the \$111.4 million mark for the third quarter.

WPP, including the JWT Group, should enjoy a "very strong" earnings outlook through 1989, the analyst predicts. This despite a unique situation whereby Lord Geller Federico Einstein, "an above average contributor" to '87 earnings, this year lost the IBM account, has "significantly downsized" since then and probably is not "doing anything other than breaking even."

The acquisitive Saatchi & Saatchi's future too is bright. As Goldberger put it, "Its valuation is in line with those accorded the shares of strategically well configured, well managed companies in this group . . . We cannot make an investment decision based on the numbers alone. We must assume Saatchi will continue to grow through change."

FEEDBACK

What will be your chief priority at the NATPE convention this year?



"We're set for early fringe and access, but we're looking for a backup to follow 'Night Line', which does pretty well in Washington. We'll also be looking for movie packages and specials. We have 'Jeopardy' followed by 'Entertainment Tonight' in a double access slot and we'll be getting 'Wheel of Fortune' to follow 'Jeopardy' in 1990. Also, we'll be getting 'Oprah Winfrey', which will shift over in September 1989."

*John C. Long
Executive vice president/
general manager
WJLA-TV Washington*



"We're not looking for anything new because we're sticking with the winners we already have going for us. We're an NBC affiliate and heavy on local news and therefore don't have a great deal of program time to fill. We renewed 'Donahue' and 'Jeopardy', which lead into our News at 5 p.m. We've also renewed 'Wheel of Fortune' and renewed 'Hee Haw' which runs Saturday night. And we're continuing with 'War of the Worlds' and with 'Star Trek' on weekends."

*Cliff Brown
Vice president, general manager
WDAM-TV Hattiesburg, Miss.*



"In our case the most critical thing is securing quality movie packages. Our other syndication needs are fulfilled for the time being. There are quite a few quality packages around. Our needs are for primetime. We have the most successful primetime movie program for an independent in the country."

*Duane Kell
Station manager
WKBD-TV Detroit*



"Of course, they throw everything in the book at you at NATPE. I guess the die will be cast by that time on 'USA Today,' and depending on what happens, I may be looking for a replacement. The November book should tell the story. And of course it's going to be a judgment call on Gannett's part."

*John Conte
President
KMIR-TV Palm Springs*



“Actually, we’re not in the market for buying anything we don’t already have. We’re looking mostly to renew series. We bought ‘Who’s the Boss?’ last year for access, and in the early afternoon [3 to 5 p.m.] we presently have programs we’ll keep there or move others in to upgrade. So we’re not really looking for programming. We seldom go to NATPE to buy something for weekday stripping. We don’t wait that long. We may look for specials that don’t get shopped around that much. Also, we want to see what NBC has to say [at its session] about network compensation [revisions] and about sharing rights fees [for sports and other events]. I assume that’ll be on their agenda.”

*James Smith
President, general manager
WOWT Omaha*



“The prime objective for me personally is to look at what’s available in first-run programming. Everybody is already aware of what off-network is. Daytime and late night is always a concern of ours, but if we run across another ‘Star Trek: The Next Generation,’ we’re going to look at that, too.”

*Rusty Durante
Vice president, general manager
KVVU-TV Las Vegas*



“Mostly we’re looking for two things: new first-run series that make sense for an independent and movies that’ll work in primetime. We’ve already signed for ‘Crimewatch Tonight,’ and we’re looking at ‘Tabloid.’ We already have ‘On Trial.’ Some actuality makes sense for independents. We just need the wisdom to decide which ones!”

*Harold E. ‘Hal’ Protter
Vice president, general manager
WVTM Milwaukee*



“We carry only one syndicated show: ‘Donahue.’ We’ve already renewed him for two years, so there’s not much we need from NATPE. We’re not victims of the syndicators because we produce so much of our own local news and our owner, Capital Cities/ABC, takes care of primetime. Everything else is movies. Since the movie people know how deep we are in movies, they always call on us long before NATPE.”

*Jim Masucci
Vice president, programming
KTRK-TV Houston
Vice president, Capital Cities/
ABC West*

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In the Picture

Nick Bishop



New worldwide media manager for McCann-Erickson says more program opportunities overseas will mean audience fragmentation "requiring us to build more impact into our clients' advertising."

Sees more channels abroad opening greater potential for global advertisers

Nick Bishop, newly installed vice president, worldwide media manager for McCann-Erickson Worldwide, sees global marketing on the verge of "opening up to a greater potential for our clients than anything we've experienced to date. My job is to make sure our clients are in the best position to make the most of it."

Bishop points out that the Common Market countries are talking about knocking down all remaining trade barriers between them by the end of 1992, the British Government's White Paper on the future of broadcasting is heralding more channels for the U.K., and that most of the Western European countries will be opening up new television channels too.

All this, says Bishop, means more opportunities for advertisers as well as for viewers, but he warns that along with the more "keenly contested" television markets come a number of caveats. "So much more viewer choice means we'll have to be even more careful how we spend our clients' media dollars. With total viewing audiences split among more channels and exposed to many more advertising messages along with the greater number of program choices, we'll have to build more impact into our clients' advertising if they're going to be able to cut through the increased clutter and maintain high visibility."

Exclusive sponsorship

One way we might do this, he suggests, is through program sponsorship: "Coca-Cola, for instance, might create a weekly program and be its exclusive sponsor."

Another problem, Bishop notes, will be "the growing complexity of monitoring and measuring a U.K. audience, for instance, that has a choice of five channels instead of only two or three. How are we going to accurately track who is watching what? With more choice, will viewers spend more hours watching television, or will they merely spread the same number of hours they now devote to television watching across more different channels?"

Bishop sees the relaxation of broadcast regulation by European governments that had previously held such a tight grip on the availability of commercial opportunities as a response to pressure from two sources: "Their own citizens who want more viewing choice, and pressure from the business communities of their respective countries—companies who want more opportunity for commercial exposure to their customers and prospective customers."

In his new job Bishop will report to Gordon Link, executive vice president, director, worldwide media services, and work for such global McCann clients as Coca-Cola, United Parcel Service, Goodyear and American Express. He says his department will "develop worldwide media strategies and use our 144 offices around the world to implement these plans."

Global communication

He explains that New York headquarters receives information and passes information back to the overseas offices in two ways: through a global electronic mail system called Ad Link, which connects all 144 offices, and by telephone. Says Bishop: "For all the high tech this is still a people business. We can find out a lot more over the phone, in the give and take of followup questions, than by merely passing a written request down the line that can lose something in the translation. On top of the normal language barriers between countries, there's our own third language, our own industry media jargon, that can get in the way. For example, if someone asks for a TARP, meaning a Target Audience Rating Point estimate, the guy on the other end is likely to wonder how big a truck we're trying to cover."

Bishop has had experience with media negotiating consortiums and says McCann's future involvement in consortiums, if any, "will depend strictly on what's in it for our clients." He notes that in his earlier involvements in such consortiums there were benefits for clients. In Australia, for instance, McCann and Lintas formed a consortium through their Interpublic tie, and Bishop says, "Clients benefited through our combined, larger multiagency clout in terms of lower rates and bonuses. But next year this could change. Two of Australia's three TV networks are considering conducting negotiations client-by-client, rather than agency-by-agency. The bigger consortium clout and resulting client benefits may no longer be there. What was right for clients in 1988 may no longer be best for clients in 1989."

Bishop recalls that in Australia, "There was no such thing when I went to school as the wide choice of marketing and advertising courses available at many U.S. universities, so advertising was not a career I prepared for in school." In fact, he says he wasn't sure what he wanted to do following graduation. "But we did have a book on careers. They were described in alphabetical order, and we already had two accountants in the family. I skipped to what followed accounting, and it was advertising. We had a family friend who ran one of the Australian offices of Doyle Dane Bernbach, and he offered me a chance to work there without pay for a month and see how I liked it, and that's how I got my start."

WASHINGTON ROUNDUP

Lost majority leader bid will give Inouye more time for committee

It may not mean much, but one of the congressional questions hanging over the broadcast and cable industries has been answered. Inouye may become more active in communications issues.

Sen. Daniel Inouye (D-Hawaii) chairman of the Senate Communications Subcommittee, lost his bid to become the most powerful per-

son in the U.S. Senate—Senate majority leader.

Although he could have retained his communications subcommittee chairmanship even if he had become leader, the leadership position is a fulltime job and would have limited the time Inouye could devote to the subcommittee.

So far, Inouye has been chairman

pretty much in name only. During the last congressional term, he was preoccupied as chairman of the panel looking into the Iran-Contra affair. In the term beginning in January, he is not now likely to have preoccupying interests and may want to put his own stamp on communications issues.

But whether Inouye becomes more active depends to a great deal on Sen. Ernest "Fritz" Hollings (D-S.C.), the de facto head of the subcommittee and titular head of its parent Commerce Committee, expected to return as chairman, and with just as many axes to grind.

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A new NTIA head?

President-elect George Bush has decided to discard Ronald Reagan's Commerce secretary, and that could lead to a change in the leadership of the National Telecommunications and Information Administration.

The replacement of Secretary C. William Verity would leave in jeopardy Al Sikes' job as head of NTIA.

In one of his last acts before his successor was named, Verity formed a special advisory committee that is to report back to him on Jan. 4 on the impact that advanced

television, which includes high definition TV, will have on the future competitiveness of the television industry.

NAB still on wagon

The broadcast industry got a last-minute ally in its fight to get a change in the composition of a workshop on drunk driving sponsored by the U.S. surgeon general.

The National Commission Against Drunk Driving became a new factor in asking Surgeon General C. Everett Koop that the workshop form the capstone for its own

work on a study of the drunk-driving issue funded by the Transportation Department.

Eddie Fritts, President and CEO of the National Association of Broadcasters, says that although he applauds the commission's request, NAB still will not participate because the Dec. 14-16 dates of the workshop, unless postponed, would not allow time for meeting the commission's request.

The NAB's problem with the workshop now scheduled is that eight of the 10 participants advocate restrictions on advertising alcohol.

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Washington Report

Broadcast, cable TV form a fraternity; telcos blackballed—so far

It is hard to get the cable and broadcast industries, at loggerheads for more than a decade now, to agree on anything. But Robert M. Pepper of the FCC has managed to. If there is anything the two industries can agree on, it is their antipathy towards the telephone industry.

Pepper, of the FCC's Office of Plans and Policy, has written a report for the perusal of the commissioners that suggests now may be the time to allow the telephone companies to become a member of the television industry.

Not so much for the good of television, mind you, does Pepper make the suggestion in his 106-page paper, but for the good of encouraging telephone companies to replace their current lines with fiber-optic cable.

He notes that many people in the telephone industry believe that fiber optic cable will not become a commonplace carrier of telephone communications unless telephone companies have the added incentive to also carry video programming.

Timing may be affected

"In the long run," he adds, "whether or not telephone companies provide video programming may not make a significant difference in whether LECs [local exchange carriers] eventually deploy fiber but may significantly affect the timing of such deployment.

"If current projections are correct that the cost for fiber optics will drop to that of copper in the next two to five years, then based upon new construction, 8-18% of U.S. households will be provided telephone service over a fiber optic network extending to the subscribers' premises by the year 2000."

If cable subscribers are part of the mix, he says, the guess is that "within 20 years the majority of homes in the United States likely will be connected to at least one fiber optic network—and possibly two."

The cable and broadcast industries are powerful ones—maybe not quite as powerful as the telephone industry, but powerful enough to keep telcos out of their business. Their chances are even better if they join forces.

Thus, Pepper takes pains to point out that there will be advantages to both industries in letting telcos into the programming carriage business.

First, he addresses the cable issue.

"The cable television industry potentially stands to lose the most from LEC broadband network development, and it is acting accordingly. The broadband environment of the future likely will mean more than one broadband wire into the home."

Competition from such an arrangement is inevitable, Pepper adds, and says, "A major potential problem for the cable television industry is maintaining or

increasing the market value of cable systems in the face of potential competition." Of course, the opposition is automatic to the idea of the LEC offering service within the cable company's own area, but, as Pepper notes, the cable industry is divided on whether telephone companies should be allowed to offer cable services outside their local area.

That would require a relaxation of cable/telco cross-ownership rules, now forbidden by federal fiat. But Pepper adds, "It is important to note that the cable television industry may be confronted with competition even if the crossownership restrictions remain in force. Local telephone companies may lease transmission capacity to franchised video programmers today—and a franchise may not be required in all cases in the future."

He suggests that a "tightly restricted telephone company video programming service—if the cross-ownership ban were lifted without common carrier access for additional video programmers—might be less threatening." Joint arrangements with telephone companies might be in the best interest of a local cable operator, he says, and could result in less competition to both industries.

Broadcaster concern

Until recently, the entry of telcos into programming has been the exclusive worry of the cable industry. Now it has become a worry for traditional terrestrial broadcasters as well. Pepper notes, however, that broadcaster involvement "depends upon how they view their business. If they see their business as emitting nonionizing radiation from the tops of red and white towers, then they may be in trouble.

"But if they see their business as producing, selecting, and packaging television programming that attracts audiences to be delivered to advertisers, then they may benefit from a universal broadband network that reaches nearly all homes."

Broadcasters have said, however, that telephone companies could become competitors with their broadband networks, particularly if those networks can deliver high definition TV and terrestrial broadcasters cannot.

Thus, the fear that HDTV may be developed without them has driven terrestrial broadcasters to consider becoming an ally of the cable industry in a joint fight against the telephone industry. Undoubtedly, one industry that is allied with both broadcasting and cable sees gravy in the possible entry of telcos into the business of carrying programming.

Program producers and distributors can but gain from an added outlet for their work. Thus, one can expect the movie industry and other programmers to join telcos on their side of the fight so long as there is some guarantee of new programming opportunities rather than merely providing increased competition for those already in the business.

Regardless of who wins and who losses, Pepper concludes that "the major constraints on LEC's ability to explore the full potential of broadband network development—and whether there is significant demand for broadband services—appear to be regulatory."

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