

Television/Radio Age

HITS & MISSES
High body count seen for TV webs' fall shows/35

EYE ON BPME
Syndicators play bigger role in promotion/39

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Ad campaign affected by escape from big business/44

June 12, 1989 • \$3.50

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Washington, DC

Television/Radio Age

June 12, 1989

Volume XXXVI, No. 23

HITS & MISSES

Agencies pick Jackie Mason vehicle as only likely winner—and mostly because of 'Roseanne' lead-in

High body count seen for TV webs in fall 35

Stations, syndicators now pulling together; market-by-market promotion approach stressed

Syndicators play bigger BPME role 39

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ENTERTAINMENT TONIGHT	10	16	3	14	26	26	25	25	54
A CURRENT AFFAIR	10	15	3	17	24	24	25	26	56
INSIDE EDITION	9	14	3	15	19	20	17	19	34
USA TODAY	9	14	3	18	17	19	19	20	71

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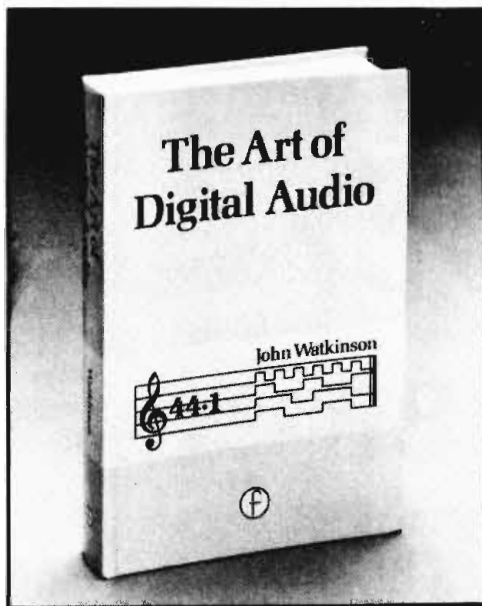
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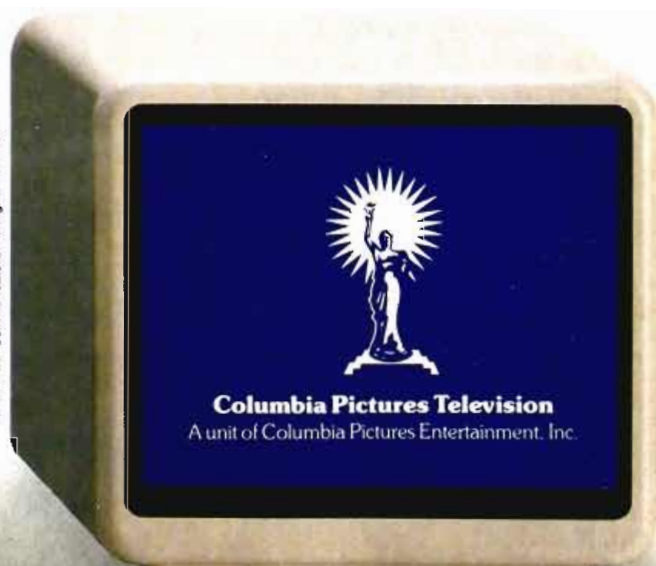
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Publisher's Letter

Promotion/marketing directors played new station role in '80s

As members of the Broadcast Promotion and Marketing Executives prepare to meet in Detroit for their annual seminar, they can look back on a decade of change affecting their role, particularly at the TV station. That change can most precisely be described as getting more involved in marketing.

Marketing can be defined in many ways, but the broadest definition is to include the whole ball of wax, and that definition is widely accepted. What that means is that the marketing function includes (1) determining what the customer wants in a product or service (this includes determining who the customer is), (2) developing awareness and a platform of persuasion and (3) monitoring results. That spills over into such functions as programming and sales. And it is for that reason that the BPME considers programming and sales people as legitimate candidates for membership. Even general managers.

The growing role played by an integrated marketing approach was brought to the direct attention of the Broadcast Promotion Assn. (before the name change) in a survey of TV and radio general managers in 1983. The survey asked what GMs wanted from the promotion director. And the answer was, to simplify a complex of responses, that the GM wanted the promotion director to become a marketing executive.

Major changes. That survey triggered major changes in the way the BPME operated. The board set about building the organization and getting a professional staff (many functions were handled by outsiders). The name change was effective in January 1985. During that year the BPME upgraded its *Image* newsletter to a well-designed magazine and redesigned the logo. Lance Webster, who will be leaving June 30, took over in 1987 as the first fulltime executive director of the organization. Office space was acquired and last year many of the BPME's scattered functions were brought together in one central office in Los Angeles. There is now a fulltime staff of 12 and more office space has been acquired.

What has all this meant to the promotion and marketing director? Webster, who spent 12 years with BPME and was a key figure in its growth, points out that the job has become more demanding, requiring more sophistication. "There's more competition for the viewer's time, what with video rentals, home computers and other leisure activities." The promotion/marketing director has to know what's going on. He or she has to know who to attract, where to position the station and how to target the viewer or listener. "Stations want people who look beyond the next promotion," says Webster.

The BPME's retiring executive director feels that the person most responsible for advancing the responsibilities of the promotion/marketing director is the promotion/marketing director himself, or herself. Generally, Webster holds, the advance in responsibilities is not imposed willy-nilly from on high.

The incoming president of BPME is Linda Anne Nix, director of marketing for WDSU-TV New Orleans, succeeding Alan Batten, director of advertising and promotion for WSOC-TV Charlotte. She will have a strong base on which to build (see also *In the Picture*, page 66).

Arj. Paul

Letters

So, why fight it

While passing a copy of TV/RADIO AGE (May 1, 1989, *Money talks on AM radio*) to my attorneys gathered around the room, the one who looks in on cases involving misrepresentation noted first the very complimentary things you printed about our beloved BRN. They are accurate and flattering, and we thank you.

It was then he commented that it seemed strange you would run my photograph without crediting the very program so many top-flight professionals dedicate every waking moment of their lives to producing. (*Omniverse*—Saturdays 6 p.m.—9 p.m. EDT.)

But I knew he was pondering something far more serious when he demanded I call an emergency family meeting. Finally, after long hours of heated debate involving mostly my wife, my mother, and my brothers, we now can announce that we *have* resolved, unanimous-

ly, to file the papers necessary to change, legally, the spelling of our last name to correspond to the version you printed along with your article.

This is not the first time our last name has been mangled by well-intentioned persons. No, not by a long shot. Try P. Twainer, Steve Willmers, Peet Weighknure (sic.), CAR-RT SORT, or Current Resident, on for size. The truth is, we're more or less fed up with the whole ordeal. And you'll be pleased to know that your version had much broader demographic appeal among family members than several other contenders.

Therefore, we concluded, my family and lawyers and all, that changing all of our legal records, personal documents and reams of BRN sales & publicity packaging is far easier for us to do than it would be for you guys to retrieve every copy of your magazine and pull an allnighter with the white-out. We don't mind; really.

This letter is from all of us who are finally relieved and deeply grateful to you for helping us to, at long last, arrive at a solution to this perpetual and quite honestly, painful, personal matter.

PETE WEYNNER,
NEE: WEHNER

*Executive producer/host-
"Omniverse"
Business Radio Network
Colorado Springs, Colo.*

Satellite spots

I read with interest your May 1 article on *Satelliting TV spots* but must point out some facts that were not reported. First, in order for a system like Cycle Sat's to succeed, there must be a physical presence in the major advertising centers like New York, Chicago and Los Angeles, since agencies and advertisers feel strongly about sending protection masters to out of state locations. Another overlooked factor is that their system is a fourth or fifth generation system by the time commercial masters are transmitted to Forest City, transferred to a master reel, retransmitted via satellite to the stations and transferred to a station's cart system.

The article reports a growing list of stations with their receiving

equipment, but the article didn't point out that this list hasn't grown much over the past year, the stations aren't in major markets and that many are charging Cycle Sat to record the transmitted spots, as is rumored in the industry.

Clearly, there is most definitely a tremendous market potential for firms like Cycle Sat to succeed, but other players loom on the horizon. Commercial delivery via satellite makes sense because of the timeliness, cost-efficiency, ancillary digital delivery services available and quality. However, it must be noted that most major agencies have been reluctant to utilize satellite delivery, but overall technological improvements will certainly enable the market to improve in the near future.

JAMES D. MOLDOW

Consultant and former regional representative for Cycle Sat Hackensack, N.J.

Ed. Note: Cycle-Sat claimed its quality is better than Blairsat's, and most agency users said they had no problem with reproduction quality. Cycle-Sat said it added 11 stations since March, with scores more due by summer. The story also noted most major agencies' reluctance to use satellite delivery.

Correction

Apologies to Robert F. X. Sillerman, chairman of Metropolitan Broadcasting and Legacy Broadcasting, for the typo in *Final Edition*, May 1. His statement should have read, "That makes our merger with the Westinghouse radio group a continuation [not 'contamination'] of our companies' expansion in the radio broadcasting business."

Happy anniversary

I want you to know how much I appreciate the great piece of work done by your splendid staff in regard to the 40th anniversary of WGN Television. Needless to say, I am most grateful for the coverage of my years of stewardship and the generous remarks made about by administration of the company.

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CBS handling comp on per-station basis; performance not new factor

The CBS-TV affiliates convention in Los Angeles was described last week by one attendee as "a love feast," and the subject of compensation didn't spoil the mood.

Reiterating his preconvention view (TV/RADIO AGE, May 12), Ben Tucker, chairman of the CBS affiliates board and executive vice president, Retlaw Broadcasting, Monterey, Calif., said at the Century Plaza Hotel last week, "The overall mood is very optimistic." That is in sharp contrast to a year ago, when affiliates expressed displeasure over the network's promotion efforts, among other things.

"The network is going to handle compensation on a market-by-market basis," he said, "and the affiliates should be prepared to negotiate as their affiliation contract comes up." Among the elements to be "taken into consideration" by CBS, he said, are "what the competition is doing, what [the CBS affiliate] is doing and what its preemption record is."

Tucker cited a letter from Laurence Tisch, CBS Inc. president/CEO, in which he affirmed "that compensation is something the network ascribes to, and they're going to sustain that." Tony Malara, president of the CBS affiliate relations division, added that Tisch and Howard Stringer, CBS Broadcast Group president, have never told him "to eliminate compensation, nor [have they] said we want

X percentage or X number of dollars back... There is no wholesale goal-setting," he added, because "there's a reality here in the marketplace which cannot be ignored, which is why we're doing it market by market."

CBS, Malara said, "pays substantially more [comp] money than the other two networks" (an estimated \$170 million-plus). "We're not saying we want to go down to [their] level," just that "we do have room for compensation adjustments."

Reacting to NBC's pay-for-performance comp plan (TV/RADIO AGE, May 12), Tucker and Malara expressed reservations about its "subjective" elements. Malara emphasized that CBS has factored performance into its comp equation since 1980.

NBC: New comp plan may help Brokaw newscast

In the evening news ratings race, NBC's Tom Brokaw remains the also-ran, but Pier Mapes, NBC-TV Network president, feels the new compensation plan may inspire the affiliates to improve their local lead-in programming.

Lead-in programming on NBC affiliates, including many owned stations "is a problem for *Nightly News*," Mapes says, whereas ABC's *World News Tonight* is bolstered by its local lead-ins.

NBC's new "pay-for-performance" plan (TV/RADIO AGE, May 29) should help change that situation for Brokaw since it provides incentive for the stations to want to bolster their local news or entertainment lead-ins. The 4 to 8 p.m. time span counts toward 50% of the incentive plan, he says. "We've turned comp into a tool of productivity."

Top web TV spenders upbeat

While network TV billings were off during the first quarter—7.7% as estimated by BAR—most of the top spenders were up. As for the latest BAR figures for March itself—which was up 5.6%—most of the top spenders were up a good deal more.

The No. 1 spender in March by far was General Motors, up from \$30.0 million in March '88 to \$44.8 million this year (see table below). The biggest March percentage

jump among the top 10 spenders was by Kohlberg Kravis Roberts, which added Nabisco brands to its roster of Beatrice Foods products. KKR rose from \$4.7 million in March '88 to \$15.7 million this year. For the quarter, KKR was up 304.6% to \$45.8 million, almost making the top 10.

The only top 10 parent company in March (except for Procter & Gamble, which was off by a miniscule amount) was Pepsico, off from \$19.4 to \$16.3 million. Those adding to their spending in March, other than GM and KKR were (dollars in millions): Kellogg, \$18.7 to \$25.9; Philip Morris, \$14.9 to \$24.1; McDonalds, \$12.9 to \$22.5; Sears, \$7.1 to \$21.3; American Home Products, \$15.3 to \$16.9; Johnson & Johnson, \$9.7 to \$15.6.

As for first quarter spending on web TV, the most sizeable top 10 jump, other than that of KKR, was turned in by GM, up 35.1%, but McDonalds was up 33.2%.

Top 10 network TV clients—March

Parent company	March expenditures	Year-To-date expenditures
General Motors	\$44,834,000	\$110,007,600
Procter & Gamble	28,987,900	96,884,700
Kellogg	25,872,900	70,342,700
Philip Morris Cos.	24,101,500	81,018,900
McDonalds	22,454,500	60,157,300
Sears Roebuck	21,273,700	35,287,400
American Home Pdts.	16,934,200	46,297,600
Pepsico	16,279,800	47,705,000
Kohlberg Kravis Roberts	15,668,200	45,806,300
Johnson & Johnson	15,594,600	48,082,300

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(Final Edition continued on page 18)

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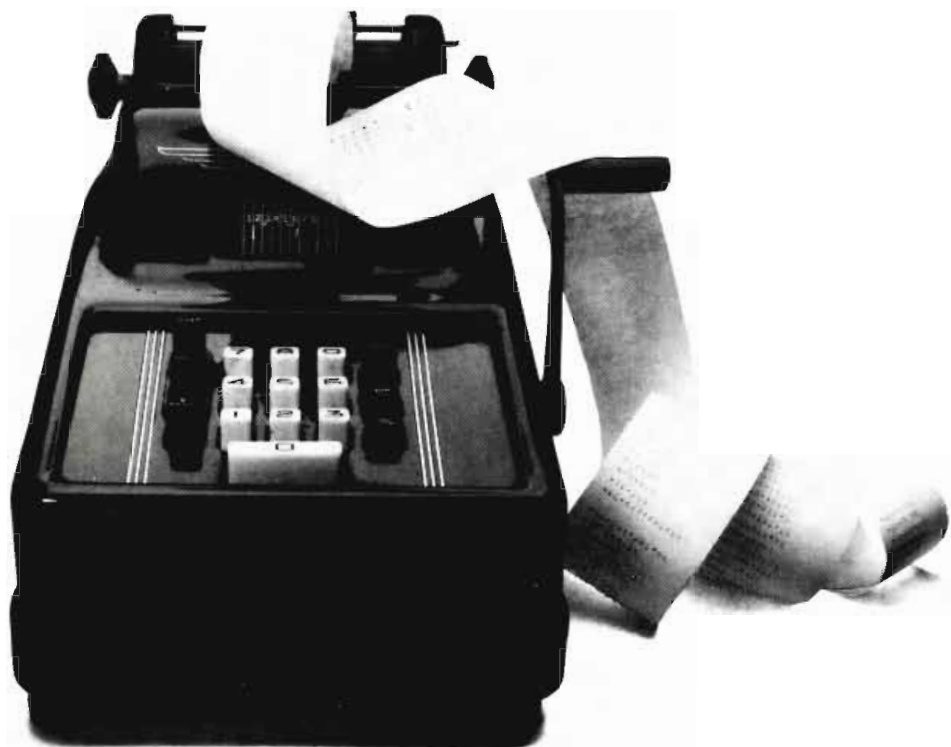
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Reed acquisition of MIDEM: Euro exhibition expansion base

Reed International chief executive, Peter Davis, says the acquisition of MIDEM will provide an excellent base from which to expand the company's exhibition activities into Europe.

As well as owning *Variety* and other publications, Reed already has major exhibition operations in North America, Asia and the U.K. Davis made his comments following confirmation that Reed effectively had purchased Telso Communications from U.K. based, TVS Entertainment PLC for more than \$55 million. The sale includes the Midem Organization and other exhibition and publishing operations. Telso International will continue as the distribution wing of TVS.

Although TVS paid \$18 million for Midem just two years ago, Reed has bought a great deal more. Nevertheless, joint Telso International managing directors Peter Clark and Peter Thomas, who failed in their attempt at a management buyout, are thought to have offered about \$8 million less than the final sale price. In fact, many observers do believe Reed overpaid. While it is of little consequence, they argue that the managing directors should know how much the organization was worth. Both Clark and Thomas now are on three months leave with full pay. They are in the process of negotiating a final severance arrangement.

Escalated talks. Sources say that talks quickly escalated from original discussions only centering around the purchase of Midem, which stages MIP-TV, MIPCOM and MIDEM, the music industry show, and has a new property/real estate market to be launched next year. Meanwhile, Midem and the City of Cannes officials have reached an agreement to extend their current contract another five years to the end of 1995.

In addition to Midem, Reed also has acquired 21st Century Publishing, publisher of trade magazines and newsletters, including *Cable and Satellite Europe* and *Cable and Satellite Express*; Boxtree

Limited, publisher of television related books; and Button Design Contracts Limited, the exhibition, standfitting and design group. An imminent decision was expected on which of the coowners will end up with the publication, *Television Business International*, a joint 21st Century, Act III (U.S.) venture.

The sale is conditional on French governmental approval, which is expected.

Bartlett named RTNDA president

David Bartlett, who has been with NBC Radio since 1986 and before that was in charge of news and English language broadcasts for the Voice of America, has been named president of the Radio-Television News Directors Assn. The RTNDA board voted to accept a search committee's recommendation during its meeting early this month.

Bartlett succeeds Ernie Schultz, who had announced his resignation last December following the association's international conference. Bartlett will assume his new job early next month.

Before working for the Voice of America, Bartlett was managing editor of Metromedia Television News, was news director of NBC-owned WRC Washington and an independent producer of TV shows for PBS, TBS and WRC-TV.

New Roy Park building at Ithaca

The Ithaca College School of Communications and its new \$12 million building have been named for Roy H. Park, founder and chairman of the Ithaca, N.Y.-based Park Communications.

Park has been a member of the college's board since 1973 and its chairman since 1982. His company owns and operates seven television stations, 10 AM and nine FM outlets and more than 100 publica-

Arbitron close to deal on passive people meter

Arbitron Ratings Co. may be using a passive people meter technology in the near future that meets some but not all the requirements of such a system.

This was revealed to TV/RADIO AGE by Anthony "Rick" Aurichio, president of the company, who said that Arbitron will continue sponsoring development work on perfecting passive people meters.

Arbitron's intentions came to light following the announcement by Nielsen Media Research and the David Sarnoff Research Center that they had agreed to research and develop jointly a "totally passive" TV-viewing measurement system. The technology to be developed involves image recognition in which a computerized sensor device recognizes facial features.

Movement detection. The device that will likely be tested by Arbitron involves a form of optical technology that detects movement. Developed by a French company, Telemetric, the system is called Motivac and is now "operational" in Paris in 500 to 600 households, according to Aurichio. The Arbitron chief said a deal with Telemetric will probably be made "shortly," but that his company will continue paying Telemetric for further developmental work. Aurichio's plan is to use the device in its current form along with an on-screen prompt. Arbitron is also working with two universities.

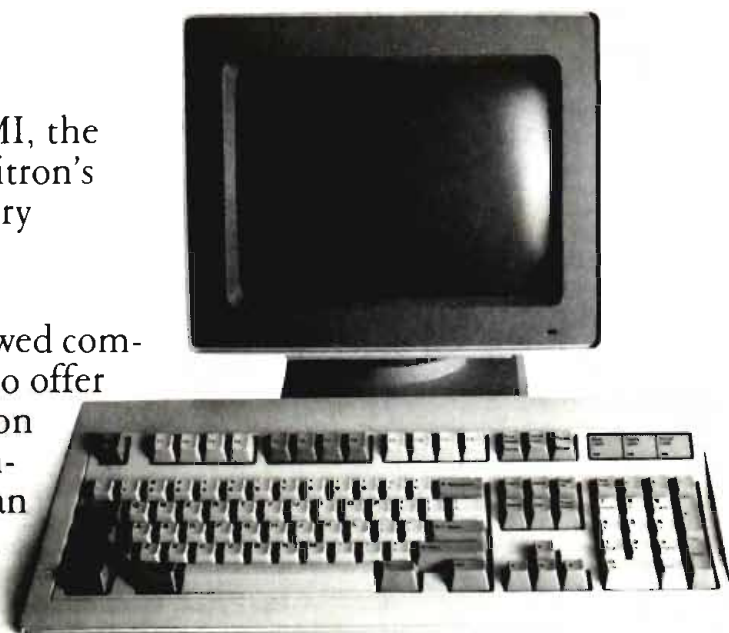
The Arbitron president said the French device in its present state is "excellent" for determining the number of bodies but can't identify them. He also stressed the importance of identifying visiting viewers to the household, as experience with Arbitron's Denver people meter samples shows that there is a visitor 17% of the time the set is on.

Aurichio said there are a number of technologies that can be used as passive people meters but pointed out that most of them are too expensive. Among the devices he mentioned were those that measure heartbeats, detect heat and identify faces.

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CBS: China coverage is type TV networks do best

CBS Inc. and CBS News are enthused about having jumped on the Beijing student demonstrations for both journalistic and prestige reasons.

Of all the networks, CBS said it had the most personnel on hand to cover the student unrest in Tiananmen Square and that the only more extensive coverage was that of Cable News Network. At NBC News' recent affiliates convention, some affiliates were angry about having been overshadowed on the China story.

In Nielsen ratings terms, the results on CBS' China coverage were mixed, as some industry sources noted. CBS' 16-minute special report on the Beijing unrest—the only such primetime report among the Big 3—averaged a 13.6 household rating and a 26 share, largely by virtue of having interrupted the season finale of *Dallas*. CBS' live *48 Hours* on the nonviolent Beijing rebellion tallied an 8.2 rating and 15 share on May 18, which was down two share points from the previous week's report on "death

row kids." However, by May 26 Rather's presence in Beijing—the sole Big 3 anchor on the scene—seemed to pay off in the numbers. His *CBS Evening News* averaged a 9.2/21, topping ABC's *World News Tonight* with 8.8/19. That ended a winning streak by the Peter Jennings newscast, which had been in first place for seven straight weeks through May 19, including two ties with Rather.

Summing up his trip at a press briefing following his return to New York, Rather said, "Larry Tisch [is] just delighted with the outcome. . . That's what a network has a news division for, to do things that are meaningful."

Pressure on budgets. The seed for the Beijing coverage—originally pegged to the summit meeting between Russia's Mikhail Gorbachev and China's Deng Xio Ping—was planted last February during President Bush's visit there after the Emperor Hirohito funeral in Japan, said David Burke, CBS News president. The Japan trip alone

was "a major effort" that required the support of Burke, CBS Broadcast Group president Howard Stringer and Tisch, Rather noted, because "it was a very expensive operation." Some industry sources estimated CBS News' spending on the Japan story at \$2 million-plus.

"I've got to tell you, when we posed this [China] project, I was not at all sure that we could get it approved," said Rather. "We'd just gone through the Japan thing, which was a major commitment" and served as a springboard for coverage of the changing Japan. The anchor said he was pleasantly surprised that the top brass did not say, "Well, wait a minute. For our yearly budget, we're going to eat up too much of it in the early going."

Much of CBS News' 1989 coverage has been keyed to what Rather called "one of the big stories of the last fifth of the 20th Century. . . the realization that Marxism/Leninism/Stalinism has failed."

Meanwhile, David Brinkley of ABC News' *This Week with David Brinkley* told a Business Publications Audit of Circulation luncheon audience of more than 700 in New York, "Most of the changes that have taken place [in China and the Soviet Union] will not be reversed. . . When the Soviet threat recedes, and it already has," he added, "our [defense] spending can be reduced substantially, probably on the order of \$150 billion a year. . . Imagine what we could do for our country without that huge [budget deficit] debt hanging over our heads."

Wave of future. Covering a major news story in this manner—"recognizing [it], jumping on it [early] and staying on it"—represents "the future for network news," Rather believes. "This kind of story. . . that an affiliated station either cannot or will not. . . cover. . . requires a tremendous commitment of resources."

At the same time, such coverage "puts big pressures upon the division," says Burke. "And it puts big pressures on our budget. And that's what I'm paid to take care of."



CBS' Beijing coverage went so well that Laurence Tisch, c., CBS Inc. president/CEO, hosted a congratulatory luncheon at Black Rock afterward. Present were, l. to r.: Charles Kuralt, CBS News president David Burke, CBS Broadcast Group president Howard Stringer and Dan Rather, the only Big 3 news anchor present in the Chinese capital.

Veronis, Suhler: Hefty 1989-93 ad gains due for stations, barter, cable

Network radio and network TV will show the slowest growth rates in the broadcast field for 1989 through 1993, while barter syndication and cable will enjoy the fastest, according to Veronis, Suhler & Associates' third annual *Communications Industry Forecast*.

A moderation in growth for cable and independent TV stations should spell relief for the Big 3 TV networks in terms of audience erosion, the New York investment banking firm says. Although the networks will thus become "a stabilized rather than a declining medium," VS cautions that the three-network audience share will "decline by 1993 to 63%, five points lower than in 1988. However, this represents a far smaller decline than occurred in the 1983-88 period."

Total TV ad spending should grow at an 8.7% compound annual rate for 1989-93, soaring to \$36.3 billion in 1993 from \$24 billion in 1988, VS projects. The Big 3's share is expected to dwindle from 60% in 1980 and 51% in 1988 to 45.4% come 1993, VS notes. The TV stations, however, will sport an average 9.8% growth compounded annually through 1993, with local and national spot spending up at rates of 10.4% and 9.1% respectively. The outlets, proceeding at a compound annual rate slightly better than for the previous five-year stretch, should reach \$23.2 billion in 1993 ad volume, up from \$14.6 billion last year, the VS report adds.

The ABC, CBS and NBC networks should see "continued slow growth" through '93, with their combined 6.9% compound annual rate slightly above the 6.2% estimated for the preceding five years, VS points out. Their total ad volume should reach \$13.1 billion by 1993, up from \$9.4 billion in '88, VS adds. The networks should grow 7% in 1990 alone, then post a gain of 10% or more in 1992 due to the so-called "quadrennial effect" from the Olympics and presidential election. That, VS notes, should be followed by a dip in growth for 1993, as is common to the "post-quadrennial year."

Despite slower growth, cable should become more competitive in terms of acquiring programs and sports events for its larger audiences. Cable should be spending \$4.3 billion for programming by 1993, expanding at an 11.2% compound annual rate, although its movie buys should "moderate," VS believes. Program spending by the TV networks, meanwhile, will grow by just 7.4% annually over the next five years, reaching \$5.6 billion in '93—thus only "marginally exceeding" the rate of their revenue growth.

Slower independent station growth, combined with an increase in the supply of programming, will translate into reduced program syndication spending by stations, the investment banker predicts. Station expenditures on syndicated product will grow at just 9% annually to \$12.4 billion in 1993, up from \$8.1 billion in '88, says VS.

'Robust' cable, barter. Barter syndication, meanwhile, should enjoy a 20.2% annual growth rate during those five years, hitting \$2.3 billion in ad spending by 1993, versus \$900 million last year, VS continues. Fueled by audience growth and an increase in commercial units, barter should be the fastest growing of any segment over the next five years, in Veronis, Suhler's estimation.

As for ad spending on cable, VS forecasts a "robust" 16.1% compound annual growth rate—though that will be nowhere near the 28.4% for 1983-88. Cable's subscription volume too will ease, rising at 6.6% annually over the five years, down from 10.1% for 1983-88. Pay cable subscriptions alone will drop sharply in that time frame, to a 2.9% growth rate versus 9.2% for 1983-88, in VS' view. In dollars, cable will generate nearly \$2.5 billion from advertisers and \$14.2 billion from subscribers in 1993, up from \$1.2 billion and \$10.2 billion in 1988.

Looking at the big picture, Veronis, Suhler expects total broadcast volume to top \$48.2 billion in 1998, compared to \$31.7 billion in

'88, for an 8.7% compound annual rate of growth, up from 8.2% for 1983-88.

Network radio, given its ongoing audience slippage, represents the sluggish part of the radio category. Advertisers will increase their spending on the radio nets by a mere 3.5% annually—well off the 7.2% pace during 1983-88—to \$500 million in '93 from \$420 million in '88, VS estimates. Network audiences peaked in 1985 and have since fallen "steadily" en route back to the levels of the early '80s.

The radio stations' outlook, on the other hand, is quite bullish, VS says. Expected to enjoy a 9.2% compound annual growth rate, up from 8.3% for the previous five years, the stations should see their ad spending jump to \$11.4 billion in 1993 from \$7.3 billion in 1988, VS forecasts. AM should continue to hold listeners of the news, sports and talk formats, while FM attracts the music lovers.

Veronis, Suhler's 147-page forecast is available at \$500 a copy.

Autos big in spot TV

Half of the top 10 spot TV spenders during the first quarter were in the automotive category, according to the latest BAR data. Ranking sixth through 10th were, in order, the Chevrolet Dealers Assn., General Motors, the Ford Dealers Assn., Ford and Nissan.

The top five group was composed of familiar names, four of them in the package goods category and one in fast foods (see below).

Top 10 spot TV, first quarter

Parent company	1st qtr. expenditures
Procter & Gamble	\$55,812,606
Pepsico	51,784,918
Philip Morris Cos.	38,737,774
General Mills	32,019,610
McDonalds	28,790,089
Chevrolet Dirs. Assn.	22,809,220
General Motors	21,999,025
Ford Dirs. Assn.	20,552,496
Ford	20,444,169
Nissan Motor Co.	20,346,762

Copyright 1989, Arbitron Ratings Co.

ation is that the network executive's next job may be at a studio he has done business with.

Even a worse situation in Papazian's book is the production deal made between the network and top executive to buy a stipulated number of series or made-for-TV movies from the latter after his departure. He points out that the net-

work may turn down a number of proposals but it is still contractually bound to take action on some of them.

Papazian notes, "If, for example, the pact guaranteed three primetime series sales over a three-year period, and even if all of these shows were cancelled after only 13 installments, the former network

programmer would earn an executive producer's fee of of \$25,000-\$40,000 per episode and come out of the deal at least \$1.3 million richer. If one of the series became a hit, and ran for five years, after which it was sold in syndication, his windfall could escalate dramatically—possibly amounting to \$10 million or more."

Berman, enjoying his 'Sports Fantasy' world, has own fantasy

Len Berman has been producing his *Sports Fantasy* specials for NBC's *SportsWorld* anthology series since 1985, but he actually developed the concept 10 years earlier while sportscaster for WBZ-TV, the NBC Boston affiliate.

In 1975, Berman recalls, he had six minutes of air time to fill on the early evening newscast. "This was before cable and satellites, so we didn't have much to fill that up. So I came up with this idea" to ask



Len Berman

viewers to suggest their "sports fantasies," the best of which would be fulfilled on the newscast. "We got all kinds of suggestions," so many that Berman did this feature as often as once a week.

When he relocated to New York, first at WCBS-TV and then WNBC-TV, he brought his concept along with him, and it played just as well in the Big Apple. NBC's *SportsWorld* producers liked it too, so Berman's idea went national. He still does separate fantasy features on the WNBC-TV newscast as well, but only "occasionally." Despite all this TV interest, Berman maintains that for the people who write in, "The idea it's on TV is all secondary to their fantasy coming true."

The latest edition of *Sports Fan-*

tasy aired on Sunday June 11, 4 to 6 p.m. (ET), which Berman says is the seventh on the anthology show. All have been produced by Berman's own Fantasy Productions. "And it's already been picked up for next season. We're guaranteed a minimum of one next season," with the timetable not yet decided. "We did two this year."

The latest special included a 32-year-old auto parts manager from New Jersey boxing with Sugar Ray Leonard and a six-year-old medal-winning skater from Jersey who skated in pairs competition with Brian Boitano, the 1988 Winter Olympics gold medalist. Interestingly, the girl skater's dad, bowling star Mark Roth, saw his segment get held over. He bowled against a California supermarket employee—rolling frozen turkeys down a supermarket aisle to hit two-liter soda bottles.

"We've been approached by

three syndicators about doing [*Sports Fantasy*] as a weekly series," Berman discloses. This series would combine repeats of the previous telecasts with first-run fantasies. He is reluctant to okay the idea for two reasons. For one thing, "I already have a fulltime job, doing the sports on the 6 and 11 o'clock news" on WNBC-TV. Secondly, he adds, "I don't know if [going weekly] might weaken the idea." However, he adds, "I've wondered about home video [potential for past specials], but I really haven't had the time to pursue it."

Berman has at least one other project under consideration at NBC. This is "a kids-and-sports show, that'd bridge Saturday morning kids' series with [Saturday afternoon] sports coverage," he reveals. Surely, Berman has his own fantasy? He replies, "I'd love to follow *Cosby*. . . I'd also love to see [my show] as a half-hour summer replacement series, say, on Tuesday nights."

DiMaggio back at the plate

How does a 71-year old former major league baseball star keep batting? He steps up at the plate for The Bowery Savings Bank of New York. That's what Joe DiMaggio has been doing recently after a layoff of about five years from pitching the bank in television commercials.

The campaign, which kicked off in mid-February, features DiMaggio in a series of TV spots from Chiat/Day New York, in which the former Yankee slugger illustrates the virtues and high standards shared by "two beloved and respected New York institutions"—the Yanks and the Bowery. The commercials, which involve four spots done by Bob Giraldi, commercials/film director, are "Building a Better Team" (two versions), "On the Fans" and "Good Coaching."

Through the use of personal storytelling mixed with film clips of his great achievements, DiMaggio personifies the strength and security of the 155-year old bank. The media schedule consists of a heavy spot TV buy in the New York Market, with the spots appearing in primetime, on early-morning and evening newscasts, and sports programming.

The ad campaign was created by associate creative director Dave Nathanson and copywriter Amelia Rosner. Chiat/Day's Steve Amato is the broadcast producer for the spots.

TV networks vs. producers: Papazian book offers some insights

As a neutral observer, BBDO veteran Ed Papazian has some penetrating observations about the problematic relationships between the TV networks and the Hollywood production community. In his new book, *Medium Rare: The Evolution, Workings and Impact of Commercial Television*, Papazian becomes one of the few pundits to give the studios at least an equal share of the blame for the sad state of series development.

The 680-page, six-by-nine-inch soft-cover book, priced at \$35 and distributed by Media Dynamics, New York, provides the uninitiated with an inside view of the workings of the industry and how they relate to programs and commercials that have come and gone since the dawning of the medium. It provides insights into why specific

programs did and didn't make it and gets well into the likes of program and commercial testing, audience measurement and negotiations with talent—enlivening the text with plenty of examples.

In more than 20 years at BBDO, Papazian had headed both the research and media departments. His forte since 1975 has been consulting and publishing. He is editor/publisher of *Media Matters*, a monthly newsletter, and *TV Dimensions*, an annual report on commercial television.

The networks' side. Studios' complaints about network interference and shortsightedness have received their share of ink in the consumer press, but Papazian looks on both sides of the fence: "Although they keep such opinions to themselves,

network executives bemoan the lack of objectivity among their suppliers. Only a few of the most sensible producers, actors or writers have taken the trouble to study the constraints imposed on the networks, both politically and competitively.

"Instead, most creative people are contemptuous of the system that pays them so well for their services; they seem to think that the networks are engaged in some sort of gigantic confidence game, while the audience surveys are dismissed as hopelessly inaccurate. Worst of all, they look down on the mass of TV viewers as gullible or, to use a plainer word, dumb. When the ratings prove them wrong—as so often happens—the numbers are laughed off as frauds or hoaxes, hence the producers learn little from them."

As for the networks, Papazian says their executives often act against their own best judgements, being taken in by the producers' eloquence, optimism or past performance. And another consider-

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Help in America's fight against a major health hazard
with this new safety awareness campaign.



This interesting new series of public service spots gives the facts on whiplash and back injury, destroying the myths and making people more aware. It tells how they can avoid one of the most painful and debilitating type of injuries known to man.

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30 SECOND SPOTS
FOR RADIO
AND TELEVISION**

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Arlington, VA 22209-2712

84/89-2

Please send me copies of "SELF-TEST ON WHIPLASH"
public service spots for:

- Television (One 60 sec. & one 30 sec. spot on 1/4" videocassette)
 Radio (Six 60 sec. & six 30 sec. produced spots)

I understand the spots will be sent without cost or obligation.

Public Service Director

Station

Street Address

City

State

Zip

Please send me additional health campaigns that are available

TV Business Barometer

April spot billings increased 2.4%

While the reps have been offering hopeful comments about spot TV picking up, even a little, during the second quarter, first returns from the *TV Business Barometer* sample of stations, covering April, are not very positive.

To make it even worse, April this year was a five-week Standard Broadcast Month (SBM) compared to four weeks for April '88. About a quarter of all stations replying to the *Barometer* questionnaire for April reported their data on an SBM basis. These were mostly smaller stations, but there were enough to make some impact.

As returned, the *Barometer* data average to a 2.4% increase in April for national and regional spot TV. That was a little under March, which was up 3.2%, but a little better than the first quarter, which was up 1.4%. Realistically, however, the differences are small and subject to variation due to sam-

pling size; spot TV just doesn't seem to be going anywhere.

The spot time sales figure during April was sizeable, a seasonal factor. Last year, April boasted the biggest spot TV billings figure of all time. Even with a little decrease this year, April billings would still be impressive.

As it turned out, billings hit \$627.6 million, compared with \$612.9 million last April. That, of course, makes April '89 a record year. However, May is also a big spot month and a 6.0% increase over May '88 would set a new record. Another big spot month is November, where, again, a 6.0% increase this year would top the April total.

The sizeable bulk of April spot billings put the four-month total a little ahead of that of local time sales, details of which will be published in the next *TV Business Barometer*, appearing in the June 26 issue. As noted in the May 29 issue, local billings jumped ahead of those for spot by the end of the first quarter, a portent for the year. Last

year was the first in which local billings topped those of spot, at least since the early days of TV.

For the first four months of '89 spot TV time sales stood at \$1,912.8 million, compared with \$1,880.0 million for the same period in '88. That represents an increase of 1.7%.

Uneven months

To the extent that the SBM affects station billings estimates, the four-month totals must be adjusted a little. This is because the Standard Broadcast Calendar through April of this year is 18 weeks. But it's only 17 weeks through April of '88.

Spot billings by revenue brackets show wide variations. The smaller stations, in which group independents figure in a major way, were up 21.5%. Medium-size outlets averaged a much lower plus 6.3%, while the bigger stations were actually down a little—minus 0.7%.

April is the third month this year that the smaller stations ranked first in spot growth among the three revenue brackets. In February, a down month for national spot, the smaller stations ranked third.

April

Network (millions \$)

National spot +2.4%

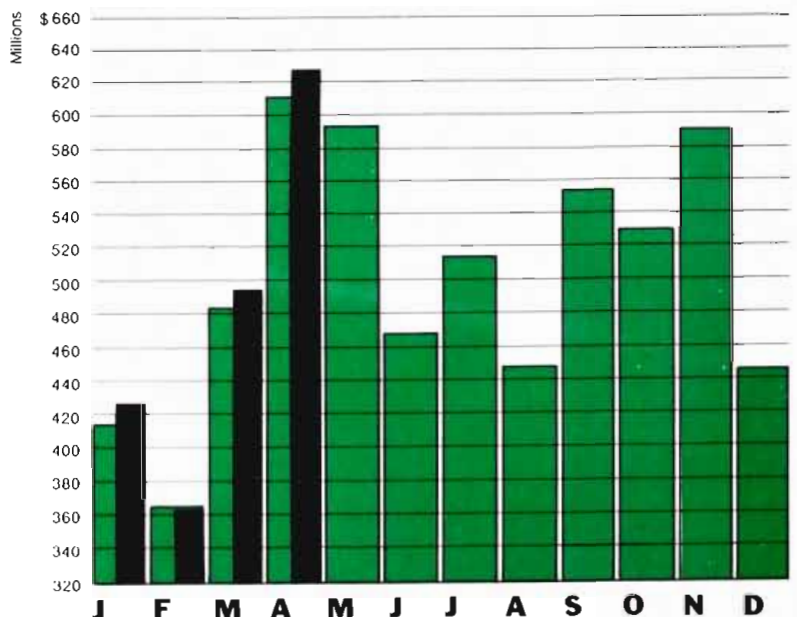
(millions)

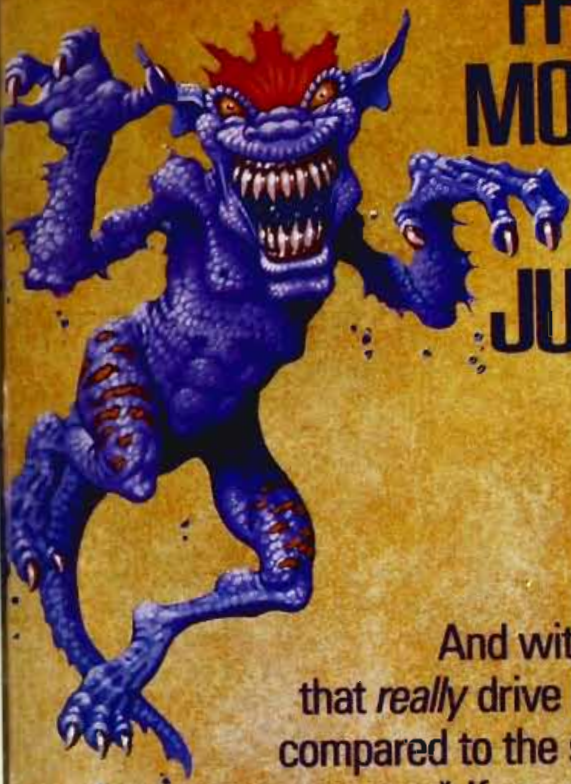
1988: \$612.9

1989: \$627.6

Changes by annual station revenue

Under \$7 million	+21.5%
\$7-15 million	+6.3%
\$15 million up	-0.7%





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+14%
W18-34

+17%
W18-49

+21%
V12-17

+20%
M18-34

+11%
M18-49

+50%
K2-11

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TRIBUNE ENTERTAINMENT

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*Source: NSI Feb. '89 vs Feb. '88

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International Report

Poland's TV Solidarity pushes for continued independent production

"Times in Poland are changing," declares Steven Truscynski, director of the newly formed Polish group, TV Solidarity. "Solidarity wants to continue to produce television programs independently, that is what we are trying to do," he adds.

Recently, the Polish labor group, Solidarity, began producing 10 minutes of news and current affairs stories broadcast nationally on Polish state run television, TVP. This "alternative" programming has been focusing on issues the people are facing during the national elections, explains Truscynski—for example, simply informing viewers about the candidates on the ballots. TV Solidarity produces seven minutes daily for eight regional broadcasts, and three minutes for a national evening transmission.

Back from exile. Most of the producers and directors of TV Solidarity are former TVP employees. However, eight years ago, after martial law was declared in Poland, according to Truscynski, most were fired because of their political views. Last January, Truscynski says, a group of these former producers decided it was time for them to try to reenter television. Since most are members of Solidarity, he continues, it was ideal to form a video production unit for the organization.

After four months of negotiations, the government agreed to allow TV Solidarity to produce material daily during the elections. As Truscynski points out, it has not been easy logistically. Although most of the members of the team worked with film when they left TV, they are now trying to cope with the new video and electronic technology. "Many of the producers, directors, and technicians are women in their 30s," adds Truscynski, "who have gone back to work for the first time with this project. The men who were kicked out of TVP eight years ago had to find work outside of television. Some were even imprisoned."

TV Solidarity started with a camera and a one-room studio, notes Truscynski, but now has grown quickly; more than 40 people work with the team throughout Poland. Truscynski says that so far TV Solidarity has more than 100 short programs. Aside from covering the elections, the stories they produce are varied and range from interviews with former U.S. National Security Advisor Zbigniew Brzezinski and French actor Yves Montand to shooting Stevie Wonder's press conference with Polish students in Warsaw.

Censorship and control. Although progressive, TV Solidarity is not free from censorship or government controls. When the group produced a special on the nature of law in Poland, which examined the judicial and legal systems as well as exploring Polish/Soviet relations,

the government refused to allow the show to air, a decision which stirred public debate. But Truscynski points out, "Censorship is not really a problem for us. Most everything we produce is transmitted. Although government officials do screen it first, which gives them an opportunity to react to our position."

"This could be my last interview, though," Truscynski laughingly tells TV/RADIO AGE. "All phone conversations are recorded." Truscynski claims that TV Solidarity now attracts many Polish writers, intellectuals, scientists and artists who would prefer not to go on TVP.

Truscynski says TV Solidarity plans to continue broadcasting throughout the elections and their aftermath and has been given permission to produce two, 45-minute specials. It is discussing with the government the possibility of producing programs indefinitely. Nevertheless, as Truscynski explains, "it really depends on how Solidarity is recognized, the situation is always changing."

How retired is Benny Hill?

While Benny Hill may have retired, at least temporarily, his highly successful shows will continue in syndication for many years to come. "Naturally," says Thames Television International sales director Roger Miron, "we're saddened by his decision to leave. In many ways Benny has been synonymous with Thames and vice versa."

Hill announced his retirement from Thames following 20 years with the company. During that time his programs have been syndicated throughout the world. They continue to be one of Thames' most consistent money earners.

Although he has said little about his leaving, it is known that a number of other producers would relish the opportunity to produce one or more specials a year with him.

Luring him back. It is, in fact, generally believed there is a very strong likelihood that the 64-year-old performer eventually will be lured back into television. For now, though, Miron is convinced Hill just wants to take some time off. "It's probably not generally known," he says, "that Hill does virtually everything on the show. He writes it, even casts the girls."

USA Network still has several years to run on its current contract, but Miron says that when the license expires, Thames will re-edit the hourlong shows into half-hour versions. This, he says, will add another eight to 10 shows, bringing the total syndication package to 111 half-hours. Miron expects these new shows to be available for the 1991 season.

In 1976, WOR-TV became the first U.S. station to begin broadcasting Hill. Months of negotiations over the suitability of the material preceded the sale. While the program hasn't changed appreciably during the period since, the American broadcaster's concept of what is acceptable seems to have become considerably more relaxed.



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Radio Report

800 stations run radio's 30 seconds of dead air

Some 800 radio stations, or close to 80% of all commercial radio stations, joined in the joint "dead air" effort of the National Association of Broadcasters and the Radio Advertising Bureau to create what they hoped would be 30 seconds of unanimous silence across America's radio dials at exactly 7:42 a.m. on Friday, May 26. Steve Berger, president of Nationwide Communications and cochairman of the Radio Futures Committee with Jerry Lyman, president of Radio Ventures, L.P., says the 80% response "met and exceeded our public relations goals for the kickoff."

And Lyman estimates that 134 million Americans



James Earl Jones

"heard" the 30 seconds of drivetime silence, intended as a dramatic demonstration of what life "would be without radio."

Creative director Bob Fiore of Warwick Advertising, the agency that produced the spot before Danny Flamberg, former RAB senior vice president for marketing and communications, took over the account under his new Morgan, Rothschild & Co. banner (TV/RADIO AGE, May 29), says 10 of the campaign's 13 PSAs feature veteran actor James Earl Jones. Jones recorded his spots at Howard M. Schwartz Recording, Inc. in New York, with audio mixer Joe Vagnoni riding gain.

Varied talent. Fiore also explains that three of the commercials use actors besides Jones, four feature such other celebrities as Richie Havens, Debbie Gibson and Willard Scott, and five use average civilians filtered down from some 1,300 phone calls to an 800 number announced during a test of the campaign in Columbus Ohio. Once a test market, always a test market. These "real people" showed natural emotion as they described how radio affects their lives, to make listeners aware of their own close, emotional relationship to radio.

Lyman says over \$100 million, including donated air

time, has been allocated for the "Radio, What Would Life Be Without It?" campaign, and that besides the air time it will include print advertising in consumer and trade publications and run through to the end of this year.

Expanding Breeze format targets 25-54 upscales

A dozen more stations, on top of the 24 currently carrying the new format, have now signed as affiliates of The Breeze, a new mix of light jazz, soft fusion and "quality" vocals, reports Jack Moore, president and general manager of Progressive Music Network, distributor of the format.

He says its target audience is the 25-54 upscale crowd but that, unlike some typical jazz formats, "We take the hard edges off. We'll play Chuck Mangione, David Crosby or Kenny G., but we don't play their real hard cuts. The result is, where your typical jazz station will pull 60 to 70% men, The Breeze attracts a 50-50 audience with about as many women as men."

Moore says the format was launched in 1977 on KTWN(FM) Minneapolis-St. Paul, "a station my partners and I bought that year for \$650,000. The Breeze found us ranked either eighth or ninth in the market in most books and then, over my protest, my partners sold KTWN to Sunbelt Broadcasting in 1983 for \$3.8 million."

Moore reports that when the format was introduced by WCLZ(FM) Portland, Maine, the station went from a 1.9 share in the fall 1987 Arbitron to a 6.9 share in the spring '88 book and a 12.8 by fall '88.

Alaskan heat. The jump in share wasn't quite that impressive for KNIK(FM) in Anchorage, Alaska, but it still better than doubled after the station switched to Breeze. It climbed from a 3.4 share in the fall 1987 Arbitron to a 7.7 by the spring '88 book and maintained that level with the fall '88 Arbitron showing a 7.8, says Moore.

He says that to research the format's listeners, "We've sent giveaway gifts like CDs to our stations to offer to, say, the 15th caller. When they phone in, we get their names and addresses. Once a station builds a sufficient mailing list this way, we send questionnaires."

Among the findings:

- 69% of the respondents reported household incomes of \$30,000 or better.
- 90% had attended some college, and 50% reported either four years of college or four years plus graduate school.
- 25% listen from two to four hours an evening between 7 p.m. and midnight, Monday through Friday.
- On weekends 79% listen sometime between 6 a.m. and 7 p.m. on Saturdays, and on Sundays 68% listen during the same daypart.
- 48% said they also like to listen to classical music.
- 57% reported watching television only one to two hours a day, and only 7% watch TV four hours a day or more.

Cash position clouds launch of BSB venture

Financial experts are wondering just how difficult it will be for British Satellite Broadcasting to raise \$650 million following its decision to postpone its debut from this September until early next year.

Although BSB officials have put a brave face on the matter, saying they do not want to repeat the mistakes made by Sky Television, which they contend included a dish shortfall at the time of launch, the fact remains BSB has been plagued by a number of problems of which the technical ones are only a part.

The lack of microchips for receivers is the ostensible reason for the delay, but at presstime there still was no evidence that any order had been placed for the so-called Squarial satellite reception dishes. The postponement, of course, gives them some breathing space in this area as well as a little extra time to raise more money.

Other concerns. Nevertheless the additional revenue requirement is only a part of BSB's financial problems. It is difficult to put aside at least one other large area of concern. BSB's largest shareholder, Alan Bond, has money and television problems of his own. Bond is reported willing to sell his shares to anyone making a reasonable offer. So far there are no public takers, although it is believed there may be several organizations interested, among them Rank.

Now that Sky seems to have the field to itself for a while, Rupert Murdoch's team is accelerating its efforts to distribute more dishes. Ten-thousand free ones are being given away through *Today*, one of Murdoch's tabloid newspapers. Sky also plans to give away \$140 decoders to subscribers to its projected movie channel.

Meanwhile, according to the Disney organization, plans continue for the launch of its Disney Channel on the direct broadcast satellite, ASTRA, in spite of the suit initiated against Disney by Sky. The Disney Channel was to be a joint venture, transmitted on one of Sky's leased transponders.

Popular British game show, 'Krypton Factor,' may go to Fox web

Fox Television Network is likely to begin broadcasting a U.S. version of a popular British game show, *Krypton Factor*. At presstime, a go-ahead was considered imminent following the completion of a pilot of the program produced in the U.K. Although MAC III, the Los Angeles based subsidiary of Scottish Television, would supply the U.S. version, the Zenith Television subsidiary, Action Time, a major supplier of quiz shows throughout Europe, assisted in the making of the pilot which featured 13-14-year olds from the American School in London.

Krypton Factor, which requires contestants to display a considerable amount of physical dexterity, as well as knowledge, has enjoyed a long British run. While Action Time is unlikely to have a continuing role in the production of *Krypton Factor* should it find a U.S. home, it still represents yet another feather in Zenith's bonnet. The company continues to churn out a number of popular television series, including *Inspector Morse*, which has achieved cult detective

status in the U.S., where it is broadcast on PBS, the U.K. and many of the other countries in which it is broadcast.

Shooting on a new series of four two-hour episodes starts next month. In the TV drama area, production continues on 10 hour long, *Paradise Club*, features, scheduled for showing on the BBC.

Foreign sales. Although *Paradise Club* has not yet been sold outside of the U.K., Zenith executives say they are extremely optimistic that foreign sales will follow production of the series. Their enthusiasm has been strengthened by the encouraging reception to the pilot, which was previewed at the Monte Carlo market earlier this year.

Work also is underway on another production, a documentary, marking a departure from the kind of program normally associated with Zenith. The show, which has been presold to public station WNET(TV) New York, explores the history of Jewish humor, intercutting archive footage with contemporary interviews.

Portuguese TV laments offerings

"There is not a great deal to choose from among new American programs this year," laments Lucilio Narciso, director of acquisitions for RTP, Portugal's national broadcasting company. Although the U.S. is one of the main sources for TRP programming, Narciso notes that few U.S. distributors had new product to offer at MIP. "I had seen most of the shows in Monte Carlo."

RTP imports more than 50% of its programming. Although Narciso says he purchases shows from many European countries, including France, Germany, the U.K. and Italy, most of the product he acquires comes from the U.S., followed by Brazil. Narciso explains that since RTP produces such a small amount of its own material, it must buy an enormous variety, including dramas, light entertainment, sports, documentaries—"just about everything," he adds.

Conservative. In looking for programs, however, Narciso says he must conform to RTP's traditional taste; "We are more conservative than the rest of Europe. In other countries you can see programs that are very daring, with explicit sex and violence; we avoid that." Nevertheless, he claims, these guidelines are not a major problem in buying American shows, even though Narciso had to turn down a recent program he liked because it was simply "too dark a story with too many murders, too violent, too tough."

On the other hand, Narciso points out that RTP has been running *Dallas* and *Highway to Heaven* for many years, and he recently bought three Fremantle dramas, NBC's *Rage of Angels* and two U.S. public broadcasting documentaries.

Radio Business Barometer

Web revenues up 10.2% in April

The network radio increase in April revenues (see also *Radio Report*, May 29) makes it almost a full year of solid monthly increases, it's pointed out by the Radio Network Assn. That is to say that, starting in June last year, there was some increase in every month since that time.

Some of the increases were pretty miniscule, it is true. Last June and September were up 1.0% and 1.1%, respectively. But the last three months, ending in April, all registered double-digit percentage increases. Peter Moore, RNA president, said that all indications point to a continuation of the vigorous revenue stream. "The demand has been constant and from all product areas."

The April increase came to 10.2% with revenues at \$32,539,837, vs. \$29,522,306 during April '88. The previous April was 1.5% down from

April of '87.

The April increase follows a rise of 19.6% in March, the biggest percentage increase since August of '86, which was up 37%. February of this year was up 10.7%, while January rose 7.1%, putting the first quarter 12.4% in the plus column.

RNA figures show that the April increase was very uneven among the four sales territories. Two of the four were down, while New York, which registered the only territorial decline during the first quarter, performed the best of any territory during April.

New York territory business zoomed up 26.2% in April following a drop of 2.4% in the first quarter. The revenue total came to \$19,540,174, compared with \$15,488,910 the year before.

The other territorial increase was in the next biggest grossing area—Chicago. The Windy City showed increased revenues of 13.8%, with the take amounting to \$9,228,986, as against \$8,112,118 in April '88.

Both of the other two territories were down in April. Detroit, which had a fabulous first quarter (up 72.1%), was down 51.7% for the first month of spring.

The Detroit revenue figure for April was \$1,911,943, vs. \$3,956,530 for the year before.

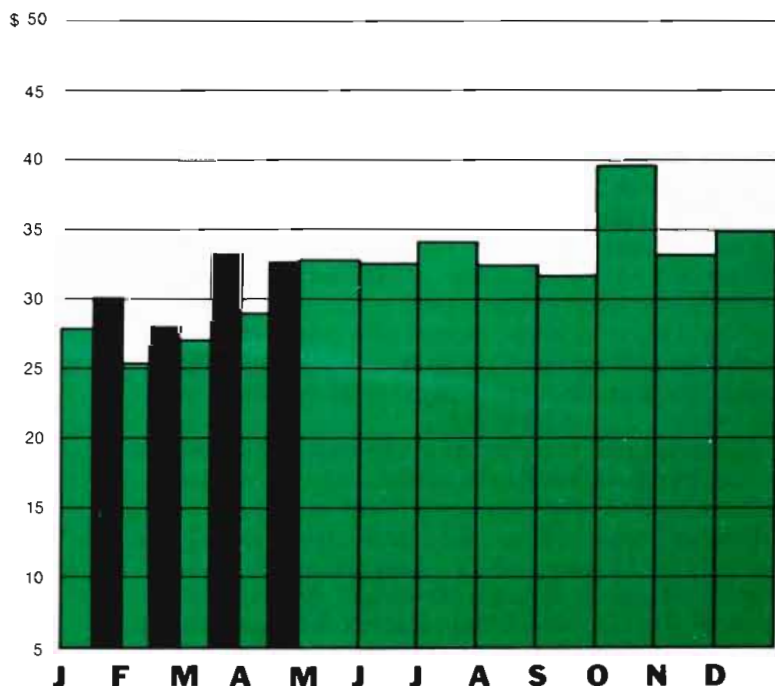
First quarter \$\$\$

As for Los Angeles, the territory was off 5.4% in April, also following a great first quarter, up by 36.4%. The April revenue figure was \$1,858,734, compared with \$1,964,748 during the previous April.

Owing to the strong first quarter, both the Detroit and West Coast territories are still up for the year to date by double-digit percentages.

The automotive capital is ahead for January–April by 14.0%. The four-month total came to \$9,605,208. L.A. was up by 23.6% to \$7,917,653. Chicago rose by a healthy 25.0%, while New York overcame its first quarter deficit with a four-month increase of 4.4% to \$68,253,120.

April



Network **+10.2%**

(millions) **1988: \$29.5** **1989: \$32.5**

Changes by territories

Territory	Billings (000)	% chg. '89-'88
New York	\$19,540,174	+26.2%
Chicago	9,228,986	+13.8
Detroit	1,911,943	-51.7
Los Angeles	1,858,734	-5.4

Source: Radio Network Association

- 92% own a stereo cassette player and 63% buy cassettes.
- 29% own a CD player, and 27% report buying compact discs.

Z-Rock contest winners hit the road with band tours

When WTRX in Flint, Mich., switched from talk to Satellite Music Network's Z-Rock format in late May, that put the sound in its 12th market. Lee Abrams, Z-Rock's program director at SMN, describes what listeners hear as "a superstation featuring multi-plati-



Lee Abrams

num metal bands, screaming DJs, artist 'plug in or get out' jam sessions and crazy promotions."

Abrams says these promotions include "Nightly Nuke" ("We take a real bad record and blow it up on the air. Sure, it's just sound effects, but it's LOUD sound effects.")

And they include listener contests whose prize may be "being a roady for a week," or sending the winner on a "skid row tour in a chauffer-driven limo to the most rundown neighborhoods of Detroit, for instance, or Manhattan." What about security? Says Abrams: "They tell me the limo windows are bulletproof."

On the road. If a listener is lucky enough to win the opportunity to be a "roady" for a week, that means he gets to go on the road—on tour with one of the traveling rock groups. He gets to help set up equipment at the concert site, order pizzas for the band, "baby sit the rock stars and act as a general gopher for them. And help security keep the groupies out of the backstage area so they don't get in the band's way. We've sent winners on overseas trips, too—places like Liverpool, Germany and New York."

Abrams says that so far the only promotional tie-ins with advertisers have been with some of the record companies who cosponsor some of the concerts.

Besides being in Flint, Z-Rock is also available to listeners in Minneapolis-St. Paul, Houston, Dallas-Fort Worth, San Antonio, Denver, Portland, Albuquerque, Jacksonville, Grand Rapids, Billings, Mont. and Panama City, Fla. Abrams says Z-rock is only one of 10 SMN formats broadcast live via satellite to com-

mercial radio stations and that since 1981 SMN has grown from two formats on three stations to 10 formats on over 1,000 affiliates "in all 50 states, the Caribbean, and Shanghai, China.

Sears down in March in web spending, but up in quarter

Although it was down somewhat from March of last year, Sears Roebuck led the March '89 spenders in network radio by a wide margin, according to the latest BAR report on parent company spending (see list below). The No. 2 March spender, Fuji Heavy Industries (Subaru), was not on network radio at all last year. Ford, which ranked fourth for March '89, was not on network radio during March last year and was very light in first quarter '88 spending. However, five of last year's March top 10 did not appear in the March '89 top 10: Campbell, Chrysler, Unilever, Bayer and the Richard Group (Motel 6).

Sears is still running ahead of last year in network radio spending for the first quarter, being up 27.2% from '88, primarily because of heavy spending in January to announce its new discount policy.

The biggest increase in March web radio spending among the top 10 was by Pepsico, which advanced 108.0% over the previous year. For the first quarter, however, it is up only 15.4%. Four others among the March top 10 were up for the month: AT&T, up from \$1.4 million to \$1.7 million; Motel 6, up from \$1.3 million to \$1.7 million; U.S. Armed Forces, up from \$975,000 to \$1.3 million, and Cotter & Co. (True Value Hardware stores), up from \$1.1 million to \$1.2 million.

Down in March besides Sears were General Motors, which dropped from \$2.8 million to \$2.4 million but is still up in spending for the first quarter, and Procter & Gamble, down from \$1.4 million to \$1.1 million but also up for the first quarter.

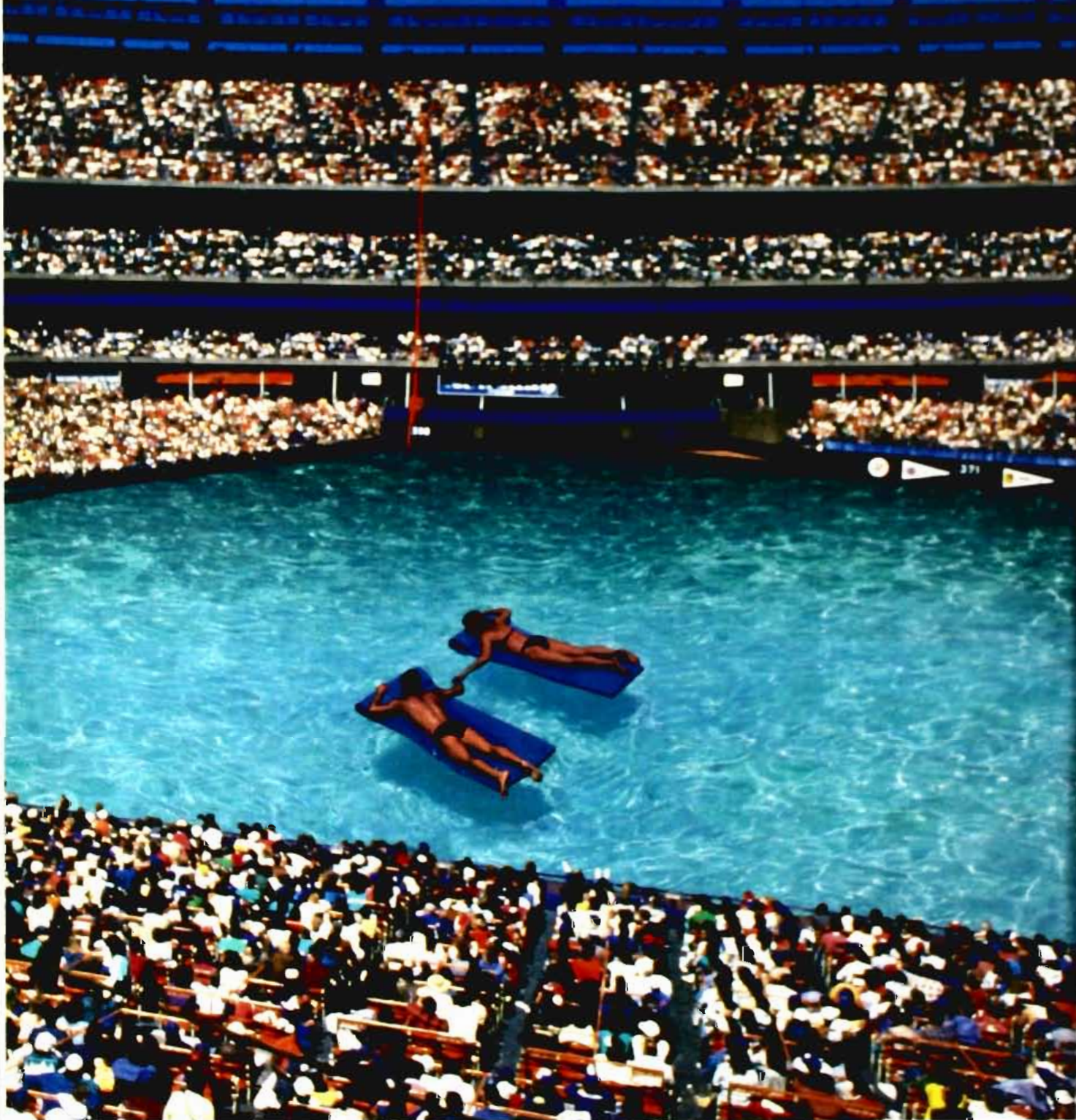
Not shown among the top 10 for the first quarter are Campbell Soup, ranking sixth at \$4.1 million; Chrysler, with no spending in March, ranking seventh at \$3.7 million; Hershey Foods, eighth, at \$3.6 million; Schering-Plough, ninth at \$3.3 million, and Nestle, which made 10th at almost \$3.3 million.

Top 10 network clients—March

Parent company	March expenditures	Year-to-date expenditures
Sears Roebuck	\$5,337,785	\$14,418,020
Fuji Heavy Inds.	2,494,945	2,494,945
General Motors	2,442,440	8,494,885
Ford	1,910,700	3,175,800
AT&T	1,722,610	2,646,630
Motel 6	1,702,240	5,213,540
U.S. Armed Forces	1,294,600	4,910,600
Pepsico	1,193,875	2,395,295
Cotter & Co.	1,184,890	3,160,290
Procter & Gamble	1,124,160	6,941,910

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As was the case last year, series regarded as "hits" in the TV/RADIO AGE survey are projected as garnering a Nielsen share of 26 or higher. A "maybe" falls within the 22-to-25-share neighborhood. A "miss," meanwhile, is seen as averaging a 21 share or worse.

Mason too ethnic?

"The only hit" for the fall season will be *From This Moment On*, says Mike Drexler, Bozell's executive vice president and national media director. He describes the sitcom as "a good show, but its hit status is largely insured by its following *Roseanne*." Among those who agree are Tom Winner, executive vice president and media director at Campbell-Mithum-Esty; Richard Kostyra, exec vice president and U.S. director of media services, J. Walter Thompson USA; and Paul Isacsson, exec vice president, broadcast programming and purchasing at Young & Rubicam.

Kostyra observes that the Mason sitcom "will do well in spite of its ethnic skew, thanks to following *Roseanne*—and being up against weak competition," in the form of CBS' newcomer *Wolf*. Winner adds that ABC is reshooting the Mason pilot to make him "less New Yorky, which could be risky if he loses his appeal."

Unlike the two previous seasons, NBC seems to have no sure-fire hits among its new shows. NBC does have a batch of maybes—four of its five newcomers—plus one likely miss. Of ABC's nine new series, the agencies feel two will be maybes (with one, *Family Matters*, given one hit vote) and six misses (though *Prime Time* and *The Kid* did manage several maybe ballots). CBS also plans nine new entries, with two deemed maybes (though *Teddy Z* did garner three hit votes) and seven misses (though *Peaceable Kingdom*, *People Next Door* and *Snoops* got a smattering of maybe votes). Some of the series could inch up, or down, into different classifications once the agencies have computed their shares for all the shows on the fall schedule.

Focusing on the big picture, Drexler predicts, "NBC should have no trouble gliding into first



"The Famous Teddy Z"

place again next season. ABC will be a solid No. 2." Paul Schulman, president, Paul Schulman Co., also expects NBC to finish "on top again. It has too big a lead to be overtaken. It's in really good shape, and it has a pretty healthy bench as well." ABC also has "a good-sized bench," one that seems stronger than CBS' backup crop, he notes. "It'll be another dogfight between ABC and CBS" for runnerup in the Nielsen household ratings battle. But ABC will again prove much stronger than CBS in key demographic data, most agencies feel.

"Sitcoms are the way to go," Winner points out. "Since ABC has more of them on more nights, it'll finish second again. ABC also has a chance to gain on NBC, which was reluctant to make major changes. It'll probably narrow its margin with NBC and increase its margin over CBS." He feels that CBS "didn't do anything to improve itself dramatically" this fall.

Schulman, however, maintains that if CBS' *Major Dad*, *A Peaceable Kingdom* and *Snoops* score, "CBS would be competitive." On the other hand, he notes that if ABC's Jackie Mason "takes off and *Anything But Love* is fixed, that could make ABC uncatchable" by CBS.

Slim pickin's ahead

Generally speaking, Schulman foresees "no breakthrough shows" on the fall horizon. Because nothing will generate unusual excitement among the viewers, Winner expects that "erosion will continue" for the networks. Part of that ongoing erosion will be traceable to



"Sister Kate"

the continued improvement of the Fox Network, most agency execs feel. Drexler predicts the Big 3 will lose a full share point next season, given increased competition from Fox and other alternatives.

Grey Advertising's Jon Mandel, vice president and director of national broadcast, is another who anticipates that Fox will become a somewhat stronger rival and that "ABC will make a good run at NBC." However, he doubts that any freshman series will alter the order of finish in key time slots. Nor does he see any upset in the three-network race.

Schulman says that, besides ABC's Mason comedy, the newcomers with "the most potential" on the other networks are CBS' *The Famous Teddy Z* and NBC's *Sister Kate*. *Teddy Z* is a teenaged talent agent, while *Sister Kate* is a tough nun who runs an orphanage of streetwise kids. However, he adds, "I wouldn't call anything a hit before my upfront negotiations—or my price would go up." Others like Mandel and Saatchi & Saatchi's Mel Conner, senior vice president, director of network operations, begged off making judgments about the new shows since they had not yet seen all the pilots in their entirety.

"It's going to be a tough year for CBS," says Drexler. "Everything again hinges on the performance of 8 o'clock programming." Monday's leadoff comedy *Major Dad* is "not going to be strong enough to help the night," in his view. "That and *The People Next Door* are probably midteens shows in share." On the other hand, he says, *Teddy Z*

HITS & MISSES

Night-by-night scan yields high body count in nets' new fall season battle

Agencies pick ABC's Jackie Mason likeliest to succeed

By JAMES P. FORKAN

The Big 3 TV networks have begun mobilizing their troops for yet another ratings war. Once again, it appears that most of those series soldiers will be lost on the Nielsen battlefield.

Based on preliminary guesstimates by major ad agency media executives, only one fresh recruit will emerge victorious from the 1989-90 primetime fray, as a bona fide hit. A cluster of other programs are given a borderline chance of making it into 1990.

As usual, the body count in the "Misses" column is likely to be high next season. More than a dozen new-for-fall series probably will be cut down in the fall crossfire, according to agency execs who base their initial assessments on gut reactions to new-show casting and premises and on the ratings histories of various time periods. Even those deemed ratings failures, however, could survive, as happened last season with NBC's *Magical World of Disney*, ABC's *Mystery Movie* and CBS' *Paradise*. Those three performed well enough with

key demographic groups in tough time slots to qualify for reenlistment.

Even with 23 new-for-fall reinforcements coming onto the prime-time battleground, most agency execs do not expect any upsets in key time periods. Consequently, they consider NBC certain to remain king of the hill, with ABC again overpowering CBS in what many suspect will be yet another hard-fought dogfight for No. 2.

Although many of the agency media experts had not yet worked up their shops' share estimates for the fall season at presstime, virtually all select ABC's *From This Moment On*, a sitcom starring standup comic Jackie Mason, as this autumn's top newcomer. That vote count comes closer to 1987-88, when the agencies' media mavens chose one new hit, NBC's *A Different World*, than to last season, when they singled out three pick hits, NBC's *Empty Nest* and *Dear John* and ABC's *Roseanne*. The one factor all share is that they were scheduled behind another hit comedy.

HIT

"From This Moment On"



How agencies rate the new series

(Round 1)

	H	?	M
ABC			
From This Moment On	5	2	0
Family Matters	1	5	1
Doogie Howser, M.D.	0	7	0
Prime Time	0	3	4
The Kid	0	2	5
Life Goes On	0	1	6
Living Dolls	0	0	7
Free Spirit	0	0	7
Horeroom	0	0	7
CBS			
The Famous Teddy Z	3	4	0
Major Dad	0	5	2
Snoops	0	3	4
A Peaceable Kingdom	0	2	5
The People Next Door	0	2	5
Rescue: 911	0	1	6
Wolf	0	1	6
The Hawaiian	0	0	7
Top of the Hill	0	0	7
NBC			
Nutt House	0	7	0
Hardball	0	7	0
Mancuso, F.B.I.	0	7	0
Sister Kate	0	7	0
Baywatch	0	2	5

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



"Top of the Hill"

MISSES



"The Hawaiian"

who cites *Family Matters*, the *Perfect Strangers* spinoff, as likely to rate as "the biggest new show on that night since it fits the flow," hammocked between *Full House* and *Strangers*. Drexler projects *Family Matters*, about a chaotic extended family, as having shares "in the low 20s." But Isacson dubs this comedy "so-so" and doubts it will improve upon *Full House's* numbers of last fall.

Friday revamp

CBS' *Snoops*—in which a criminology professor and a State Department staffer join forces to solve mysteries—is widely seen as not competitive in the opening Friday hour. This mystery series not only "looked average" but also is "an older-skew show at 8 o'clock, which is not the right strategy," says Winner. "So it doesn't have much chance." Adds Isacson: "I don't think it'll work there. I suspect later is better, although NBC's *Baywatch*



"Free Spirit"



"Baywatch"

is not that strong either." Drexler disagrees, and expects *Snoops* to have "some potential in that time period, maybe approaching the high teens or low 20s in Nielsen share."

As for NBC's total Friday revamp, most dismiss *Baywatch*, described by some as *Emergency* on the beach, as a miss. Drexler, for instance, projects it to be in the teen shares and adds, "It won't get off the ground." However, Drexler feels that *Hardball*—about a middle-aged cop and a young cop as reluctant partners—and *Mancuso, F.B.I.*—about a crusty agent who tackles tough cases—should climb into "the low 20s." This male-appeal 9 to 11 p.m. block "should improve NBC a lot," Isacson adds. However, Winner cautions, "It's hard to launch mainstream cop shows. They have good stars but they may need something unique, like [ABC's] *Columbo*, to catch on."

Saturday's only new entry, ABC's *Living Dolls*, is not given

high marks by the agency folks. This sitcom about four teenaged lovelies trying to make it in modeling is "probably a hopeless case and won't manage more than the mid-teens in shares," according to Drexler. "It's not that special," adds Isacson, "but it could do okay" behind *Mr. Belvedere*. Despite the transplanted *Belvedere*, which will supply a "good but not dramatic" lead-in, Winner says *Dolls* will be "no big deal" in the ratings.

Sunday will find four new series trying to take root this fall. NBC's *Sister Kate* "seems pretty good, better than average," Winner continues, "but not a hit and not as strong as *Family Ties* was." Isacson feels it "hard to say" how *Sister Kate* will fare but he guesses it will prove "weaker than *Ties*," given the weak *Disney* lead-in. Drexler is more optimistic: "We like *Sister Kate*. We think it has potential, probably a mid-20s share show. But it could grow, particularly up against weak ABC competition."

Tough slot for ABC

"Sunday won't improve ABC's overall schedule very much," he adds. "We like *Life Goes On*, a sensitive, well-done show that'll probably end up splitting audience with *Disney*—perhaps reaching the high teens." *Life Goes On* will not be "a barnburner" but this "warm" dramatic series about a family that includes a teenaged boy with Down's syndrome might score as well as NBC's *Our House* did when ABC had *Disney*, in Isacson's estimation. *Disney* on NBC still is "no great shakes" in ratings clout, he notes. Of the three new Sunday shows, Winner says, "I loved *Life Goes On*—but I don't know if the American public will go for it," especially in that time slot.

Most admen discount *Free Spirit*, about a pretty, young witch who becomes a family's housekeeper, and *Homeroom*, about the young teacher of inner-city fourth graders, as flops. Still, Isacson feels they just might improve a difficult ABC time slot over last autumn's levels. Drexler says both sitcoms lack potential and should generate shares only "in the low to mid-teens." □



"Hardball"

"Doogie Howser, M.D."

MAYBES

"will be a more successful show, in the mid-20s in share," thanks to *Murphy Brown's* lead-in. Kostyra also doubts *Major Dad's* chances but suspects "*Teddy Z* should do very well. It's a good show with a lot of characters, and a terrific hammock position" between *Murphy Brown* and *Designing Women*." Mandel considers *Major Dad* promising "but it probably should be in another time period." *Major Dad* is about a Marine who weds a woman with three kids, while *People* is about a cartoonist whose fantasies take on a life of their own.

Isacson also expects *Teddy Z* to be a hit, but he had reservations about airing six comedies on Monday, or any night. "I don't know if six comedies are going to work, especially 10 to 11 p.m."

Other than Jackie Mason's entry on ABC, there are no strong series prospects due on Tuesdays this fall, most agency execs agree. Drexler dismisses CBS' all-new roster of *Rescue: 911*, *Wolf* and *The Hawaiian* as "a nice try, but it just won't work—nothing more than the midteens in share."

Winner also believes that CBS has "nothing to talk about on Tuesday" and predicts that it will "probably go to a movie by early '90." Kostyra dubs CBS' *Wolf*—about a private investigator on San Francisco's rugged waterfront—"a weak *Wiseguy* that doesn't seem hard enough to compete in its time period." Isacson also makes the comparison to *Wiseguy* but adds, "I like the concept." Both Kostyra and Isacson concur, however, that Richard Chamberlain's doctor series *The Hawaiian* is "confusing."

Adds Kostyra, "I don't understand that show at all."

Although Kostyra thinks CBS' Tuesday leadoff *Rescue: 911*, about real-life emergencies, is "going to have trouble up against rough competition"—with the ABC comedies holding the young and NBC's *Matlock* the older adults—Isacson describes that reality series as "a bread and butter show that should work in its time period" and improve CBS' fortunes there versus a year ago.

Wednesday's *Doogie Howser, M.D.*, about a teen genius who's also a doctor in a metropolitan hospital, "could do well because of weak competition, but not particularly well," says Kostyra. "Its strength will be totally subject to the performance of *Anything But Love*," its lead-in. Isacson labels the show "very likeable," but notes it is in "a tough time period." Winner considers NBC's *Nutt House*, about a hotel's zany staff, as "this night's most interesting show" and feels it should "do okay" behind *Night Court*. "But you have to like Mel Brooks' unique sense of humor, with its pratfalls and double entendres." Drexler, meanwhile, sees both *Doogie* and *Nutt House* hovering in "the low 20s" in Nielsen share.

CBS' *Peaceable Kingdom*, about a family whose mother runs a zoo, should get no higher than the "mid-teens" in share, he adds. However, Kostyra is among those who paint a brighter outlook. "It'll probably do well with the 50-plus audience" that enjoyed NBC's *Little House on the Prairie* and *Highway to Heaven* in this same time

period in seasons past, he observes.

There is an even sharper difference of opinion about ABC's *The Kid*, about daring teens who work for the Pony Express in the 1860s. "It'll just strengthen *Cheers* and *Dear John*," Kostyra maintains. Winner, however, sees this young western finishing second to NBC over CBS' "mundane" *Top of the Hill*, a political drama about an idealistic young Congressman, and perhaps even "helping ABC significantly, more so than did *Dynasty*." Praising the pilot and its cast as "wonderful," Isacson concedes, "It's probably in the wrong time period, with the wrong lead-in and lead-out."

As for ABC's *Prime Time*, the live topical news magazine coanchored by Diane Sawyer and Sam Donaldson, Drexler is among those who see that as picking up virtually where *20/20* left off in the 10 p.m. Thursday spot. "It should do well at 10, probably with shares in the low 20s," he estimates. Isacson, meanwhile is one of those taking a wait-and-see stance. Although ABC showed a clip in which the coanchors said this live show would focus on the breaking stories of each week, Isacson says, "I don't know what that's going to be. I'm not sure how competitive or compelling it'll be. It'll probably reduce network shares in the time period, and that's disappointing. . . . On the other hand, it could build into another *20/20*."

ABC will continue to score highly on Fridays, according to Winner,

A little skin but not much sin

Most ad agencies now feel the Big 3 TV networks have defused the primetime program content issue for 1989-90 series.

Although some agency execs feel NBC's *Baywatch* is "an excuse to show some skin on the beach" and that ABC's *Living Dolls'* pilot showed its teen models in tight-fitting sportswear, they doubt the networks will go the "jiggle" route of past years. Summing up, Mike Drexler of Bozell says, "There's probably not enough at each network to keep the 'puritans' busy full-time next season."

shows are a good fit for the station's environment."

Warner Bros.' Moloshok says that promotion remains as important, basically, as it has been over the past few years. "It's not like we did 80% of the work we should be doing and now we are doing 100% because of fragmentation. We always have gone full tilt and done as much as we could and provided a full complement of material. Maybe now, however, it's necessary for stations to use a larger percentage of what we are providing."

Meanwhile, budgets for promotion on the part of syndicators are remaining generally stable and in some cases have increased.

At 20th Fox, Bierman says not only is there no haggling over budgets by the top management, but expenditures have increased for promotion by 20% since a year ago, when Bierman joined the company. "I didn't think we were doing enough, and I went to my management, asking to provide more material for all shows, and in fact, that's what we are doing."

At Orion Television Entertainment Robert Oswaks, vice president, advertising, publicity and promotion, says that budgets are "relative, because the budgets are different, depending on the product. "We had *Hollywood Squares*, but now we have *Crimewatch Tonight*, which is a more expensive show and requires different kinds of promotion. It's a very specialized marketplace today, so we have a station relations firm communicating with the stations on everything we are doing, so we can service their needs. Also, we have a production company doing promos for the stations and have hired a public relations company for national publicity."

At MCA TV, Mort Slakoff, senior vice president, creative services, sees the company's budgets on promotion relatively unchanged, despite the soft syndication marketplace. "There are no shortcuts. A program has to be promoted the same way it was when the marketplace was stronger."

But at Warner Bros., Moloshok says, "A TV spot costs what it costs, and we have always had a huge commitment to servicing the stations, so my budgets have not increased because of the Warner Bros. buy of Lorimar Telepictures. The philosophy at Warner Bros., which is very nice, is that when we spend money on advertising and promotion it is not money spent after the sale. We are actually making an investment to improve the value of an asset, they believe."

Launching 'Boss'

Meanwhile, *Who's the Boss?*, sitcom which goes into syndication this fall, will get a massive promotion presentation at the BPME, via a Columbia Pictures Television luncheon set for June 22. Invited are not only program managers but also general managers and program directors of *Boss* stations, points out Zucker.

The promotion on *Boss* has been churning for some time, he says, and since NATPE a series of satellite promotion conference, which has been averaging one monthly, have been held with stations on promoting the show, building up to the BPME. For example, there is a line of merchandising items, which can be ordered by the stations for use with their own logo. "It's strictly merchandising. It's not a licensing item, in that we are not making any money out of it. Items include

towels, hats, blankets, cups and getaway bags.

"What we have done, which I think is unique, is make the designs modular, in the sense that we have created several different graphic looks that allow the station to either promote *Boss* by itself or in combination with its lead-in or lead-out, to get the halo effect. It's also modular beyond that in that we have some suggested copy lines, but we have designed it so that stations can order these outdoor materials and put in their own copy line."

Zucker continues that in an overview sense, Columbia is looking at *Boss* as a fall campaign, similar to the way that networks do. "This is the thrust from the beginning. And at the BPME we are going to show the clients the three phases of on-air promotion we have designed leading up to the premiere of the show: teasing—letting everyone know about *Who's the Boss?*, making sure the viewer differentiates between the syndicated strip and the weekly network show, and allowing the station to do halo."

The launch of *Chip 'n' Dale's Rescue Rangers*, 65 half-hours, which is part of the Disney afternoon block, will get the main spotlight at BPME. But Sal Sardo, vice president, creative services for Disney, says he can't reveal details until the program's buyers "are brought up to speed." But, he adds, the budget for *Rangers* is much higher than it was for *Duck Tales*. "It's a huge commitment on the part of the Disney company, so obviously we will invest all the resources for the hour this fall and give the two-hour block the best possible launch for 1990."

BPME as a forum

Sardi sees little problem in promoting the two-hour block. "You're packaging that time under the Disney banner, and that's always easier than selling four individual shows. Beyond that, we have a tremendous hook next season with the debut of *Tale Spin*, which promises to be an exciting new project."

In the case of *Win, Lose or Draw* and *Life With Regis & Kathie Lee*, both strips, Sardo says both have "rather sizable campaigns," but he

"Rollergames"



"Remote Control"



Partnership with stations,
market-by-market approach stressed

Syndicators to play a bigger role at BPME meet

By ROBERT SOBEL

This year's Broadcast Promotion & Marketing Executives and Broadcast Designer's Association seminar, to be held June 21-24 in Detroit, ranks high as a "must" venue as the importance of promotion and creative services grows in a marketplace that has become intensely competitive and fragmented. The challenge to promote product is also especially sharp, given the plethora of shows offered over the past year or two in syndication. Indeed, the days of the secretary doing promotion are long over, with specialized practitioners with sophisticated and innovative ideas becoming the rule.

Highlights of reports from syndicator promotion people indicate that:

- Budgets for promotion continue to rise or are generally the same, despite the soft syndication economy.

- The differences between syndicators and stations in the way promotion is treated appear to have been patched up, with partnership stressed.

- Market-by-market approach to stations' needs has become commonplace in promotion rather than blanketing the country with material.

- Promotion for children's programs is not suffering in terms of financial resources, despite the poor ratings of many in syndication.

Many of the syndicators will be holding workshops at the seminar, suggesting to promotion managers how best to utilize materials supplied by the syndicators in addition to participating in roundtable discussions and pitching their tents via hospitality suites and exhibit

booths. Too, some have set up separate meetings with individual station people.

"Times have changed," says Michael Zucker, senior vice president, marketing, Columbia Pictures Television. "The marketplace is much more sophisticated, even than it was five years ago. As the number of different choices continue to grow in a market, and in a sense in certain markets, television is like radio now. So every day the value of promotion is increasing. Because of the competition on the station level, the station has to stand out.

"Our function, therefore, has expanded beyond just coming up with a promotion kit. We are very marketing-oriented and everything we do is coordinated with sales. We service from beginning to end."

At Warner Bros. Television Distribution, the promotion and advertising department employs a full-sized staff of 15, with many coming from the TV station sector, points out Jim Moloshok, senior vice president, creative services: "They are employees of Warner Bros., not people who come in for two months to take care of launching a show. These are our shows, and we live with them in network and in syndication. So in the sec-

ond season and beyond we still help stations get the most out of the shows."

Lisa Merians, vice president, creative services at Viacom Enterprises, emphasizes that both syndication and promotion were in a "learning curve" some years back, with both growing in maturity and importance. "Traditionally, at stations and at syndication companies, secretaries were promoted to creative services jobs. But that's not the case any longer. Now there are more network execs and more professionals in the marketing and creative services capacity."

For example, points out Merians, Viacom a few years back hired Nancy Orgel, who had been at ABC station affiliate relations, as director of station advertising and promotion. Also, she continues, promotion has become a more integral part of the station and a trained professional executive now is part of the station team. "The three most important people at a station are the general manager, the promotion manager and the program director. That has become recognized now, and the syndicators are responding to it."

At Twentieth Century Fox Television, Fred Bierman, vice president, creative services, stresses the role of promotion "has never been more important. The market is fragmented, and it's particularly important for a station to have a strong identity in the market, so it's all the more important for us to provide materials that work for a station in a particular market, rather than blanketing the country with materials that are easy to produce but not necessarily appropriate. Also, it's important for the stations to customize them so that the

"Who's the Boss?"



"Mr. Belvedere"



"Hunter"

get daily promos and generic promos as well.

MCA TV Enterprises has two new shows it will highlight at the seminar: *Lassie* and *Inside Report*, according to Slakoff. Personnel from the Ralston Purina Co., a major sponsor of *Lassie*, will attend the MCA presentation. While Slakoff didn't go into specifics, he says promotion to be shown will be "the most usable type for stations."

'Send more photos'

20th Fox's overall promotion drive centers on photos, notes Bierman. "I was on the station side, and I know that stations don't want pretty kits. They ask us to send more photos and more publicity materials. We evaluate a station's needs on a market-by-market basis. It's not cheap that way, but there is a lot of waste from national marketing in that a lot of material just gets thrown away. Providing a gorgeous box for a sitcom doesn't work. The station pulls all the materials out of the box, puts them in a file drawer and throws the box away."

Photos are also a promotion key at TeleVentures, according to Doug Friedman, vice president, advertising and promotion, who notes that *Hunter* will make its syndication debut in the fall. "We have some 120 different action photos on *Hunter*. I stress action because many other syndicators provide photos that are boring and stations need action. Also, in other promotion we are providing stations with on-air promos for every episode and copy for each. And both Fred Dryer and Stephanie Kramer, stars of *Hunter*, have done personalized promos as well."

'Friday the 13th'



Friedman adds his philosophy on promotion is to stay clear of glitz and giveaways in press kits. "I would rather put that money into extra photos and good artwork."

A session on *Roller Games* will highlight Quintex Entertainment's promotion thrust at the BPME seminar, according to Rob Word, senior vice president, creative affairs. At the workshop for stations, which will be attended by the show's producers and Quintex promotion people, discussions will center on specific aspects according to the station's needs. For example, a presentation will be made on the video launching of the campaign, says Word.

The show itself will be launched via a two-hour special that will tie in with the end of the current roller games league season.

For the record

Also, a *Roller Games* single record has been cut on music from the show, and plans call for a one-minute video montage that stations can use as part of the program's launch, says Word. This is in addition to specific 30- and 60-second spots that highlight each of the teams so that the sound of the music is identified with each of the teams that are competing each week. Also, points out Word, "Quintex is designing IDs using the teams in a high impact shot of the athletes in action."

A *Current Affair* gets the ongoing promotion nod at the seminar for Twentieth Century Fox Television, according to Bierman. He expects to continue copromotions on *Affair* with radio, "which have worked very well for us." Also, a contest, Watch, Listen and Win, done in February on radio, will get a May version as well. "Our plans aren't set, but we will probably do more for the fall," says Bierman.

"Every month, we try to do new things," he continues. "We sent boxer shorts to 600 disc jockeys to try to have them talk about *Current Affair* on radio. In May, we sent them fortune cookies. If I can spend a nickel to get a dollar's worth of publicity, then I will do it. We haven't decided what we will do in the fall, but we try to do something different for each sweep per-

iod."

Bierman says he'll use the BPME to poll stations on evaluating the promotions. "We believe in being partners with TV stations. They will tell us what we should be doing, in large part."

Promoting show host

DLT Entertainment has two fall go's it will be talking about at the BPME: *Talkabout*, show that will be part of the Fox Broadcasting block of games, and *Mystery Wheel of Adventure*, feature package. Genevieve Piturro, director of creative services, says the company's efforts at the seminar will be to try to sell *Talkabout*'s host, Wayne Cox, to the station promotion managers as a new American entertainer. Tapes and folders on Cox will be presented at the convention. The plan down the line is for Cox to tour the *Talkabout* stations beginning in the fall, she says, especially Fox affiliates.

Mystery Wheel has already gotten a clearance of more than than 70% coverage, points out Piturro, and promotion managers have been receiving updates monthly on *Wheel*, which represents 10 new movies with foreign partners. Filming is being done around the world. Six of the titles feature *The Saint*, played by Simon Dutton. A series of teasers will begin in September on *Wheel*. Also, personalized promos will be involved.

Worldvision Enterprises will highlight its two new first-run shows, *After Hours* and *Better Your Home With Better Homes and Gardens*, while continuing promotion work, on *Funtastic World of Hanna-Barbera*, *Smurfs*, *Adventures of Yogi Bear* and *The Jetsons*. And, according to Jerry Kaufer, vice president, creative services, the company will run workshops, showing promotional reels, and promos and Worldvision will discuss with station promotion managers how best to promote each show.

On *H-B* shows, giveaways will be discussed, he adds, and "We will offer to have our characters appear in malls." In the case of *After Hours*, "we will give stations wonderful promos, plus ads in *TV Guide* and tapes, and we will pro-

would not spell out details before the BPME.

Paramount Pictures' domestic TV arm has been using the BPME seminar more as a forum than to unveil campaigns to its licensees, according to Meryl Cohen, senior vice president, advertising, publicity and promotion. "The way my area is structured, it's not critical for the stations to see creatives prior to August for the fall launchings. The seminar gives us a chance to meet with affiliate stations, and while we offer our services to the stations, we also like to do a little self-promotion for Paramount and Paramount product as well. We try very hard in our everyday contact with stations to give them top-of-the-line promotion material on the product we put out. It's our major responsibility to provide stations with materials they can't provide themselves. That means using top-of-the-line producers and editors and presenting ideas at the BPME."

Staying in touch

However, Cohen continues, the BPME is not the only time for talking to stations. "We are in constant touch with them on a daily basis. Therefore, the roundtable is used as an all-product presentation forum—that's where our show managers and myself share ideas and say 'thank you' for helping to support our product."

Also, according to Cohen, the forum concept is useful for formats that are day-and-date of show such as *Entertainment Tonight* and *The Arsenio Hall Show*, because stations' needs are changed and "we try to keep up with those changes as they occur. With a day-and-date show, you run into last-minute changes and fine-tuning. Therefore, what we do is to provide a forum for the stations, and we will be holding luncheons for both shows." Also, this type of informal environment allows the *Hall* and *Entertainment Tonight* stations to exchange ideas, she says.

Paramount doesn't have a hospitality suite, nor has it taken exhibit space. Instead an all-product party will be held at BPME, and client conferences can be scheduled in a suite occupied by Paramount's sta-

tions relations manager.

Viacom will show its promotion expertise at no less than five workshops, according to Merians. A Thursday session is being called first-run day by Viacom, and featured will be separate workshops on *Remote Control*, *Super Mario Brothers Super Show* and *Trial By Jury*, courtroom show featuring Raymond Burr. On Friday the schedule calls for workshops on *The Cosby Show* and *Super Boy*. In addition, Merians notes, Viacom will participate in the program distributors' roundtable.

Going on tour

Mario (Capt. Lou Albano) will probably go the tour route, depending on the taping schedule of the half-hour series, points out Merians, and on the station's needs. "We have a great entity in Lou. The custom tags we will do will be great because he has so much energy. Also, we will probably do a premium catalog, which is what we did for *The Cosby Show* and *Super Boy*. I believe we are one of the few syndicators that does that. We buy a large quantity of items, which we have silk-screened, and the station can buy the items at reasonable rates and send their logo to our warehouse, where it can be customized for the station."

The animation/live action strip may also be supported by a school kit, similar to the successful kit made for *Double Dare*, which went to schools, with questions pertinent to the grade level. The promotion tool may go out in November or February, in conjunction with the sweeps period. "We feel that *Mario* will be a successful kid show," notes Merians. "There is a built-in recognizability in the Nintendo games. We may have a local promotion, too, in the market where the games being sold, which is a tremendous opportunity."

"All kids shows aren't created equal," notes WB's Moloshok. "Take the live-action area. We have *Fun House*, which has been doing very well, especially in the late afternoons." Moloshok says the company is creating a number of promotions for *Fun House* beginning this summer and continuing through next year. This in-



"The Saint"

cludes a number of on-location appearances of the *Fun House*, including live versions at malls and amusement parks across the country.

In conjunction with these tours, stations will get print ads, TV spots and photos and can run contests, with winners getting T-shirts or other prizes. Down the line, WB expects to have a massive promotion on product to be unveiled for the 1990-91 season: *Merry Melodies*, starring Bugs Bunny & Friends, and *Tiny Tunes*, from Steven Spielberg. Besides the two series, a corporatwide promotion is planned for *Bugs Bunny*, in celebration of its 50th anniversary, including *Bugs Bunny Moments*, to be given to stations, as well as many merchandising tie-ins. Moloshok says the shows will get an "unofficial" mention at the BPME.

Teenage Mutant Ninja Turtles, half-hour animation show, moves from a weekly to syndicated strip form this coming fall, and Group W Productions will show its promotion wares at the BPME to mark the occasion. Owen Simon, vice president, creative services, says one of the *Turtles*, Michael Angelo, will attend the BPME and a workshop is planned on the series. The show had a lot of promotion even as a weekly series. "And we have done a survey of stations on what materials they need." All-in-all, Simon notes, *Turtles* will get the highest promotion concentration in animation ever given by the company.

Also being planned is a workshop with *This Evening* and *PM/Evening* stations, and Nancy Glass, host of *This Evening*, will be present. Glass is cohost of the BPME awards show. While Glass is in Detroit, she'll visit WXYZ-TV, which carries *This Evening*, points out Simon. *This Evening* stations

Curad ads cover old wounds

Creative, media approaches reflect escape from big business

By GEORGE SWISSHELM

Curad is still the "ouchless bandage" it was under the Colgate-Palmolive wing. Now, under the guidance of Kendall-Futuro, whose management bought back its first-aid line from Colgate last fall, Curad is also "the only adhesive bandage in the first-aid kit of The American Red Cross." And besides that, the new Curad television commercials and print ads out of The Tom Attea Co., New York, placed by Neil Faber Media, tout Curad's "ouchless bandage" at an "ouchless price."

Curad goes back years under Kendall before Colgate-Palmolive acquired the company in 1972 and ran marketing of its first-aid line through 1988. But last year Colgate spun off some operations outside of its core business area, and these included Kendall-Futuro's first-aid products for both the institutional (hospitals and clinics) market and for consumers.

Market dimensions

It's a market Kendall-Futuro director of marketing, personal care, Paul Amatangelo estimates at \$650 million annually, of which adhesive bandages account for \$250 million,

with K-F's Curad being one of the two main players. The other is the even bigger Band-Aid out of Johnson & Johnson.

Says Amatangelo, an ex-Johnson & Johnson executive himself, "Curad inherited a declining market share from Colgate during the 1986-88 period, and J & J was the biggest beneficiary."

He explains that Kendall-Futuro officially parted from Colgate last November but that he came aboard in August following 13 years with J&J and Band-Aid. And because of Curad's dipping market share under Colgate management, Amatangelo says, "Now we have to regrow the brand."

Under Colgate, Curad was the "ouchless bandage," using children in its commercials and print ads. So Amatangelo started the "regrowing" process by "talking to a lot of consumers, running a lot of concepts by our focus groups. We found that when we told people Curad was the adhesive bandage in the first aid kit used by The Red Cross, this had a lot of impact because it surprised them. We found most people sort of automatically assumed the Red Cross uses Band-Aid.

"When we saw the impact of this one simple statement, we built our

commercials and ads as a product news story, telling consumers the news about what's in the Red Cross first-aid kit plus the facts about Curad's product benefits: It's easy to open, Curad has a pad that won't stick to the wound, its adhesive is hypoallergenic, and the bandage is very flexible. And it's 'ouchless, at an ouchless price.'"

The new \$5 million ad program for Curad broke in May on spot television and in color spreads in *People* magazine.

Tom Attea, head of his own creative consulting company of the same name, describes a 30-second TV spot that features a close-up of the Curad bandage as the announcer's voiceover states, "If you wanted to have the perfect adhesive bandage in your medicine cabinet," it would have each of the product benefits listed above. And, adds Attea, "Both the television and print are tied together by carrying on the Curad heritage as the 'ouchless' bandage and adding Curad's new value and benefit story."

Amatangelo adds, "We figured that going up against Band-Aid's emotional, mothering message with our news story about solid product benefits and Curad's being in the Red Cross' first aid kit should impress the brand switch-



No longer part of Colgate-Palmolive, Curad is being "reintroduced" through Neil Faber Media, which has developed a high-impact strategy for broadcast buys.

vide stations with material on a one-to-one basis when they need anything special."

Multimedia Entertainment has two workshops, one for *Sally Jessy Raphael* and one for *Donahue* and their stations, notes Lou Zaccheo, vice president, creative services. At that time, he says, his company will introduce new ideas, plans and production. "But mainly the sessions are really to get the stations' input and for us to fine-tune our promotion act." One idea is that we will feed promos more often than in the past. That doesn't sound like much, but it's important in the whole logistics on how to promote promotion-driven shows such as *Raphael* and *Donahue*."

Zaccheo will head a session, "Syndicators and Stations: A Dialog," which will focus on the interchange between syndicators and station promotion executives, to be held on June 24. "Through sessions such as these, there are a lot fewer problems than in the past," he says.

Range of materials

Growing Pains, which goes off-network this fall, will get a particularly big push at the BPME meet from Warner Bros. According to Moloshok, *Pains* will get a full complement of promotional materials that will be sent to stations. These range from episodic TV spots to generic TV spots to elements that will allow stations to piggyback *Pains* and another comedy together. "So if they run a comedy block of, say, *Pains* and *Night Court*, we will supply them with elements for them to make a 30-second promo with two or three different comedies."

Also, continues Moloshok, stations are being provided with public service campaigns with *Growing Pains* stars. Each of the actors will address a different sector of the family, and each of the spots can be run in different time periods. "The parents' spots may be run in prime-time, for example, while a kids' spot can be run in the afternoons," says Moloshok.

Also, in off-network, 20th Fox has two shows, *Mr. Belvedere* and *Small Wonder*, both of which will premiere in the fall. And for each, according to Bierman, 20th Fox

will have "extensive" promotion and publicity kits, "as you always do when you launch a show," plus *TV Guide* slicks. Because both series are traditional sitcoms, Bierman says he will look to stations to inform him on their scheduling, at which point promotion will be tailored to those needs. "The point is to do promotion on a market-by-market basis. If a station runs *Belvedere* in early fringe, for example, perhaps some personalized spots from the cast should be produced that are targeted to kids because the show is coming out of the kids' block."

In the case of continuing off-network programs, Warner Bros. and Viacom are keeping their respective shows in the limelight through various promotions. At WB, Moloshok says that the second year of *Night Court* will be pushed via a series of theme weeks for airing during the sweeps periods. "We are taking all the episodes of *Night Court* and producing theme weeks, such as Love in the Courtroom, for one week. "Stations will get not only a list of the episodes that fit into each of the weeks but also generic promos on each theme." Also provided will be print ads and on-air TV and radio spots for each of the theme weeks.

'Emotional level'

In the case of *Cosby*, Merians points out, it's important to maintain the emotional level of the off-network series. "This is important because of the way the show was sold" (weekly license fee, plus one barter minute for Viacom), so for every sweep Viacom has done additional promotions. "We have done episodic radio for both February and May," says Merians, "which adds up to a tremendous amount of dollars for us. But that's what the stations called for, so we supported that.

"Also, we did additional printed material for stations, to have fresh stuff. *Cosby* will continue to be supported sweep-by-sweep. In effect, we are partners with the stations because of the barter element."

Meanwhile, in movies, the Orion IV package, which started its promotion in January, is getting an in-



"After Hours"

dividual approach for each title, explains Oswaks. The first run of each movie monthly is barter, so Oswaks says Orion has to work very closely with stations "to give them the best promotional materials we can, because we are selling the time in it and need the movies to perform well so we can make some money on them."

As to promotion, Oswaks adds, "We just didn't make a cookie cutter. On our ad slicks, for example, we produced an ad for each film, selling it on its basic merits and in the way we thought the target audience would respond to. The same thing with our on-air promos. We produced a 30, a 20, a 10 and an ID for each film. The 20 just wasn't a cutdown version of the 30, so all-in-all each film was sophisticated. We didn't just cut spots and string them together."

20th Fox has a "spectacular" group of topical promos for its new movie package, Century 14, plus there are continuing promotions for its Fox Hollywood Theatre and Fox Mini-Series 1, according to Bierman. "We provide as much material for film packages as any distributor does," he says.

Besides regular on-air promotion, Columbia will provide on-air radio spots on each film in its Columbia Showcase 1 package, says Zucker, "which is rare for a syndicator to do." Besides that, continues Zucker, a complete kit of black-and-white art, a synopsis and all the other material indigenous to a film package will be provided. "We'll also discuss the history of our Columbia Night at the Movies and how well it is doing."

TeleVentures' Pegasus 1, 20 titles, has ad slicks, title art and logo, plus "a good selection of photos," says Friedman. The package, which came out last fall, has 20 titles, which are aired monthly, and culminates in November with *Blind Date*. □

Primetime competition chief ABC-TV affil concern

ABC-TV's 200-plus affiliates gathering at Los Angeles Century Plaza Hotel this week, will be most concerned about how competitive the network's primetime schedule will be in the 1989-90 season.

That's the assessment of David Lane, president, general manager of WFAA-TV Dallas and chairman of the affiliates board. Lane, who was on hand when ABC showed its fall schedule and clips from the newcomer series in New York on May 24, said afterward, "Once [the affiliates] have the chance to see the product, they will probably feel pretty good about the schedule. I feel ABC is in better shape right now, including bench strength, than in the last three or four years. So I think the affiliates' reaction will be mostly favorable."

Some ABC affiliates undoubtedly will voice concerns about "its weak May ratings, coming off a weak February sweep," Lane adds.

Apart from those programming-related hot topics, Lane feels compensation will also be on the agenda for discussion. "The stations will want to know," he says, "whether there will be further reduction [in comp]. I suspect ABC will say there is nothing in the mill right now. ABC may announce some enhancements or rewards for performance," he continues. Those rewards likely will be related to how well the stations promote and clear programs, he says. All in all, he feels, "The comp problem will be dealt with in a positive way."

Gridiron gripe

One thorny issue is ABC's recent unilateral decision to take back one minute from the two-minute local news window that the affiliates have during *Monday Night Football's* halftime. "We believe that [window] is important to enable us to serve our communities," Lane states, especially since the NFL coverage delays the late local newscasts by an hour to 1½ hours on roughly 20 Mondays each fall. "That window's just been cut back by one minute, or 50%," Lane adds. "A lot of affiliates are going to say

that wasn't fair. The decision was made, and we were informed after the fact."

ABC plans to use that minute for a new feature tied into the 20th anniversary of *Monday Night Football*. Because "we're the ones who have the license to serve the community," Lane promises the stations will press ABC and the NFL that "this be taken into account" during the upcoming NFL renewal rights negotiations. "It would not be a major concession for ABC and the NFL" to restore that local news time to the affiliates, he observes.

"Everything else pales [compared to the primetime program outlook]—that's where the money is and that's where many of us live or die, leading into the local late news." But Lane points out that there are several lesser concerns that various stations will want to discuss with the network. Based on his conversations with the affiliates, Lane suggests the main ones.

■ Some stations wonder if ABC's plans to produce programming for

cable could represent a threat. "I believe it won't be," he observes, since such product would be "very narrowcast in appeal."

■ Some affiliates want ABC to scramble its signal, as NBC and CBS do, because some unidentified stations "are not getting [Nielsen rating] credit in their markets" because some TV households are watching their programming via satellite dishes, he notes.

■ Many affiliates fret about the end of ABC Sports' Olympics coverage streak. They will ask ABC about future Olympics bidding: "Are they in that game or out of that game?"

■ Still other outlets hope for a late night status report on the *Day's End* test project, an update on commercial clutter, and details on ABC's plans in the promotion and marketing arenas. "I don't know" if ABC has promo tie-ins similar to the CBS/Kmart and NBC/Sears deals, Lane says, "but I wouldn't be at all surprised" to learn that some sort of advertiser linkup is in the works.

Steamy content

One topic that seems unlikely to generate much heat at the ABC gathering, Lane says, is steamy program content. "I don't see program content as a problem [for ABC]." ABC pulled two reality-based specials from the May sweeps lineup for various reasons, but, he emphasizes, the network has no such fare slated for fall. The one "possible exception" is the potentially risqué comedy series *Living Dolls*, the *Who's the Boss?* spinoff about teenage models. "I wonder how they're going to treat that show week after week."

Turning to the sales outlook, Lane describes himself as "cautiously optimistic." Trying to project sales for next season is "a little like asking, 'What's the weather going to be next year?'" The spot market is just all over the board. National spot now is about where industry prognosticators expected it to be, up 3% to 4%, which he considers "good" considering that 1988 was an Olympics year. □

Others wonder, but Lane sees no threat in ABC's plans to produce programs for cable TV networks.

David Lane



ers, who are a significant factor in the consumer first-aid category. And it should prove even more effective since we retain the heritage of Curad's original 'ouchless bandage' message and add the value line about its 'ouchless price'."

Amatangelo had worked with creative problem solver Attea when he was with J&J. And besides creating the advertising, Attea selected Neil Faber Media to plan and place the television and print exposure for the "reintroduction" of Curad. Faber also sees himself as a problem solver for his advertiser clients.

The media story

Faber explains that Curad's television "is no normal daypart buy. It's a program buy, but not just any programs. It's specials and specific episodes that guarantee more viewer interest and more impact. For instance, the final episodes of long-running, successful network series and specials like Miss Universe and the Tony Awards."

Faber says that to gain the additional impact of frequent repetition, "We're using double spotting to create our own clutter, but clutter dominated by Curad. And instead of the usual four-week buys, we're pulsing—two weeks on, two weeks off, then back again on the air for another two weeks. And we're using strong cable schedules to supplement our over-the-air TV buys."

Faber notes that among the successful network series that rolled their final episodes during May were NBC's *Miami Vice* and *Family Ties* and ABC's *Moonlighting*.

Says Faber: "You could call these 'Son of M*A*S*H', whose grande finale was such a Nielsen smash. These last acts tend to pull above average numbers because the networks promote them so heavily and they get a lot of additional press: *USA Today*, *People* magazine, *Entertainment Tonight* and radio talk shows from coast to coast—plus all the extra word-of-mouth that goes with all this free programming and editorial coverage."

Faber concedes that all the final episode hoopla "will probably eventually be overdone. The net-



Pulling together, l. to r., Kendall-Futuro's Paul Amatangelo, creative consultant Tom Attea and media consultant Neil Faber.

works will try it with every show they have on the air, and it will start to lose its punch. But as things stand today, ringing down the curtain of successful series with a big bang does gain an appreciable degree of additional public awareness for the series, for their stars, and for the advertisers who sponsor them." But Faber adds, "Before I laid one dime on a station, we made sure that station would work with us as partners in any station-tie-in promotion Curad might want to get into. A few years ago only radio stations would cooperate in local level promotions supporting national buys. But today we're finding more promotion-oriented TV stations, and affiliates, as well as independents."

Meanwhile, Attea emphasizes the synergy between the television, print and point-of-purchase displays at retail. He points out how, by using the same basic message and themes in all three media, each reinforces the other. Attea also designed three point-of-purchase forms: aisle vision, the shopping cart signs and the shelf talkers, all placed in-store by ActMedia.

Attea says ActMedia has entree to 65% of U.S. supermarket chains and 50% of the drug chains. He also likes to talk about the advantages clients derive from working with "small, close-knit teams like Neil and myself, working directly with

Paul, who in turn works directly with ActMedia on getting the store material installed. This way, all aspects of the advertising are developed simultaneously, rather than in sequence, which is all too often the case at the biggest agencies. Our way, all three—the client, creative and media—know from the start what the goals are. There are no middlemen called account executives losing some very key nuances in translation. When *what* to say, *how* to say it, and *where* to say it is decided between just three people, we can reach these decisions with far fewer time consuming meetings. And more experienced marketing men on the client side like Paul are starting to wonder how many people it takes to create and place an effective campaign, considering that all thinking takes place between one pair of ears."

Attea also observes, "Too often at the biggest agencies their best creative minds are pulled out of the front lines, taken away from what they do best—and end up in some fancy supervisory job instead of making the great advertising they're capable of producing. That's why more client marketing people are finding it increasingly difficult to find the right marketing answers at some of the mega-agencies. That's why they come to me and Neil." □

Programming

Webs' in-house series increase seen linked to possible easing of syndex rules

At least two of the Big 3 TV networks have stepped up their in-house production activity for the coming primetime season in what is seen as having a direct tie to them banking on an eventual relaxation of the financial interest and syndication rules. If this theory holds up, the syndication business would be altered considerably.

NBC has slated three new fall series that are being produced in-house, while CBS has two scheduled.

ABC, which canceled *Moonlighting*, has no other in-house series in the pipeline for 1989-90 so far, but Brandon Stoddard's recent shift to president of ABC Circle Films may signal that network's in-house interest.

ABC, with *Moonlighting* and the \$110 million *War and Remembrance* miniseries, and NBC with various pilot projects have been the most active in internal productions lately. But agency sources feel all three will accelerate such productions, as they seem confident the fin/syn rules will be eased to allow the Big 3 to return in the 1990s not only to producing but also syndicating their own product.

Pier Mapes, NBC Television Network president, told the NBC affiliates convention last month that the networks must have "a level playing field" on which to compete in the '90s against cable and other media threats. "The financial interest and syndication rules stand in our way in a big way," he said. As part of NBC's lobbying effort, the network plans to stage its spring 1990 convention in Washington.

NBC's weekly fall roster will include NBC Productions' *Mancuso, F.B.I.*, a spinoff of its *Favorite Son* miniseries from fall '88; and *Hardball*, a cop show being done in association with Columbia Pictures Television. In addition, says Brandon Tartikoff, president of both NBC Entertainment and NBC Productions, the latter unit will supply *Brand New Life*, starring

Barbara Eden and Don Murray in a *Brady Bunch*-type sitcom as one of the rotating spokes in the revamped *Magical World of Disney* "wheel."

Some backups too. NBC's in-house arm also has as definite or potential midseason backup series *Morton's by the Bay*, a Nell Carter vehicle coproduced with Weintraub Entertainment Group; *Truck One*, an *Emergency*-like rescue series; and *Family Man*, a Robert Mitchum series in association with Grosso/Jacobson Productions.

NBC has long been hoping to build up enough strong series contenders, whether done in-house or out-of-house, to eliminate one of its movie nights. However, its experiments for all-series Sunday and Monday nights have registered mixed results.



"Wolf," about a private eye on the San Francisco waterfront, is one of two CBS in-house series due this fall.

NBC also produced a batch of fall pilots that did not make the grade, including the comedies *A Little Bit Strange*, *The Louie Anderson Show* and *The Nerds*, the latter coproduced with GTG Entertainment.

On the longform side, NBC Productions is supplying the peacock network with the TV movies *Last*

Flight Out and *Repeat Performance* as well as the two-part miniseries *Blind Faith*, based on the Joe McGinniss best seller.

Like ABC, NBC too has just seen one of its entertainment execs make the transition to the production arm. Brian Frons, formerly NBC's vice president, daytime programs, last month became vice president, creative affairs at NBC Productions, overseeing all current and developmental projects.

CBS Entertainment Productions, headed by Norman Powell, vice president, is producing *Rescue: 911*, in which host William Shatner tells about real-life emergency situations, in association with Arnold Shapiro Productions. The CBS unit also will supply *Wolf*, a private investigator series starring Jack Scalia.

Supply source secondary. However, Kim LeMasters, CBS Entertainment president, prefers to downplay the amount of in-house product due in the new season and instead emphasizes that it represents just two weekly hours a week. "We are committed to be in the production business, [but] it is not our only goal," he says. CBS' top priority is to air the strongest possible shows, whatever the production source, he adds. With *Rescue: 911*, he notes, CBS decided "it was better we take the risk [of going against established Tuesday hits on both ABC and NBC] than have somebody else take the risk at this time."

Among CBS' failed projects was a sitcom called *Sisters*. Eager to build up a stockpile of TV movie titles that it lacked by late last season, CBS also hopes to produce at least 10 "made-fors" of its own for 1989-90, some sources said.

ABC, of course, was burned by its two most recent in-house productions, *Moonlighting* and *War and Remembrance*. The romantic comedy series was plagued by friction on the set and by production delays caused by its complicated scripts. *W&R* cost ABC more than \$30 million, the company estimated, due to failing to reach Nielsen ratings levels guaranteed to such sponsors as Ford, General Electric and IBM in both November and May.

Viewpoints

Graham H. Phillips



Chairman, U.S. and president, North America, Ogilvy & Mather in a recent speech before the Cable Advertising Conference in New York

The long and short (term) of making television advertising effective

A strong brand that can command a higher price, coupled with the lowest cost of production, is an essential formula for margin improvement and profit growth in today's competitive and deflationary world. The role of advertising, therefore, is to build strong brands. But it's no good focusing on strong brand building alone. In today's world, advertising must sell *today* and build enduring brands tomorrow. We must convince advertisers that advertising has immediate sales power and is not just a long-term investment.

How can we, therefore, build confidence in the effectiveness of television? Here are seven suggestions:

First, instead of fighting each other, all of you in the television arena: networks, syndicators, independents and cable should work together to merchandise and market the medium more effectively. Advertising agencies have always been big supporters of sight, sound and motion to support television, but that is no longer enough. The agency business is a tiny business in terms of cash flow and the ability to invest in research & development. The broadcast industry is colossal in this respect, and I think it's about time it took the lead to demonstrate and prove the medium's effectiveness through research and case histories of which there must be thousands. With the advent of single source data, the introduction of new models and software, the databases and experience at IRI and Nielsen, surely it has the bucks and self interest to harness all these resources to reassure advertisers that television is the real thing.

Focus on persuasion

Second, I am going to take a shot at my industry. The effectiveness of television as an advertising medium clearly depends on the persuasion of the advertising message.

Too much advertising today is based on production technique—location, scenery, humor, soft lenses, mu-

sic, mood, etc. Much of the work is brilliantly produced. It is gorgeous to look at. It appeals to the eye and the emotion. *But will it sell boxes tomorrow? Will it generate results tomorrow? I'm doubtful.*

The third way we can help improve the effectiveness of TV advertising is to convince advertisers that it's no good buying a ticket half way across the Atlantic. You end up all wet. I remember 15 to 20 years ago that most television media flights were 13 weeks long and that the only time of the year we stayed off the air was July and August plus December. Now, my impression is that many clients are into four-week flights and maybe only three of those a year. It is therefore not very surprising that advertisers might be wondering what they're getting for their money. Here's a suggestion:

Consider doing an impressions analysis for some major brands—take a look at the number of impressions delivered 10 to 15 years ago and compare the result with today. I'll bet my salary that the results will be startling. Just as an advertiser will lose market share by making tiny quality reductions in a product to save money, so will the same thing happen by cost reducing media support. Market share does not decline for a number of years, but once the slide begins, it costs 10 times the savings to stop the slide.

My fourth suggestion is linked to the third. I am very concerned about the trend toward shorter and shorter length commercials. Yes, I know that research says you can get 80% of a 30-second spot for 60% of the cost with a 15-second announcement, but where does this lead us long-term?

I said to one of our best clients the other day that I was worried that 15-second announcements could not possibly sustain the intangible aspects of the brand—its character, personality, its emotional appeal, its ethos.

Mix of vehicles

My fifth point is that advertising alone is no longer the solution to most problems. I have talked about the transfer of advertising dollars to promotion and the threat this poses to brand franchises. I am not against sales promotion. In fact, I am Ogilvy & Mather's executive in charge of building our promotion business in the United States, among other things. The challenge is to select the right mix of communication vehicles to do the job and that mix will obviously vary by category, by brand and by market.

My sixth suggestion is specifically aimed at the cable industry, since I want to end up on the vital subject of programming, which is the linchpin to long-term success.

As an Industry, cable is through stringing wires across America. The connection potential for the most part, is there. Its focus on the technical side of the business must change to marketing and selling what it has.

Now, for my last suggestion. Invest in programming if you want to move forward. In terms of penetration, rating point share, revenue and cash flow, the cable industry has made enormous strides, but, according to data from O&M's media department, cable networks' average minute rating in all dayparts is only 0.5 versus 6.0 for the average broadcast network.

KOVR-TV Sacramento and WBNS-TV Columbus, and WPBF-TV West Palm Beach and WKXT-TV Knoxville. The show now is in nine of the top 10 markets.

It's a go for **Warner Bros. Domestic Television Distribution's** *3rd Degree*, access strip for the fall. Clearances represent 80% of the country. The game show blends comedy, talk and reality with two teams of celebrities. The series is produced by Kline & Friends in association with Burt (Reynolds) & Bert (Convy) Productions and Lorimar Television.

Group W Productions Media Sales will handle the barter sales for *Highway to Heaven*, syndicated by Genesis Entertainment. Also, Group W has renewed doing likewise for *The Judge*, for a third year. *Heaven* has cleared 95 stations, representing more than 70% of the U.S. The one-hour show has a barter split of seven minutes local, five for national sale.

Don King Productions and Baris-Guber-Peters Television will produce a one-hour special *A Special Look at the People's Champion—Mike Tyson*. It will be distributed by B-G-P for airing in mid-July and features an in-depth look at Tyson. Also, the special includes an exclusive interview with Tyson and special footage not seen on TV previously.

ACT honors 20; afterschooler tops

Action for Children's Television has named 20 winners in its 17th annual Achievement in Children's Television awards, with an ABC Afterschool special winning a special award.

The list of winners in TV are the Stop, Look & Listen Awards: ABC, *Daddy Can't Read*, ABC Afterschool special. Broadcast/commercial: ABC, for *The New Adventures of Winnie the Pooh*; KRON-TV San Francisco, for *Buster's Ape Show*; KRON-TV San Francisco, for *Home Turf*; Scholastic Productions; for *My Secret Identity*; WNEV-TV Boston, for *Ready to Go*. Broadcast/public: Lancit Productions, for *Ramona*; Platypus Productions and Wonder Works for *Frog*; WNET-TV New York, for *The Power of Choice*; and WPSX-TV Penn State, for *What's in the News*.

In cable, honors went to Arts & Entertainment, for *Family classics*; Nickelodeon, for *Kids' Court*; and to the Northwest Bergen Council for Special Education, for *Caring and Sharing*. A radio award went to Children's Audio Service for *East of the Sun, West of the Moon*, Home video awards were also made.

Republic Pictures Domestic Television has sold *Victory at Sea*, documentary series, to KAET-TV Phoenix and KFTL-TV Sacramento. Produced by NBC, the 26 half-hours are sold via cash. Also Republic has cleared its Home of the Cowboys package in five additional markets: WBNX-TV Cleveland, KTSF-TV San Francisco, WJWT-TV Jackson, WGGT-TV Greensboro, and KOCR-TV Cedar Rapids. The collection highlights 22 westerns including *A Man Alone*, *Maverick Queen*, *The Red Pony* and *Timberjack*.

Select Media Communications has sold *Insport* in all of the top 10 markets with the addition of WTXF-TV Philadelphia and CBS affiliate WNEV-TV Boston. The half-hour weekly sports entertainment magazine show has also cleared NBC affiliates KPRC-TV Houston, WXIA-TV Atlanta, WTVJ-TV Miami and KCRA-TV Sacramento. ABC affiliates include WTAE-TV Pittsburgh.

NATPE makes new policies

NATPE International has made a series of changes for its future conventions, effective June 1, in keeping "with industry desires to create a more business-oriented environment and to reduce costs where possible." Among the changes are limitations on tiers, a gradual reduction in the entire exhibition area and the elimination of food in

exhibition booths.

A four-tier footage cap of 1,000, 3,000, 5,000 and 7,000 square feet will be instituted for the 1990 program conference, and the NATPE office will review expansion requests to the cap levels on a first-come first-serve seniority basis. In the cutting down of exhibit space, over the next four years a 20,000 square-foot reduction will be instituted. Total square footage for the conference will not exceed 225,000 in 1990, 220,000 in 1992, and 205,000 in 1993, and new companies looking for space may be asked to accept less than requested.

Food will not be permitted in booths, except to distributors' employees in closed, predesignated areas. But exhibitors are permitted to serve nonalcoholic beverages in their booths. Space will be provided for food via restaurants and snack bars operated solely by the convention center. Violators of the no-food rule will be penalized by an increased per-square-footage charge the following year.

Other rules include a ban on live demonstrations on the exhibit floor, and all cartoon and show characters will be restricted to the exhibit floors only. Celebrity names must be submitted in advance, and only actors from TV shows represented at NATPE will be granted star passes. Also, persons under 18 will not be permitted on the exhibit floor, with the exception of children and young adults eligible for star passes.

A review of overall press credentials is also planned, and all press conferences must go through The Lippin Group, public relations firm that handles NATPE. The planned policy changes were made by NATPE after careful consultation with distributors, stations, board members and the executive committee, according to Phil Corvo, president of NATPE.

Worldvision show tie with magazine

Worldvision Enterprises has joined forces with *Better Homes and Gardens*, Meredith Corp. magazine, in introducing a weekly consumer home improvement series, formerly known as *Your Home*. The show,

On the positive side, ABC also produced or coproduced such hits as *The Winds of War*, *The Thorn Birds*, *The Day After* and *Something About Amelia* and the theatricals *The Flamingo Kid* and *Silkwood*. Although the networks have a profit motive in all this activity, ABC's outlook on *W&R* and *Moonlighting* is less than rosy. ABC, which like the other two webs must assign the syndication rights to an outside distributor, may be hard-pressed to generate off-network interest among stations, given those shows' expected lack of repeatability. Moreover, the oft-rerun *Moonlighting* has well under the 100 episodes needed for stripping. Cable is another option, but one that pays less than syndication, some sources note.

ABC, however, remains undeterred. When Stoddard assumed the in-house reins, Thomas Murphy, chairman/CEO of Capital Cities/ABC, said the shift meant that ABC would increase production of its own series, movies and miniseries. "That is . . . a plan which moves the networks into the 1990s, when it will need to increase its share of audience and its production of programs." Promising to "significantly" expand ABC's production and development efforts, Stoddard said in March, "I've always been convinced that an undertaking like this would be an essential component of the future success of a network."

NATPE initial program agenda

NATPE International's programming conference, scheduled for New Orleans, Jan. 15-19, has chosen "Challenges for the Next Decade" as its theme for the 1990 confab.

Also, NATPE has provided initial details on its industry seminars and workshops to take place at the convention. Topics include the FCC, cable, local programming, fragmentation and hot issues within the industry. The tentative schedule includes a workshop on minority advertising on Jan. 15 and four workshops on Jan. 16: "Washington in Review," promotion and advertising workshops, and an in-

ternational seminar.

On Jan. 17: a "Movin' Up or Movin' Over" workshop, plus a syndication workshop, an Hispanic seminar and "Hot Issues," a workshop. On Jan. 18: workshops termed, respectively, "Catching the Programming Wave," "Local Program Money Makers" and "Sex in the 90's," plus a technical workshop and a session on fighting fragmentation.

NATPE reports that reservations have been received from 132 companies to date, representing 92% of the available space. It also reports that reservations are continuing at a record clip.

Production entity formed by Welk

The Welk Group, which produced *The Lawrence Welk Show* for 27 seasons, has formed an entertainment group and has named Jerry Gilden as its president and executive producer. The new entity, The Welk Entertainment Group, will create and produce programming for all TV areas, including family-oriented programs, and reality-based, children's and audience participation game shows.

Heartland, TV response mail order company and a joint venture between Welk Group and Ira Pittleman, holds an ownership position in the new production entity.



Jerry Gilden

Home video product will be distributed through Heartland as will direct mail and TV direct response.

Welk production plans are currently underway, and Gilden will continue to develop game shows with Parker Bros. Gilden earlier teamed with game show veteran Wink Martindale, forming Martin-

dale/Gilden Productions and establishing a track record in game shows.

Gilden says that while he can't reveal specifics yet on programs, he says he hopes to do three projects—a network special, a remake of a classic sitcom and a cable show in conjunction with the USA Network. This could air as soon as September and is a reality-based series. Also, because the Welk Group owns Vanguard Records, a leading folk-music label, the company's intention is to produce an issue-oriented concert to mark the 40th anniversary of the label. The concert would be released on Vanguard, home video, network or cable.

The Welk Group at one point distributed *Welk* via its own syndication entity, Teleklew, but times have changed, notes Gilden, and the company is looking for "suitable syndicators to coventure with." The Welk Group is a very well-funded operation, says Gilden, which is a plus, and "we have the ability to deliver," two factors which Gilden feels are plusses for any deal with a syndicator." The third ingredient that will bring the Welk Group into the 1990s is programming, and in our case the programming speaks for itself."

Syndication shorts

King World's Research and Development Network has set its second project, *From the Heart*, first-run strip that makes its debut this month, over a four-week test period. The show, which is hosted by Gloria Loring, will be seen on 10 stations including WDIV-TV Detroit, WPLG-TV Miami, WBZ-TV Boston and KING-TV Seattle.

Worldvision Enterprises' *The Jetsons*, *The Smurfs* and *The Yogi Bear Show* have been renewed in all of the top 10 markets for the fall. *Jetsons* returns for a fifth season, *Smurfs* for four and *Bear* for its second. Hanna-Barbera produces the half-hour animated strips.

Palladium Entertainment's *Jackpot*, half-hour strip, has reached 65 markets, with the additions of two ABC and two CBS affiliates. These are, respectively,

1987. Before that, he was president of LBS Communications entertainment division, the company he cofounded in 1976.

Bob Sanitsky has been named vice president, production, day time, late night and first run syndication at **Orion Television Entertainment**. He joins Orion from Lorimar Television, where he was director of development since 1987. Sanitsky was manager of production and development from 1985

1987 at Blair Entertainment.

Richard Mann becomes director of creative services at **All American Television**. Mann had been at The Mediac Group, where he was the marketing communications specialist.

Michael Murray is the new research analyst at **Worldvision Enterprises**. He comes to Worldvision from Multimedia Entertainment, where he was local market research analyst since 1987. Prior to that,

Murray was station research analyst at MMT Sales.

Catherine Schulte has been named to the new position of vice president/marketing at **Buena Vista Television**. Schulte, before joining BVT, was with DDB Needham



Catherine Schulte

Worldwide in Chicago, involved in various campaigns.

Marian Effinger has been promoted to the new post of director of advertising/publicity/promotion at **Walt Disney Television**. She joined Disney in 1985 as marketing supervisor for Buena Vista Television and was promoted to manager of advertising/publicity/promotion for Disney TV in 1988.

Susan Samuels, Marcia Okon and **Ken Kagen** have joined **Independent Television Network**. Samuels and Okon become New York account executives. Samuels was at the Arts & Entertainment Network. Okon comes from Financial News Network. Kagen has been appointed director of research. He had been at Blair Entertainment, where he was vice president/market research.

Ron Wanless has joined **Samuel Goldwyn Co.** in the new position of senior vice president, worldwide marketing. He has been copresident of marketing at New Line Cinema, which he joined in May 1987 as senior vice president of advertising. In January 1988, he was named president.

R. Gregory Meidel has been promoted to executive vice president and general sales manager at **Paramount Pictures** domestic television division. Previously, he was senior vice president and general sales



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Television/Radio Age

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Better Your Home with Better Homes and Gardens, which is a fall "go," has retained a new host, Gerry Connell, and a new production company, Sandra Carter Productions.

The basic programming elements, as well as the "advertiser intensive" concept, will remain virtually unchanged, according to John Ryan, president and CEO of Worldvision. The addition of the magazine's participation will provide access to *Garden's* research, photo and editorial material, and the editorial staff will contribute to the show's content and creative approach.

Home will focus on ways to remodel and renovate homes. The advertiser-intensive cross-promotional package will include a local window, built into each show, which will enable stations to access local ad dollars. It also offers separate, self-liquidating 30s that can air in any daypart, with a 10-second local availability built in.

Two Grundy TV shows in the works

The Grundy Organization has a joint venture with Walt Disney Co. for a TV miniseries sequel to *Oliver Twist*, entitled *Fate of the Artful Dodger*. The six-hour project will focus on the character at age 17.

Grundy also has an action/adventure TV movie in the works, about an Australian detective named "Bony," short for Napoleon Bonaparte, who has aboriginal blood and special sensory powers. To be shot in Australia in January-February, the project is due in fall 1990 and will serve as the pilot for a possible series in 1991.

Noble new prexy

Paul Noble is the new president of the New York Chapter of the National Academy of Television Arts and Sciences. Noble, host of *Fox 5 Movie Club* on WNYW-TV New York, was elected at the Academy's regular biennial election of officers on May 23. He's said to be the first air personality who's headed New York's NATAS Chapter since Betty Furness held office in 1963.

Other new NATAS-New York officers elected include Wiley Hance, second vice president.

Zooming in on People

Richard Colbert has joined **ITC Entertainment** in an executive marketing position, it's understood.

Colbert has been vice president, director of marketing at Television Program Enterprises since Oct. 24, 1988. Colbert starts at ITC on June 19.

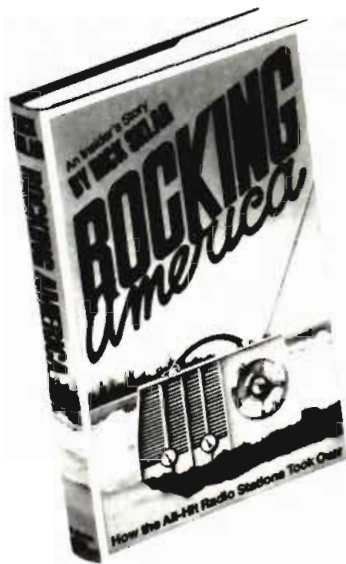
Beth Clearfield has been named

director of programming at **BBC/Lionheart Television**, BBC's U.S. distribution subsidiary. Prior to joining BBC/Lionheart, Clearfield was manager of the story department at CBS/Fox Video for three years.

Roger Lefkon has been appointed executive vice president at the **Ventura Entertainment Group**. Before going with Ventura, Lefkon was president of DIC Enterprises entertainment division since June

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The show will feature performances by musical groups on the charts and cultural reports originating from as far away as Ecuador. Interspersed will be segments spotlighting current and historic events, customs and advice from experts on issues of importance to teenagers.

Montreux festival winners named

A London Weekend Television program, *Hall and Pace*, won the Golden Rose of Montreux award in the network competition division. The Silver Rose went to *La Pucelle de Rouen ou Boule de Suif* (*The Virgin of Rouen*), entered by Televidenie Sovjetskovo Soiuzay (USSR). *Gagman*, entered by Ceskoslovenska Radio i Televize (Czechoslovakia), won the Bronze Rose.

In the independent competition, the Golden was won by *Le Cirque du Soleil: Le Cirque Reinvente*, entered by Les Productions Telemagik (Canada). The international press jury prize also went to *Hall and Pace*, entered by London Weekend.

The city of Montreux prizes for the most humorous programs were awarded to *Kurt Olsson Television*, entered by SVT2 (Sweden) in the network competition and to *The Tracey Ullman Show*, submitted by Twentieth Century Fox Television International (U.S.) in the independent competition.

Honorable mentions went to *The Magic of David Copperfield XI: The Explosive Encounter*, from CBS Entertainment, and others.

KTVT-TV promo helps "Peggy Sue"

Helped by a successful promotion, KTVT-TV Dallas-Ft. Worth achieved a Nielsen 10.5 rating and a 16 share in the local market for the airing of *Peggy Sue Got Married* on May 1. The promotion incorporated a personal approach, including using the real life Peggy Sue within film breaks and a Peggy Sue look-a-like contest.



Donna Fox, l., and the "real" Peggy Sue (Rackham).

The real Peggy Sue (Rackham), who lives in Sacramento, and the high school girlfriend of Ritchie Valens, Donna Fox, both went to Dallas for the promotion and attended a 1950s sock hop at a local nightclub appealing to the nostalgic 1950s era. *Peggy Sue* is based loosely on a song written by Buddy Holly. Holly and Valens were killed in the same plane crash in 1959.

Highlights of the visit at the club were included in a one-hour live on-air interview on KLUV-FM. The look-alike contest was held at the club, and footage of the contest and various club scenes were also used for the promo spots on KTVT.

The personal approach used in promoting the film also generated feature stores in local newspapers.

Cable Programming

Lifetime Television will premiere *Lifetime News Update*, a 30-minute news program featuring highlights of the week's news of specific interest to women, plus daily news inserts. Both the half-hour program and the fillers will be produced by Conus Communications. The weekly show will air on Fridays at noon and 7 p.m. and Saturdays at 2:30 p.m. beginning July 7.

USA Network has signed a multiple picture deal with **Blair Entertainment** to air six first-run TV movies based on original stories by Frederick Forsyth. The movies will be produced by London Weekend Television in association with Blair and Taurus Films. Three of the

movies are: *Just Another Secret*, starring Beau Bridges; *A Casualty of War*, starring Shelley Hack; and *Pride and Extreme Prejudice*, starring Brian Dennehy.

Capital Cities/ABC Video Enterprises has launched an independent production unit to create programming for the U.S. cable services and the foreign TV market. The unit, Capital Cities/ABC Video Enterprises-Ultra Entertainment, will be headed by Bob Rubin as executive director. The unit will produce both series and specials.

Showtime has signed heavyweight contender Evander Holyfield to a new two-fight package. The agreement calls for two heavyweight fights against boxers to be named. Holyfield made his Showtime Championship Boxing debut on May 15, 1987.

MTV: Music Television and **VH-1** are joining forces in producing a four-month celebration of the 20th anniversary of the Woodstock Festival of Peace and Music. The two networks will air *Woodstock Minutes*, self-contained vignettes of about two minutes each, containing a wide range of subjects, from traffic jams to interviews with participants.

The CBN Family Channel has roped *The Virginian* for the fall. The show will air on a weekend block with other westerns, including *Bonanza*, *The Big Valley*, *Gunsmoke* and *Wagon Train*. Also, 52 additional episodes of *Gunsmoke* and 84 episodes of *Wagon Train* have been bought for the fall. *The Virginian* has 102 episodes.

Showtime will premiere an original suspense thriller, *Backfire*, on June 18. Additional playdates are June 22, 26 and July 1 and 5.

The **Arts & Entertainment Cable Network** will mark the anniversary of the French Revolution's bicentennial with a live-to-tape from France program, *Paris Live! The French Revolution Bicentennial*, on July 14. The six-hour gala is the centerpiece of a month-long salute to France on A&E during July, called *Viva La France*.

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manager at the division for five-and-a-half years, after serving as vice president, southwest division manager since 1981.

Kim Schlotman has been named vice president, marketing and research at **Group W Productions**. She joined Group W as account executive in the New York office in 1987 and was promoted to eastern division manager a year later.

Robin King has been named an account executive at **Camelot Entertainment Sales**. She comes to Camelot from Vestron, where she was a production assistant.

Terry Mackin has been promoted to vice president, syndication, western region at **Columbia Pictures Television**. Most recently, Mackin was account executive, western region, since December



Terry Mackin

1987, and he previously held a similar post in the southeastern region, when he started with the company in November 1986.

Hispanorama launches weekly hour series

A new weekly one-hour variety program geared toward English and Spanish-speaking young adults will be produced by Hispanorama and syndicated internationally by LBS Telecommunications.

The new program, *Diversiones*, will get a September launch and is hosted by Ann Margo. Cohost in the pilot is Steven Bauer. *Diversiones* ("to have fun") is designed to educate and entertain young adults through a variety of elements, according to Marcelino Miyares, president of Hispanor-

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TELEVISION/RADIO AGE

Station Report

June 12, 1989

ANTIDRUG BANDWAGON

What WTTG-TV started has spread to other Washington TV stations. They're aiming at the spread of drug trafficking and drug-related crime, some with the backing of regular sponsors for programming./57

PROMOTIONAL CREATIVITY

Promotions including on-air contests and advertiser incentives are helping KRMD AM-FM Shreveport, La. make the most of a depressed market. They even afford the opportunity to raise advertising rates./58

SELLER'S OPINION

A sales training expert enlarges on the responsibilities of an effective sales manager for a station or rep firm, including sales meetings, sales development./59

SPOTLIGHT ON...

Leonard Kay, senior vice president, director of media operations at Kelly, Scott and Madison, Chicago, tells how to benefit from the "information explosion."/61

If it's promotions they want, KRMD can dream them up in Shreveport

Gene Dickerson, who's now had three months to settle in as the new vice president, general manager of KRMD AM-FM Shreveport, La., sees "this whole business moving more and more toward promotions. It wouldn't surprise me if a funeral home called us and asked what kind of promotion we could dream up for them."

"We can look for incentive trips with a natural tie-in to the product or brand."

Dickerson says he's found one of the most successful kinds of promotion to be "travel incentive programs for the decisionmakers we work with at our clients. A travel incentive can be a great help in

maintaining good personal rapport with clients' key people."

Good deals. As an example, he says a station might tell a client decisionmaker, "If you spend X number of dollars on our station and give us latitude in selecting your dayparts, we'll also select a destination you'd like to visit on your next vacation. Maybe Hawaii, Canada or the Caribbean. We have good rapport with a travel agent who can arrange good deals like these for our clients."

As an additional plus, Dickerson points out, "We can look for trips with a natural tie-in to the product. For instance a video store that sells movies might promote its adventure cassettes with a 'Safari Adventure Film Festival' and a contest whose first prize is a trip to Brazil and a dugout canoe trip up the Amazon. The movies the advertising features could be his safari adventures in jungle and desert settings



Gene Dickerson

like *Raiders of the Lost Ark*, *Romancing the Stone*, and *Indiana Jones and the Last Crusade*."

Dickerson concedes that Shreveport-Bossier is still a somewhat depressed area economically. Nevertheless, he insists, "It offers us a good deal of opportunity to maximize our position in the market as an audience leader and as a rate leader. This includes the opportunity to restructure our rate card, compared to the way this station has operated in the past."

WRC-TV, Blue Cross, join in antidrug drive in D.C. area

(from page 57)

whose cars are hit by other drivers spaced out on drugs. Our preliminary rough calculations are that our costs for drug-related claims jumped 44% in just the one year, 1987-88."

Meanwhile, in those cases not covered by medical insurance, taxpayers paid for the uncovered part of D.C.'s 1,500 drug related shootings last year, including 372 homicides, 60% of which were drug related. Stacked up against this country's 26 largest metropolitan areas excluding New York, the entire Washington area ranks second in heroin related deaths, first in PCP related deaths and third in cocaine related deaths.

Drug related emergency room mentions jumped at Washington area hospitals 100% or more for cocaine and PCP from 1986 to 1987. And admissions to drug treatment programs in the District and surrounding suburbs have almost doubled in the past 10 years.

WRC's Osborne says, "We've got

to come up with a way to reduce the demand for drugs. This is what our campaign through both television and the schools is about—trying to teach people how they can make themselves, their families and their neighborhoods drug free zones, and this way reduce the demand for drugs. We're promoting prevention. We're going to sell that, just like we'd sell Coca-Cola or cars or anything else."

WRC-TV news director Bret Marcus told *The Run Down*, a weekly newsletter, that by covering stories of people trying to rid their neighborhoods of drugs, his news department will be giving the campaign a boost: "We are journalists and broadcasters, but we are also citizens of Washington, D.C. We are not unaffected by the events which have been happening here."

So WRC is covering the hard news of the area's drug problem day-in and day-out. Marcus adds, "The real challenge is for us to tell the story differently and move beyond the predictable. Instead of simply shooting the body bags

coming out of the crack houses, we want to get beyond that. We want to look beyond the everyday stories and find out why it's happening. Then we want to find out what people can do about it."

One result is that WRC is stressing the connection between the casual user and the people being shot on street corners. The casual drug users are financing the guns that are killing people, and Osborne thinks too many people don't make this connection. So the campaign is aimed at the suburbs as well as the inner city. The goal is a message broad enough so the suburbanites can identify with it, too.

Says Osborne: "We don't want to turn people off and make them think this is just northeast Washington. We want to convince suburbanites that when they drive their cars into Washington to buy drugs there is a direct connection to this crisis. We also want to emphasize that 90% of the population here is *not* on drugs. They are making a choice *not* to do it, and we need to promote this, too."

WRC-TV, Blue Cross, join in antidrug drive to cut demand in D.C. area

Following the success of WTTG-TV's *City Under Siege*, a number of other Washington, D.C. stations are going head-to-head against the growing wave of drug-related crime infecting the capital's inner city neighborhoods.

WRC-TV 4
WASHINGTON, D.C.

So far, WUSA-TV's *We've Had Enough* campaign has lined up no particular theme-related sponsors for its special news coverage and such programs as *Taking Back the Streets*, focusing on people working to solve the drug and violence problems. Advertisers whose commercials happen to appear in these shows get there mostly by normal rotation of units within their standard spot packages.

Sponsors back stations. But WTTG-TV found sponsors such as Lionel Kiddie City toy stores, which built a major poster contest promotion for school kids around 'Saying No to Drugs' (TV/RADIO AGE, April 3).

And now WRC-TV has recruited Blue Cross and Blue Shield of the National Capital Area as sponsoring partner in the station's two-year *Drug Free Zones* campaign. Its goal is to build community awareness that primary prevention is the key to cutting demand for drugs.

Henry Osborne, manager of program marketing for WRC, says the station and medical insurer are doing this via documentaries such as *Drawing the Line* in March, station editorials that also kicked off March 15, children's specials, PSAs, plus ongoing coverage of breaking drug-related news stories on *Live at Five*, *News4 at 6* and *News4 at 11*.

And this fall the partners plan to host a back-to-school *Drug Free Zones* event on Washington's Mall

or Ellipse and create a directory of after-school recreation activities. And they'll kick off 1990 by working with area school systems to develop and implement *Drug Free Zones* materials in school programs and stage *Drug Free Zones* workshops for parents and other community members to be held in schools, churches and workplaces.

Says Ray Freson, director of press relations for Blue Cross-Blue Shield of the National Capital Area: "We wanted to sponsor a community service that can help us hold down the costs of drug-related health care. We've had previous



Blue Cross and Blue Shield of the National Capital Area

success in keeping our health insurance coverage costs down by working with WRC. We were also underwriters for WRC's *Beautiful Babies* campaign (TV/RADIO AGE, Dec 12, 1988). This project is already saving us over \$1 million a year in what we used to pay out for



Henry Osborne

intensive care for premature babies now that, as a result of the *Beautiful Babies* project, so many more young mothers have learned the importance of getting good prenatal care and nutrition."

Suburbanites covered. Freson also observes that while few drug pushers are covered by medical insurance, "Most of the growing numbers of suburbanites who buy drugs from them are. Many states, including both Maryland and Virginia, now mandate that coverage include drug rehabilitation costs. We also cover a lot of the people whose skulls are bashed in by muggers stealing crack money and people
(continued on next page)



Helping kick off Drug Free Zones campaign at a Washington school are, from l., quarterback Doug Williams of the Washington Redskins; WRC-TV sports anchor George Michael; D.C. mayor Marion Barry; school principal Dr. George Rutherford; WRC anchors Susan Kidd and Peter Ford; WRC's Henry Osborne; the Capital Area's Blue Cross president, Ben Giuliani; Dr. Andrew Jenkins, superintendent of schools, and D.C. chief of police, Maurice Turner.

(from page 59)

paint his house. But of course since not that many great deejays are also great housepainters, we'd have a painting contractor standing by in the wings to come in afterwards and redo the job right.

"Or we could do it as an event for a worthy cause, and our personalities might paint a shelter for unwed mothers or for homeless seniors—again with a professional painting contractor standing by to take care of damage control."

He adds, "A project like this can generate good feeling for the store and for the store's suppliers, too, who may also supply some co-op dollars for a product mention. And of course there's the additional goodwill for our station and for our air personalities."

And as Dickerson's boss, owner George Francis likes to say, "The station is everyone connected with it and their dog. The station must love its hometown and prove its love every day."

Francis adds, "What this is worth in certifiable listeners is in dispute. But whatever their numerical strength, those people are the foundation of a station, and they grow in number. They carry a station through a bad ratings period. The people who feel good about a station because they like feeling good about their hometown will now and then win the ratings all by themselves."

Meanwhile, Dickerson adds, "You can do a lot for a prospect by showing him his real market—not only who uses his product, but who really pays for it. For instance when most people think motorcycles they think 15-25. But a lot of people over 25 ride motorcycles, including a good many in their 30s and 40s.

"And motorcycles come in different models for different kinds of people. Sure, we'd recommend youth radio for dirt hikes. But even there, we also have to keep in mind that it's the parents who not only pay for the original purchase, it's also the parents who pay for repairs when the kids bang them up. And it's the parents who want to know about things like the warranties that come with the original purchase."

Appointments

Stations



John C. Rose has been named vice president and general manager of KCTV(TV) Kansas City. Rose comes to the Meredith station from WKRC-TV Cincinnati, where he had also been vice president and general manager.



Bill Scaffide has been promoted to vice president, general manager of Gaylord Broadcasting's WUAB-TV Cleveland. He came to the station as local sales manager in 1980 and now steps up from general sales manager.

James E. Major, general manager of WFTS-TV Tampa-St. Petersburg, has been elected a vice president of parent company Scripps Howard Broadcasting. Major had been vice president and director of programming for Petry Television in New York before joining WFTS three years ago.

Greg Solk has been promoted to vice president and station manager of WLUP AM-FM Chicago. He came to the station in 1977 and now moves up from operations manager.

David Knight has been promoted to vice president/talent acquisition for Westwood One Inc. He joined the company in 1986 as director of talent acquisition/East Coast.

C. E. "Pep" Cooney, president and general manager of KPNX-TV Phoenix, has been elected a senior vice president of the Gannett Television Group. Cooney came to KPNX in 1977 after 17 years with KRON-TV San Francisco.



Emilio Nicolas, Jr., has transferred to Los Angeles to become general manager of Univision's KMEX-TV. He succeeds **Daniel Villanueva** who moves to Univision corporate headquarters to oversee community relations operations for all company owned stations. Replacing Nicolas as general manager at WXTV(TV) New York is **Mara Rankin**, formerly general sales manager for Univision's WLTV(TV) Miami.



Carey Davis has been named sales manager of Group W's WINS New York. He transfers from KYW Philadelphia, also an all-news station, where he had been national sales manager before advancing to sales manager.

Gordon B. Holcomb has been appointed station manager of KODM(FM) Odessa, Texas, recently acquired by D&F Broadcasting. He steps up from general sales manager of the station.

Cynthia Saucedo has joined Univision as sales manager of the network's San Francisco regional sales office. She transfers from Los Angeles where she had been an account executive for Univision's KMEX-TV.

He points out that despite a slow economy, the market has nevertheless "seen a good bit of growth here of 'Mom and Pop' retail businesses. These represent good opportunities for broadcasters who understand how to create good marketing and merchandising plans to do a lot of different things for retail advertisers and prospective advertisers."

Dickerson says one thing stations can do is tie in station programming and promotions to specific community events. "We can also create programs specifically to fit a particular type of business. There are so many small businesses here that have no marketing plans. Many don't even have a very good idea of just who their customers are."

"The right project can generate good feeling for the client and for the station, too."

He says KRMD can help such businesses create a customer profile, show them what parts of town their shoppers come from "and match them to our audience and sometimes to other radio stations' audiences too. Sometimes we'll recommend a mix using other stations along with ours. Just one station can't be all things to all people when some 38% to 40% of our market is black. So, depending on a store's location, it may need the help of another station or two along with ours to maximize the job radio can do for it."

Dickerson describes a typical promotion that could be tailored for, say, a paint store or a hardware store or building supply store that carried a wide selection of paint: "Step one would be to ascertain through Birch data or an independent research firm the demos and income range of their clientele. Then, run an on-air contest with the winner getting a couple of our air personalities to come out and
(continued on next page)

One Seller's Opinion



More suggestions for successful sales management

Antonelli

In this space on March 20, we discussed some of the responsibilities of an effective sales manager for a television station, radio station or station rep. Here are some more.

Regarding sales meetings, an excessive number of meetings are symptomatic of poor organization. A group that meets all the time accomplishes little. Sales meetings must be *purposeful* and *directed*. They should begin and end on time. Each person should know what will happen in the meeting and what part they will play. It should be a lively interchange between all members, with *everyone* contributing. No one should be there just to listen. And when the meeting ends everyone should feel something was accomplished. Two sales meetings a week should suffice. One could be a general, all-inclusive meeting. The other should be specific, perhaps role-playing or problem-solving sessions. The best time is early morning, *before* the day begins.

Turning to sales development, building business doesn't happen by magic and doesn't happen overnight. It is a slow but necessary process if your station is to progress. It needs a plan and most plans start with a list of target accounts. The sales manager should be the focal point of this effort. Each sales person should develop a list of potential new business prospects and the sales manager should coordinate a weekly plan of action designed to develop new business. Every salesperson should be part of new business development.

The plan should involve a minimum number of presentations and followup calls every week, and call reports indicating the status of each account, plus followup action. The sales manager should be actively involved in new business and stress its importance. Serious thought should be given to regular new business seminars for advertisers. Hold monthly seminars covering television in general, your station or station group, and how they can be effective in an ad campaign. I suggest keeping such sessions small, perhaps five clients at a time. This way everyone can get to know each other, hopefully developing a working relationship that will turn into new dollars for the station.

A sales manager should also go on calls regularly with the salespeople. This keeps him in touch with changes and developments in the business. It allows the manager the opportunity to get to know the buying community and demonstrates that management is taking an *active* role in establishing a good working relationship between buyer and seller.

A sales manager has gained a significant amount of experience and knowledge that can be put to good use on these calls and can aid salespeople in their learning process. A very important purpose of going on calls with salespeople involves determining the effectiveness of the sales staff. It is also very important to give feedback to salespeople after each call so that improvement can be expected and achieved. Only by watching and listening in real life situations can a sales manager begin to assess how much progress is being made by each salesperson. And only by adhering to a daily plan can a sales manager hope to control his or her destiny and achieve the budget objective.—**Martin Antonelli**, president, Antonelli Media Training Center, New York

Representatives



Cheryl Collins has been promoted to regional manager in the Chicago office of HNWH. She joined the Interep company in 1986 and now transfers from St. Louis where she was also regional manager.

Stanton Jones, manager of Katz Continental's San Francisco sales office, has been elected a divisional vice president. He joined Katz in New York in 1981 as a sales executive.

Ken Davidman has been promoted to vice president of stations for Christal Radio's East division. He came to Christal as an account executive in 1977, was promoted to manager of the Chicago office in 1982, and was elected a vice president four years later.

Peter Senseney has been assistant manager of the NBC Blue Team at Blair Television, New York. He joined Blair in 1986 as an account executive and before that had been with Independent Television Sales.

Deborah Ortiz has stepped up to research manager at Katz Continental Research. She joined the rep as a research analyst on Continental's East Central Team in 1987.

Vicky Milgrom is now an account executive with the San Francisco sales office of Harrington, Righter & Parsons. She had been sales manager of the San Francisco office of Independent TV Sales.

Jane Zonino has been appointed an account executive with the Rangers sales team at Seltel, New York. She was formerly an account executive with Independent Television Sales.

Agencies



John Curran has been named senior vice president/director of broadcast operations at Ketchum Advertising/USA. He had been senior vice president, director of radio and television programming at Lord, Geller, Federico, Einstein, and before that was senior vice president, director of radio/television programming for Doyle Dane Bernbach.



Beth Uyenco has been promoted to associate media research director at DDB Needham/Chicago. Before joining what was then Needham, Harper & Steers in 1981 as a media research supervisor she had been research director at WRCK(FM) Chicago.



Christopher M. Tinkham has joined Lois/GGK New York as senior vice president and media director. He moves in from Wells, Rich, Greene where he had been media planning director.

Susan Nathan and **Ann Kohl** have been elected senior vice presidents of Laurence, Charles, Free & Lawson, Inc. Kohl joined the agency in 1987 and is director of national broadcast. Nathan came aboard in 1986 as is director of media research.

Steven Lederman has been promoted to vice president at Campbell-Mithun-Esty/New York. He came to the agency eight years ago and is currently an associate media director assigned to the Texaco account.

Diane Wigger has joined DDB Needham in Chicago as a media supervisor. She was previously a media supervisor for J. Walter Thompson and before that had been a planner with Gardner, Stein & Frank.

Freelance media service formed



Dubbs & O'Meara

Dubbs & O'Meara has been formed as a freelance marketing and media planning and buying service by Susan Dubbs and Mame O'Meara, formerly associate media director job-share partners at Ruhr/Paragon Advertising in Minneapolis. Dubbs says the new company offers marketing and media planning and buying assistance to advertisers or agencies. O'Meara explains that she and Dubbs worked under a job-sharing arrangement at their former agency, sharing an associate media directorship, a management post that each held.

Spotlight On...

Leonard Kay



*Senior vice president
Director of media operations
Kelly, Scott and Madison
Chicago*

Leon Kay recalls, "In the '70s it was hardware; computers became more powerful and compact until we now can literally carry more computer memory in our shirt pockets than the early Commodores had inside their cabinets. Computer timesharing as a business became history. Then the early '80s saw software take off. Technology had brought machines that could drive faster and farther than existing software could take them. So we got enhancements like version 2.0, 3.2, etc., and an entire new generation of programs

that can crunch numbers in nanoseconds."

Now Kay says, entering the '90s, "The new buzzword is 'information.' The term 'information explosion' describes the volume and diversity of raw data now compiled and packaged as grist for the computer mills. It's only natural that our business has benefitted from this information explosion, since advertising and marketing is essentially an information industry. Our only product is knowledge. We rely on facts and figures from the past and present in order to predict the future as closely as possible."

Today, adds Kay, "Our office has more computers, computer terminals and other peripheral hardware than typewriters. And over a quarter of our staff has personal computers at home, principally used for office homework. We're not just talking about spreadsheets and data management, but very sophisticated analytical media tools. One such tool is the Telmar Micronetwork II. It requires over 15 megabytes of memory just to store all of its programs."

Kay explains: "What all this means is, we can produce high quality work faster and more accurately than ever. But the most important benefit is this: In our business we rarely have the luxury of enough time to do a job the way we'd like to. Deadlines and fast turnaround often mean cutting corners or omitting key considerations. But now powerful computers driven by sophisticated software and fed volumes of data allow us to do many things we never had time to do before. This is good for us and good for our clients."

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KQXT, San Antonio KMEQ-AM-FM, Phoenix
KAER and KFBK (AM), Sacramento KFWB, Los Angeles KJQY, San Diego

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FEEDBACK

Has the fragmentation of the TV audience caused you to intensify your promotional activity? How?



"Our big gun is our own air. And since, in any two-minute commercial/promotion pod we're in there with Hollywood-quality production for the Coca Colas and Michelob Lites of this World, we can't let our own material look second-class by comparison. This means the top quality of our advertisers' commercial production challenges promotion directors as marketing professionals to be more innovative both in our creative output and in building the most effective possible media plan to showcase our product.

"With the goal of increasing viewer sampling—or in retail terms, 'getting more customers into the store'—we've been showcasing our news specials. And we've been doing it on film to assure that 'Hollywood look.'"

*Phil Michael
Creative services director
WSB-TV Atlanta*



"In this particular market cable has just begun to really take off. This has necessitated a different look to our promotion, such as that for the late news. There's some indication of audience erosion at 11 p.m. in Philadelphia. I'm talking about all stations, not just ours, but as the dominant station in the market, we want to encourage viewers to stay with us. The different look to our promotion has not necessarily meant more promotion, but it has meant a slicker look. Where in the past we would promote the 11 p.m. news with a straight promo on news or sports, now we tend to take a specific topic that we're just running in the late news and give it slick production."

*Art Moore
Director of station promotion
and advertising
WPVI-TV Philadelphia*



"We're certainly aware of the multiplicity of choices our audience has available today. As a result of this growing intensity of competition we have been more aggressive in both our on-air and other off-air promotion. We're strong believers in the ability of our own programming to make us the primary viewer choice so long as people know what's coming up on WAGA."

*Lee Armstrong
Advertising and promotion
manager
WAGA-TV Atlanta*



"Yes. We have looked at advertising on cable TV, we continue to do heavy radio buying and we're looking for more imaginative ways to do print advertising—rather than just in the listings."

*Robert Burris
Program director and former
creative services director
KABC-TV Los Angeles*

Wall Street Report

Disney still looks good, despite \$1.8B lawsuit by Sky Channel

The \$1.8 billion lawsuit against Walt Disney by Rupert Murdoch's Sky Channel in the U.K. isn't deterring Shearson Lehman Hutton analyst Alan Kassan from recommending purchase of Disney stock. Stating he can't determine whether the suit has merit, he still projects per share earnings going from 1988's \$3.80—for the year ended Sept. 30—to \$4.75 in '89 and \$5.65 in 1990.

The lawsuit charges Disney with attempting to back out of financing commitments it made when it entered into a joint venture to operate two pay TV services on Sky Channel, which has gotten off to a slow start in picking up subscribers.

Kassan notes Disney's historical price/earnings multiple has been 17 times earnings but that in almost every year since 1983, the stock has sold as high as 20 times. He concludes, "Thus, we believe Disney can sell between \$100 and \$113 before its positive fundamentals become adequately discounted."

Carolco found attractive

Carolco Pictures, which recently acquired TV syndicator Orbis Communications, is seen by Kassan as outperforming the market by 10–20 points. He labels Carolco the strongest of the independent film companies "because of its well planned and executed diversification program and its successful big event motion picture production operations."

Along with Orbis, contributing to the company's "solid earnings and asset base" is its 49% interest in LIVE Entertainment, which has developed into one of the largest music and home video distributors in the U.S. Kassan notes the public value of Carolco's stock in LIVE is \$4–5 per Carolco share and that Orbis is worth an estimated \$2–3: "Thus the market is placing a very low value on Carolco's motion picture business at the current price of 10⁵%."

"Carolco has a very strong position in the foreign theatrical market because of the success of the *Rambo* films and several of its other pictures overseas. It does not have any big event pictures scheduled for release in 1989 but in 1990 will have *Total Recall*, *Air America* and *Jacob's Ladder*.

"The stock appears attractive because it has developed a solid nontheatrical earnings base of 65–75 cents per share and because of the upside potential if it can produce strong film product."

Meredith eyeballed

Mabon, Nugent & Co. has initiated coverage of Meredith Corp., and analyst Raymond L. Katz describes its stock as "attractive." His recommendation is based on Meredith's 56% discount to asset values and his

belief that this gap will be closed through either improving fundamentals or possible restructuring. He speculates that a patient investor could realize a 20% annualized appreciation.

"Media and entertainment stocks," says Katz, "tend not to remain at steep discounts to asset value if there is a catalyst to close that gap. We think that one catalyst will be projected 20% earnings per share increase from an estimated \$1.75 to \$2.10 between fiscal 1989 and 1990 (year ends June 30), Meredith's first up year in earnings since 1985."

Consequently, he thinks Meredith could break out of its 12-month trading range of 25½ to 34½ "as its fundamentals improve."

He notes a second catalyst could be takeover or restructuring speculation, "often the case with a media stock selling at a deep discount to its asset value. Given Meredith's insider voting control of 47%, however, a hostile takeover is problematic. Therefore, while we think that there would not be a shortage of interested buyers for Meredith's properties, investors are dependent upon insiders to realize private market value."

Broadcast operating income is 34% of the company's total. Katz estimates that, in the '89 fiscal year, it should be down 13%, from \$24 million to an estimated \$21 million, due to heavy program costs and a weak sales environment for most of the fiscal year.

LIN spins off TV stations

LIN Broadcasting Corp.'s board has approved in principle a tax-free spinoff of the company's seven TV stations, separating them operationally from its cellular telephone and specialty publishing businesses. Donald A. Pels, chairman and CEO of LIN, will also be CEO of the spun-off TV company, and Gary R. Chapman will continue to be in charge of TV in the new entity.

Pels anticipates completion of the spinoff during the summer and says it is aimed at "maximum development of the company's two principal businesses, each of which will operate as an independent publicly held company. It is not intended as a precursor to any other corporate transaction."

Meanwhile, a recent Merrill Lynch analysis of LIN stresses the growth potential of the cellular telephone operation and points to takeover speculation. With LIN being the nation's second largest publicly traded cellular phone company, Merrill Lynch vice president Edward Hatch comments, "LIN is an obvious takeover candidate. LIN's interests in a major urban markets represents the heart of any meaningful cellular network in the United States. Moreover, because cellular licenses are scarce and markets of this importance are not likely to be resold, an aggressive bid would be required which could make our estimate of LIN's asset value [private market value of \$96–100 per share] appear conservative."

Cellular revenues and operating income are projected to both pass those of broadcasting's in 1992. In 1988, cellular had operating income of \$20.2 million on revenues of \$67.2 million; broadcasting had \$66.7 million on \$136.4 million.

In the Picture

Linda Anne Nix



As current president-elect, the head of promotion at WDSU-TV New Orleans will take over the presidency of the BPME at the close of this year's convention. Here she describes both BPME's job and her own job at WDSU as station promotion and marketing grows in importance in the face of growing viewer channel choice.

New BPME president to 'keep its members' competitive edges sharp'

Linda Nix, promotion director of WDSU-TV New Orleans, who, as current president-elect, takes over as president of the Broadcast Promotion & Marketing Executives on the last day of this year's BPME convention in Detroit, says that from local stations to the networks, "The marketing and promotion operations have a lot more visibility and emphasis in broadcasting today. Much of this increased emphasis is because of the increased competition of more independent stations and more channels available to viewers in communities wired for cable."

Nix says BPME sees one of its jobs as "providing members with the background, information and shared experiences and ideas to keep their own competitive edges sharp." She says BPME does this through seminars, its newsletter and its text book, *Broadcast Advertising and Promotion*. She says the latter was first published in 1983 under the organization's former name, BPA, or Broadcast Promotion Association, and that BPME is currently "in the process of updating this book, with most of the changes describing new technology, like our latest animation equipment and how to use it to best effect."

Radioactive

Asked about the barrage of press releases flowing from BPME this spring reporting the organization's numerous activities for radio station promotion executives, Nix says the idea of sending press releases about it "may be new, but there's nothing new about our involvement with and for radio. BPME, and BPA before it, have offered radio members dozens of special workshops and seminar sessions planned specifically to meet problems unique to radio. And each issue of our monthly BPME *Image* magazine carries a section we call Interchange in which our radio members exchange ideas."

Nix says BPME "has done all these things for years as a matter of course. But then when ARME was

formed (the Association of Radio Marketing Executives, organized by Dan Acree, publisher and editor of the *Promotion & Marketing Monthly* newsletter—TV/RADIO AGE, March 20), it did bring to our attention that we probably hadn't been doing the best job in the world of letting everyone know about all our radio-related activities and services. So the press releases were an effort to correct our earlier oversight."

Growing competition for television viewers definitely includes New Orleans. Just this spring Barbara Lamont opened new independent WCCL-TV for business (TV/RADIO AGE, May 1). As a result, Nix is among the many promotion directors from one end of the country to the other who are running twice as fast today, trying to "make people aware of where to find their favorite programs. Everyone knows what shows they want to see, but with all the channels now available, many people are sometimes not too sure which channel is the one that brings them their favorites."

Working with news

Another of Nix's jobs, she adds, "is working closely with our news and programming departments to develop program-linked promotions that help our sales team. For instance, on a recent Sunday, WDSU organized a (sponsor's name) Family Fun Day that included a bicycle parade, a bike race, and fire engine rides for the kids—all coordinated by Nix's department. She describes this as "an event offered by our sales department as an extra, value-added attention getter. The race and parade served as an occasion for the sponsor to sample his product."

She notes, "This is the kind of stunt that only radio stations would do only a few years ago. Today, with available channels in many markets multiplying like radio stations, more and more regular, over-the-air television stations are getting into it. And it's the BPME members at each of these stations who are the ones responsible for much of the organization and coordination of these 'total station projects'."

Nix also worked with WDSU's news department to coordinate the station's Focus on Drugs project. Investigative reporter Richard Angelico follows the drug situation in New Orleans as an ongoing story with no end in sight, and almost every newscast so far this year has included segments on some aspect of the drug problem. Nix says some local newscasts have devoted the whole half-hour to the drug story and that Angelico "has even taken city council members along on undercover operations to watch cocaine buys going down in the very neighborhoods they represent."

She says one of promotion's jobs in connection with this continuing news coverage by the station included organizing a massive demonstration by concerned citizens: "We worked with a number of community groups and the talk-show hosts on the radio stations that have them, and our PSAs leading up to the rally kept reminding people to drop what they normally do and turn out at noon on Thursday, June 8. That's when everything and everybody stopped in their tracks to join in, make a lot of noise, and let all New Orleans know everybody's mad at drugs and we're not going to take it anymore."



“Yes. We are trying to reach a particular audience yet try to reach everybody by setting up an image. Our station, being in Chicago, is in a tough market, and as the fourth independent in the market, the job is much tougher. With cable, too, we have tremendous competition, so we are conducting promotions that have a broad base and yet try to get people to focus on our programs. One of the things we did was to do more copromotion with radio, in conjunction with our own on-air, to get us some viewers we never had. We recently did a theme week with the contemporary music station here, designed to reach a new audience.”

*Darlene Chan
promotion manager
WGBO-TV Chicago*



“We are very concerned about all the competition out there. To play hardball, we’re being very selective and maximizing every opportunity we have. But there’s no dramatic increase occurring in promotion. Here and at other stations, we’re dealing with tighter budgets. National business is down and, as chairman of ABC-TV’s affiliate marketing advisory committee, I find a lot of stations have gone through a cutback phase. Everyone’s trying to operate leaner and profitably. We have either the same resources as in years past or less, while the cost of local media increases. So we need to be more selective and target our audiences better.”

*Bob Casazza
Vice president, marketing
WJLA-TV Washington*



“Fragmentation is a factor, but this is a competitive marketplace anyway. If you’re good in television, you’ve got to promote heavily ... Fragmentation has just made me smarter about how I spend my dollars.”

*Marv Danielski
Director, advertising and
promotion
WCCO-TV Minneapolis*



“There was a time when some things only needed to be promoted on-air, but I don’t think that’s the case any more. Now we do radio, billboards, cable, newspapers, ‘TV Guide’—and people are now looking more at direct mail—and we’ve even had hot-air balloons—anything that works.”

*Tobie Pate
Marketing director
KPIX(TV) San Francisco*

FCC set to dig a little deeper into broadcasters' pockets for fees

Effective around Labor Day, broadcasters and other users of the spectrum are going to have to pay more to use it. Because of court interference in the past, the increases will be the first since 1977.

The FCC has sent to Congress a schedule of across-the-board fee increases expected to raise \$2 million for the federal coffers. The new schedule is the result of congress-

sional action at the end of 1986 to help balance the federal budget.

To commercial TV station licensees, the cost of a new construction permit, or a major change in an old one, will rise from \$2,250 to \$2,535. A minor change goes from \$500 to \$565. They will be charged \$6,760 for a hearing instead of \$6,000, and pay \$170 for the license itself, up from \$150. Under assign-

ments and transfers, a form 314/315 will be raised from \$500 to \$565, and form 316 from \$70 to \$80. The cost for renewal will remain the same, at \$30.

Radio stations. Commercial radio stations will be taxed based on whether they are AM or FM, with AMers still paying more than FMers despite efforts to do something to help AM stations survive. Construction permits or major changes in one for an AM station will be increased from \$2,000 to

the marketplace

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Koop crusade against drunk driving attempts more fetters on advertising

It was one of the broadcast industry's worst fears for the year, and it couldn't have come at a worse time for broadcasters. The U.S. surgeon general wants one of broadcasting's biggest revenue-raisers sharply curtailed.

C. Everett Koop, whose resignation effective in July isn't soon enough for broadcasters, outlined 10 suggestions at all levels of government to deal with the problem of drunk driving. Broadcasters are directly concerned with five of the recommendations.

Koop called for an end to "happy hours," changes in definitions of "drunk driving," and other ways to help control the loss of life due to alcohol-related traffic accidents. There were 24,000 killed on American roads last year, a large percentage of them involving a teenage driver.

Matching PSAs. One recommendation is that the amount of paid alcohol advertising be matched by public service messages. That would involve both boozemakers and broadcasters, and Koop suggests that if they don't do so voluntarily, that they be required to do so.

The National Association of Broadcasters says its industry already spends \$1 billion on substance abuse public service announcements, about half the amount spent altogether on advertising alcohol.

Koop also wants the beverage-makers to stop sponsoring athletic events. Many wouldn't exist to be broadcast if they didn't have deep-pocket sponsors. He also wants them to stop using celebrities to appeal to youth. But most onerous to broadcasters are the other two recommendations, one to require a warning label in all advertising, which broadcasters would consider onerous and discouraging to would-be advertisers, and, most importantly, that tax deductions be ended for most alcohol advertising and promotion.

Even without Koop's report, the

broadcast industry had geared up for attacks on the beer and wine advertising deduction. What makes the report worse in their eyes, is that it comes on the heels of a congressionally approved budget, which must be reconciled with legislation by July 15.

In that budget, the tax-writing committees of the House and Senate were ordered to come up with \$5.3 billion in "tax-related revenues."

As usual, the budget-writers didn't say what new taxes should be levied or old ones raised, but the panels already had before them proposed legislation to end beer and wine deductions.

FCC's new way of breaking ties on ITFS licenses

Responding to court orders, the FCC has decided on a new tie-breaking method for awarding instructional television fixed service licenses.

They will go to systems promising to serve "the significantly greater number of students."

Although the court's decision had turned on minority and diversity issues, the commission ignored that type of tie-breaker in favor of sheer numbers. The tie-breakers are to be used when competing applications are otherwise deemed too close to call.

In the past, the commission used a lottery to break such ties, but an Appeals Court struck that system down on grounds that the commission's lottery did not give preferences to minorities, as it does in its other lottery situations.

In order to win now, the commission says, one would-be licensee has to be able to demonstrate that it will serve at least 20% more students than the competition. And if those numbers are less than 20%, the FCC proposes to play King Solomon and divide the number of channels available and award half to each applicant.

Sex and drugs added to violence in Senate effort

What began as an effort to curb the amount of violence on television ended up in the U.S. Senate a bit broader, with the industry being called on to do what it can to alleviate the nation's drug problem and to reduce the amount of sexually explicit material in telecasts.

The violence part was passed by the Senate during the past two Congresses and was introduced at the beginning of this one by Sen. Paul Simon (D-Ill.). The television industry, whose own code of conduct was struck down because of antitrust laws, would be given an exemption this time so its leaders can meet and come up with guidelines to reduce the amount of violence shown. By the time the measure was passed, the industry's exemption was expanded to allow it to "alleviate the negative impact of illegal drug use in telecast material" and "alleviate the negative impact of sexually explicit material in telecast material."

Antidrug fever. The Judiciary Committee that approved Simon's measure decided to add the drug portion as part of the antidrug fever sweeping the federal government. The sex amendment was added by Sen. Jesse Helms (R-N.C.), who quoted one woman as saying, "I don't want my eight-year-old girl to think that the only way for her to impress men is for her to take off her clothes."

The exemption will last for three years following enactment of the legislation, which now goes to the House of Representatives, which failed to act on the previous Senate bills. If the House makes changes, the differences will have to be reconciled, delaying final passage probably until this fall.

Simon accused the industry of blocking movement of the legislation in the House. For its part, the industry position is that the incidences shown on television do not have a negative impact on the nation's children.

Simon says a thousand studies, including about 85 "very substantial studies," say otherwise.

Washington Report

Compulsory license: Cable industry atop precarious hill

Sometimes, timing can be everything. Had FCC Commissioner Patricia Diaz Dennis voted with her colleagues last October, the agency's recommendation for repeal of the cable industry's compulsory license probably would be dead by now. But she withheld her vote until May, and the recommendation now has life it might not otherwise have had.

So what happened during those ensuing seven months to make this recommendation credible where previous FCC recommendations to Congress have been ignored? The answer is the plummeting popularity of the cable industry.

Last October, the cable industry was seen as riding a crest of success following previous years of winning congressional action aimed at largely freeing cable systems from government regulation. As was pointed out then, however, there is a tendency in America to attack the person or entity sitting at the top, just as children play "king of the hill."

But as a result of the relief of regulation, cable systems have been free to raise most of their subscription prices, and have done so. Although at the urging of the National Cable Television Association, systems were careful about how they raised their prices, the full impact was felt early this year when prices skyrocketed in some areas.

Customer complaints

Coupled with the tendency to attack the entity at the top, complaints from cable customers reached their representatives in Congress, resulting in a firestorm of criticism emanating from those who have the power to reverse the deregulation process that brought cable prices to this state.

Several pieces of legislation, ranging from restoring some of the federal regulation abandoned with the 1984 cable reform act to limits on pricing, have been introduced as a result. But, until now, suggestions for repeal of the compulsory license have not been taken seriously.

The report hadn't actually been written when the commissioners finally reached unanimity in sending it to Congress, so the FCC action engendered no immediate response. But since its major rewrite of the U.S. Copyright Act in 1976, Congress has shown little inclination to mess with its handiwork.

At the time of the revision, the cable industry was just emerging from its status as a retransmitter of television signals to rural areas that could not receive signals over the air, to an industry that was supplying a new and expanded entertainment medium, even to urban areas.

Things have changed, the FCC reasoned last October, and again this May. In an explanation of its action, the agency said "private negotiations would bet-

ter serve the public" than continuation of the compulsory license.

"Consumers would benefit from a full copyright system for distant signals because cable systems would be able to obtain certain signals that are currently overpriced under the compulsory license, and, so, not available to many viewers. Broadcasters would benefit where their signals are currently underpriced and they are not adequately compensated for cable retransmission of their signals. . . .

"The commission found that, under full copyright liability, a variety of mechanisms might emerge to enable cable operators to gain permission to retransmit broadcast signals. For example, stations could acquire cable retransmission rights for the nation or for a region. The stations would then behave similarly to cable program services or networks, distributing their signals [on either a fulltime or part-time basis] to cable system 'affiliates' The multitude of cable networks led the FCC to the conclusion that cable systems are unlikely to be foreclosed from access to distant broadcast signals.

"In addition, the incidence of multiple system ownership of cable systems has increased significantly since 1976. Moreover, there are many more very large individual cable systems and the largest individual systems have increased in size. These structural developments have reduced the transactions cost burden of full copyright liability on a per-subscriber basis. Furthermore, 12 years of experience with the compulsory license has shown that its transactions costs can be substantial."

Tied to must-carry

When the matter was brought up for a commission vote last October, Chairman Dennis Patrick was all for it. James Quello thought ending the compulsory license would be all right as it applied to distant signals, although he was a bit concerned, but objected to ending the arrangement for local signals. It was all tied up with the ongoing must-carry issue, he said then.

Dennis withheld her vote on both aspects because she did not feel the draft report before the commissioners answered all the questions she had. "I expect ultimately to vote for this item," she said, but at that time, "I think it prudent at this point to withhold my vote until the final version of the item is available."

If sent to Capitol Hill at that time, then, the draft could recommend that Congress drop the compulsory license for distant signals because Patrick's was the only one of three possible votes for dropping the license arrangement as it applied to local signals.

The draft apparently was reworked enough to answer Dennis' questions, and it was placed on the agenda for the May 31 meeting, with or without Dennis' participation.

She capitulated, however, offered her concurrence and an explanation to come at a later date, and the recommendation now is that the compulsory license be ended for all signals, distant and local.

By waiting seven months, however, the report is apt to gain more attention in a Congress ready to respond to citizen complaints about the cable industry they see at home. —Howard Fields

\$2,255, \$1,800 to \$2,030 for FMs. Minor changes for each will rise from \$500 to \$565.

The hearing costs will be the same as for TV stations, but the license itself will be more expensive. AM licenses will cost \$370 instead of \$325, AM directional antennas \$425 instead of \$375, and FM licenses \$115 instead of \$100.

The forms under assignment and transfer and the renewal fee will be the same as those assessed on TV stations. In fact, all broadcast renewals will remain at \$30. Con-

struction permits or major changes in a permit for an FM translator and for TV translators and low power TV stations will be increased from \$375 to \$425, licenses \$75 to \$85, and assignment or transfer \$75 to \$85.

DBS fees. Direct broadcast satellite licensees will have to pay \$2,030 instead of \$1,800 for permit applications, a whopping \$19,710 instead of \$17,500 for issuance of a construction permit and launch authority, and \$565 instead of \$500

for a license to operate the satellite. Hearing fees will be the same as those for other mass media.

As for the cable industry, which was responsible for holding off increases for the past 12 years by bringing court action against the fee schedule, fees for relay services construction permits, assignment or transfer, renewal, or modification each will be raised from \$135 to \$155.

If a cable system files a petition for special relief, that now will cost \$790 instead of \$700.

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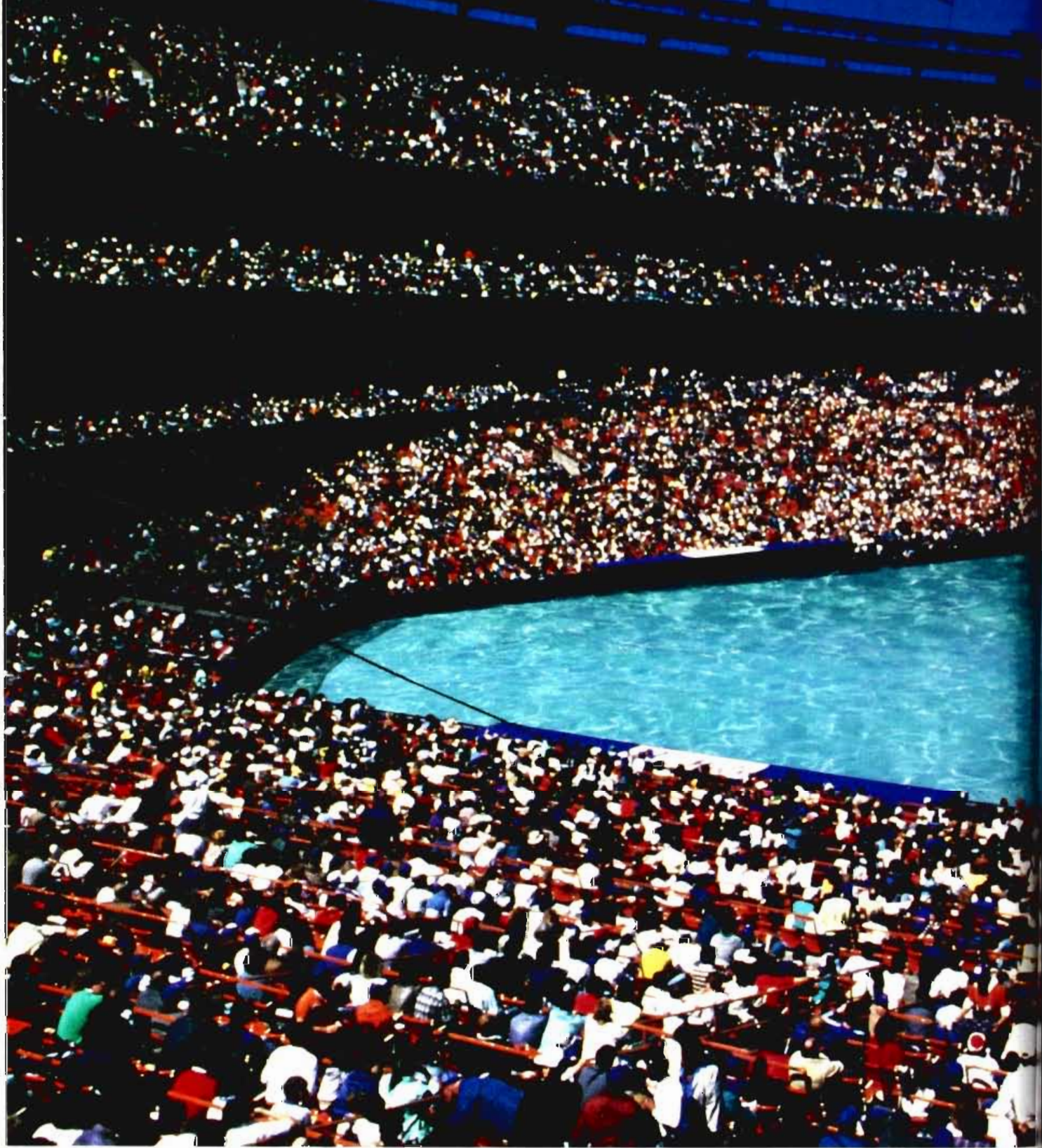
1989

June 12-15	ABC-TV Annual Affiliates Meeting, Century Plaza, Los Angeles June 12, 1989 Issue
June 17-23	International Television Symposium, Montreux
June 21-25	BPME BDA Associations, Cobo Center, Detroit June 12 Issue
September 13-16	Radio-Television News Directors Association Convention, Kansas City Convention Center
September 13-16	NAB Radio '89 Convention, New Orleans September 4 Issue
October 12-16	MIPCOM International Market, Cannes October International Issue
November 5-8	Community Broadcasters Association Convention, Riviera Hotel, Las Vegas
November 13-15	Television Bureau of Advertising Annual Meeting, Century Plaza, Los Angeles November 13, Issue

1990

January 3-6, 1990	Association of Independent Television Stations, Century Plaza, Los Angeles January 1 Issue
January 16-19	NATPE International, New Orleans Convention Center January 15 Issue
January 18-21	Radio Advertising Bureau, Annual Managing Sales Conference, Loews Anatole, Dallas January 15, 1990 Issue
March 31-April 3	National Association of Broadcasters, Atlanta March 26, 1990 Issue
April 20-25	MIP-TV, Cannes France April Television/Radio Age International

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