15-SECOND SPOTS
Syndicators follow webs; stations have varied policies/31

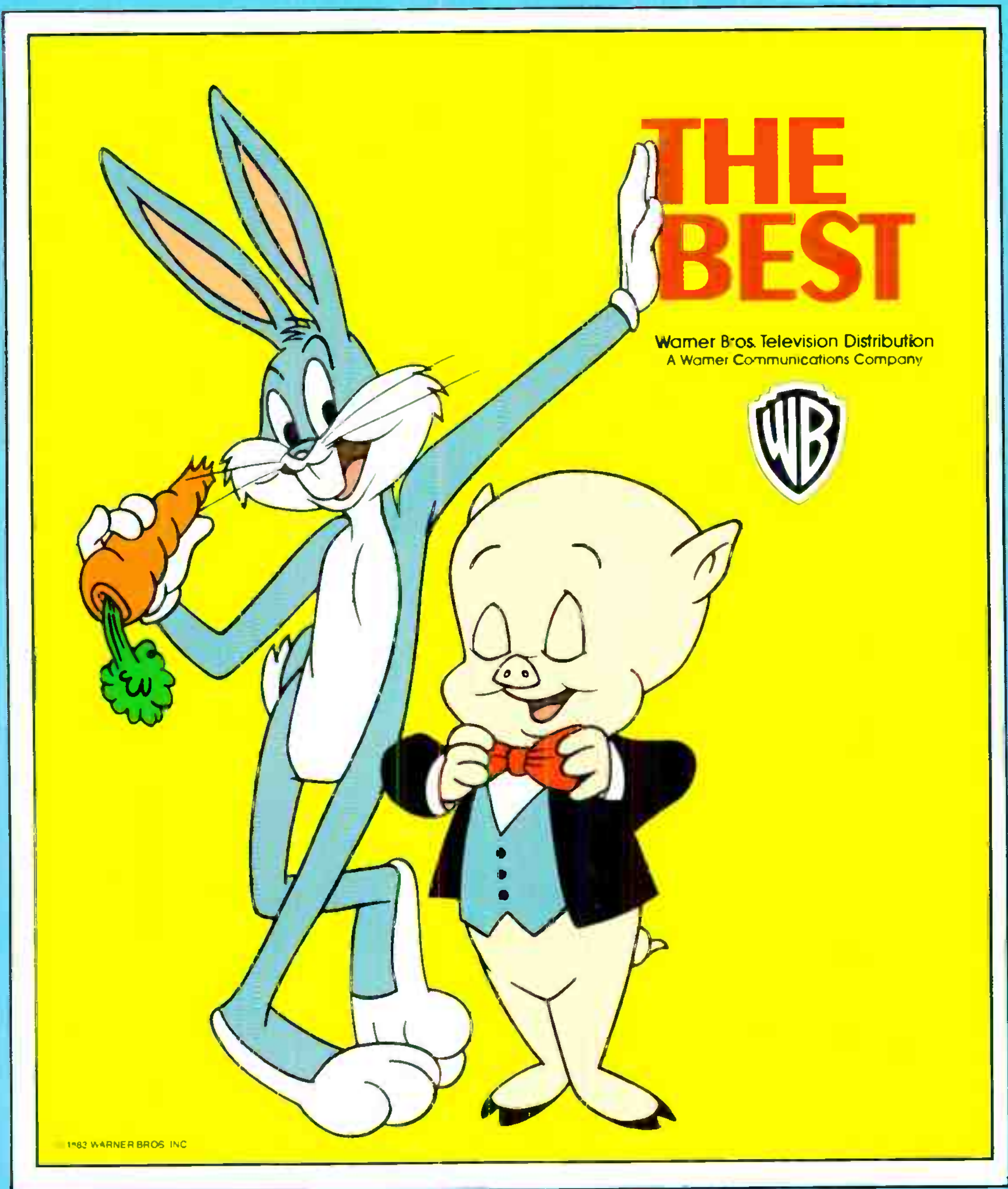
HBO'S TV FORAY
Enterprises unit spiritedly pursuing syndication/36

NETWORK RADIO
What's behind its impressive sales growth?/39

FARM BROADCAST
The market, regional reports, advertising/A-1

Television/Radio Age

July 7, 1986 $3.50



THE REAL 80

TM

FILMATION'S

GHOSTBUSTE

65 Animated Blockbuster Half-Hours

For Stations. For Stripping.
For Fall 1986. For Sure!

No doubts. No fears. No need for contingency plans.
No reason to wait.

For Station Clearance, call
GROUP W PRODUCTIONS
A WESTINGHOUSE BROADCASTING COMPANY
(213) 850-3800

For National Advertising Sales, call
TRIBUNE ENTERTAINMENT Company
A subsidiary of Tribune Broadcasting Company
(212) 557-7800

% COVERAGE!

Publisher's Letter

Flak over 15-second spots recalls earlier arguments about split minutes

The problems in the television industry are perennial, and many involve the working relationship among the networks, the affiliates and the industry in general.

The current flak over 15-second commercial announcements is the latest, and broadcasters—as well as syndicators—agree it could not have come at a worse time. In a sense, history is repeating itself. In the late '60's, the issue of split minutes occupied the spotlight. Initially, some stations refused to take 30-second announcements. Then when the networks caved in, stations followed suit, but not before there was a battle over rates with agencies. Many leading stations insisted on a 10 per cent premium for a split minute along with other restrictions.

Eventually, the 30 was priced at half the minute rate and became the basic announcement workhorse of the medium. But the immediate results were devastating. Coupled with tobacco advertising going off the air in 1971, the industry took a beating in an 18-month period. It was the only time over a 20-year span that television had a year (1971) that was below the previous year in total revenues. The presence of the 30s had virtually doubled the inventory, and there was a mad scramble for business.

The industry bounced back. It was an indication of the strength and vitality of the medium. In 1970, the industry grossed $3,242.8 million. The following year, it dropped to $3,178.8 million. In 1972, it recovered when it hit the 3,675.0 million mark, a jump of 15.6 per cent.

Media decision. The decision to accept standalone 15s is strictly a media decision. It is up to the creative people to come up with the innovative commercials. Most agency account executives agree that there are certain products that can be sold in 15 seconds, while others need at least a 30.

But as Bob Sobel's story on page 31 points out, the syndicators are puzzled as to why the networks picked this particular time to accept the 15s, when business is soft, and when the move will throw substantial inventory on the marketplace.

The agencies are looking at the 15s with a detached eye. On the one hand, the agencies and their clients are concerned about clutter. On the other hand, many of the buyers view the additional inventory as a negotiating wedge for a lower price structure.

In the meantime, national spot, as reported by TV/RADIO AGE's *Business Barometer* (January through April), shows spot nervously holding to the 9-plus increase range for the four-month period. Spot expenditures approximated $1,652.9 million up 9.8 per cent over last year, while local totaled $1,519.4 million, also up 9.8 per cent. However, both spot and local show declining rate of increases month-to-month from January to April (see *Business Barometer* for those months). Interestingly enough, network compensation is up 2 per cent in this same period to $155.2 million.

The nation's leading economists are bullish about the rest of the year. The projection on the Gross National Product for the second quarter is up slightly over the same quarter last year. For the year, the GNP is estimated at a healthy 5.2 increase.

STOP.

There Is Something New Available THIS Fall.

Sil
Spo

ver

ons

116 Episodes – THIS Fall.

Another Off-Network Comedy Hit From

EMBASSY

EMBASSY TELECOMMUNICATIONS · A UNIT OF The Coca-Cola Company

Letters

Sports rights fees

I refer to the *Fall-Winter Sports Preview* article which appears in your June 23, 1986 edition of *Television/Radio Age* (*TV networks look for pro football recovery in '86*). In particular, I take exception to the report that "CBS' Pilson is suggesting that the networks propose a decrease in the payout [of rights fees] when both sides get together at the bargaining table . . ."

In fact, I would never presume to suggest what the other networks should do in connection with a negotiation, and I was very careful during my telephone interview with your reporter to limit my remarks and comments to reflect only CBS' position relative to the NFL. It would be most inappropriate for me to suggest [in the press or elsewhere] what the other networks should do.

In fact, I am quoted correctly on page 97 where the article has me saying that "the sense right now at CBS is that we would need a price adjustment if we don't improve our sales in 1986." Clearly I am speaking only for CBS.

NEAL H. PILSON
Executive vice president
CBS/Broadcast Group,
New York

NBC's 60th

Congratulations on your *NBC 60th Anniversary* issue (May 26). This special edition is truly a collector's piece, and it has already been placed in my library.

I salute you and your staff for a job well done.

F. ROBERT KALTHOFF
Vice president,
Beam Communications,
Key Biscayne, Fla.

We are a limited partnership becoming involved in the expanding smaller market FM radio growth.

I have always found TV/RADIO AGE informative. The recent NBC history was fascinating.

JAY ERIC DEANE
Deane Brothers Broadcasting,
Orange, Mass.

'Super Channel'

I enjoyed your article about cable's proposed Super Channel (*MSO programmers: new web talk yields to funding schemes*, June 9). The only other dramatic point I would try to make is the probable consumer perception of this network as a "pay channel" which is "trying to be as good as network" when there will be four free network quality choices [Fox, ABC, CBS, NBC]. You captured the reality well, and it was thorough and thoughtful, as always.

HARLAN J. ROSENZWEIG
President,
Group W. Satellite Communications,
Stamford, Conn.

Financial review

Thank you for reviewing TVX Broadcast Group in your May 26th issue on publicly-owned companies.

GENE LOVING
Chairman of the board,
TVX Broadcast Group,
Virginia Beach, Va.

Broadcast attorneys

I thought your April 14 article, *Deregulation and the bar: big changes*, was an excellent piece.

GENE A. BECHTEL
Bechtel & Cole,
Washington, D.C.

Distribution rights

It has just come to my attention that on page 125 of your April, 1986, international edition, you have listed as properties distributed by Crawleys International the following shows produced by my clients:
1. *The Raccoons*—11 animated half hours; 2. *The Raccoons And The Lost Star*—one animated hour featuring the voice of Dottie West; 3. *The Raccoons On Ice*—featuring Leo Sayer and Rich Little; 4. *The Christmas Raccoons*—half hour featuring Rich Little, Rita Coolidge and Rupert Holmes.

Neither Crawleys International nor any of its affiliated companies including Crawley Films Limited and Atkinson Film Arts Limited have any interest in or to my client's productions nor do they have nor have they ever had any distribution rights in respect thereof. In Canada, my client licenses directly. In the United States, my client syndicates through Syndicast Services Inc.

In the remainder of the world, Richard Price Television Associates of London, England handle all sales.

SHELDON S. WISEMAN
Barrister, solicitor & notary,
Ottawa, Canada

DCC
SWEEPS THE INDUSTRY
WITH
BIAS PC's

"The system's versatility and ease of use make it a natural. I think it will more than pay for itself."

Robert Mallery, V.P. Operations
Lincoln Group, Syracuse

"We chose BIAS PC Cable because DCC has more experience in Sales and Traffic systems than anyone. We like their track record."

John Jerman,
Systems Development Manager
Storer Communications Inc., Miami

"We liked the BIAS News Room system because of the flexibility offered by DCC's PC-based system."

Darrell Schmidt, Business Manager
KMSP-TV, Minneapolis

BIAS PC RADIO is hot!!! 15 orders were received for the IBM PC-AT based system at the recent NAB convention! Features include a full list of reports for traffic, sales management, and accounting. Easily installed. Expandable. Very responsive and easy to use!

BIAS PC Cable was chosen by Storer Communications, Inc. as the definitive sales, traffic, and billing system for 30 cable operations nationwide. BIAS PC Cable gets the job done. And it's backed by the undisputed leader in media automation systems.

BIAS News Room is perfect for almost any size news department. Customers love how it saves time and effort in all news operations. Modular software lets you build your system according to your needs and budget. Boosts productivity. And it's very affordable!

To learn how you can get
the BIAS PC advantage
call your BIAS Sales Executive today
901-348-3544.

DATA COMMUNICATIONS CORPORATION
3000 Directors Row/Memphis, Tennessee 38131

Sidelights

Radio co-op Q&A

"How can you find more money than seems to be provided in co-op plans?" "What's called co-op that isn't?" The answers to these and several hundred other questions dealing with radio co-op are delivered in a new book by Miles David, president of the Radio Advertising Bureau until 1983 and currently an advisor to the RAB board of directors.

The book, *Making Money with Co-op: The Complete Radio Co-op Course*, is being distributed free to RAB members and sells for $25 to non-members. Written entirely in question-and-answer format, the 215-page paperback includes detailed guidance on the basics of co-op, setting up a co-op plan, utilizing a co-op specialist, goals and expectations, law and ethics, strategy, sales presentation and ongoing operations.

Miles David, *former Radio Advertising Bureau president, answers several hundred questions about radio co-op in his recent book.*

One portion of the book gives an overview of where the co-op money is at, including a breakdown of all co-op funds by business category; for example, building materials are the most fertile ground, with 9.4 per cent of all available co-op funds.

As for finding more co-op money than seems to be available in co-op plans, David advises that, in some instances, a manufacturer can be persuaded to start a co-op plan. He says a number of experienced co-op specialists at stations report doing this, typically starting by enlisting the aid of a large retailer. He notes the Federal Trade Commission allows manufacturers to launch a co-op plan in a single market, provided it is offered on a proportionately equal basis to all who sell the product in that market.

In answering the riddle, "What's called co-op that isn't?", he writes of tie-ins between two non-competing retailers of the same product or among stores in a shopping center. He says the good part about doing this kind of selling is that the co-op specialist should be adept in putting the act together. The bad part, though, is that it's a distraction from the real effort of building up a steady, long-lasting co-op business.

David makes a major case for working with manufacturers' reps and wholesalers, using them both to find out which dealers buy the most and as a spearhead in a combined sales effort to dealers.

After making much of the value of these reps, he goes beyond this in telling stations how to track down these elusive, fast-traveling quarries. He says their names and phone numbers can be obtained from retailers who stock substantial amounts of their line or from the manufacturer co-op contact. Another tip: "Most salespeople who travel like to get home early on Fridays. This is a prime time to call."

Along with some case histories, the book contains a mini-presentation to use with stores that have little knowledge of co-op. Also, a chapter on how to handle objections to co-op gives a number of well-used challenges to the co-op salesmen along with recommended answers.

Many of these recommended answers follow the same theme: "Don't worry. We'll take care of it." One example is the retailer objection, "I don't like the idea of having a manufacturer tell me how to advertise my store." Answer: "You're absolutely right that some co-op plans require retailers to follow a number of rules. However, we've been very successful in getting manufacturers to accept copy that's customized for stores. We'll help get copy cleared for you."

And when the prospect says, "I know what I'm talking about. There are no more dollars this year," the reply is, "One of the things we've found in situations like this is that manufacturers will sometimes increase co-op allocations in a market. It won't cost you a thing for us to find out. We'll do the digging."

Summer media myth

The widely accepted premise that all TV viewing drops sharply during the summer months bears a second look, according to Leonard Kay, senior vice president and director of media operations at Kelly, Scott and Madison, Chicago-based media buying service. What's true of primetime is far from truth during the bulk of the broadcast day, he points out, where viewing remains stable or even increases.

Comparing the average-quarter-hour HUT level between November, 1984 and July, 1985, he finds 10 a.m. to 4 p.m. HUT up 3.9 per cent for July from 27.8 to 28.9. Late night is up 5.6 per cent from 28.4 to 30.0. Less surprisingly, primetime is down 18.4 per cent from 63.0 to 51.4.

On the basis that homes don't stand in line at the checkout counter, he makes the same comparison for women 18–49. The 10 a.m.–4:30 p.m. daypart went down only 1.7 per cent in this demographic from 17.8 to 17.5 from November to July, late night went up 4.7 per cent from 16.9 to 17.7 and primetime was down 33.4 per cent from 45.2 to 30.1.

He concludes that the summer months are far from disaster months for TV and, in fact, can be prime months for reaching targets effectively and efficiently "because there are lots of viewers out there if you know where to find them—Television rates are lower in the summer in terms of both cost-per-1,000 and cost-per-point—On average, it costs 8 per cent less to reach the same number of people during the third quarter than during the fourth quarter."

Computerized talk

WWDB(FM) Philadelphia is pioneering a new computerized audio survey system to increase its talk show participation. The VM-1000 automatic system enables the radio station to prerecord a series of up to eight demographic and survey questions to which listeners can respond via Touch-Tone phones.

This new audiotex polling equipment was developed by the SpiTech Corp. around the IBM-AT personal computer. An interactive computer answers calls and automatically asks each audio question. Participants can key in their particular choices in 'yes/no,' multiple choice, or ratings format. The summarized results are immediately available to the announcer by way of "rapid-scan-visual" displays on a CRT monitor. A final feature allows for "off-line" reports to review after the polls have taken place.

Art Camiolo, general manager of WWDB, says he is "basically pleased" with the system from the format standpoint. The station is now able to handle up to 24 simultaneous calls. In addition, many callers who previously did not participate in talk radio surveys because they were apprehensive about speaking on the air, readily contribute their opinions to machines.

WWDB has found disparities between the demographics received through SpiTech's polling system and national ratings. Most surprising was an active teenage audience, never recorded by Arbitron.

WWDB(FM) announcer *Jack Ellery awaits summarized results of new computerized audio survey system. Results are immediately available via 'rapid-scan-visual' displays on a CRT monitor.*

The station's main concern, however, is not "who is listening, but how listeners react to different subjects." Camiolo equates the system with music radio's call-out research on music in regard to its ability to find out what issues excite the listenership.

The inherent drawback of the computerized survey is that it only elicits positive responses.

"If the subject is not interesting, you won't get calls; the station remains unable to find out why listeners dislike programming," Camiolo notes. Yet such lack of audience response can change the direction of the show while it is on the air.

Presidential citations

A Presidential Citation was presented late last month to the five companies (now four) which provided the initial $7.5 million funding for the NAB's Broadcast Capital Fund (BROADCAP), to help foster minority ownership of broadcast facilities. Those honored were the three TV network companies, Group W and Capital Cities, the latter, of course, now owner of ABC.

Representing the White House was Fred Ryan, deputy assistant to President Reagan and chairman of the Office of Private Sector Initiatives. OPSI together with BROADCAP, the FCC and U.S. Department of Commerce cosponsor the Broadcast Opportunity Partnership, described as a "Presidential initiative."

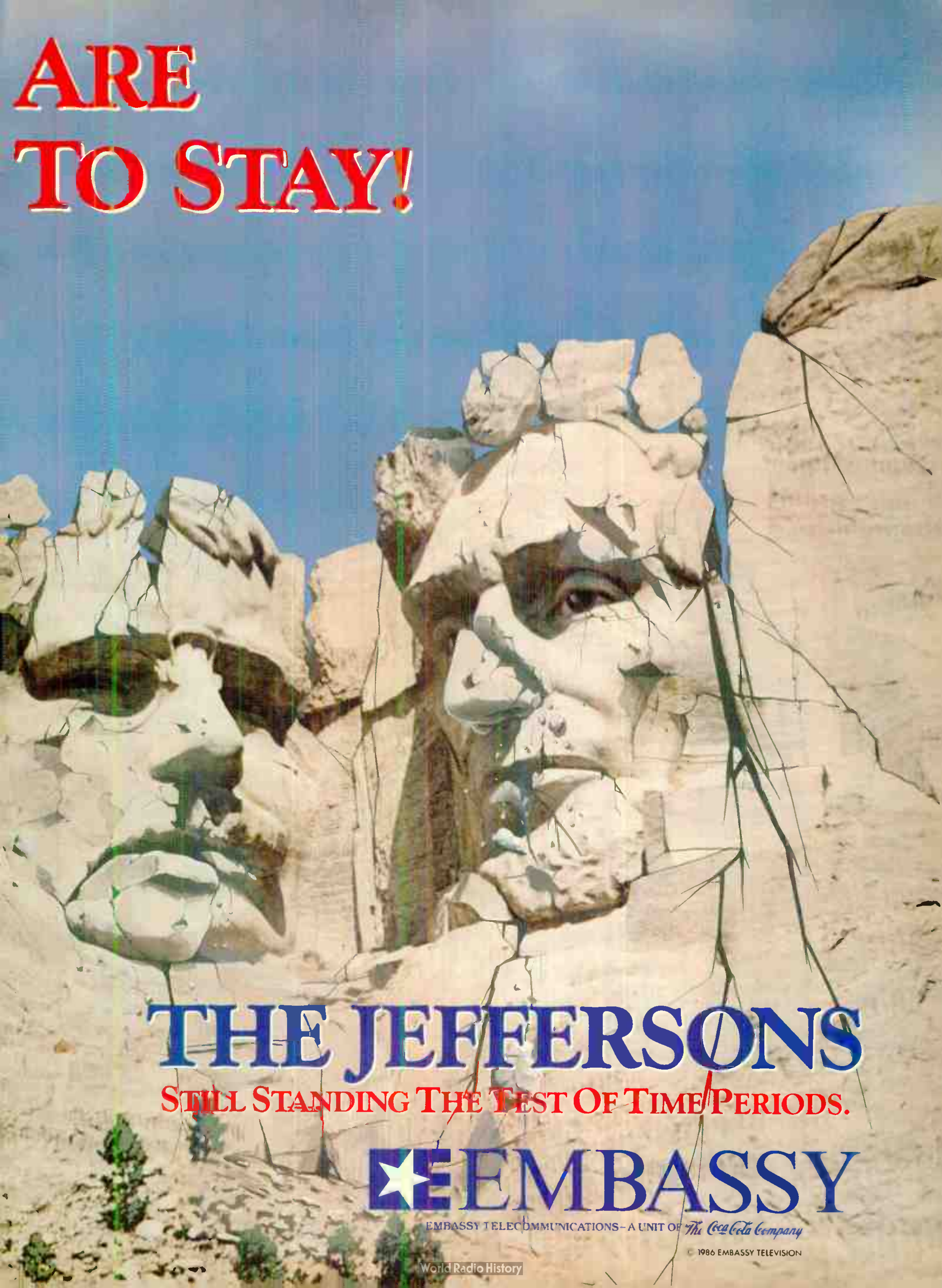
The citations were presented by John Phalen, chairman of the New York Stock Exchange and chairman of OPSI's advisory board. Accepting were Andrew E. Jackson, vice president, Capital Cities/ABC; Raymond Timothy, group executive and vice president, NBC; Robert Hosking, president of the CBS Radio Division, and Daniel Ritchie, chairman of Westinghouse Broadcasting and Cable.

It was brought out during the presentations that the efforts of BROADCAP, headed by John Oxendine, have resulted in minority ownership of 21 broadcast properties.

New BPME board members

The Broadcast Promotion and Marketing Executives *and Broadcast Designers Association elected four new members to the board of directors at its recent convention in Dallas. They are: Greg Savage, Cablevision, far l.; Ron Harris, Turner Broadcasting, second from l.; Pat Pattison, Disney, second from r.; and Bruce Weiner, CBS, far r. At center, is new president, Judy Horan of* WOWT(TV) *Omaha.* (Listings of BPME award winners appear on pages 91 and 102).


OUR LAUGHS HERE
NOW RENEWED!
KTTV LOS ANGELES ★ WGN CHICAGO ★ WPHL PHILADELPHIA ★ WSBK BOSTON
WDCA WASHINGTON DC ★ WJW CLEVELAND ★ WAGA ATLANTA ★ WBFS MIAMI
KMSP MINNEAPOLIS ★ KRBK SACRAMENTO ★ WTXX HARTFORD
WITI MILWAUKEE ★ WCCB CHARLOTTE ★ WTVD RALEIGH
WHTM HARRISBURG ★ KENS SAN ANTONIO ★ WYAH NORFOL
WJKS JACKSONVILLE ★ WTXL TALLAHASSE


ARE
TO STAY!
THE JEFFERSONS
STILL STANDING THE TEST OF TIME PERIODS.
EMBASSY
EMBASSY TELECOMMUNICATIONS – A UNIT OF The Coca-Cola Company
© 1986 EMBASSY TELEVISION
World Radio History

Tele-scope

Clients said to be key to ScanAmerica service

While the networks are the single most important would-be subscribers to the national people meter service announced recently by ScanAmerica, the most important source of revenue overall will be advertisers. That point was said to be significant by a number of sources in the wake of ScanAmerica's announcement that it intended to launch a national service combining audience information from people meters with the electronic tallying of product purchases by the same ("single source") sample.

David Poltrack, research chief for the CBS/Broadcast Group, speculating on the ScanAmerica "game plan," noted that in the past, product purchase information when it came from the same source as media audiences was usually of direct interest to agencies. When they tried to sell the idea to their clients, Poltrack observed, it often turned out that the product purchase information didn't agree with sales data the client itself had. ScanAmerica hopes to reverse this sales thrust and interest clients directly, the CBS research executive believes, but, he added, the marketing information must be accurate, of course.

Both Poltrack and Bill Rubens, his NBC opposite number, point out that the networks are not interested in paying for marketing information but Anthony "Rick" Aurichio, president/COO of Arbitron, partnered with SAMI in ScanAmerica, counters with the assertion that the networks will pay a much smaller proportion of the ScanAmerica service than they do for the Nielsen NTI service. He estimates that the webs will be asked for about 15 to 20 per cent of the total.

More expensive. ScanAmerica is more expensive than the people meter services proposed by Nielsen and AGB because the technology is more complicated and the data more extensive. In addition, incentives of about \$25-\$30 per household per month are proposed for the 5,000 household sample ScanAmerica says it will set up by the 1988-'89 season. It is understood that ScanAmerica, backed by the resources of Arbitron's parent, Control Data Corp., and SAMI's parent, Time, Inc., is prepared to lose up to \$90 million over seven years in order to establish its service.

In the meantime, ScanAmerica will increase its Denver test sample of 200 households to 600 by April and intends to become in that market the first regular, syndicated local people meter service.

O'Brien joins Cox

Kevin P. O'Brien has been named executive vice president—independent group for the broadcasting division of Cox Enterprises, a new position. He has also been named vice president and general manager

Kevin O'Brien

at KTVU(TV) San Francisco, one of three Cox indies. In the latter post, he succeeds Philip Press, who resigned.

O'Brien joins Cox from WNYW(TV) New York, where he was vice president and general manager for the past year. Other positions held by O'Brien during his 18-year career with Metromedia (now Fox) stations include vice president and general manager at WTTG(TV) Washington, from 1983–85; vice president and general manager at WXIX-TV Cincinnati, from 1980–83; and vice president and general sales manager at WTCN-TV Minneapolis-St. Paul, from 1975–80.

WB-TV sets new highs

Warner Bros. Television Distribution reports a 15 per cent increase in sales for the six months ended June 30, compared with the first half of 1985. Sales hit an all-time high of \$230.2, compared with \$200.3 million.

Charles McGregor, president, points out that, in addition to record first and second quarters, January set a monthly high of \$85.4 million. He says all product categories, in both domestic and international, contributed to the record figures, with an exceptionally strong performance by rerun feature film sales in the domestic market.

Local broadcast gains

Although local advertisers still spend two of every three ad dollars in newspapers, broadcast has been making faster gains in local dollars than newspapers, and Robert J. Coen, senior vice president, director of forecasting for McCann-Erickson, expects the trend to continue during 1986.

Coen, in his annual forecast of advertising expenditures, said he expects above average local gains by broadcast media to offset some of the sluggishness seen in the newspaper sector, and that during 1986 total local budgets for all media should arise "considerably more" than those of the national marketers. He reported a first quarter rise of 13 per cent for local TV revenues, an 8.1 per cent increase during first quarter for local radio, and a first quarter gain of 4.1 per cent for local newspaper ad revenues.

Richard Alcott, vice president, associate media director supervising N W Ayer's J.C. Penney business, noted that retailing has become increasingly competitive, with more stores fighting for bare survival.

WILLIAM R. HUTTON
Executive Director, National Council of Senior Citizens

Television can immediately bring in the past and
bring it to the future in a way that children

who have never seen that past can understand it.
Really, it's a source of great joy and

entertainment to those of us who are old to see
the past again. But to youth, it's an education
to see the past for the first time.

NBC. Tuned In To America.™

TV Business Barometer

Local April biz increased 7.3%

Paralleling the pattern of spot TV during the first four months of this year, local TV business is showing a continuously declining percentage increase month by month. Volume of local TV is up over the early part of the year, but that's a seasonal phenomenon. This seemingly contradictory situation is particularly marked with spot, since April registered the highest monthly dollar figure for spot ever. However, April in recent years has been the top spot TV billing month, anyway, so, by itself, the record level of April, '86, spot billings as not as remarkable as it sounds.

Local billings in April were up 7.3 per cent. This compares with an increase of 9.4 per cent in March, 10.5 per cent in February and 13.7 per cent in January. Spot's pattern, also shown backward chronologically, is as follows: April, up 6.4 per cent; March, up 8.4 per cent; February, up 10.9, and January, up 16.4.

Station volume of local business in April was $461.4 million. This is just a shade below March volume—$464.2 million—but well above the figures for the first two months: $302.1 million in January and $291.7 million in February.

Local billings through April now stand at $1,519.4 million, not much lower than the comparable spot total, $1,652.9 million. The local increase is identical to that of spot for the four-month period, 9.8 per cent.

Network compensation took a dip in April, the first drop since the summer of '84, which reflected an Olympics/election situation. The latest drop was 1.3 per cent with the decline being from $43.5 million in April, '85, to $42.9 million this past April.

The four-month total for network comp this year comes to $155.2 million, as against $152.2 million last year.

Total spot and local time sales plus network compensation in April totaled $1,043.7 million, up 6.4 per cent from the $980.5 million total for April, '85.

As for year-to-date, the four-month total of spot and local time sales plus network comp reached $3,327.5 million, up from $3,041.7 million during the same '85 period. The $285.8 million difference represents an increase of 9.4 per cent.

Ad sector shares

The shares of the three ad sectors has changed little from '85 to '86 so far, as is indicated by the parallel increases of spot and local time sales. This could well push off the date at which local business passes spot in total billings.

Based on projections of *TV/Business Barometer* figures by consultant Dick Gideon (See TV/RADIO AGE, January 6), local time sales will pass those of spot by 1989.

Local's share for the first four months was 45.7 vs. 45.5 in '85; for spot, the comparable figures are 49.7 and 49.5, while the network comp figures are 4.7 and 5.0.

Local business +7.3%

(millions)

1985: $430.0 **1986: $461.4**

Changes by annual station revenue	
Under $7 million	+ 9.9
$7–15 million	+16.4
$15 million up	+ 6.1

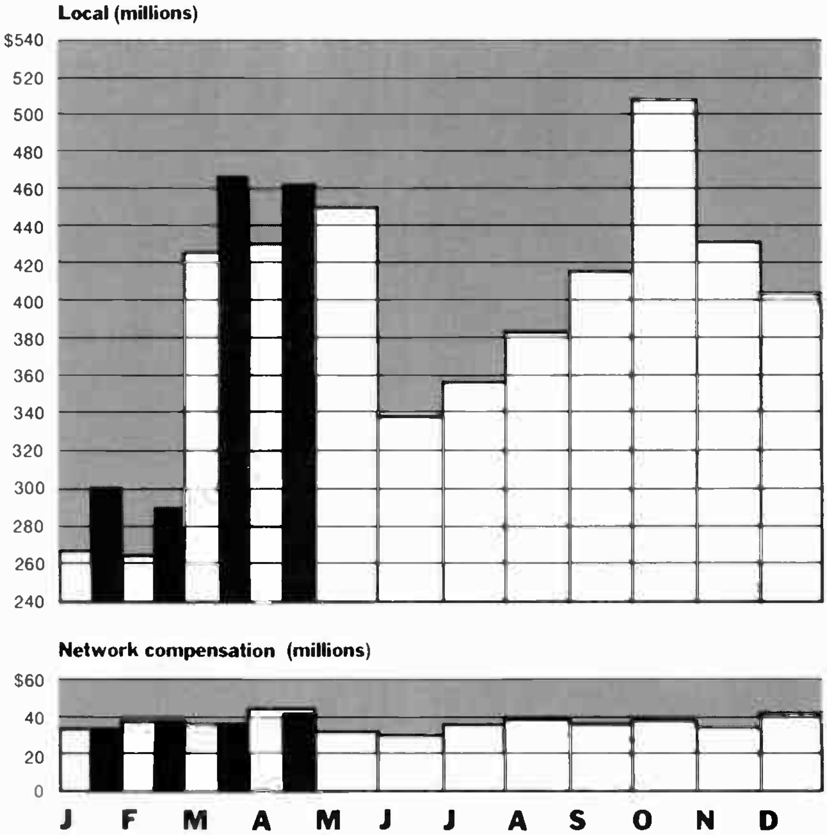
Network compensation −1.3%

(millions)

1985: $43.5 **1986: $42.9**

Changes by annual station revenue	
Under $7 million	+0.3
$7–15 million	+4.4
$15 million up	−2.3

April



NOT MUCH GETS PAST BLAIR.

Blair is top dog in spot TV sales because we never take anything for granted. Not one sale. Or one fact. Or even one sales strategy. We can't take anything for granted because everyone at Blair is accountable for his or her performance. And we don't like to lose. Neither do our station clients. That's why they chose Blair. The leader in spot TV sales for 38 years.

BLAIR. ONLY BLAIR.
Television

Cable Report

Attack on MSO 'monopolists'

The relatively tiny cable MSO, Satcom of Montana, has succeeded in getting some official help in its anti-monopoly attack on the giants of the industry, Tele-Communications, Inc. (TCI), and American Television and Communications (ATC). One official of the Federal Communications Commission says Satcom's petition for cable ownership limits "is not a bad pleading."

Satcom also has some powerful support from another industry trade association that often has been at loggerheads with cable—the Motion Picture Association of America (MPAA). The denouement as far as the MPAA is concerned came when TCI and ATC, the nation's two largest MSOs, recently bought portions of the third largest MSO, Group W Cable Inc.

Satcom says in its request for a rulemaking, on which the industry and public has until July 19 to comment, "With respect to industry concentration, it should be recognized that TCI, the nation's largest multiple systems operator, has doubled its size since 1982," now with 4 million subscribers. That makes TCI nearly twice the size of the second largest MSO, ATC. Together they control six million subscribers, Satcom notes.

So, the system says in its pleading, the cable industry should be subject to the same ownership controls placed on the broadcasting industry. With the split of Group W, Satcom says, ATC and TCI together will control "cable systems serving 25 per cent and 40 per cent of the nation's cable subscribers." If the Satcom proposal eventually is adopted, it probably would require the sale of some of TCI's properties.

Broadcast parity. To get broadcast ownership parity, Satcom suggests, MSOs should be limited to no more than 25 per cent of the nation's cable subscribers and no more than 50 per cent of the subscribers within a state. Broadcasting's 12-12-12 rule, which limits ownership to no more than 12 entities of one type, also states that a broadcast group cannot reach more than 25 per cent of the viewing audience in the nation. The broadcasting multiple ownership rules allow greater leeway for minority ownership, but the Satcom pleading does not mention minority ownership.

The FCC rejected a similar proposal four years ago. But since that time, there has been an explosion of mergers in the country, with large corporations taking advantage of the Reagan Administration's apparent largesse regarding enforcement of antitrust laws. But the FCC staff has been impressed enough with Satcom's case to put it out for public comment.

MSOs buy into Discovery

More cable multiple system operators are pledging to put their money where their mouth is when it comes to funding satellite programming.

Four major MSOs—largest operator Tele-Communications Inc., fifth-ranked Cox Cable Communications, eighth-largest United Cable Corp., and nine-ranked Newhouse Broadcasting Corp.—have each taken what amounts to about 10 per cent equity stake in the year-old Discovery Channel.

In the aggregate, the four MSOs have made a financial commitment of up to $30 million, not including carriage fees, over a multi-year period, according to a Discovery spokesman. He would not reveal the period of the deal, saying the terms were "very complex."

Discovery is an advertiser-supported service that runs acquired non-fiction programming—nature, science and technology, history, travel documentaries and the like. It now reaches about 7.5 million households in 715 cable franchise areas. The service runs 12 hours daily, starting at 3 p.m., and plans to go to 18 hours by next year.

Group W Satellite Communications, the Group W Broadcasting division that handles satellite transmission and affiliate relations for the service, also upped its stake to about 10 per cent; it previously held about half that share in the service.

The principal shareholder in Discovery remains the New York Life Insurance Co., with about 18 per cent. Other major shareholders are John Hendricks, the chairman and CEO of the network, and Allen & Co., the investment banking firm.

Carriage fee. The MSO equityholders also have agreed to pay a monthly carriage fee of 5 cents per subscriber starting in January, 1987. Present contracts guarantee all affiliates free carriage through 1988. But affiliates are being asked to enter into a new agreement with a "rebate" provision that potentially could offset the cost of the service. Under the scheme, affiliates will get 20 per cent of annual ad revenues, an amount that rises to 30 per cent when the channel reaches $30 million in annual ad revenues.

That could be some time in coming; as a national ad medium, the Discovery Channel is, at present, inconsequential. A Discovery spokesman would not disclose its ad income. Discovery advertisers include mostly per-inquiry spots for magazines, financial services and specialty items.

The MSO investors believe Discovery adds greatly to the appeal of basic cable, and helps draw and retain viewers. A typical comment comes from TCI's John Sie: "Our collective investment confirms the growing belief throughout the industry that programming is key if cable is to take the next step toward becoming the nation's preeminent provider of television entertainment."

Late 'Goodwill' buys

Ted Turner's Goodwill Games may not be a hit with national advertisers in its inaugural staging this week in Moscow, but a last-minute flurry of scatter buys gives Turner Broadcasting System executives hope for the 1990 version, slated for Seattle.


TEMPO™

The games opened July 5 in Moscow and run through July 20, with 129 hours of coverage on SuperStation WTBS and on an ad hoc broadcast station network covering 80 per cent of TV households.

At presstime, the games had attracted only three major sponsors—Pepsi-Cola USA, Mars Inc., and Stroh Brewery Co. Each of those advertisers is said to be in for $1 million to $2 million.

The Turner sales team under advertising vice president Gerry Hogan also has brought in the following clients for smaller, scatter buys: CECO Corp., Chrysler-Plymouth Division, Eastman Kodak Co., ERA Realty, Gallo Wines, Gillette Co., Mennen Co., Miles Laboratories, National Auto Parts Association, Quaker Oats Co., and Scholl Inc.

The games failed to ignite excitement on Madison Avenue because, ad people say, track and field events traditionally aren't a big ad draw. They also cite competition from other events, such as the U.S. Olympic Festival, scheduled in Houston from July 25 through August 3, and the July 4 Statue of Liberty celebrations.

But still, ad executive Hogan maintains that when all the small change is counted, "we will be very close to, or above, our original expectations."

TBS executive vice president Robert Wussler has said that the organization could lose some $7 million on its $35 million investment in the games. Some sources inside TBS say losses could amount to more.

Both executives say Turner's investment will pay off in 1990 with the Seattle Goodwill Games, once the event is an established commodity.

Olympic Festival. Meanwhile, at ESPN, executives boast of selling out 85 to 90 per cent of advertising inventory for the U.S. Olympic Festival games in Houston, which, unlike the Goodwill Games, is sanctioned by the U.S. Olympic Committee (USOC). ESPN executives also note that the Houston competition serves as qualifying heats for the 1988 Olympics in Seoul.

But ESPN is sharing ad avails and revenues with the USOC, which brought in some major sponsors on its own, including Adidas. Other Festival sponsors include Exxon, Anheuser-Busch, Champion spark plugs, and Coca-Cola Foods.

ABC eyes sports in Japan

Capital Cities/ABC, through its ABC Video Enterprises division, is looking east to Japan to develop a new markets for ABC Sports and ESPN cable sports programming.

The organization has partnered with five major Japanese firms to explore the creation of a 24-hour satellite-fed "Japan Sports Channel." According to Phil Boyer, ABCVE vice president of international development, the partners will decide whether and how to proceed within six to nine months.

The Japanese companies are Dentsu Inc., the worldwide ad agency; Tokyu Advertising Agency Inc., which also operates an urban cable system set to launch in 1987; Korakuen Co. Ltd., an operator of sports and entertainment complexes; and C. Itoh & Co. Ltd., a trading company which recently joined with Hughes Aircraft Co. to form Japan Communications Satellite Co., Japan's first private satellite venture. The venture hopes to orbit a Hughes satellite in 1988.

ABCVE holds a 25 per cent share of the venture. C. Itoh has 30 per cent, and the other partners have smaller stakes.

According to Boyer, the proposed sports network would consist of 60–65 per cent imported programming, much of it from ABC and EPSN, in its formative years.

Thus far, growth of cable in Japan has been slow, due mainly to the multiplicity of strong over-the-air TV in Japanese cities and delays in cable construction. But Boyer believes that cable programming will "blossom" in Japan if programmers offer differentiated, appealing programming.

While ABCVE is studying cable transmission in Japan, it also is considering direct broadcast satellite, Boyer says. The partners, he adds, "bring a beautiful synergy to the table."

Hot competition for dish biz

In the wake of their full-time signal scrambling, The major pay services, Time Inc.'s HBO and Cinemax and Viacom International's Showtime and The Movie Channel, continue to woo the TVRO home dish market with price cuts, dealer incentives, and, in the case of HBO, advertising that features artwork renderings of a home earth station rather than a cable converter.

HBO has inaugurated a yearly home TVRO subscription charge that is 16 per cent lower than its previously stated monthly rates, of $12.95 for one service, or $19.95 for the pair. That puts its rates at slightly less than the annual rate for Showtime/The Movie Channel.

Also, as reported first here, HBO has announced a dish dealer incentive plan that, effective July 15, will grant a $30 rebate for each pay subscription sold along with a M/A-Com Videocipher II descrambler. The plan is administered through M/A-Com distributors.

Meanwhile, Showtime/TMC has announced a variation that calls for regional descrambler distributors to add their own "cash incentive bonus" to the $10 that the pay organization is granting to participating retailers who bring in a subscription along with a decoder sale.

Both major pay organizations are pressing for a packaging scheme under which so-called "basic," ad-supported satellite networks could be marketed along with pay subscriptions. Cable MSOs would like the right to sell to the home TVRO market outside of their franchise areas, and some, in fact, have begun to do so.

Radio Report

Radio scores with upscales, 25–54s: Bruskin study

New research confirms what radio salespeople have been saying for some time: that radio does even better than average among upscale consumers, those 25 to 54, working women and light users of other media. Marvin Baiman, president, R. H. Bruskin & Associates, told those attending this year's Radio Workshop sponsored by the Association of National Advertisers and the Radio Advertising Bureau that consumers "who spend only a few minutes with print media, and barely an hour with television, spend a minimum of two and a half hours with radio each day."

Baiman said light users of these other media ranged from 38 per cent to 69 per cent of all Americans, depending on the medium studied, and that, "Radio is the only strong vehicle available to reach these people, who tend to be especially important customers, with well-developed tastes and higher-than-average levels of discretionary income. Radio combined with other media provides strong reach and impact against light TV, magazine and newspaper users."

Comparison with print. Other findings from Bruskin's new *Media Targeting for the '90s*, based on a national survey conducted between April 15 and May 10, indicated that Americans spend more time listening to radio than they spend reading newspapers and magazines combined. And during prime shopping hours, reported Baiman, they spend almost half of all their media time with radio.

The study also found that full-time working women spend more time—63 per cent of their total media time—with radio than with all other media combined. And adults 25 to 54 spend 53 per cent of their daytime media use with radio, against 29 per cent with TV, 11 per cent with newspapers, and 7 per cent with magazines. Radio also reaches large audiences of professional and managerial men, reported Baiman, "claiming more than half of their time spent with media during the buying day."

Network revenue gains

While agency media execs and radio network sales chiefs have their own ideas about what's behind the networks' steady string of ad revenue gains, quarter after quarter, (see story, page 39), several advertisers describing their companies' success with radio offered their experience-based versions.

At the ANA/RAB Workshop, Allan Marcy, director of advertising for The Dial Corp., called network radio "the giant killer" that allows Purex to "compete with the laundry and household product giants who spend many times more in other media on one brand than Purex spends on its entire product line." He said that Purex "dominates these laundry and household categories in radio, giving it a larger-than-life presence and thus maximizing brand name awareness. Radio affords Purex a greater overall share-of-voice in its product category than would other national media. And the cost efficiency of network radio is the giant killer. It is that special advantage of radio that helps Purex compete with the big guys."

Tv backlash. Similarly, Mitchell Streicker, vice president, director of media operations for Miles Laboratories, told the Workshop that Miles "thinks we have rediscovered a wonderful new and hard-working, efficient medium that helps us achieve our advertising objectives better than we have in years." This medium, he added, was rediscovered "out of desperation" over escalating TV costs. Miles, he said, "clearly needed addition of a brand new medium that could help us not only maintain our media value per dollar, but actually improve it."

He said radio looked like a good candidate both because of prior successful, if limited, experience with it, and because network radio, "with the planning costs we felt confident we could achieve, was the only medium that filled the bill for real improvement in media value per dollar."

But there remained the question of whether Bactine could get high pretest scores for its radio commercials that would produce strong recall. That question was answered, reported Streicker, when test scores turned out to be "remarkably high—in fact higher than many of our TV commercials on comparable points of measurement. So for Bactine, we ran with only radio from 1983 through 1985 and the sales results have been very gratifying."

March local dollars up

Reports from scattered precincts confirm latest Radio Advertising Bureau figures showing local ad revenues up 8.1 per cent for first quarter, while national spot billings slipped 6.9 per cent for the same January through March period.

Jeff Smulyan, president, Emmis Broadcasting, reports his stations' local sales "up moderately, though certainly not up to what we had originally hoped for at the beginning of the year." This, he adds, "doesn't apply to KSHE(FM) in St. Louis, and particularly not to our Los Angeles station (KPWR(FM)) which are having a remarkable year; our Los Angeles ratings have exploded. But even though local sales increases at our other stations haven't been great, they're certainly better than national."

Terry Jacobs, chairman of Jacor Communications, with stations in Cincinnati, Atlanta, Cleveland and Jacksonville, Fla., says local business has been "strong across the board, including automobile dealers. But so far this year, national has been weaker than we have hoped it would be, though it has been a little better in some of our markets than in others."

The RAB first quarter totals were reported together with March results, based on the Bureau's Composite Billing Pool, representing reports from 62 participating markets covering 38 per cent of U.S. population. Results indicate local radio ad revenues for March up 6.9 per cent over March '85.

Torbet on working women

Still another analysis finds that working women spend more time with radio—this one reports 44 per cent of total media time—than with any other medium. And according to Simmons figures reported in Torbet Radio's *Working Women in 1986*, almost 83 per cent of all working women listen to radio each day.

Among other facts in the presentation, according to Torbet senior vice president, research, Mariann DeLuca, are that the greater a woman's educational level, the more likely she is to be in the work force, with a little over three quarters of women college graduates employed outside the home. And since enactment of antidiscrimination laws in the late 1960s and early '70s, she notes, more of these women are in better paid jobs. She points to U.S. Census data showing that by 1980, 38 per cent of accounting positions, 30.5 per cent of administrative and managerial jobs, and 17 per cent of all lawyers were women. That's up from 25 per cent of accountants, only 18.5 per cent of managers and only 6 per cent of lawyers 10 years before, in 1970.

$25,000+. So although women currently earn an average of only 69 per cent of what men do, Torbet shows 1985 Simmons figures reporting that almost 60 per cent of working women have household incomes of $25,000 or better.

The report shows over 65 per cent of all women 25 to 54 employed outside the home, as are over 66 per cent of all women 35 to 49. And more than half of all working women are married. Almost 42 per cent are parents "who not only buy for themselves, but also for children and/or spouses." For almost 69 per cent of those with children, those kids are between six and 17.

DeLuca also shows Simmons data indicating that working women are buying products "traditionally bought by men": In 1985 44.3 per cent owned a car, 30 per cent had a checking account, 30 per cent travelled domestically, and 26 per cent owned their own home.

DeLuca concludes by reminding marketers that with more women working outside the home, "Television, used for years to reach women on the assumption that they are at home, is becoming secondary to radio in reaching women—especially working women in the '80s."

Matullo heads advisors

New chairman of the Radio Advertising Bureau's Chicago Media Directors Advisory Council is Richard J. Matullo, senior vice president and director of media services at N W Ayer/Chicago. He was tapped to replace Sheree Johnson of J. Walter Thompson. Before coming to Ayer, Matullo had been media director at Clinton E. Frank, and before that, his previous media posts had been with Brown & Williamson and with Young & Rubicam, where, in 1969, he supervised the first regional buying group set up by Y&R for radio.

Public interest standards

The line has been drawn officially between Mimi Dawson, a member of the Federal Communications Commission and the National Association of Broadcasters over the question of public interest standards that the broadcasting industry should be held to.

Dawson has suggested that all standards, save those specifically codified by Congress into the Communications Act, be eliminated by the FCC. At first blush, the industry would be expected to cheer, but not so this time.

The NAB's executive committee has approved a policy statement that says, in effect, that it wants to be held to some standards. It puts itself in the unlikely position of asking to keep some regulation that requires the usually onerous record-keeping.

The statements tells why: "Our concern is that if these (statutory requirements) are to be the only components of the public interest standard, then the evaluation process will exclude recognition of most of the community interest programming we air to our listeners and viewers. We simply do not desire to be placed in such a vulnerable position."

That means the current broadcast owners feel they have an advantage over any challengers at license renewal time because they can show a track record of public interest programming, whereas their challengers can only make promises. The statement says "comparative renewal itself is a statutory anomaly which must be erased."

Top 10 web spenders—May

Parent company	Estimated expenditures	Year-to-date expenditures
Sears Roebuck	$4,251,155	$18,159,808
General Motors	3,048,573	8,041,676
AT&T	2,405,611	12,173,436
Ford Motor	1,851,056	4,002,087
Warner-Lambert	1,605,250	10,867,115
Greyhound	1,368,120	7,883,897
Anheuser-Busch	1,367,390	3,917,006
Cotter & Co.	1,156,628	3,870,675
Bayer A G	909,183	6,848,269
Procter & Gamble	900,611	2,829,957

Source: Broadcast Advertisers Reports.

Radio Business Barometer

A modest rise in May for spot radio

Spot radio billings in May continued their modest move into the plus column, a move which began in April, following a first quarter in which billings remained stubbornly in the minus column. With the May figures, as reported by Radio Expenditure Reports, the year-to-date figure moved into the plus column for the first time in 1986.

Another continuing pattern—the superior performance of small markets—also proved to be a stable and persistent trend in May. Consequently, billings in the larger markets still remain below the '85 level through May, '86.

The gain in May spot radio billings was nothing to write home about. It amounted to 4.9 per cent. For the fifth time this year, the Standard Broadcast Months (SBMs) were the same in both '85 and '86 (both four weeks), so no adjustments by RER were required.

As reported to RER by the major reps, commissionable billings in May reached $87,888,100, compared to $83,817,600 during previous May. This brought the five-month total to $329,571,300, up 0.5 per cent over comparable '85 period. The year-to-date figure for April was $241,683,200, minus 1 per cent from the year before.

All four market-size categories reported by RER were up over May, '85 except the 11th-to-25th market group, which was virtually static (actually, down 0.4 per cent). Again, the best performer was the 51-plus market group, which was up 8.5 per cent to $21,642,400. The top 10 markets climbed 4.5 per cent to $34,580,200 and the 25th-to-50th market group was up 7.7 per cent to $13,351,800. Billings for the 11th-to-25th markets came to $18,313,700.

May was the first month in which the top 10 markets showed a rise over the preceding year. The 4.5 per cent increase, however, was enough to give it a share of spot business closer to what it's been in recent years. The May share for the top 10 came to 39.3 per cent, but slow business in the major markets in previous months left the top 10 with a 37.7 share for the January-to-May period. Contrariwise, the 51-plus markets, which copped a 24.6 share in May, sport a 26.3 share for the five months of '86. This is about two points higher than the share during each of the previous three years.

Shares of the 51-plus markets during the years 1983 to 1985 ranged narrowly between 24.3 and 24.7. The top 10 range was 38.8 to 39.3.

Five-month data

The 51-plus markets took in $86,513,300 during the January–May span, which represents an increase of 8.6 per cent. That is a higher percentage than that of any of the other three groups. The only other plus figure for a market group during the first five months of '86 is that of the 26th-to-50th markets, which show a 2.5 per cent increase to $50,494,300. The top 10 markets were down 3.9 per cent overall to $124,333,500, while the 11-to-25 group dipped 2 per cent to $68,212,200.

National spot **+4.9%**

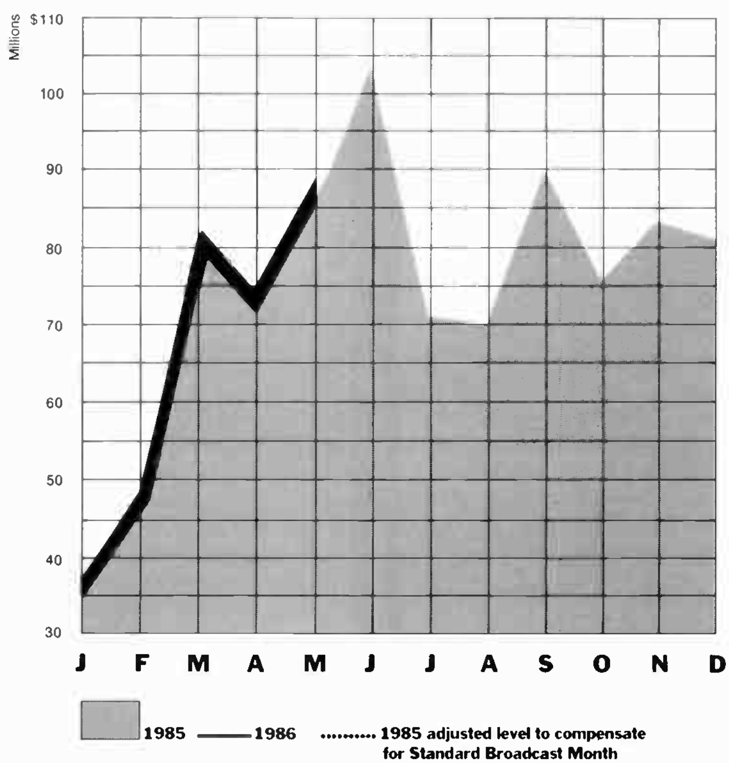
(millions) **1985: $83.8** **1986: $87.9**
1985 adjusted: $83.8

Changes by market group

Market group	*Billings (mils.)*	*% chg. 86–85*
1–10	$34.6	+4.5%
11–25	18.3	−0.4
26–50	13.4	+7.7
51+	21.6	+8.5

Source: Radio Expenditure Reports

May



AP TV THE UNABRIDGED EDITION OF THE NEWS.

If you have more reporters than anybody else, and you have them in more places, then you can do a better job of covering the news.

That's one reason 300 of the nation's top newsrooms use the AP TV Wire.

AP TV gives you access to more than 2,800 reporters, strategically spread throughout all 50 states, and in 83 foreign news bureaus.

Which explains why we routinely get to the big stories first.

There's another reason for using AP TV.

AP delivers the news over two 1,200-word-per-minute circuits, via state-of-the-art printers or computer selectors.

One circuit for world and national news, features and advisories.

The other circuit delivers regional news and sports.

AP TV is designed so that you can select the news that's actually delivered to your newsroom. It enables you to manage the flow of information easily.

And AP TV ensures that you get all of the regional events that are particularly important to your ADI, as well as all of the world's top news.

Something else.

Every news item that AP TV delivers is backed with AP's 138-year-old reputation for getting stories right.

And if that's what you're looking for in news programming, call Jim Williams of AP Broadcast Services at 1-800-821-4747. And ask about the AP TV Wire.

Because when it comes to providing fast, reliable, and unabridged reports from around the world, AP wrote the book.

AP Associated Press Broadcast Services
Without A Doubt.

Thank You
KTLA

For Proving The Best of the National Geographic Specials Is The Best Reason Ever For Pre-empting Prime Time. You Did A Great Job! Thanks Steve, Mike, Lisa and Nick!

Monday, June 16, 1986 8-10 p.m. (Nielsen) — *Rating/Share*

#1	**National Geographic Specials**	**KTLA**	**15.2 23**

#2 KABC	11.5/18	#5 KTTV	4.5/7
#3 KNBC	10.0/15	#6 KHJ	4.1/6
#4 KCBS	9.6/15	#7 KCOP	3.7/6

- ★ Achieved KTLA's third highest rating in 3 years.
- ★ Got better and better in audience drawing power by the half hour.
- ★ Out performed the NBC and CBS affiliates by over 5 rating points, all 3 network affiliates by 4 points.
- ★ Improved its lead-in by 9 rating points.

KTLA ran an advanced airing of Polar Bear Alert and The Great Whales. These two shows will be part of the premiere season of The Best of the National Geographic Specials which debuts nationally in September. Join the nation's best affiliates and independents by securing The Specials for your market today.

LBS COMMUNICATIONS INC
NATIONAL ADVERTISING SALES REPRESENTATIVE

GENESIS ENTERTAINMENT
A DIVISION OF GANNAWAY ENTERPRISES, INCORPORATED
(212) 687-4840 (818) 706-6341

INTERNATIONAL MEDIA ASSOCIATES

The Best of The
NATIONAL GEOGRAPHIC SPECIALS

15-SECOND SPOTS

Many see acceptance of isolated spots sealing fate of already ailing TV market

Syndicators 'forced' to follow networks, but doubt wisdom

By ROBERT SOBEL

Television/Radio Age

July 7, 1986

The recent move by NBC to accept 15-second standalone commercials—thus joining the other two major television networks—has triggered a flurry of activity and much consternation among syndicators heavily engaged in ad-supported programming.

Several major syndicators who have heretofore resisted taking isolated 15s are planning to enter that arena this fall; those syndicators already accepting split-15s are phasing in individual 15-second announcements; and others are examining the situation.

But while every major syndicator is expected to run 15s by year's end, most contend they are unwitting participants, having been forced to accept the short announcements in response to the networks' action, for competitive reasons. In fact, many of the syndicators interviewed see NBC's action as sealing the fate of an already ailing 1986–87 national TV marketplace by adding more inventory and lowering prices for their product.

Those agency buyers interviewed are mostly in favor of the standalone 15s but with certain conditions. These include limited use so as to avoid clutter; and prices that do not include a premium payout. Also, they are apprehensive over the creative elements of a standalone 15, questioning whether the ad message can be effective in that length.

Other conclusions from interviews with syndicators, ad execs and other sources indicate that:

- Prices of the individual 15s in syndicated programming are likely to remain at about half that of a 30-second commercial in the short term, in keeping with network rates and a soft upfront marketplace. However, much depends on negotiations, and a few syndicators are said to be looking for a premium price.
- Kid product appears to be isolated from the 15s development on both the network and syndication level. Speculation is that any changes in commercials' structure will bring cries for deregulation.
- Use of standalone 15s are increasing generally and will grow sharply in the short term. However, they are not seen

Prices of standalone 15s in syndication are likely to stay at about half that of a 30, in keeping with network rates.

L-T's Temple

"With great regret" will accept standalone 15s.

LBS' Weiden

Recognizes "everyone has a concern about clutter."

MCA TV's Schwab

Networks "set the tone. It became the standard for syndication."

as replacing the 30 as the predominant sales unit.

■ Syndicators are not experiencing business from new advertisers. Networks have cited the potential for attracting new advertisers to television as one of the major reasons for accepting the short spots. One agency buyer says new advertisers are buying 15s on the networks.

A TV/RADIO AGE survey indicates that all the major syndicators dealing heavily in barter have either begun accepting a limited number of standalone 15s over the past seven or eight months or are planning to do so, representing a vast change in their policy overall. (Many have been accepting split-30s, from one sponsor, and a few syndicators have matched up a 15 with another 15, representing two different advertisers, as a condition of accepting the units.)

Among the majors now approving individual 15s or planning to accept short forms are All American Television, Camelot Entertainment, a division of King World, Group W Productions, LBS Communications, Lorimar-Telepictures, MCA TV, Orbis Communications, Syndicast Services, 20th Century Fox and Viacom (via Tribune Entertainment). Two other major barter syndicators, Television Program Enterprises and SFM Entertainment were not available for comment. Syndicators already accepting individual 15-second announcements note they began the policy soon after CBS broke the ice in October, 1985, taking the short forms without restrictions. (CBS had been taking standalones in some sports and in news.)

ABC and NBC will accept 15s beginning this fall.

Shelly Schwab, executive vice president at MCA TV, acknowledges the company's move to 15s was dictated by the networks. "They set the tone and it became the standard for syndication." As to the precise structuring of the 15s at MCA, Schwab says he is unable to spell out details because the short forms' use is still in its infancy at the company—"What is true today may not be true tomorrow." He says 15s represent a very small percentage of the total barter advertising mix at MCA. "As the form grew on the networks, it became more popular in syndication for competitive reasons. You have to be prepared to do the same thing or you might lose the product line."

Harry Mulford, vice president, national sales east, at 20th Century Fox, says the company initially began accepting split-30s, as did most of the other major syndicators, when the networks began the policy a few years ago. But Fox has since lifted the restrictions allowing aligned products only, in tandem with the CBS network announcement.

For example, Mulford continues, Fox accepts two unrelated products, instant coffee and Kool Aid, from General Foods, as part of a pod. Fox also accepts a limited number of 15s from more than one sponsor.

LBS Communications began accepting isolated 15s in the early part of this year, according to Michael Weiden, executive vice president of advertiser sales at the company, with a policy that limits the 15s to no more than two per half hour. "We have two wishes here. We want to accommodate the advertisers who want to do 15s, and we also recognize that everyone has a concern about clutter."

Program distinctions?

He says he's not making any distinctions on placing 15s regarding specific programs. "That would be the tail wagging the dog, if we did so. The program has to be right for the advertiser, and if they happen to have 15s, we will work with them and take it. However, we are not putting emphasis on one show over another in selling 15s. It has to be the right environment for the advertiser."

Viacom's Gillespie

"Prices will rise. That's the positive long-term effect."

Orbis' Byrne

"You're not going to use eight 15s in a two-minute break."

Orbis Communications' Brian Byrne, executive vice president, advertiser sales, notes that the company followed CBS soon after it announced its change in the 15s policy. He says that because Orbis was started in February, 1984, "it has had to exist in the scatter market," which has been practically nil over the past few years. Thus when the 15s came on board and were acceptable to at least one network and to Orbis' stations—primarily the independents—Orbis began accepting the 15s as well.

Orbis' policy on 15s is also not to exceed five announcements in a two-minute pod. "You're not going to use eight 15s in a two-minute break, that's going too far. When you're controlling all the inventory in the pod, you may do two 15s and three 30s." Also, he points out, Orbis has been successful in isolating its national pods away from the local ones.

'No obstacles'

At Camelot, Rick Levy, president, says his company will begin accepting individual 15s in the fall now that the networks have led the way. He notes that stations previously had resisted carrying 15s, but syndicators can now follow the networks, whose affiliates are accepting the announcements for the most part (see story on stations' policies regarding 15s on page 34). "At this point there are no obstacles for anybody in syndication to accept 15s unless they arbitrarily decide not to."

Levy says Camelot will open the doors to individual 15s in a limited way and doesn't anticipate any major difficulties in acceptance by the outlets. Under Camelot's plan, only five products will be run in a two-minute break—meaning, for example, that one

30 can be split and the other three have to be regular 30s or a minute. Camelot will introduce the policy on both the *Oprah Winfrey Show* and *Rock and Roll Evening News*, as well as its other shows including *Wheel of Fortune* and *Jeopardy*! "We will take a limited number of 15s on all our shows, depending on the availabilities,"says Levy.

At least two other major syndicators, Group W Productions and Lorimar-Telepictures, are planning to accept standalone 15s for the first time in a limited way beginning in the fall. At Group W, Dan Cosgrove, vice president, says the two-minute pod controlled by the company in *Hour Magazine* will contain a maximum of five individual commercials. For another property, *PM Magazine*, only one 30 per episode is available for national sale, so it's more than likely "we would not run 15s except on an isolated basis."

Peter Temple, vice president, domestic distribution group, at L-T, says that the company, "with great regret" will accept standalone 15s on its non-kid programming which includes its sitcoms and access product. Under the company's new policy, not more than two standalone 15s will run per commercials pod. In some cases, such as in *People's Court*, only one minute of barter time is run for the half hour, but it will contain only two 15s, says Temple.

As is the case with Group W, L-T has several kid series, but neither syndicator is applying its 15s policy to children's product.

Kids status quo

Children's programming, in fact, appears to be the only arena that's remaining status quo as far as both the networks and the syndicators are concerned.

Speculation on why kids are being spared the introduction of 15s center on three factors: 15s may be considered as exploiting children; they could create cluster in a "special" environment; and, most importantly, the thinking is that allowing 15s into the kid marketplace would attract the FCC's attention and force regulation.

L-T's Temple notes that syndicators are not accepting 15s in kids fare because the networks aren't, but if the webs do, it's likely syndicators will follow. However, he says, the possibility is very remote that networks will take the short announcements in the near or distant future.

Also, Temple points out, 15s are not being produced for kids because there is no demand by advertisers. "A lot of the product is toys or new products, so they need more than a 15 to explain the product."

Commercial lengths—1985 vs. 1984

	Network		Spot	
	1984	1985	1984	1985
10 sec.	1.0%	1.3%	5.8%	5.5%
15 sec.	5.2	10.1	.4	1.3
20 sec.	—	.8	.1	.1
30 sec.	89.2	83.5	88.2	88.0
45 sec.	2.0	1.7	.7	.6
60 sec.	2.1	2.2	2.8	2.7
90 + sec.	.5	.4	2.0	1.8
	100.0%	100.0%	100.0%	100.0%

Source: TVB

To Orbis' Byrne, standalone 15s represent a two-edged sword. On one hand, 15s for well-known, well-established brands are a good "remainder-type" commercial, he notes. Therefore, in an environment which doesn't get too cluttered, "it should have some high enough recall to make the 15 worthwhile to the advertiser." But beyond the remainder area, Byrne continues, 15s lose something in the creative message for non-established brands or brands which are in a competitive environment.

From the syndication side, there are also two edges, he says. In a case where the demand is heavy for a particular program, it's not unusual for a 15 to be preempted for a 30-second spot. In a soft daypart, on the other hand, "the 15 will be an advisable way to sell inventory. In that case, you may get more value from two 15s than from one 30." Of course, he points out, this all depends on negotiations.

Agency-client views

Paul Isacsson, Young & Rubicam executive vice president, director of broadcast programming and purchases. says that the agency's views are not as important as the client's when it comes to 15s. He notes that there are two schools of thought on the short announcements: On the one hand, shorter-length commercials will not be as effective in longterm selling, will add to clutter and will denigrate the medium of television; while on the other hand, advertisers who have a campaign running look at 15s in combination with longer-length commercials and other aspects of the campaign as playing a major role in extending their message at a lower cost.

All-in-all, says Isacsson, economics are an important factor, and, therefore, there is not one point of view. "It varies from client to client. Some dislike them, and some want more 15s." However, he continues, it appears that 15s have grown considerably among small-packaged-goods advertisers, although it's hard to pinpoint the growth because Y&R is an agency of record.

A recently published review of commercial lengths presented by Western Media International indicates the sharp growth of 15s. In 1984, 15s represented 5.2 per cent of all commercial lengths, while a year late, 15s climbed to 10.1, just about doubling its previous percentage. In spot, the per cent was 0.4 in 1984, and rose to 1.3 in 1985. The WMI review was based on estimates from the Television Bureau of Advertising. (See table on page ? for complete '85 vs. '84 rundown on commercials lengths.)

Why now?

The big puzzlement on the part of the syndicators is why the networks have chosen to accept 15s at this time, in the face of what many consider to be one of the softest marketplaces in sometime. Syndicators maintain the move will increase network inventory substantially. "If business is poor, you shouldn't increase inventory," notes one syndicator who didn't want to be quoted. "That's the dumbest thing they have ever done. Their cover is that it will attract new advertisers to TV. That's the same excuse they gave when they went from 60s to 30s. To compound that, they are charging only 50 per cent of the 30-second rate. Economically, that's terrible. It cost me more money to sell and run 15s then 30s, there is an immense amount of paperwork. I have to sell twice as many units, and I have to have product protection."

L-T's Temple says that standalone 15s will have a "terrible effect on the marketplace as a whole. It will depress prices. That's already happened in daytime CPMs, because there are al-

(continued on page 104)

15-SECOND SPOTS

More inquiries than orders from spot clients; agencies critical of 'barriers'

Tv station policies: premium pricing, preemptions

The acceptance of 15-second standalone commercials by individual television stations is going to be a slow process at best.

In the aftermath of network acquiescence on the shorter spots, stations are scrambling to come up with a workable policy. At present, the supply-and-demand situation is sort of a double-edged sword. Stations and reps say there are lots of inquiries and very few orders; on the other hand, agencies says their clients are discouraged by the number of barriers stations have erected.

These include:

- Premium pricing, most often settling at 75 per cent of the cost of a 30. (The networks and most syndicators are not charging premiums for isolated 15s. See story on page 31).
- Automatic preemption.
- Restriction to certain dayparts and/or types of programming.

And some stations are not yet accepting any standalone 15s, although they concede that an eventual change in this policy is probably unavoidable.

For national advertisers, the situation is complicated by the lack of consistency from market-to-market and from station-to-station within a market.

Clutter concern

The major reservation on the part of stations is that greater acceptance of 15s will lead to too much clutter, a condition they're determined to prevent.

Echoing a policy of many broadcasters, Ron Collins, vice president and general sales manager of KRON-TV San Francisco, says, "We will accept no more than four commercial messages in any given break or pod. Where we have a 60 or 90-second break, we could accept two 15s, and there are some 15-second positions in news breaks.

"What I wouldn't want to see," he adds, "is a 120-second break with eight 15s—that would certainly hurt the effectiveness of television." The Chronicle station prices 15s at 75 per cent of the 30-second cost.

Similar concerns are expressed by Dave Sankovich, general sales manager at KENS-TV San Antonio. "We're positioned to take them at 80 per cent of the 30-second rate," he says. Like KRON-TV, the Harte-Hanks station will not run more than four spots per break, which, Sankovich points out, eliminates them from 120-second pods.

Most stations and reps interviewed report only modest activity on 15s and most of that in the form of inquiries rather than orders.

However, in Boston, Deborah Sinay, vice president and general sales manager of WCVB-TV—the only affiliate in the market accepting 15s—says the station currently has 15-second requests from 26 different advertisers representing 11 major agencies.

The Hearst ABC affiliate began taking 15s seven months ago, and, at that time, says Sinay, "We were getting three or four inquiries a week." The decision was made, she says, because "national dollars were down—some of it going to barter. We felt it behooved us to look strongly at taking these."

News positions

However, 15-second availabilities are sold only for specific types of programming—"early and late news and primetime news breaks. We felt that since it was here, we could control it rather than end up being dictated to later on."

Another station that has been taking standalone 15s for several months is WDIV(TV) Detroit. "About six months ago, we decided to accept standalone 15s," says Chris Rohrs, general sales manager. "We designated three areas—noon news, early news and the primetime news update position at 10 p.m. We felt that would give the advertisers access to three major dayparts—daytime, early fringe and primetime."

Pointing out that the Post-Newsweek station is "committed to protecting the commercial environment," Rohrs explains that the news areas were selected because the station has

Campbell-Ewald believes 15s are effective for certain National Car Rental spots because of the "simplicity of the message."

National Car Rental's sportscar ad

WDIV's Rohrs

"It seems we're hearing more requests."

Multimedia's Lynagh

"I don't think advertisers ought to be happy about it."

the flexibility to adjust the length of commercial breaks while "other types or programming would be more structured." Theoretically, he says, a 75-second break could be created in order to accommodate two 30s and a 15. Since this means extra work for the station, Rohrs feels a 75 per cent premium is justified.

Until about a month ago, there was "virtually no activity" on 15s, he says, but currently there are "probably four or five on the air. It seems we're hearing more requests—I suspect it's the impact of the networks. Advertisers are in the process of preparing 15-second commercials for network, and it's flowing onto the spot market."

At KIRO-TV Seattle-Tacoma, 15s are restricted "pretty much to local programming and situations where we can convert an existing break to accommodate them," says Michael Poth, director of sales & operations.

In Los Angeles, KCOP(TV) "just decided to take them on a limited basis," says Peter Mathes, general sales manager. "We offer specific time periods, but unless we can match it up with another 15, we won't run it."

A number of stations, however, have created 15-second promos to team with standalone 15-second commercials. That, though, is precisely why they say they will preempt a 15 if an order for a 30 comes in.

WWBT(TV) Richmond has gone one step further. Says Ellen Shuler, general sales manager, "If we have to take 30 seconds and pair a 15 with a PSA, we will charge the full 30-second rate for the 15."

Some station groups are still holding out against accepting any standalone 15s.

Says Jim Lynagh, president of Multimedia Broadcasting: "We are not accepting them. Whether our position will change, time will tell.

"Our concern," he continues, "is the matter of clutter." Wider use of 15-second spots, he acknowledges, "is probably inevitable, but I don't think that advertisers ought to be happy about it. The combined network shares have just gone back up a little—we don't want to run the viewers away."

The Group W TV stations currently have a policy against accepting standalone 15s; however, a spokeswoman says that "research is underway on the effect they will have on the audience. We're evaluating it; we're concerned about commercial clutter."

Reps' predicament

Television reps are sort of caught in the middle between what advertisers want and what their stations' policies are. "We are getting more requests for 15s," says Harry Stecker, senior vice president of Petry, Inc. "We have tried to stay out of the decision-making process," he adds, acknowledging that it can be difficult "in a market where two or three stations are taking them and your station isn't.

"Our perspective," he continues, "is that a 15 is nowhere near as effective as a 30. Advertisers that overdo it are not going to get effective use of their dollars or the medium." Their proper use, he maintains, is "to supplement 30-second spots. For certain products and advertisers—I don't see how a 15 is going to deliver their message."

Similar misgivings are expressed by Pete Goulazian, president, Katz Television Group. "We're concerned," he says, because "a good bit of testing shows that 15s as a unit are less effective than 30s. That translates into television as a medium becoming less effective."

At Harrington Righter & Parsons, John J. Walters, Jr., president, says that, "up to this point, there's been a lot of feeling out—'will you take them if we order them?' Activity has been very minor in terms of hard requests."

Walters feels things will pick up in the third and "particularly the fourth quarter. If the network advertisers are going to use them, some of these brands are going to use them in spot.

"For the most part," he continues, "we feel the stations will accept them once the hard requests come in."

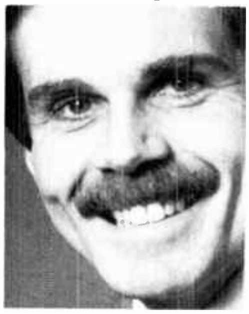
As for station restrictions on when and how 15s can be placed: "Limitations probably won't get in the way of early advertisers, but they will become a problem later on." The growth of 15s, Walters says, will be 'evolutionary, not revolutionary. In the fourth quarter, they'll be less than 5 per cent of the total."

For the longterm? "If I had to hazard a guess, I'd say they'll never become the standard unit."

Bill Breda, senior vice president, director of affiliate/independent sales at Blair Television, describes the marketplace for standalone 15s as "more inquiry than action" right now. However, "longterm, 15s are here. They're clearing on the networks. As to what level

(continued on page 106)

FCB/Chicago's Wray



"We have been able to use a lot of leverage."

WRG's Geis

"Stations are not making them very attractive."

Can off-pay originals garner TV ratings in syndication for HBO Enterprises?

HBO division expands product well beyond cable

By VICTOR LIVINGSTON

The featured movie on many domestic and international airline flights last summer never was exhibited in a theater. But some of the passengers no doubt had seen or heard about the film before—by way of pay cable.

The film was *Finnegan, Begin Again*, starring Mary Tyler Moore and Robert Preston, a title produced as an HBO Premiere Film. Premiere on HBO it did; but it was only a few weeks later that the picture appeared on the in-flight entertainment circuit—during the pay run.

In a somewhat similar vein, the HBO Premiere Film entitled *Fortress*, a morbid, violence-tinged Australian coproduction starring Rachel Ward, was playing on U.S. Navy ships at sea shortly after its pay debut. And the first HBO airing of rock singer Phil Collins' hourlong pay TV special, *No Jackets Required*, was followed by direct satellite transmission to college campus TV systems.

HBO made-for-cable programming is showing up in the most unusual places these days—not always intact. Clips of music and comedy performances first seen on HBO are now featured presentations on video jukeboxes in video clubs, record stores and restaurants, in some cases soon after the full-length versions appeared on HBO.

In the coming weeks, it is likely that made-for-HBO original films, recently renamed HBO Pictures instead of HBO Premiere Films, will play on monitors in luxury coach buses carrying day-tripping gamblers from eastern seaboard population centers to Atlantic City.

If you're traveling abroad, don't be surprised if a recent made-for-cable HBO debut turns up on your hotel's pay service. HBO made-fors have played on both pay and broadcast television in West Germany, the Netherlands, the United Kingdom and Japan, among other nations.

And in the U.S., an increasing number of HBO made-fors—feature-length films, musical and comedy specials, documentaries—are making their way to a broader audience via broadcast syndication.

The profusion of these non-traditional showcases for HBO material is indicative of a significant development at the nation's largest pay television concern: While domestic cable remains the core business of Home Box Office Inc., a wholly owned unit of Time Inc., HBO is fast earning the reputation among broadcasters and "non-standard" programming distributors as a valuable source of high-quality programming.

For sure, backend exploitation of material that first has appeared on pay-TV is nothing new. But the practice is on the increase as pay-TV powers become less reluctant to exploit "cable-exclusive" made-for-cable product in other venues. HBO's efforts arguably are more visible than those of smaller rival Showtime/The Movie Channel Inc., for two main reasons. Because Showtime/TMC is owned by Viacom International, much of its pay product is destined for backend exploitation by the parent firm. Backend deals are not generally publicized by the pay service itself, probably over concern that such publicity could diminish the "made-for-cable" appeal of the product.

Secondly, Showtime/TMC's pay strategy involves spending major dollars on acquisition of exclusive pay rights to theatrical releases; it has itself produced few made-for-cable films. HBO is taking an opposite tack. As a matter of corporate strategy, it eschews expensive exclusivity provisions in film acquisition deals, agreeing to exclusivity provisions only as a defensive measure (as it did in its recent five-year deal with Warner Bros.).

Made-for performance

Instead, HBO is upping its investment in made-for-cable films. That strategy, unlike spending for exclusivity, offers viewers original, quality fare that is differentiated from pay TV's standard theatrical product. Michael Fuchs, HBO's chairman, recently noted that, on the average, HBO's original programming outdelivered 75 per cent of new theatrical films on the service in terms of subscriber satisfaction last year. That figure, as measured by an internal HBO index, rose to 85 per cent in the first quarter of this year.

It's also a fact that, cable exclusivity notwithstanding, pay subscribers can get so-called "exclusive" pay cable

Henry Schleiff

Jim Warner

HBO off-pay product is high quality, but with limited exposure. That could spell backend profit.

'Forbidden'

'Gulag'

'Fortress'

'Finnegan, Begin Again'

These films were tailored to pay TV tastes. The question: Can they draw the big numbers that stations demand?

films even earlier than their cable windows via the increasingly ubiquitous rented videocassette. "The current marketplace impact of VCRs has made us look at our business differently," Fuchs comments.

But investing in original production also offers the potential for exploitation of backend revenue venues other than cable. So, for reasons of cable satisfaction as well as backend potential, HBO plans to co-produce about a dozen such made-for-cable pictures next year, up from nine in each of the past two years. And in all of its made-for-cable film financing deals, HBO controls 50 per cent or more of the financing, officials say—assuring it a hefty chunk of the ancillary rights action.

After some tentative experimentation a couple of years ago, HBO is just now getting heavily into broadcast syndication of product for which it holds rights. Officials say they are protecting their cable turf by generally maintaining an 18-month pay-cable window before such exploitation.

While no HBO made-for-pay movies to date have first gone to other premium TV venues, such as hotel pay-per-view or domestic home video, HBO executives don't rule out the possibility of such exploitation in the future—although they point out that the market for backend exploitation of made-for-pay fare is most often created by publicity and exposure on pay-TV. Indeed, nontraditional showcases for HBO product serve to promote the pay service itself to audiences who might not otherwise have sampled cable's wares. That's why HBO is untroubled by the prospect of casino daytrippers seeing an "HBO exclusive" made-for on in-bus monitors.

Static pay growth

But the fact remains that domestic pay growth is at best static. HBO gained subscribers last year, but, by its own reckoning, just barely (it claims about 14.5 million subscribers, while Showtime/TMC, with combined subscribership of about 8.6 million, lost subscribers last year). With domestic pay TV in a plateau phase, top management is looking harder at creative and efficient exploitation of existing product in new markets—both to reduce costs of acquiring and producing original product for domestic pay exhibition, and as a new and potentially significant source of revenues.

That pretty much defines the mission of HBO Enterprises. It is the small but strategically important internal division that negotiates rights packages and co-production arrangements, and seeks to exploit new markets, including foreign pay and broadcast markets, for the increasing volume of HBO-produced product. (HBO maintains at least a 50 per cent stake in its original, nontheatrical programming.)

Part of Enterprises' reason for being is to attract producers by providing program producers with "one-stop shopping" for various rights, some of which end up being resold by HBO on the producer's behalf to third parties. In that sense, HBO Enterprises serves not only as a developer of new markets for programming, but as a rights broker and project financier. By paying to acquire additional rights, HBO makes possible larger production budgets for its producers. By reselling those rights, either by itself or a third party, HBO stands to profit in an agency role.

One lucrative area not handled by Enterprises is home video, which is administered by the film acquisition team, working with executives of Thorn-EMI/HBO Home Video, the partnership that comprises one of the nation's top 10 home video companies. (The first HBO made-for to be released on home video, *Finnegan, Begin Again*, came out last year and, in home video terms, apparently has been a modest seller; HBO won't release sales figures.)

Just how much HBO Enterprises contributes to HBO's bottom line is known only inside HBO. But Henry Schleiff, the HBO senior vice president of finance and administration who oversees Enterprises, allows that "this has been a favorable year in Enterprises' development, and we're doing substantially better than last year."

At the same time, Schleiff and his Enterprises crew constantly maintain that they are less concerned with developing new businesses than with strengthening HBO's core product. As Schleiff argues, "The aftermarket truly is an afterthought with us.... We make serious dollars, but we take those serious dollars and put them back [into HBO] for the acquisition and development of new programming."

The division was born in late 1982 under former HBO executive Fred Cohen. The division consolidated several separate HBO operations, including domestic pay syndication to STV, MTS and Canadian outlets (during that time, HBO was on its own exclusivity binge, with major theatrical pre-buys for such titles as *On Golden Pond* and *Sophie's Choice*).

Enterprises' first major deal, and the precursor for HBO's recent thrust into broadcast syndication, was a June, 1983, agreement with Metromedia, under which the parties agreed to co-produce eight HBO Premiere Films. HBO also licensed to Metromedia broadcast syndication rights to three existing Premiere Film titles (*The Terry Fox Story, The Cold Room, Right of Way*). The titles were earmarked for Metromedia's attempt at a fourth network, later to go to general broadcast syndication.

The only product in which the partners joined in a coproduction was HBO's *Mussolini* miniseries. The deal fell apart as Metromedia began its departure from broadcasting, and amid reports of creative dissension between HBO and the broadcast group.

HBO learned some important lessons from the Metromedia deal, recounts Jim Warner, vice president, Enterprises. It learned that its HBO Premiere Films could do well in barter syndication. All three titles averaged "close to a 7.0 rating," he says, "which is a good, respectable number." The titles achieved healthy clearance as well, "north of 75 per cent."

Compatibility important

On the downside, Warner says HBO learned that to do successful co-productions, "you not only have to find financial deals that work, but you have to find creative compatible organizations, and that's always tough." As a result, he says, HBO assures itself of creative oversight in projects it helps finance.

About the same time as the Metromedia deal, Enterprises entered into a deal with Columbia Pictures, Twentieth Century Fox, CBS and Goldcrest International of England to form what became known as Premiere International. Premiere, essentially an independent pay network created to service non-U.S. markets, has experienced many changes in partners, and business fortunes as well. CBS and Goldcrest dropped out, replaced by domestic rival, Showtime/The Movie Channel and Thorn-EMI (recently purchased by the Cannon Film Group).

Premiere has partnered with Robert Maxwell in England, and with four domestic firms in Japan, to create pay cable networks in those countries. The results thus far have been "mildly disappointing," Warner reports, due mainly to slow cable growth in those nations and "an everchanging regulatory environment" with strong growth in over-the-air commercial television.

"We're committed to it," Warner says of the Premiere partnership. "We think there's a market for it, but it's slow in coming."

Meanwhile, Warner and company explored what they term "nooks and crannies," non-traditional markets that individually amount to small change, but in the aggregate generate meaningful revenues. A deal with Jaguar Distribution Corp. of New York puts original HBO product on the airlines, on ships at sea, and in military installations. Selection is made by Jaguar, on behalf of its clients, on a title-by-title basis.

Rowe International, the mechanical music machine giant, pays HBO for each of its comedy or music clips it uses in its video jukeboxes. Campus Network distributes concerts and entertainment specials to college campuses via satellite on a title-by-title basis.

And under a longstanding deal, HBO Enterprises provides the Spectradyne Corp. with theatrical titles for its hotel pay-per-view operation, the largest in the lodging business. While no HBO made-for-pay movies have gone to hotel PPV as yet, Andrea Graff-McBurnett, Enterprises' director of program sales, doesn't rule out the possibility in the future.

(*continued on page 114*)

HBO's station customers report good response to off-cable. But will specials and documentaries do as well as made-for-pay films?

Orbis' John Ranck

Fox/Lorber's Richard Lorber, l., David Fox

Reasons vary, but ability to segment, efficiency vs. other media often cited

What's behind network radio's impressive growth?

Network radio continues to beat its own records. The medium has enjoyed a string of unbroken increases, in fact, every quarter since the Radio Network Association was formed and started tracking sales revenues.

For the first five months of 1986, network revenues, as reported by RNA and published in TV/RADIO AGE's *Radio Business Barometer*, rose 16.5 per cent to $141,516,782 from $121,489,687 the previous year. This includes a whopping 28 per cent increase in April, followed by a 12 per cent rise in May.

What is accounting for network radio's continual healthy showing? The reasons cited are varied but include the following:

- Ability to pinpoint a specific consumer segment nationwide.
- Backlash from television's high prices.
- Broadened program offerings.
- Greater efficiency than spot.

The radio network companies accounting for the lion's share of this steadily growing volume are, in order of share of market, ABC, CBS, the United Stations Networks, the new Mutual-Westwood One combination, and NBC.

Advertisers leading the charge for network radio, in terms of first-four-months investments in the medium as reported by Broadcast Advertisers Reports, are Sears Roebuck and its $13,908,653 for the January through April period, AT&T, with $9,767,825, Warner-Lambert, in for $9,261,865, Greyhound and its $6,515,777, and General Motors with $4,993,103.

Asked for opinions on the factors behind the radio networks' uninterrupted string of wins, agency media executives like Page Thompson, senior vice president, media director at Needham Harper Worldwide in New York, point to "the webs' ability to pinpoint a specific consumer segment nationwide, at cost efficiencies other media can't meet." And he notes that network radio "offers national coverage for those advertisers who are cutting back on the more expensive national coverage they had been getting from other media."

Joel Kushins, senior vice president, media at Bozell Jacobs Kenyon & Eckhardt, says network radio has been able to generate a growing volume of business "from such unexpected sources" as food advertisers and large retail chains such as Sears and Zales for several reasons.

For one thing, he points out, the radio networks "benefit from the ebb and flow of the television market and its high prices relative to radio, which have made television prohibitive to some advertisers."

At the same time, says Kushins, "Television viewing has become more fragmented, and radio offers advertisers the opportunity to focus more frequency on consumer segments that television may be skimming only lightly." He notes, for instance that, "A combination of more economical radio, plus primetime television, provides a way to reach working women who are no longer available to daytime television."

Kushins also points to "a general concern about which direction the economy is going, that makes some advertisers look for short term exposure in order to avoid longer-term, larger commitments involved in using some of the other media."

He observes that while spot radio offers most of these same advantages, the radio networks "provide the additional incentive of 30s at half the price of minutes. The asking price on a spot buy is a premium of 80 per cent of the minute rate."

Broader programming

At William Esty Co. Tom Winner, senior vice president, director of broadcast media operations, describes network radio as "a much more dynamic segment of the media spectrum than it used to be. The challenge of the newer innovators like Westwood One and United Stations has acted as an incentive for the old line networks to broaden their own program offerings, to the point where youth-targeted networks alone present a wide variety of news, features and comedy along with their regular music and concert specials. In some cases the program content seems almost made to order to meet the needs of some of their advertisers."

Winner also notes network radio's "cost efficiency compared to media like television and magazines," and says that, "Once an advertiser wants to go beyond the top 50 markets with radio, it doesn't make too much sense to stay with spot."

Charles Trubia, senior vice president, director, radio/negotiations at Ted Bates, explains that more radio dollars are going to the networks "because the cost differential between spot and the networks or rep group plans is so wide that if an advertiser is in more than 30 markets, why pay the higher rate for spot, unless you have a special case, like a client need for special mer-

Network radio "offers national coverage for those advertisers who are cutting back on the more expensive coverage they had been getting from other media."

Page Thompson
Senior vice president
Needham Harper Worldwide

"A growing number of advertisers have come to recognize the value of the frequency levels they can build up on the networks at relatively efficient prices compared to some of the other media."

Susan Rowe
Vice president
NW Ayer

chandising help in a particular group of markets?"

Richard Kostyra, executive vice president, U.S. director of media services at J. Walter Thompson USA, also cites "economics" as a force "moving more people into network radio." He points out that "as costs continue to rise for all other media, advertisers have been forced to look for a relatively low cost vehicle that can deliver the necessary reminder frequency efficiently."

Kostyra adds that another advantage offered by the radio networks is "consistency of programming, which provides protection in terms of the environment the participating advertiser can expect. It's unlikely, for instance, that a contemporary station is going to carry a country music special."

And on the administrative end, he adds, "The networks make a radio buy and the examination of it, easier than spot radio."

At BBDO media supervisor Peter Harrington credits the radio networks with "doing a more professional job on both the sales and operations sides of their business." This, he says, "has helped build more advertiser confidence in the medium, and that's translated into longer-term commitments with more upfront dollars and longer schedules."

Harrington adds that part of this professionalism includes "the computer runs they'll do, tailoring combinations of networks to order for us and producing printouts that show reach, frequency and GRP totals for various combinations, calculated from the demographics, weights and dayparts we specify."

Still another aspect, he says, is that, "The networks today are selling themselves more aggressively to both the planners at the agencies and to the marketing people at the clients."

Susan Rowe, vice president, network supervisor at N W Ayer points to "Sears and one or two other advertisers who have increased their investments in network radio dramatically in the last year or so." These, she notes, "are among a growing number of advertisers who have come to recognize the value of the frequency levels they can build up on the networks at relatively efficient prices compared to some of the other media."

Another agency media executive reports two brands he works on using network radio for the first time, "because everything just happened to click the right way at the same time. The targeting was right, both campaigns needed frequency, and creative came up with great audio versions of both messages. But two brands certainly can't account for the long-term upward trend we've seen the radio networks enjoy quarter after quarter."

But he does throw out some guesses: "I can speak only for the accounts I'm responsible for. As for all the others at all the other agencies, I can only speculate that maybe more creative talent throughout the industry has been learning how to work effectively with sound. I know that in the past I've worked on campaigns where I would have loved to use radio, if we could have come up with the right creative. But it didn't pan out, so radio wasn't included. But today, creative seems to be producing more often."

Needham Harper's Thompson on the other hand, says, "I wish I could say that I've seen a major breakthrough in the creative use of sound, and that that was a contributing factor. But I'm afraid we're still waiting for it to happen. Radio does have a lot of potential power for those few creative people who know how to make the most of it. I would like to see a lot of encouragement for more of this kind of creativity."

Intelligent selling

At another agency, a media exec speculates that "Another possibility is that maybe the radio networks are selling themselves more intelligently. So many more networks are available to us today that we have more flexibility in lining up different combinations of wired and unwired rep networks to target more precisely, geographically as well as demographically."

Similarly, Bozell's Kushins notes that the increase in numbers of radio networks "mean more choice for more advertisers, and more salespeople from more networks competing for a larger share of available advertising budgets."

On the sales side C. T. Robinson, chairman of the board of Transtar Radio Network, observes that, "Between them, the growing number of radio net-

(continued on page 103)

The radio networks "benefit from the ebbs and flow of the television market and its high prices relative to radio, which have made television prohibitive to some advertisers."

Joel Kushins
Senior vice president
Bozell Jacobs Kenyon & Eckhardt

Promotional experts criticize look-alike campaigns, strive for local approach

Radio station spots on TV aimed toward more lasting results

Television advertising by radio stations is groping for a new direction. Experts in creating and producing campaigns for stations observe that look-alike TV commercials are failing to create distinctions between stations and that, more importantly, they're only achieving sampling of the station—hyping the cume for one ratings book but failing to present facets of a station that can build a long-term audience.

To some extent, syndicated commercials are being blamed for failure to capitalize on the local appeal of stations. And even beyond this, new, "quick buck" station owners and their research consultants are accused of insisting on promotion by formula. The net result, it's said, has been an overabundance of commercials reliant on gadgetry and technology and resembling a cloning of MTV.

Some, though, see a light at the end of the tunnel—a movement toward greater localization of commercials. Many of the newer campaigns are placing greater emphasis on station personalities, local scenery and people and station attributes that are more indigenous to the station being promoted.

While TV advertising of radio stations is said to have grown dramatically in the past several years, it's believed to have tapered off or declined over the past year, as formula advertising has failed to offer long-term results. Broadcast Advertisers Reports figures provided by the Television Bureau of Advertising combine the TV ad expenditures of radio, television stations and cable, making it difficult to trace the growth from radio alone.

Combined local spending of these three entities, according to TvB, amounted to $134,482,400 in 1985, compared with $128,577,500 in '84, with the category ranked seventh in local advertising for both years. Back in 1980, when cable was not included, the category also ranked seventh with expenditures of $69,264,200. Some believe the addition of cable system and program service advertising has been a major factor in the recent growth of the category.

Extent of advertising

Assessments on the growth or decline of station TV campaigns vary according to the source. Broadcast promotion pioneers Robert Klein, president of Klein &, Los Angeles, and Dale Pon, executive vice president of Lois Pitts Gershon Pon/GGK, New York, and president of its entertainment division, report their business from radio stations has virtually dried up. But Barry Rosenthal, creative director of Spotwise, Boston-based broadcast marketing and commercials production firm, estimates a "modest" 10 per cent increase in radio activity over last year.

Rosenthal concedes that some stations are backing away from TV advertising because of the expense and because they haven't seen the expected ratings increases—at least not from syndicated spots. As a result, he adds, those who really believe in advertising are emphasizing localization and are moving to custom spots: "People want to see their own town.

"People are now spending about $30,000 to produce a spot versus $10,000 a while back," he reports. "A single radio station can spend $200,000 to $300,000 in a quarter in a market like Boston. I've seen one New York station spending several hundred thousand dollars for one rating book."

Rosenthal contends that if a station delivers the right message and it's seen by enough people enough times, it will get people to sample the station—"but you have to have the right product to keep the listener. If you state that nobody plays more music than your station, and someone turns it on and hears a lot of commercials—and five other stations run less commercials—you only get people mad. You have to be true to your format."

Also unrealistic, he says, is a station changing format half a dozen times in the course of the year and doing a promotion each time: "When you change your format, you're just looking for a quick fix. You lose audience because of lack of stability. What works in this world is consistency in product and advertising." Rosenthal advises stations to stay with the same advertising theme for a long period of time in order to establish an image.

While Spotwise has done its share of syndicated spots, which have been popular for some time, Rosenthal observes, "Marketing is becoming too scientific to rely on a spot someone did 3,000 miles away. People want a lot of stability in their lives, and they want to be approached on an individual basis."

He notes Spotwise did a syndicated spot on "The Spirit of Rock 'n' Roll" and that the actor in the spot worked well for Baltimore but seemed out of

Use of live action, as in this spot for WAAF in Boston, helps counteract overuse of gagetry and animation.

KKFR's "Smokey"

place for Richmond, Va. He observes that regional accents and attitudes can make a major difference in a commercial.

Contending that gadgetry and technology have been overused, Rosenthal says the trend is toward reality and portrayal of user benefits and lifestyles: "You can stand out better with live action because so much good animation has been done that you have to spend quite a bit to blow 'em away."

An example of a current approach is a spot for WAAF Boston, an album-oriented-rock station. It has three scenarios. A beautiful woman in a car is introduced with the logo, "Confessions of an ex-button pusher," using "sexy" photography. The theme continues with a student in a college dorm who tells how he's concluded his search for the right station. Then, a male student at his high school locker thinks aloud that competing WBCN is "a great station—but sometimes I just want to rock."

Surprisingly, WBCN, a previous customer, didn't object to the comparative advertising. In fact, Spotwise recently found a new approach for that station, doing a commercial that has run in 60 theaters of the USA Cinemas chain throughout New England. It promotes the "movie phone" service of the station, where "all walks of life—human or alien—" can phone that station to check what's playing at their favorite USA Cinema. The spot includes extraterrestrials beaming down to earth and an overall space age look.

Cloning success

After having done commercials for more than 70 radio stations, Pon currently has only two remaining radio accounts—the AM/FM pair KFYI/KKFR Phoenix. Many of his earlier commercials are still being imitated throughout the country, he says, and, although he states, "Imitation is the sincerest form of flattery," he despairs of the overall bleakness of the radio station advertising picture.

By playing on a negative theme from a past campaign, KKFR reversed a negative image.

"What bothers me," says Pon, "is that a lot of owner-operators have fallen into the pattern of believing that buying something off the shelf from a syndicator is the way to fame and fortune. There's damn little use of imagination now. I haven't seen such a dearth of creative effort since we began finding our feet in the mid-'60s. The commercials used to be born from a real understanding of what a station was doing or trying to do in the marketplace."

Pon complains of receiving calls from stations telling him what a good job he's done for someone else and ending in, "Give me that, too." His commecials for WPIX(FM) New York depicting "love songs" with cherubs have resulted in "two-score" of such calls, but Pon says he refuses to knock off his own work. He says, "My job is to figure out what the station is and sell it."

For KKFR, he reports, the recent result was a nearly tripled audience share between the March–April and April–May Birch reports—from a 1.0 to a 2.7. Here the challenge was to follow through on a campaign that was created before his company's involvement and generated a negative image for the station.

The earlier commercial depicted the station as being so hot that it was burning down the city. So Pon's organization helped the Phoenix station rise from the ashes of destruction by introducing "Smokey the Fireman," an obvious relative of Smokey the Bear, who advises, "Be careful. You're playing with fire."

The theme was carried through by dressing the station's six d.j.s as firemen and borrowing a fire station and equipment from the Phoenix fire department. The "firemen" named hot artists and held up pictures of them during the spot, and the 92.3 dial position appeared as a light on the top of a fire truck.

Pon adds, "You can go for a short-term gain by using controversy for the sake of controversy or loading up with prizes or giveaways. This can get an enormous cume sampling but not a corresponding share increase. This can hurt a station badly because people will try the station and never want to try it again.

"What's true about advertising is that, in and of itself, it may be a benefit of a product." He explains that automobile advertising, for example, has given him a more positive feeling about the car he was driving. "Advertising can make you understand what you're using in a different way. In Phoenix, we have two distinctive products that are not easy to understand without advertising. You not only have to create a trial of the product, but you have to create usage. You have to get people to fall in love with you."

(continued on page 110)

WPLJ's d.j. janitor hit big in NYC, with clone versions now in some 100 other markets with same actor

Actor Don Richman

Television/Radio Age

July, 1986

Glimmers of hope: 2-year drop in cash expenses; slowdown in land value dip

Will government programs spell relief for farmers?

By FRED ALLEN

Saturated with uncertainty and loaded with question marks, many of the same economic clouds are shadowing U.S. farm horizons in 1986, as were on the scene in '85.

This year, though, a big new question mark has been added—what the effectiveness will be of government response to the farm economic crisis of the '80s, in the form of new programs now being introduced as part of the five-year farm bill, approved last December.

Meanwhile, a few positive developments are now glimmering through the gloom.

Last month, the Department of Agriculture forecast a $5 to $6 billion drop in farm cash expenses in '86 below those recorded last year, and close to $11 billion below those for '84—the first time such a consecutive two-year decline has occurred, according to the USDA, since the 1930s. The unexpected size of the cash expense reduction results from a combination of factors—the recent rapid drop in fuel prices and in related lower costs for energy-based

Stripcropping corn and alfalfa in northwestern Illinois

USDA-SCS Photo by Tim McCabe

Estimates of 1986 U.S. net cash income have been boosted upward to $42–46 billion, near the record levels.

U.S. crop exports

	1985/86 estimated	1986/87 forecast	% change
Wheat (mil. bu.)	900	1,100	22
Rice (mil. cwt.)	55.0	75.0	36
Feed grains (mmt.)	41.8	48.9	17
Soybeans (mil. bu.)	780	775	−1
Cotton (mil. bales)	2.0	6.0	200
Tobacco (mil. lbs.)	660	680	3

Source: EMS/USDA, June, 1986

U.S. crop production

	'85/86 est.	'70–'85 trend proj. to '86/87	'86/87 fore.	% change '85/86 to '86/87	% change Trend to '86/87*
Wheat (bil. bu.)	2.4	2.8	2.2	0	−14
Rice (mil. cwt, rough)	136	156	130	−4	−16
Feed grains (mmt)	274	247	235	−13	−3
Soybeans (bil. bu.)	2.1	2.2	1.9	−7	−14
Cotton (mil. bales)	13.4	12.7	11.0	−19	−13

* Percent change from trend to 1985/86: wheat, −8; rice, − 10; feed grain, 12; soybeans, −2; cotton, 7. Source: EMS/USDA, June, 1986

farm inputs such as fertilizer; reduced interest expenses, produced by lower rates; and acreage cuts expected because of high participation this year in government programs featuring heavier set-aside requirements.

As a result of these revised projections for farm cash expenses, estimates of 1986 U.S. net cash income have been boosted upward to $42–$46 billion, near the record levels of the preliminary figures for last year.

However, net farm income (which includes both the value of inventory change and total production expenses, plus the addition of depreciation) is expected now to total between $26 and $30 billion, which will be slightly below the final figures for '85.

On another critical front, observers are noting some slowing in the steady drop in land values that has fueled the farm credit crisis over the past few years. Lower interest rates are now making it easier to purchase land for farm production, but the overall slide in value continues, and the problem is still significant.

A recent USDA analysis of the current land value situation takes this view . . . "Continuing the trend that began in 1981, farmland values fell 12 per cent in '85. And the large fall in values, compared with cash rents, has put rent-to-value ratios closer to their 1974 levels. This suggests that land values may be stabilizing, while declines in interest rates are making purchases easier."

However, USDA economists warn that, "cash land rents may continue to decline if multiyear contracts are renegotiated at lower levels in expectation of lower returns."

It's also possible," the report continues, "that values could be pressured downward if financial institutions market foreclosed land too rapidly."

While these developments should have an impact on the farm economic situation this year, the director of U.S. agriculture for Chase Econometrics, Richard Pottorff, emphasizes that . . . "if there is a driving force in agriculture in 1986, it will be the implementation and operation of government programs which are a part of the new farm bill."

Pottorff provides more details, in a separate interview on page A-6.

Underscoring his statement, however, is this observation contained in a midyear USDA report, indicating that . . . "planted acreage in 1986 will be down about 5 per cent, mainly due to greater participation in government programs."

"Provisions of the 1985 farm bill mandating lower U.S. loan rates," the report continues, "are now being implemented. The marketing loan program for rice took effect April 15, and the lower loan rates for '86/'87 crops of wheat, feed grains and cotton become effective between June 1 and September 1. Rice exports are already responding to the lower price supports,

Farm production expenses

Leading states, 1984 (billion $) U.S. total/$139.5 billion

Rank	State	Amount
1	California	$12.11
2	Texas	9.83
3	Iowa	9.10
4	Illinois	7.20
5	Nebraska	6.65
6	Minnesota	6.50
7	Kansas	6.11
8	Wisconsin	4.90

Source: ERS/USDA May, 1986

Crop marketings/cash receipts

Leading states, 1985 (million $) (includes net CCC loans) U.S. total/$73.9 billion

Rank	State	Amount
1	California	$9,648
2	Illinois	5,379
3	Iowa	5,018
4	Texas	3,977
5	Minnesota	3,769
6	Florida	3,364
7	Nebraska	3,345
8	Indiana	2,921

Source: ERS/USDA May, 1986

Livestock marketings/cash receipts

Leading states, 1985 (million $) (includes net CCC loans) U.S. total/$69.6 billion

Rank	State	Amount
1	Texas	$5,438
2	Iowa	4,591
3	Nebraska	4,573
4	California	4,223
5	Wisconsin	3,982
6	Kansas	3,557
7	Minnesota	3,282
8	Illinois	2,176

Source: ERS/USDA May, 1986

Farm & agri-equipment retail sales

	1985	1986(F)	1987(F)
All farm tractors	115,673	114,350	116,600
2WD farm tractors, under 40 HP	57,214	58,500	59,000
2WD farm tractors, 40–100 HP	37,847	37,500	38,000
2WD farm tractors, 100 HP & over	17,700	16,100	17,000
4WD farm tractors	2,912	2,500	2,600
Self-propelled combines	8,411	7,800	8,000
Cornheads	5,016	4,550	4,630
Balers, under 200 lbs.	7,038	6,880	6,800
Mower-conditioners	11,243	10,700	10,900
Forage harvesters	2,460	2,225	2,300
Windrowers	2,026	1,913	1,963
Grinder-mixers	1,914	1,750	1,865

(F) = forecast/FIEI member company survey. Source: Farm & Industrial Equipment Institute State of the Industry Update, May, 1986

jumping 45,000 tons in a four-week period in early April."

Although U.S. exports of these three commodities are expected to rise sharply into 1987, ending stocks of feed grains will continue to grow. Predictions are that ending stocks of wheat, cotton, rice and soybeans will remain large.

Though these lower U.S. loan rates may improve the farm export situation to some extent, the U.S. dollar generally remains strong against many currencies important to this country's farm trade. And this factor continues to hurt sales of farm commodities outside the U.S.

Already under fire

The programs set in motion by the '85 farm bill are already under fire, with critics maintaining that the huge increases in payments to farm producers will benefit wealthier, more successful operators, rather than those with heavier credit and financial problems. Historically, that criticism has some merit. In 1984, for example, USDA statistics show that 15 per cent of government payments ended up in the pockets of producers with net worth of more than a million dollars.

Several weeks ago, the *Wall Street Journal* titled a lengthy front-page story with the headlines . . . "New Farm Law Raises Federal Costs and Fails To Solve Big Problems" and "It Will Shower Federal Money on Prosperous Farmers and Maintain Surpluses."

However, many observers feel the new programs, representing a compromise between free-market and farm-state interests, may produce intended results over the longterm.

It's true that the high cost of the new farm programs—with estimates, covering only the first three years, ranging from $54 to $70 billion—may bring changes earlier than planned. But, at midpoint in 1986, the programs are underway, and only time will produce evidence concerning whether the results will justify the cost.

Many farm producers are already involved in the bill's new programs. Enrollment has been heavy, not only for grain and cotton farmers, but for corn and hog producers, as well. This, despite the fact that 20 per cent of the acreage involved must be earmarked for conserving uses.

The heavy signups by corn producers now has covered about 83 per cent of the nation's corn acreage, and USDA economists predict that corn plantings could fall from 83 to only 78 million acres this year. Despite the acreage cutbacks, direct government support payments will more than double those paid in '85.

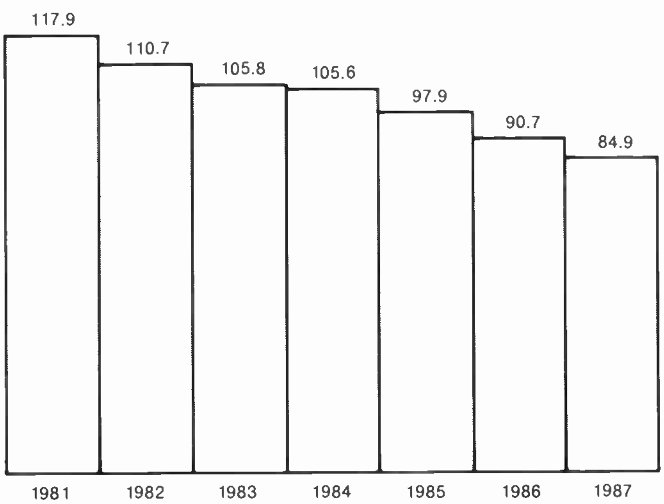
There are estimates that production costs for corn producers may drop 5 per cent this year, spurred by drops in the cost of fuel and agrichemicals. This, plus lower interest rates (excluding rates for real estate), coupled with the sharp increase in government payments, may result in net cash income for corn producers totaling about the same for this year as that for '85.

Combination corn/hog producers often increase hog numbers when corn prices are low. Feed costs, estimates the USDA, account for about 60 per cent of the total cash cost of hog production. So, lower feed costs should strengthen the net returns of these producers this year, despite the fact that many hog farmers are delaying expan-

(continued on page A-8)

U.S. farm cash production expenses

(Billion 1982 $)



Source: Chase Econometrics Forecasts June 1986

Orion Samuelson and Max Armstrong. The Nation's #1 Farm Broadcasting Team.*

Why? Credibility…credibility that comes from being on the scene with first hand coverage of the nation's major agricultural events. Orion Samuelson and Max Armstrong are agricultural specialists with over 40 years of experience. From up-to-the-minute price quotes and coverage of trading action to agricultural news developments at local, state and national levels. Orion and Max deliver all of the information farmers want and need.

The WGN Farm Team travels some 90,000 miles annually and originates 40 Noon Show broadcasts a year from fairs, farm shows and conventions. Orion and Max devote nearly 12 hours of prime program time to serving agricultural listeners each week.

So when you want to reach more of the most successful farmers around, you'll find them listening to Orion Samuelson and Max Armstrong on WGN Radio.

Represented nationally by

Christal Radio

NAFB

*U.S. Farm Broadcaster Popularity Study 1983 Doane Marketing Research, Inc.

720 AM WGN Radio is Chicago.

Impact of '85 farm bill seen as all-pervasive

Impacting farm fortunes more than any other factor this year is the government policy that is now being implemented in programs of the '85 farm bill, according to Richard Pottorff, Chase Econometrics' director of agriculture.

"The government," he says, "worked to shape the '85 farm bill, to include programs that would be more market-oriented and reduce government influence on agricultural industry. The result, of course, has already turned out to be somewhat less than shapers of the bill had hoped for . . . since government involvement is even more widespread now than under previous farm legislation."

"The new programs," notes Pottorff, "are affecting all aspects of agricultural production—from supply-reduction plans attempting to curtail output, to those planned to boost exports."

"And, adds the Chase Econometrics farm analyst, "the amount of income to be received by producers from the government will be significantly greater under provisions of the '85 farm bill than under previous farm legislation."

"The new programs," he points out,

> ***"The new programs," says Richard Pottorff of Chase Econometrics, "are affecting all aspects of agricultural production—from supply-reduction plans attempting to curtail output, to those planned to boost exports."***

"are aimed primarily at the crop sector, with most of the provisions dealing with protecting crop-producing incomes, and with attempts to boost crop exports.

In general, the benefits and associated costs relate primarily to the major crops—the feed grains, food grains and cotton."

Noting that there has been "a lot of concern about the effectiveness of the new legislation in dealing with farm exports," Pottorff emphasizes the fact that "the export components of the farm program really haven't started yet, since the '86/'87 crop year will be the first to be included under provisions of the '85 bill."

"There is, I believe," he says, "a bit of a premature alarmist attitude about the ability of the changes in the new legislation to deal effectively with the export problem. But market prices have been drastically reduced in an effort to make U.S. agricultural products more competitive in overseas markets. These provisions really haven't taken effect, and so, naturally, we haven't seen instant results."

Adds the Chase Econometrics farm specialist: "The program was not designed to be an overnight sensation, but over a period of years, with increased demand from a 15 to 20 per cent drop in prices, we should see an improvement in our agricultural export volume."

"The plan must be given some time to work. The approach is two-pronged. By reducing the price 15 to 20 per cent in world markets, importing countries can get more product for the same amount of money, providing an incentive to increase volume."

"It's in this area that we could see some immediate impact. The second area relates to our past agricultural policies, in which we encouraged our competitors to expand their output."

"Now," says Pottorff, "we're sending the message that we intend to support U.S. farmers, but that we're not going to support world producers, in the process, as we've done in the past. Such a program, with a big decline in prices, is designed in part to reduce the profitability of the expanded output of competing grains overseas."

"That," he adds, "is a much longer-term objective . . . one that's certainly not going to be effective this year . . . probably taking two or three years before you begin to see some results."

"And," warns Pottorff, "if forces begin to tinker with the program, we may never know whether that goal can be reached."

Cattle producers, of course, he continues, are already feeling the effect of new farm programs.

"This year, we've boosted our meat production significantly in the second quarter because of the added level of dairy cow slaughter, resulting in lower prices than we would have had without that particular new program."

"But, in the longer term," says Pottorff," this is contributing to a sizable liquidation in numbers that will begin to show up next year, and beyond, when supplies are reduced significantly. We should then see a combination of rising beef prices and continuing low feed costs, which should produce a sizeable return to profitability throughout

> ***"We know we have a significant drop in acreage in '86. The drop in acreage in '87 will be even larger, and it's possible that will continue into '88. So, over the next few years, the size of their markets will continue to shrink."***

the livestock sector . . . probably in '87 and '88."

For key agricultural input industries like fertilizer, ag chemicals and seeds, the new legislation also signals additional change.

"A driving factor in their business planning," continues Chase Econometric's agriculture director, "will be the new farm program. Taking acreage out of production reduces the demand for these types of inputs. Producers of these inputs have already cutback production, and that will continue and become even more significant—at least in the short term."

Says Pottorff, "We know we have a significant drop in acreage in '86. The drop in acreage in '87 will be even larger, and it's possible that will continue into '88. So, over the next few years, the size of their markets will continue to shrink."

The forecast is equally gloomy for producers of farm machinery, concludes Pottorff. Continuing farm liquidations will put additional used machinery on the market, and there will be no significant upturn, he feels, in sales of new machinery in the immediate future. □

Lower feed costs should strengthen net returns of combination corn/hog producers this year.

USDA Photo by Fred S. Witte

Checking for trichinosis in Beltsville, Md.

sion, because large total meat supplies are still holding prices down.

In a series of reports on prospects for major farm inputs produced by the three major agribusiness industries, released this spring, Department of Agriculture specialists underscored the forecast of "shrinking markets" made by Chase Econometrics' Pottorff.

U.S. fertilizer producers and distributors face a decline in fertilizer use of about 5 per cent, predicts the USDA, for 1985–86. The estimate reflects fewer planted crop acres and stable application rates.

Nationally, use of nitrogen fertilizers is expected to drop about 1 per cent, while phosphate could drop 8 per cent and potash 10 per cent—as a result of both lower domestic use and declining exports.

Nitrogen seems to have the best prospects. The USDA forecast indicates "that the competitive position of the U.S. nitrogen sector of the industry has improved."

The report adds that, "Prices paid by U.S. anhydrous ammonia producers for natural gas feedstocks have stabilized or declined since 1984–85, lowering industry costs and allowing domestic production to replace imports."

In 1985–86, the USDA sees nitrogen imports dropping about 2 per cent, and exports falling about 5 per cent because of a drop in diamonium phosphate exports.

For phosphates, the forecast is not as bright. There are prospects of a decline in U.S. phosphate production for two reasons—overproduction by the world's phosphate producers, and less domestic use. Exports of these types of fertilizer are expected to drop about 14 per cent in the current fertilizer year.

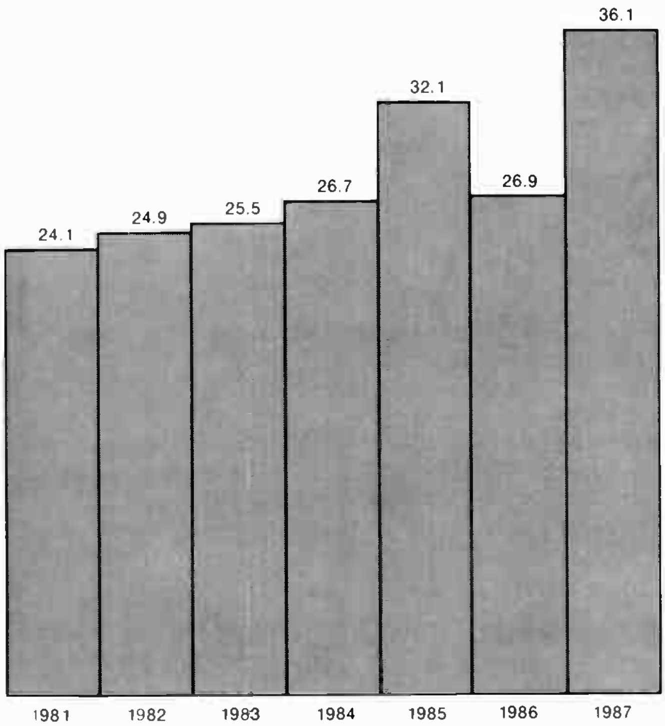
In fact, U.S. potash production could drop for the sixth consecutive year, following a 4 per cent decline in 1984/85. Imports of potash may also slip 4 per cent this year.

The competitive position of U.S. potash producers, note Department of Agriculture economists, "continues to deteriorate in both the domestic and export market. Competition from suppliers in Canada and other countries is expected to prevent a growth in U.S. potash exports, and could reduce the U.S. industry's share of the domestic market."

On the fertilizer price front, a combination of expected drops in usage, plus plentiful supplies, should bring lower prices.

This spring, the USDA predicted that nitrogen and phosphate prices might average a 6 per cent drop below the level of a year ago. The estimate for potash was a drop of 10 per cent.

Realized net farm income
(Billion 1982 $)



Source: Chase Econometrics Forecasts June 1986

WHEN YOU BUY KMJ AND KFBK, YOU'VE BOUGHT THE FARM.

If you want to reach California farmers, buy KMJ Fresno and KFBK Sacramento.

According to the latest Doane* study, our agricultural news enjoys consistently high listenership among primary farm operators.

Thank reporters Roy Isom (KMJ) and Terri-Rae Elmer (KFBK) for that.

These two award winners — both members of the National Association of Farm Broadcasters — don't just sit behind a microphone all day, either. They get out in the field, so to speak, and dig up a big share of their reports firsthand.

Hence, our reputation for accurate, broad-ranging farm news.

How could we do any less? After all, we're covering the richest belt of the number one agricultural state in the nation.

Which brings us to the point of this ad: more listeners for our farm news translates into more listeners for your farm-related ads.

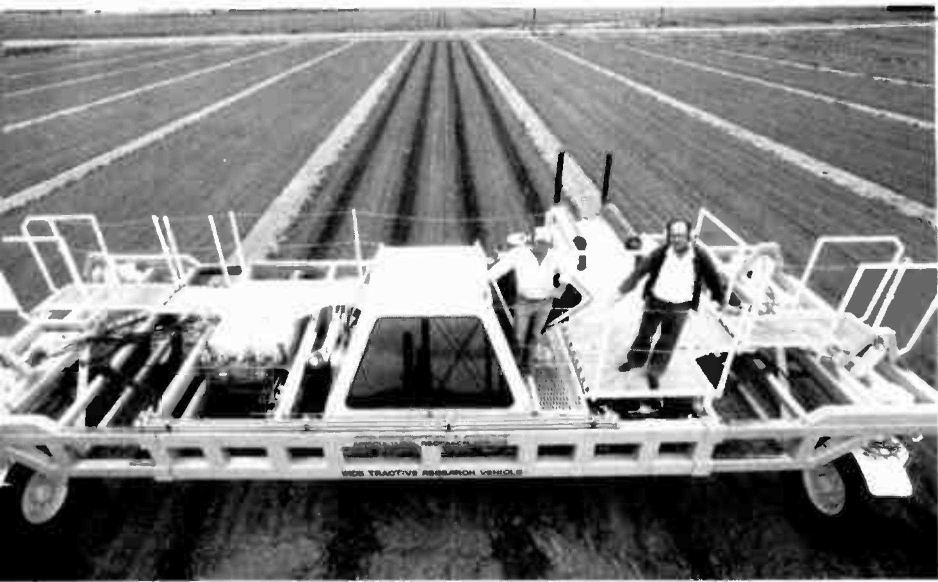
So call our national rep, Glenn Kummerow, at Katz Communications in Chicago, (312) 836-0573.

He'll be happy to tell you how to buy the farm.

*U.S. Farm Broadcaster Popularity Study, 1983 Doane Marketing Research

KMJ 58 NEWS/TALK KFBK AM 1530

NAFB



USDA Photo

Testing a wide tractive vehicle in California

This spring, the USDA forecast that capital expenditures for new and used machinery would drop 10–14% below last year.

At its 1986 annual meeting in Dallas earlier this year, members of The Fertilizer Institute wrestled with these problems in a pair of panel discussions headlined, "Gauging Supply and Demand," and "Cutting Back Without Cutting Out."

As a member of the panel discussing supply and demand, Peter McCrea, vice president and general manager of the Ortho Fertilizer Division of the Chevron Chemical Co., ended his comments with the warning . . . "the major risk is that phosphate producers may read a healthy spring demand as a return to 'normal' times, and go back to higher production rates. In my view, the real uncertainty in '86 phosphate demand lies in the fall. Failure to carefully evaluate the 'real' spring season and anticipate the effects of the new farm bill on the 1987 planting season could be a true disaster for the phosphate industry."

Marketing challenge

Producers are definitely concerned about improving marketing programs and service to customers.

Emphasized Kalium Chemicals' marketing director, David E. Wilson, during the same session, "Just producing and delivering products will not be enough. Marketing them will be our biggest challenge."

Another panel member, Minneapolis-based Howe, Inc.'s, Thomas L. Howe, told fellow Institute members: "Companies selling a program or service, and not just a commodity, are the ones who are able to maintain a good margin. You should be selling benefits, not just fertilizer. We have to set ourselves up as information centers with the knowledge and capability to solve the farmer's needs. Decisions will be based on economics, rather than just on increasing yields . . . and the farmer will be focusing (more) on profits and return on investment."

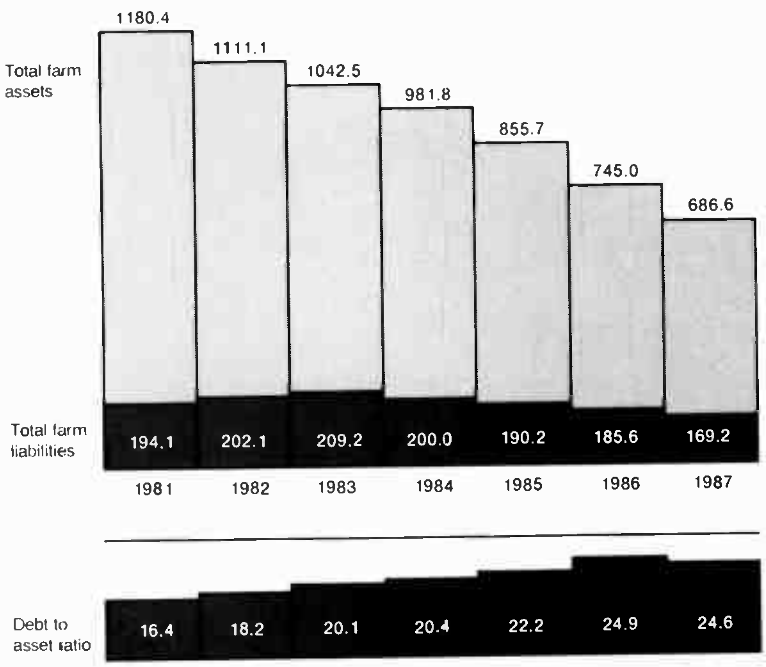
Producers of farm chemicals face similar problems.

This year, the USDA estimates that farm pesticide use will total between 445 and 500 million lbs., active ingredient. That compares with a total of 505 million for 1985. Meanwhile, supplies for farm use are expected to increase 1 per cent in 1986. So, it predicts that pesticide price competition "should be keen."

Meanwhile the ag chemical industry is working extensively to cope with new government regulations, and to improve relations with environmental organizations.

The current chairman of the National Agricultural Chemicals Association, Albert J. Costello, in his annual membership message, points to the association's accomplishment in developing a technique called "Alternative Dispute Resolution"—a technique used in several new programs of regulatory negotiation with both EPA and OSHA to help

U.S. farm balance sheet
(Billion 1982 $)



Source: Chase Econometrics Forecasts June 1986 shorten the time it takes to put a new regulation into practice.

ADR, Costello pointed out to his membership, "is an alternative to costly litigation . . . a way to find win/win solutions rather than lose/win, or, more often, lose/lose."

Using this new tool, he reports, the interested parties negotiate *before* the rule is made, not after, and it has

Acres planted to principal crops

Leading states, 1985 (million acres) U.S. total/342 million

Rank	State	Numbers
1	Iowa	26.0
2	Illinois	23.7
3	Texas	22.6
4	Kansas	22.1
5	Minnesota	21.5
6	North Dakota	21.5
7	Nebraska	18.9
8	South Dakota	16.1

Cattle and calves/ number on farms

Leading states, January, 1986 (million head) U.S. total/105 million

Rank	State	Numbers
1	Texas	13.60
2	Kansas	5.80
3	Nebraska	5.80
4	Oklahoma	5.20
5	California	5.00
6	Iowa	4.95
7	Missouri	4.80
8	Wisconsin	4.28

Hogs and pigs/ number on farms

Leading states, December, 1985 (million head) U.S. total/52.3 million

Rank	State	Numbers
1	Iowa	13.50
2	Illinois	5.40
3	Indiana	4.15
4	Minnesota	4.10
5	Nebraska	3.90
6	Missouri	3.05
7	North Carolina	2.35
8	Ohio	1.98

Source: ERS/USDA May, 1986

worked in several important cases.

As with all of agriculture and its related industries, new approaches like this are vital.

Costly reviews

Reviews and regulatory decisions regarding agricultural chemicals are costly and time-consuming. As just one example, last fall the Environmental Protection Agency initiated a special review of granular formulation of the insecticide, nematicide carbofuran, used primarily on corn, sorghum and rice. In 1982, reports the USDA, farmers treated 5.5 million acres of corn; 1.1 million acres of sorghum and 215,000 acres of rice, with carbofuran. While alternative materials are available for corn and sorghum, none are now available for rice.

And, while fertilizer and ag chemical producers are attempting to adjust to the continuing problems of U.S. agriculture in the '80s, farm machinery manfuacturers are still reacting to another year of falling sales and unhealthy inventories.

This spring, the USDA forecast that capital expenditures for new and used farm machinery in 1986 would drop 10 to 14 per cent below last year's estimated 13-year low of $6.1 billion. This year, farm machinery spending may only total $5.25 to $5.5 billion.

In fact, the only farm machinery category expected to produce any sales increase at all, will be for 40–99 HP two-wheel-drive tractors, and that growth has been set at only 1 per cent.

Still another depressing factor: while farm machinery inventories declined substantially in absolute terms last year, unit sales plummeted so much that inventories (relative to current demand) rose in nine major machinery categories, over 1984.

With demand expected to weaken further this year, domestic manufacturers face another year of operation at low production rates, if only to reduce inventory finance costs.

As USDA economists point out, "The sharp reduction in demand for farm machinery during the past six years has caused the domestic farm machinery industry to undergo a profound consolidation since 1984. These mergers have lowered industry productive capacity, which is still excessive for market conditions. With the industry currently operating at a low capacity level, and demand expected to weaken further, manufacturers will be forced to adopt even more austere policies."

'Down year'

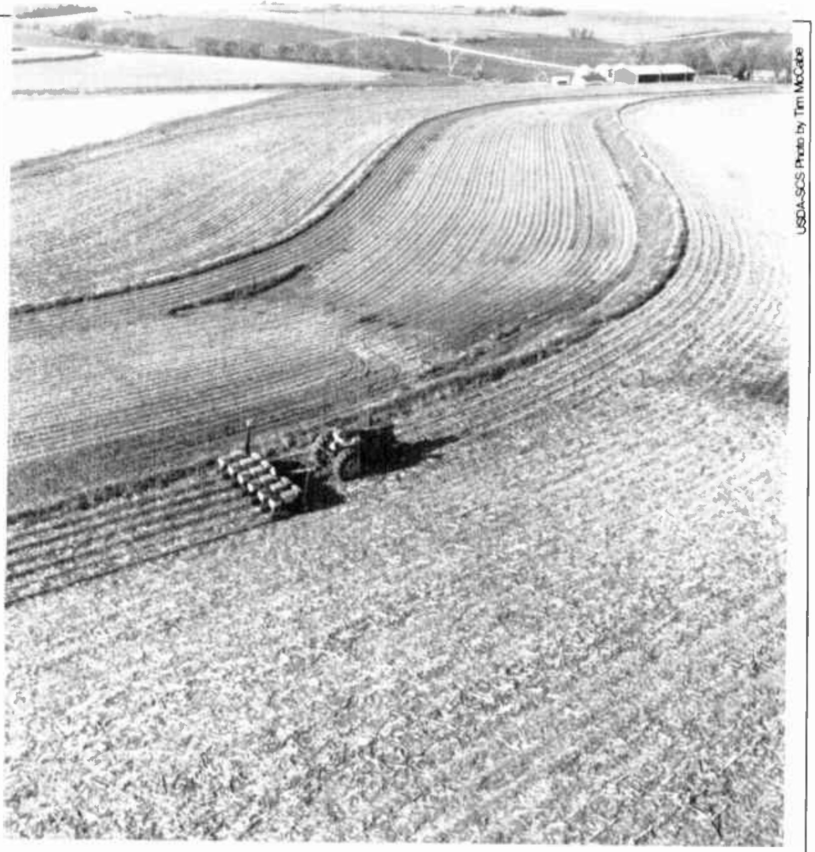
In the May, 1986, update of its "State of the Industry" survey of member companies, the Farm and Industri-

Supply and use of fertilizer

	*1980	1981	1982	1983	1984	1985	1986(F)
Production (mil. nut. tons)	29.25	29.74	25.46	22.58	24.53	26.47	23.37
Imports (mil. nut. tons)	8.21	8.19	7.68	7.41	9.41	9.35	9.44
Ag. consumption (mil. nut. tons)	23.1	23.70	21.40	18.10	21.80	21.70	20.82
Application rates							
Wheat							
Acres fertilized (Percent)	67	70	70	73	76	77	77
Plant nut. applied (lbs.)	63	68	65	72	73	69	71
Corn							
Acres fertilized (Percent)	96	97	97	96	97	98	98
Plant nut. applied (lbs.)	252	265	260	258	262	254	256
Cotton							
Acres fertilized (Percent)	71	75	71	68	77	76	76
Plant nut. applied (lbs)	87	92	94	91	102	102	100
Soybeans							
Acres fertilized (Percent)	37	36	30	33	34	32	33
Plant nut. applied (lbs.)	45	46	34	40	40	36	37
Total/four crops (av. lbs. of plant nutrient applied)	120	126	119	114	127	127	126
Exports	7.62	8.38	6.86	6.54	6.91	9.32	6.84

*(F) = forecast. * Years begin July 1 for fertilizer. Source: USDA "Agricultural Resources: Inputs Outlook and Situation Report"*

It has been estimated that production costs for corn producers may drop 5 per cent this year, spurred by drops in the cost of fuel and agrichemicals.



Corn planting in Iowa

al Equipment Institute lists a long list of responses from Farm-Equipment Division members, providing reasons why they feel 1986 would be another "down" year for the industry. The list of "down year" responses far outweighed those predicting "no change," or an "up year" in '86.

From that list of over 20 factors negatively affecting much of the agribusiness sector in 1986, just a sampling summarizes dramatically the U.S. farm economic situation this year . . .

- Dairy herd buyout and reduced acreage under the new farm program.
- Little improvement in export levels and crop prices.
- Previous debts at high interest rates, which still must be paid prior to purchase of new equipment.
- Farm foreclosures, which will continue to place large quantities of good used equipment on the market.
- Uncertainties related to farm credit.
- Uncertainties related to new farm programs.
- World agricultural conditions.

For all of the U.S. farm and agribusiness sector, there is no doubt that continued economic pressures, additional adjustments and the uncertainties relative to the impact of new government programs will make 1986 another critical year in the history—and the future—of American agriculture. □

Broadcasters adjusting information menu to reflect expanded horizons

Economic, political news having greater farm impact

To keep afloat in the shifting economic tides of modern agriculture, U.S. farm producers of the '80s have been forced to widen their information horizons dramatically.

Where, only a few years ago, they were concerned mainly with weather and markets, now information covering financial and trade developments, from around the world as well as around the nation, is equally as important, for survival in the changing competitive climate of global agricultural economics.

Responding to this demand for more types of information, relayed rapidly and continuously, farm broadcasting—and the highly-specialized media professionals who fill its ranks—continue to adjust to these changes in broadening audiences and information demand.

Over the past few years, much of that change has been reflected in a series of reports in TV/RADIO AGE from national and regional officers of the National Association of Farm Broadcasters, the professional organization of full-time broadcast specialists providing a daily—often hourly—communication link with those involved in the business of agriculture.

This year, interviews with and reports by NAFB members cover economic and political developments affecting agriculture—both from within this country, and from overseas.

Europe

The 1986 president of the National Association of Farm Broadcasters, Ken Root, farm director at KWCH-TV and KBS Wichita-Hutchinson, last month surveyed farm export problems, along with representatives of the U.S. Feed Grains Council, during a five-country European trip.

Gaining first-hand perspective on agricultural competition from the newly-expanded European Economic Community—now including Spain and Portugal—the NAFB president covered the activity of the heads of three U.S. grain-producing organizations during meetings in Spain, France, Switzerland, Belgium and the Netherlands.

Providing a background for a session in Geneva, Switzerland this fall of countries participating in the General Agreement on Tariffs and Trade, better known as GATT, the trip provided a good look at the problems facing U.S. farm trade officials in working to change European insistence on a continuing subsidization of farm exports.

During the trip, the Kansas farm broadcaster provided interviewed the heads of the three American grain-growing organizations.

First, Varel Bailey, of Iowa, National Corn Growers chairman.

"Our game plan," Bailey told Root, "is to insist that, under the terms of GATT and normal international trade, we're surely entitled to compensation. If we're losing feed grain trade, then some way and some how, there must be some compensation returned to the U.S. feed grains industry."

Continued the Corn Growers chairman: "In addition, there's another very important point we feel must be conveyed . . . that the situation back home for support of another round of GATT

Loading harvested tomatoes onto trucks

USDA Photo

Because of the diversification in California farming, a Sacramento banker feels the value of some farmland "has not declined as much as it has in some other areas."

by the U.S. agricultural community is not certain. Many of our farmers have mixed emotions as to whether we will gain, or lose, from another round of negotiations."

"Meanwhile," added Bailey, "We're agressively looking for options, and we're in full support of the U.S. position—short term—for a quota. At the same time, we feel pressure must be put on the Common Market to ultimately force a more reasonable position on international trade."

NAFB president Ken Root
(KWCH-TV, KBS)

When asked by Root for his evaluation of the round of meetings with European officials, North Dakota's Charles Ottem, the National Barley Growers president replied that, "It's been quite a learning experience for me. From the standpoint of the barley growers, we haven't had any extensive input on trade policy. This has been a real 'eye-opener' for me, and, hopefully, I can relay back to our growers, not only the importance of international trade, but also information about the rules of international trade ... how they affect us, in particular."

"It's true, said Ottem, "that we haven't been moving a lot of barley into the EEC. We did move small amounts into Spain, but—overall—if we don't resolve trade disputes for all feed grains, it will eventually affect the price of barley in our own country, as will trade problems for corn, or any of our grains. And that, of course, directly affects me."

It's quite clear that progress in improving farm trade with the EEC will continue to move slowly.

In an interview with Mabry Foreman, president of the National Grain Sorghum Producers Association, following a closed meeting with a top EEC official, the NAFB president got an idea of how slowly European trade officials would like to move.

"First of all," reported Foreman, "they are unhappy about negotiation deadlines set by the U.S. They feel

Preparing wheat for market

Farming's future in Kansas, according to its governor, "will depend on our ability to change and adjust."

they're being pressured. In addition, they believe that negotiations should cover a broad spectrum, including industrial product areas."

"Our position," said Foreman, "is that the discussions should focus on agriculture, first."

"If we don't do something immediately," he emphasized to Root, "that market is going to be lost forever . . . and there'll be little benefit for either one of us."

First-hand coverage of world farm trade negotiations, similar to this, is expanding, as farm broadcasting responds to the demand, and need, for speedy information covering activity shaping farm export markets.

California

Back on the domestic farm front, the NAFB's national vice president for the West surveyed the situation at midyear in the highly-diversified farm state of California.

From the state capital, Terri-Rae Elmer, agribusiness editor for KFBK Sacramento, discussed farm prospects with an official of the farm credit system, a grower and officer of the California Farm Bureau and a spokesman for the state's wine-grape producers.

Discussing economics, Craig Nielsen, vice president of operations for the Farm Credit Bank in Sacramento, told Elmer he sees the land value situation as "pretty close to the bottom" this year, with buyer interest in farmland beginning to swing upward in the last few months.

"We're seeing considerable movement and considerable interest," he said, "in farmland we've had to acquire at the Land Bank, either by foreclosure, or in lieu of foreclosure. A lot of that land is now in escrow, with sales pending on it, and that certainly is a favorable sign.

"Because of the diversification we have in agriculture in this state," added Nielsen, "the value of some of our farmland has not declined as much as it has in some other areas. Some of our producers have been doing reasonably well, and though everyone has had to tighten belts, it's made it easier for us to get through this difficult period better than in some other areas with less diversification, such as the Midwest.

"There are certainly some farmers in our area," said the farm credit system official, "that are not being financed this year that were last year, and some who will have a difficult time, despite some signs of improvement."

"What we believe we are seeing in this area this year," Nielsen observed, in surveying farm economics in the Far West for the NAFB's western region vice president, "is a leveling off of economic problems that, hopefully, may indicate the decline is over. There seem to be signs of stabilization . . . and one favorable element is the fact that energy costs are down substantially, and that will impact favorably on farm operating expenses this year."

In a discussion with the first vice president of the California Farm Bureau, Bob Vice, a grower from San Diego County, KFKB's Elmer found that he feels the federal deficit will continue to be one of the toughest economic problems affecting agriculture in 1986.

"The deficit," Vice indicated, "and what it's done to the dollar overseas, continues to make our exports more expensive. Until we solve that problem, we're going to continue to have problems selling our products overseas."

He indicated that California farm producers are keeping a worried eye on trade protectionist developments that might further affect the farm export situation; and, in reply to a question from the NAFB vice president, he said he and his fellow producers are following progress on tax reform carefully, to insure that agriculture is not treated unfairly as the reforms continue to be developed.

Reporting from a meeting last month, Elmer also provided an upbeat statistic on improvement in one recently-troubled sector of California agriculture—the wine-grape growing industry.

The report came from the president of the state's wine-grape growers association, Bob Hartzell. Noting that wine shipments in the first quarter of '86 were up 8 per cent, boosted by the new


KFBK's Terri-Rae Elmer

market provided by wine coolers, Hartzell told KFBK's agribusiness editor, "After three or four very bad years, we seem to be returning to levels closer to the golden years of the late '70s."

Sales of premium wines, produced

largely in the state's north coastal area, reported Hartzell, are "enjoying double-digit growth." The jug wine business concentrated in the Central Valley, he noted, "has been slack, or slightly negative, reflecting what I believe is a worldwide trend that people are drinking less wine, overall . . . but what they are drinking, they're drinking better!"

"That," he concluded, "seems to be an international trend, to which California wine-growers are adapting."

Mountain states

Moving eastward, next year's NAFB president, Evan Slack, a veteran farm broadcaster who operates the widespread Evan Slack Network, headquartered in Denver, took some moments from a constant travel schedule, to provide perspective on the cattle situation from cattlemen located throughout his extensive coverage area.

In addition to feeding 18 stations in Idaho and Oregon, plus 10 in Colorado, Nebraska and Wyoming, Slack also provides three-time-a-day programming to the Northern Ag Network in Billings, Montana.

He covers the extensive area by air, flying his own plane to meetings throughout the region.

Future NAFB president Evan Slack

Last month, Slack was in Nebraska for a meeting of the state's cattlemen. There, he talked to Tom Hansen, the association's marketing chairman, who reported a widespread unhappiness with the way cattle prices are handled on the futures market.

"Our marketing committee," Hansen told the NAFB's president-elect, "has prepared a resolution, calling for a congressional investigation of the futures situation—a move also being requested by a number of other state cattlemen's groups. We're also calling for a moratorium on trading during the investigation."

"The Congressional investigation may go," said Hansen, "but we're not sure we can force a halt in trading."

At the same meeting, Slack also received a situation report from Roy Lilley, executive vice president of the Nebraska association.

"Regarding cattle futures," Lilley told Slack, "there's a groundswell of concern over the downward bias of the market that's adversely affecting our prices, both for fat cattle and feeder cattle. It isn't serving us in the way we hoped it would, or even as it did in the past."

Continued Lilley, "We're also working on marketing alternatives, including programs for branded beef. We don't think these new techniques will confuse the consumer. There are numerous brands of soft drinks, and consumers aren't confused about those. We don't believe we should worry about having three or four kinds of beef, each of which meets a special consumer demand."

"We have a strange idea," commented the Nebraska cattleman, "that we can only have one kind of beef . . . and we put it all through that one little funnel called "Choice, yet we know there are tremendous variations in the grade."

USDA Photo

Turkeys, ready for shipping to process house

North Carolina, Number 1 in both sweet potato and turkey production, hopes to see some promise in both areas.

Both Slack and Lilley agree that, with the emphasis on leaner beef, the current grades "don't mean what they once did."

Added Lilley, "When the industry thought about changing the "Good" grade, people objected to it because we were going to put too much 'sell' in the name, so we backed off. If the consumer wants us to put in a little better description, I think it's a wonderful idea. That certainly will be good for the industry! We feel we're just responding to new labeling information, which consumers now seem to be seeking . . . and that's super!"

The plains

From WIBW-TV-AM-FM Wichita, farm director Kelly Lenz, the NAFB's national vice president for the south central area, adds several reports—including one from the state's governor, John Carlin—to this national situation survey by NAFB professionals.

Lenz, a 15-year farm broadcast veteran, and two other full-time ag broadcasters, handle over 18 hours of radio programming each week, in addition to a half-hour noontime television program, "Mid-Day in Kansas," aired every Monday through Friday on WIBW-TV.

Governor Carlin, just returned from a conference of midwestern governors, indicated that one of the many subjects related to farm economic problems discussed at the meeting was a dialogue with Canadian government officials about differences between the two countries in the areas of farm exports and trade.

"There weren't any specific answers," the Kansas governor told Lenz, "but we discussed a number of things we can work on, including ways to use modern technology to speed the latest information to farm producers on both sides of the border."

When asked by the WIBW farm director for his views on the future of agriculture five or 10 years from now, Governor Carlin—whose term ends

WIBW's Kelly Lenz

this year—says he feels "it will depend on our ability to change and adjust, to be creative, to recognize competition and face it squarely."

Added Carlin: "The future is not bright for anyone who's just waiting for times to get better. We're not just moving through a cycle. We're experiencing change like we've never experienced before.

"I believe we're going to have to improve in recognizing that change . . . adjust to it faster and raise products that are not just high in quality, but those that the customer really wants."

Lenz asked Harold Stones, executive vice president of the Kansas Bankers Association, for his assessment of the current farm credit situation facing lenders and farmers in the big farm state.

Reported Stones: "We have $2.2 billion of ag credit outstanding to Kansas banks . . . down from $2.7 billion in 1984. However, a signficant portion of that will not be repaid. Exactly how much . . .," he emphasizes, "is what's troublesome."

"If you're a farmer with no debt," said Stones, "and you have a track record, and you know what you're doing, than I don't think times are that tough. But, if you're a farmer with significant debt, they are very tough!"

Regarding the future value of Kansas farmland, Stones told Lenz he feels land values "will probably continue to decline, but the level of decline is going to be a lot flatter than it has been the last two years."

Minnesota

Up in the north-central tier of key farm states, the NAFB's national vice president for that section of the country, Rod Johnson, discussed prospects faced by Minnesota farm producers with the state's commissioner of agriculture, Jim Nichols.

The farm director for KDHL in Faribault, Minn., Johnson broadcasts to farm audiences throughout the southern section of the state.

In his conversation with the Minnesota commissioner, Johnson asked if he agreed with a recent statement from the governor, rating recent farm legislation approved this year in Minnesota "as probably the best in the nation." Indicating such agreement, Commissioner Nichols then proceeded to give several reasons: first, an "interest buy-down" program which he said is already helping some 6,000 farmers, with close to $20 million of the program already committed.

He also pointed to Minnesota's farm mediation program as another positive factor in helping to strengthen agriculture. Some 1,200 cases, Nichols reported, are already in mediation under that program with 5–6,000 of the state's farmers eventually expected to receive help.

Despite these programs, the overall economy of many Minnesota farm communities is still extremely depressed, said Nichols, and "only a drought" would seem to create any pos-

KDHL's Rod Johnson

sibility of an upswing in prices.

That is why Minnesota producers are being urged to vote "yes" on the wheat referendum. "That type of action," said the Minnesota farm official, "should help move us toward better programs of supply management."

In discussions with two farm operators in his area of the state, the NAFB regional vice president found generally negative reaction to the federal government's five-year dairy buyout program.

Clarence Purfeerst, a farmer in Rice County near Faribaut, and a state senator for 16 years, told Johnson, "The most criticism I've heard in the last six weeks from Minnesota farmers has been about the dairy buyout program. It seems to have developed into a laughing situation for most of the farmers I know."

Explained Purfeerst, "They think it's kind of foolish to spend billions of dollars to reduce the supply of dairy products by just 1 per cent . . . at the same time foreign investors are apparently being encouraged to come in, and establish openly-competitive dairy operations. Many of my consitutents and fellow farmers tell me they feel it's a farce."

Willard Tripp, a dairy farmer just elected to the state's dairy promotion board, added that "the program is not going to produce the results it should . . . in the longterm." He explains that, after five years, farmers probably would have spent all their money and not have a stable economic future.

Indiana

Dropping down into the Corn Belt, the NAFB's national vice president for the Northeast, Dave Russell, who heads farm broadcast operations at WOWO Fort Wayne, found similar farmer reaction.

During a farm management tour of successful operations in a two-county area of northeastern Indiana, sponsored by Purdue University, Russell talked with Allen Kuehnert, who's part of a family-run, 450-acre, 110-cow dairy operation in Allen County. He and his brother made management improvements in their operation three years ago, and he told Russell they see little reason to get out of the business.

Said Kuehnert, "We definitely have a high investment here. We think we've made a lot of progress in the last three years. We certainly don't want to get out now . . . and then always wonder what might have happended if we'd continued."

"If we're going to have a quota sysgem," he added, "let's get it in place quickly, because that may help to get the surplus in line. But the buyout program looks like it will have only a very short-term effect. I don't think it will be any help two or three years down the road."

Wowo's Dave Russell interviewing Russ Sanders

Continuing a series of reports from stops on the Indiana farm management tour, WOWO's Russell found that many farm operators have developed improved, continuous business systems which provide a constant analysis of the efficiency of their operation.

At their farrow-to-finish swine operation in Huntington County, Dave Walters and his brother began to upgrade their record-keeping back in 1980.

Producing a barrage of statistics, Walters told the NAFB broadcaster that their record system shows that feed efficiency has been improved—saving thousands of dollars in feed costs—and that the system has helped them to take steps resulting in a dramatic increase in numbers of animals produced each year.

Keeping close watch on a changing market, Walters emphasized that "the way the public perceives the value of our product in their diet . . . the red meat issue . . . I think, has become a real concern.

As pork producers," he continued, "we have a lot of work to do, in continuing to lower the fat content of pork. We not only need to do that, as producers, but we need to make the public aware that we're doing it."

Southeast

From North Carolina, and his broadcast post as director of agricultural productions for WRAL-TV Raleigh-Durham, and the Tobacco Networks, this year's vice president of the National Association of Farm Broadcasters, Dix Harper, shares a pair of reports—from a farm economist for the state, and from an official of the North Carolina Tobacco Growers Association.

Surveying the farm outlook in his area this year, Harper talked, first of all, with the chief economist for North Carolina's Department of Agriculture, Dr. Frank Bordeaux.

"Despite the problem of low commodity prices," reports the state official, "there are a few bright spots. We have a good amount of diversification now.

"Some of our vegetable crops, and poultry and turkey production, are expected to do reasonably well."

Notes Bordeaux, "North Carolina, incidentally, is number 1 in both sweet potato and turkey production. So, we expect to see some promise in both those areas."

"In the next few years," he told the NAFB's vice president, "we expect to see continued expansion in some of our specialty crops in the fruit and vegetable area.

"But we must back this with strong marketing pre-planning and planning, or we'll have difficulty in moving those products, despite our proximity to good markets for them."

For a report on new legislation affecting the tobacco industry, and some comments on the outlook for the future, Harper, who's involved in production for a number of farm networks linking stations throughout the southeast, shares a discussion with the executive vice president of the Tobacco Growers Association of North Carolina, Dr. Carlton Blalock.

WRAL-TV's Dix Harper

"The new legislation passed last year," Blalock told Harper, "put tobacco in a more market-oriented program. Previously, we were tied to a formula that, over time, drove our prices completely out of the range on world markets.

"The new legislation ties future price supports to rolling market averages, so if market averages go up, prices would go up. If markets remain stable, then prices would do the same. We're now," he said, "reasonably price/quality competitive in world markets with our flue-cured tobacco." □

Chemical activity credited with boosting 1st quarter TV 83% in BAR markets

Tv revenues get off to fast '86 start; radio holding own

BY GEORGE SWISSHELM

Spurred by farm chemical advertising, television revenues from agricultural clients is off to a fast start in 1986.

First quarter 1986 figures from Broadcast Advertisers Reports show ag dollars on television in the 75 markets measured by BAR up almost 83 per cent, or $12.3 million, against $6.7 million for first quarter, 1985. And while the BAR tally is limited to 75 markets and misses many smaller, though agriculturally important, television markets, James W. Hunt, Jr., former Katz Television farm specialist and now president of his own ag-television consulting firm, Hunt & Associates, points out that the BAR 75 include not only the giants like Chicago and Minneapolis-St. Paul, but such other key farm markets as Des Moines, Omaha, Cedar Rapids, Toledo and Wichita.

Hunt also notes that first quarter performance generally accounts for some 40 per cent of a year's TV ad investment by companies targeting farm operators. Thus, for television at least, 1986 should and could wind up with its greatest farm dollar increase since 1980, when in these same 75 BAR markets, ag dollars on TV jumped almost 30 per cent.

Almost all of this increase is believed coming from farm chemical marketers. Al Wegener, president of the DFS/Wegener Agricultural Group, says, "Our client, Stauffer Chemical, isn't pulling in its horns. Stauffer is moving ahead aggressively in both television and in print, because we've found that they work best in winning increases in market share."

Wegener adds though, that while, "There's been no cutback in media dollars; there has been a change in creative approach. This addresses the tough economic situation farmers face and their concern for business survival. So Stauffer's emphasis is on how its products increase the farmer's productivity per acre, and save him money in the process."

Meanwhile, though farm radio has apparently not yet benefited the way television has from the desire of some chemical companies to boost their share of the farm market, radio does seem to be holding its own.

Glenn Kummerow, vice president, director of agricultural services for the Katz Radio Group, reports that first half ended "flat to slightly ahead," adding that "In today's farm economy, that's about all we could reasonably expect. Right now we're looking at a slow start for second half, but if developments follow last year's pattern, things should pick up in fourth quarter." However, "the jury's still out on that."

New chemical products

On the television side, Kent Francis, director, agri-marketing for Petry Television, points out that, "What cutbacks we've had from last year have been made up for by the introduction of new chemical products. There are many more waiting for labeling approval from the EPA, but that can be a long process, because EPA doesn't always manage to stay on schedule."

Francis also notes that Indiana and some other states now require certification for farmers who apply herbicides and pesticides "to cut down on overdosing and to impress upon everyone the value of following the printed instructions—which most farmers do anyway. And while it slows things down, the advantage to the industry is that it's good for the image of both farming and of the chemical business if the products are used properly and not overused to the point where they start polluting the ecology."

That, continues Francis, "brings up the question of creative approach: should the chemical companies use the Ciba Geigy type of image message that explains the contributions of agriculture, or go with the hard sell that some of the other companies use?"

Hunt calls advertising to farmers on TV "business-to-business advertising, much like IBM, Xerox or Federal Express using television to reach the business decision maker who buys a computer for his company. Both office managers and farmers may be a relatively small percentage of a station's total audience, but both the computer company and the farm chemical company use television because it works so well for them. That's why I think ag dollars will continue to grow for television. That's why they're up so dramati-

James Hunt, *president of Hunt & Associates consulting firm, calls advertising to farmers on TV "business-to-business advertising, much like IBM, Xerox or Federal Express using television to reach the business decision maker who buys a computer for his company."*

Net cash income/ farming

Leading states, 1984 (million $) U.S. total/$39.2 billion

Rank	State	Amount
1	California	$3,769
2	Iowa	2,661
3	Texas	2,246
4	Florida	2,078
5	Nebraska	1,936
6	Wisconsin	1,760
7	Minnesota	1,725
8	Illinois	1,549

Source: ERS/USDA May, 1986

Farm marketing

By LEE BULLIS

Lee Bullis, former vice president, agricultural consultant, for the Houston office of the Allen & Dorward ad agency, is now director/agricultural marketing division, McGavren Guild Radio. Here, he outlines a typical marketing/advertising plan for farm products.

In a hypothetical case, a campaign targeting corn, for example, is one using a true media mix—print, radio and television in the north central states. The product has good share of market, and brand awareness is at a high level. But new, competitive products are entering the marketplace. Creative lends itself to all three media, print, radio and television; impact, reach and frequency are required to maintain market share, and the budget is sufficient to support the campaign.

To study the north central states area with regard to radio selection, we have to first identify the important crop areas, and determine how well the targeted territories are covered by well-established and documented farm radio.

To accomplish this we use the latest data on planted acres in each county, provided by the Statistical Crop Reporting Service of the USDA. These county data are plotted on acreage maps, and are revised each year as the data are released. The next step is to see how the target area is covered by farm radio.

Lee Bullis

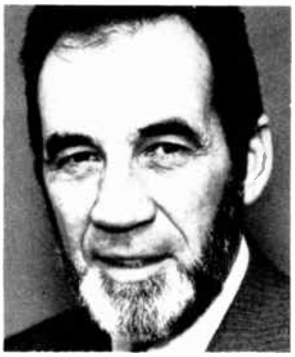
A valuable tool is found in the 1983 Doane Farm Marketing Research, which studied the farm radio listening habits in most of the major crop areas of the U.S. Available data include ADI information, and about 100 custom studies completed for farm stations and network consolidations. Those with good cume ratings in the 5:30–8 a.m. period and/or the 11:30–1:30 p.m. period are selected. Counties included in each of their primary farm coverage areas are plotted on an acetate overlay of the area targeted.

The same 1983 Doane Study, reported data on the TV viewing habits of farmers in the same manner as for radio. The TV ADI studies are included in the data package subscribed to by advertising agencies.

Using the Des Moines ADI data as an example, we note that farmer viewing habits make dramatic changes between the 5:30–6 p.m. time period and the 6–6:30 p.m. news slot. Even more pronounced is the swing between 9:30–10 p.m. and 10–10:30 news.

There are three dominant stations during the primetime viewing period; the shift is to two stations during the late news. The same pattern shows up when you review the data from other markets.

So you've covered all bases with an effective multi-media campaign. You've still got an ace in the hole. And that brings us back to radio. Radio is *now*. And right now you have a target of opportunity handed to you in the form of a cutworm outbreak beginning to appear in some spots in the Midwest. Where the client calls the agency about the pending or immediate infestation, the media planner already has the tools to select the right stations to deliver the goods "in nothing flat!" Stations are selected—radio copy is phoned in—and the schedule begins that noon or the next morning. Immediacy and frequency unmatched in the marketplace. □



Al Wegener, *president, DFS/Wegener Agricultural Group: "Our client, Stauffer Chemical, isn't pulling in its horns . . . There's been no cutback in media dollars; there has been a change in creative approach."*

cally for first quarter."

At Allen & Dorward/Houston, agency for Shell Chemical Co., media director Scott Haslam puts it in a nutshell: "There has been little or no change in our budgets. Chemical advertising is holding up well. A lot of farmland may be changing hands, but it's going to be planted, whoever owns it."

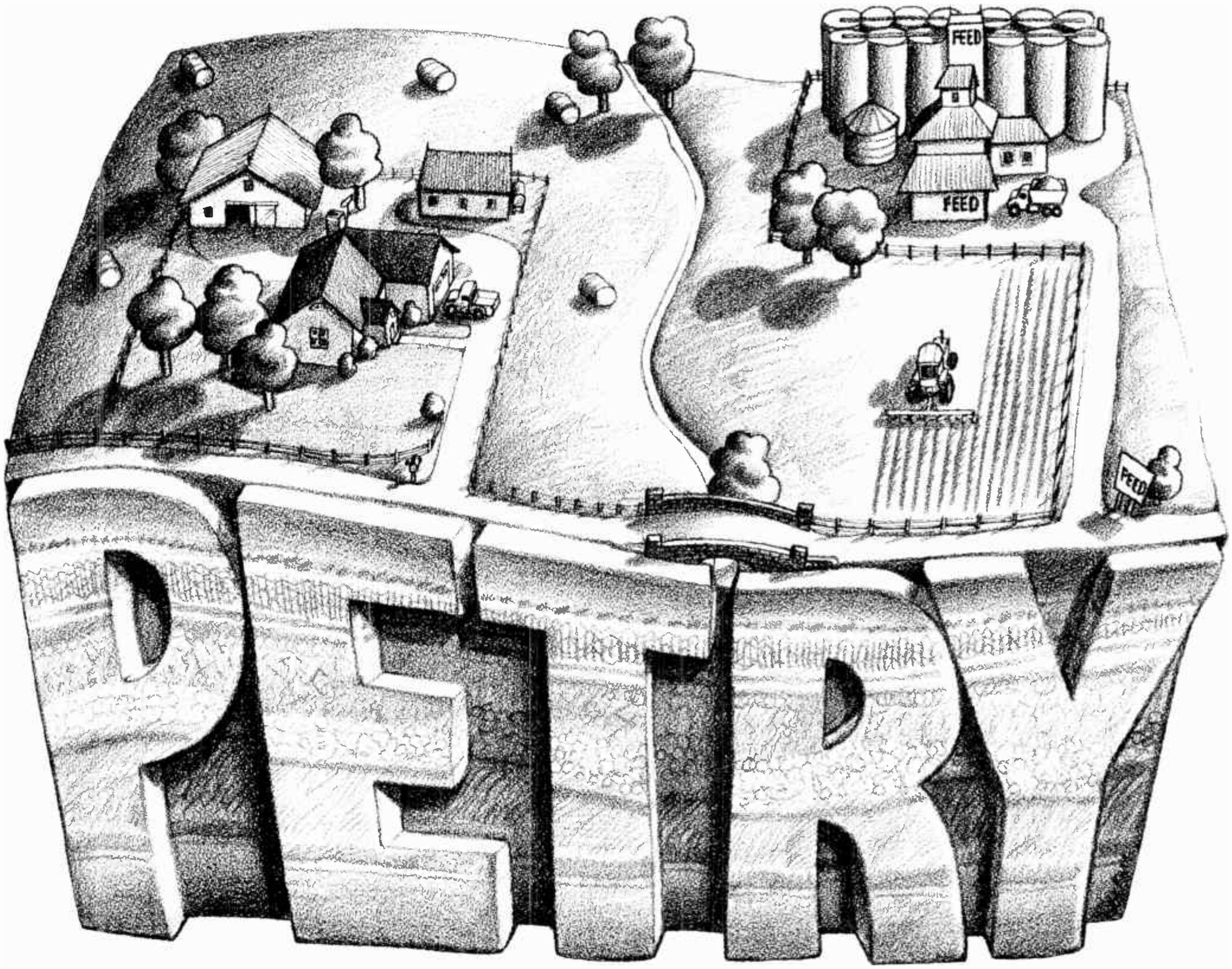
But not all farm advertisers are charging ahead. Certainly not the farm machinery companies, and not even all of the biggest chemical marketers. At Monsanto, media director Susan Recknagel reports budgets "down across the board this year, but the ratios remain the same: We've maintained the same percentage of total budget dollars we had last year in each medium we use." And in the cases of some other companies at least, cutbacks in overall ag budgets have benefited radio. Al Hietala, executive vice president and supervisor of the agricultural division of Colle & McVoy Advertising, Minneapolis, says that, "Budgets are down, but radio's share of these smaller budgets has climbed at the expense of both television and print."

One reason, says Hietala, is that "Tight money has led several clients to avoid long-term commitments, and to look at more individual spot markets for last-minute situations."

He points to the example of a tractor parts supplier. The goal of this client, he says, is to "get the message to the farmer while he's in the field, working his tractor, which is getting to be pretty old for a lot of them. And when it breaks down, there's our client on the radio, offering the replacement part just when it's needed.

"But we had a wet spring, which delayed planting in this client's area. So we watched the weather and timed our radio to start the first day it had dried out enough for the farmers to take their tractors out. Timing, dictated by weather, became a key factor that made radio very important for our parts supplier."

On the other hand, Harold Walters, media director at Bergelt Litchfield Inc. observes that, "When budgets are tight, radio often catches it from both sides. Print is usually the national coverage medium for the small budget farm advertisers, with radio used in individual markets where extra concen-


FEED
FEED
FEED
PETRY

Glenn Kummerow, *v.p., Katz Radio Group: "We're looking at a slow start for second half, but if developments follow last year's pattern, things should pick up in fourth quarter." However, "the jury's still out on that."*

tration or last-minute promotion for special deals are needed. For the big advertisers, television is generally the major medium, with radio again the fall-back medium when speed is needed in getting on the air in individual markets."

One result of this, adds Walters, is that "Even though radio should not be bought on the basis of television geography, the unfortunate fact is that it *is* bought that way by most of the largest agri-business companies. So our advice to radio people is that they align their research to fit ADIs and DMAs in self defense, and go along with what is, rather than with what should be."

Ed Clement, president and general manager of the St. Joseph, Mo., office of Fletcher/Mayo Associates, reports that budgets are about the same as last year, "and in some cases may even have expanded somewhat" for some of the herbicides and pesticides. But budgets for seed, animal feed and animal health products, he adds, "seem to be even tighter this year."

The reason, explains Clement, is that many farmers have sold off their herds and created a cutback in numbers of livestock. And he notes that even though interest rates are down, "So many farmers have been hurt so badly in the past few years that they've turned very conservative. A lot of farmers are still carrying a heavy load of debt. They're going to do everything they can to do without, and try to manage their cash flow just to survive. So we see minimal purchase of non-essentials, and expect very little if any expansion. Spending by farmers is tightening up across the board."

For farm advertisers, says Clement, "this means fewer of them buying media just to keep their names in front of the farmers. More advertisers are limiting their advertising to occasions where they have a very specific mes-

Petry's Kent Francis believes required certification by some states for farmers who use herbicides and pesticides "is good for the image of both farming and the chemical business."

Average farm debt-to-asset ratio

Leading states, 1984

Rank	State	%
1	Nebraska	32.0
2	Iowa	30.5
3	South Dakota	30.0
4	Minnesota	29.5
5	Georgia	28.5
6	Wisconsin	27.4
7	Delaware	26.8
8	Kansas	26.0

Source: ERS/USDA May, 1986

Application of fertilizer and herbicide on Minnesota farm

USDA-SCS Photo by Gene Alexander

Government payments/ agriculture

Leading states, 1984 (million $) U.S. total/$8.4 billion

Rank	State	Amount
1	Texas	$782
2	Iowa	743
3	Illinois	543
4	Nebraska	533
5	Minnesota	530
6	North Dakota	463
7	California	335
8	Oklahoma	309

Source: ERS/USDA May, 1986

sage—a specific new product or a special discount deal to promote. There's less emphasis on shotgun media advertising and more on pinpointed direct selling techniques like direct mail and telemarketing."

In St. Louis, Ted Haller, associate media director at Kenrick Advertising, says. "Nobody's backing off. Some advertisers may be trimming a little off the top, but others are spending more to try to increase market share. Yes, more direct mail is being used because the universe of farm operators is shrinking."

Haller observes that the vertical, one-crop magazines "aren't affected, because they're a kind of mailing piece themselves. Farm radio is horizontal, but you can buy it during a vertical period, using vertical geography, so an advertiser can make it vertical."

That is, he explains, "When it's time to plant soybeans, farm directors in soybean areas are talking about soybeans; and that's when you run your commercials for the chemicals formulated for soybeans."

Haller adds that some people question using TV "because of the 90 per cent of a station's viewers who aren't farmers. But if a company has only three or four salesmen for an area with 5,000 farmers, four salesmen can't talk to all 5,000 at the same strategic time, so TV becomes your salesman who can."

Robert Cline, senior vice president, director of marketing and media services at Creswell, Munsell, Fultz & Zirbel, Cedar Rapids, sees budgets "holding up reasonably well. Our clients are spending at about the same levels as last year in both radio and television."

Harold Walters, *media director, Bergelt Litchfield: "Even though radio should not be bought on the basis of television geography, the unfortunate fact is that it is bought that way by most of the largest agri-business companies."*

"Farm business is up for our stations," says Keystone Radio Network's Nick Gordon. "But we find that more clients are concerned with concentrating their radio messages where the big dollars are for them. If they're selling to corn growers, they'll only want to advertise to the top 10 corn counties in a state and not bother with what they now consider the marginal counties . . ."

But Cline adds that, "We don't plan media according to how much will be spent in one medium versus another. We plan on the basis of reach and frequency goals, market-by-market, for our two chemical clients, a seed company, and some dairy business."

At Eastman Radio, farm director Ken Gioia concedes that 1985 "was not the greatest year farm radio ever had," and reports that first half '86 "is behind that for many stations, though we have a couple ahead of last year. But I think we've bottomed out and can expect some modest increases for 1987."

No pattern

Bill Alford, senior vice president, agri-business at Blair Radio and chairman of the Sales/Marketing Board of the National Association of Farm Broadcasters, says that of the farm stations represented by Blair Radio, "About half are up and half down for first half, compared to 1985's first six months. But for those that are up, we see no apparent pattern, either by market size or by any other particular factor."

Overall, says Alford, Blair-represented farm stations "are up a little, but that may be because we have a couple more farm stations on our list this year. For the total year, we'll probably end slightly ahead of last year, but we won't be setting any records. At this point we're pacing a little ahead of last year, but could lose that by the end of third quarter unless there's at least some activity evident from the machinery sector. Machinery is still in a decided slump. A couple of implement companies are talking about possible use of radio in late summer or fall, but we'll just have to wait and see."

Ed Clement, *president, Fletcher/Mayo Associates, St. Joseph, Mo.: "So many farmers have been hurt so badly in the past few years, they've turned very conservative. A lot of farmers are still carrying a heavy load of debt."*

He notes that the chemicals and animal health products "are still quite strong, with the help of a number of new herbicide products. The total chemical category continues to lead the pack and accounts for about two thirds of all our farm activity."

Lee Bullis, director of McGavren Guild's Agri-Marketing Division, reports most budgets "either static or somewhat on the downside." He see 1986 as "a year of indecision" because "So many people are uncertain about the farm economy."

But while some agribusiness companies have pulled in their horns, Bullis says he's "very optimistic for next year" because of "the many new chemical products in the pipeline, scheduled for introduction as soon as they get their clearances. And when a new product does reach the market, it isn't the only one advertising. It's existing competitors are in there too, competing for the farmers' share of mind."

Buying patterns

Katz' Kummerow says this year has brought "some slight change in radio buying patterns, with a bit more concentration on more closely targeted geography. This has been more favorable to more of the medium sized farm stations serving more localized coverage areas."

Also in radio's favor, he adds, is that "Because of the state of the farm economy, more advertisers are looking more closely at their market research and asking themselves whether they're really isolating their best customers. Could they time their messages better? Are there ways they could be putting together media mixes that would add up to greater impact?"

Questions like these, says Kummerow, "can steer more dollars to farm radio, because as we become more sophisticated in our use of reach and frequency, the better radio looks in relation to farm operators' purchase cycle. The trend to shorter advertising and sales campaigns brings with it a need to increase ad weight during these shorter efforts."

Nick Gordon, chairman of the Keystone Radio Network, also sees a more pinpointed approach: "Farm business is up for our stations," he says, "But we find that more clients are concerned with concentrating their radio messages where the big dollars are for them. If they're selling to corn growers, they'll only want to advertise to the top 10 corn counties in a state and not bother with what they now consider the marginal counties that they used to include in their buys."

Orion Samuelson, farm director at WGN Chicago, reports an increase in spring farm dollars invested in radio, adding that, "Even John Deere is in for a big machinery buy, not only on WGN, but also on our recently formed 20-station network," which includes affiliates in Iowa, Indiana and Missouri, as well as in downstate Illinois.

Samuelson also says dollars are up on the *National Farm Report* that WGN syndicates to some 300 radio stations, as well as on *U.S. Farm Report* on television.

Bullis describes his new job at McGavren Guild as "more a service operation than a sales position. I go to the agencies and advertisers and show them how to use radio to do the best job of reaching farmers growing the crop or raising the type of livestock their prod-

Ted Haller, *associate media director, Kenrick Advertising: "Some advertisers may be trimming a little off the top, but others are spending more to try to increase market share . . . More direct mail is being used because the universe of farm operators is shrinking."*

Television vs. print, agricultural advertising

1979–1985 (000) TV

	Print	% change	Television	% change
1979	$159,911		$13,298	
1980	163,154	+ 2.0%	17,232	+29.6%
1981	180,507	+10.6	18,284	+ 6.1
1982	182,560	+ 1.1	21,095	+15.4
1983	183,858	+ .7	18,820	−10.8
1984	192,043	+ 4.5	19,264	+ 2.5
1985	180,790	− 5.8	16,747	−13.1
SIX-YEAR INCREASE		+13.1%		+25.9%

Sources: Print—Agricom, Top 150 Advertisers; television—Barcume, top 75 television markets. Note: Television Markets 76–211 would add substantially to spot TV's expenditures for ag advertising.

uct is formulated for. This means recommending stations that include not only those we represent, but other stations along with ours."

And he describes both Doane and Rockwood data as "very useful in documenting my recommendations. And though Rockwood was done for the NAFB, its findings are totally unbiased toward either NAFB or non-NAFB stations."

New audience study

At NAFB itself, Charles Might, executive sales/marketing director, reports that Doane will be coming out with a new farm audience study of a 40-market area in the North Central States. This one will cover only Class 1 farmers—those whose annual farm income is $40,000 or more, and Class 1A farmers ($100,000 and up), and will have no enterprise (crop) breakouts.

But Might says it's based on "a much improved seven-day diary, simplified so the respondent has to write in the call letters of any station he listens to only once. Doane's computer system cuts the confusion caused by station aliases by matching up call letters, frequencies and locations so that stations whose signals don't exist where a respondent is located are automatically included out."

He adds that the system also cuts down errors caused when a listener in one time zone reports hearing an hour earlier or hour later than it actually aired, a program broadcast by a station from another time zone. And he says the new Doane will be much easier for users and that NAFB is revising its station reports to conform to the new report format, which "will have far fewer pages. Doane's 1983 study produced as many as 1,800 pages each for some stations."

Blair's Alford reports that the new Doane study "is right on schedule; they expect to start mailing reports June 30, based on 4,800 diaries from 12 states. They'll survey the rest of the states next year."

Alford also says that Doane has found the new diaries coming back "clean and accurate. The listeners filled them out the way they were supposed to be filled out. So this will give us another good sales tool and one based on fairly recent listening."

In line with reports by others that farm advertisers are using more direct mail and telemarketing, Alford also notes that "*Agri Marketing* tells us advertisers have increased their p.r. budgets significantly. P.r. is fine for a one-shot, but to sell their product to farmers, advertisers are also going to need the frequency of repeat messages. Sending out the message only once isn't enough to do the job."

Ultimate goal

Might says that NAFB's goal in working with Doane is to "reach a point where agencies and reps can go to a Telmar or IMS with a multi-station schedule and create printouts showing reach and frequency and frequency curves. We find these very effective in selling radio against print. We hoped to be able to do with Doane's 1983 study, but didn't quite get there."

But one agency media executive insists that, "There's no reason we can't run reach and frequency for farm audiences. Radio buying criteria differ from one agency to the next. It hasn't been standardized, and that's one thing that's held radio back."

But he insists it's been possibe to run

Al Hietala, *exec v.p., Colle & McVoy Advertising: "Budgets are down, but radio's share of these smaller budgets has climbed at the expense of both television and print. Tight money has led several clients to avoid long-term commitments."*

reach and frequency for farm radio ever since the 1976 Doane: "It showed cume potential for farmers and had enough data so you could work backwards to build a reach and frequency model. There are people who don't know how to do that, but it can be done; not with the accuracy you get for soap, that everybody uses, but with 80 per cent or better accuracy, which isn't all that bad."

Then, he continues, in 1980 Arbiton did a farm study that showed average quarter hour and cumes for farmers. "Then there was another Doane in 1983, and last year there was Rockwood. Every piece of research may be a little different, may use a somewhat different methodology, and people can quibble about a hair's difference in standard error. But regardless of the nit-picks, the basic fact is that everyone of these all point in the same direction."

He asserts that, "People who say we can't do reach and frequency for farm radio aren't looking at statistical probabilities. Radio's cumes and turnover may be different for farmers. But it's also different for every different demographic, and for different formats. That doesn't stop packaged goods people who know how to make the most of these differences. There's no reason we can't turn it into the same kind of advantage for a client who sells herbicides to farmers. Farmers are just one more demographic."

He explains that even if the business decision maker, "whether its the office manager who buys a computer for his company or a farmer who buys chemicals for his land, is only 20 per cent of the listeners to a basketball game on radio, or only five per cent of a TV station's total audience, you can figure reach and frequency by parallelling their listening or viewing to those of all men 35-54, then index it by daypart to the ratings of all men in the same age bracket.

"This is what Simmons does, it's what Rockwood does, and it's what Katz TV does with the Nielsen numbers. Any agency can set up models that do the same thing."

Katz TV study

Katz Television's fifth and latest *Farm Study* reports for the first time farmers' seasonal viewing for all four seasons of the year. The four earlier analyses indicated the close parallel between farm viewing and that of men 35-plus in non-metro parts of heavy farm DMAs.

This new analysis of Nielsen data for the top 50 farm markets, based on numbers of planted acres, illustrates for the first time farmer viewing levels

Land in farms

Leading states, June, 1985
(million acres)
U.S. total/1.02 billion acres

Rank	State	Million Acres
1	Texas	136.3
2	Montana	60.9
3	Kansas	48.0
4	Nebraska	47.2
5	New Mexico	45.0
6	South Dakota	44.5
7	North Dakota	40.9
8	Arizona	37.5

Source: ERS/USDA May, 1986

for total men derived from the entire DMA. This, says George Feldman, vice president, director of Katz Management Services, gives agencies "a factor they can apply directly to viewing levels of men from the Nielsen Rating Report."

The study breaks farm viewing out by daypart, but overall shows that farmers tend to watch more television during fall and winter than in the spring and summer, which should be no

Aggressive stance

While he believes farm radio can expect modest increases next year, Eastman Radio farm director Ken Gioia says the stations and reps "can no longer sit back and wait for it to happen. We all have to be more aggressive in selling the whole station."

Gioia says that while both Rockwood and Doane prove that farm operators listen to their farm, market and weather news, "They also listen to national and world news. And they follow sports and like music, and like to laugh at comedy on the radio, just like the rest of us."

That, he says, means that, "We can't talk only about our farm programs and stop there. We also have to promote our other station personalities, and our sports, to our advertisers and listeners." As an example, he points to WLW Cincinnati, which carries Reds baseball and hosts a "Farmers' Night" at Riverfront Stadium. And he says, "We have to get together with our advertisers and come up with ways to use radio that will promote *their* sales, as well as our own."

And in Minneapolis-St. Paul, WCCO had joined forces with the Minnesota Twins and the Minnesota Agri-Growth Council to form a "Twins' Farm Team" of 23 companies and organizations to help host Agri-Pride '86 and "help thank every family involved in feeding the nation and world for their commitment to agriculture."

The events revolve around the three game series between the Twins and Kansas City Royals, June 27–29 in Minneapolis.

Weekend festivities include a community lunch, game-day drawings, prizes and giveaways, and individual salutes to members of the farm community. The events are designed to "recognize the value of each link in the agricultural chain, from 4-H and FFA members to the growers and their families, livestock producers, and agribusinesses and their employees."

Eastman's Ken Gioia

If you sell to farmers . . .

Don't Keep Heavy-Hitters on the Bench!

. . . put NAFB professional Farm Broadcasters in your selling game.

Here's why . . .

You reach farmers in numbers and frequency no other medium can match. Of Class 1a farmers, 92.1% listen EVERY DAY or NEARLY EVERY DAY to Weather Reports . . . 81.8% to Market Reports . . . and 81.2% to Farm News.*

You associate with a farmer's friend . . . someone farmers know and trust. An incredible 99.4% of Class 1a farmers who named an NAFB Farm Broadcaster said he is believable and knowledgeable.*

Your farmer prospects listen MORE ATTENTIVELY when Professional Farm Broadcasters are on the air.*

* from Rockwood Research

Contact these NAFB Sales/Marketing Directors for FACTS ON FARM BROADCASTING . . .

Charles F. Might, 223 Four Mile Road
Racine, WI 53404
(414-681-1180)

James R. Mills, Box 772
Herndon, VA 22070
(703-437-3940)

NAFB

National Association of Farm Broadcasters

surprise. Feldman says that the 50 markets covered represent 26 per cent of TV households, 59 per cent of all farm units, and 76 per cent of all planted acres in the U.S.

Meanwhile, the Radio Advertising Bureau reports Radio Expenditure Reports figures, which cover national spot farm dollars placed through reps, and indicate steady gains for radio in the past few years:

1983	$18,938,000
1984	$22,481,000
1985	$23,254,000

Since farming is seasonal, first quarter accounts for roughly one third of a year's total ag dollars. For first quarter 1986, RER reports $8,054,000.

Also for radio, Katz Radio's Kummerow points to audience figures, which match Doane farm listening with Arbitron figures and indicate that the listening share of the top farm delivery station is "two to seven times higher than that for the general listening station. Dominant farm stations outshine by far the strongest audience levels of the general market stations."

And other broadcast men are optimistic not only about their own medium, but even about the farm economy itself. WGN's Samuelson, says he thinks "Things are starting to turn around for a number of reasons." One, he says is that "Most of the weaker operators have already dropped out, leaving those who are stronger financially to carry on."

Samuelson also points to the cutback in energy costs that "helps farmers not only with their fuel costs, but also with the price of the chemical products they use, since many of these are petroleum-based. On top of this, every one per cent drop in the prime rate saves U.S. farmers $2 billion in annual interest charges.

"And farmers are paying lower cash rental for land. In Illinois, rent has dropped below $100 an acre for the first time in years."

Export outlook

Samuelson also sees signs of improvement in the export outlook for farm commodities. Recently returned from an agricultural world trade conference in Fargo, N.D., Samuleson reports "an upbeat feeling among a good cross section of government people, working farmers, academics, and people from agribusinesses." He says the reasons for their optimisim include both the weaker dollar abroad and lower Federal crop support payments "that in the case of wheat, and to some extent feed grains, cuts the price we have to charge overseas buyers almost in half. That makes our products much more competitive in foreign markets. These same factors apply in Japan, our Number 1 customer for farm products."

And NAFB's Might adds that even farm foreclosures can have their upside. With both land and equipment on the auction block, says Might, "Many younger people can now afford to get into farming, just as people did a generation ago during the great depression of the '30s. A start-up young farmer today can buy cheaper land and a two year old tractor for maybe $35,000 that cost around $80,000 new. There's a lot of good quality used equipment available today, and it will last a long time if the new owner keeps it up. The result is that now that more younger people can get into farming this way, the average age of farm operators is starting to drop."

***Orion Samuelson**, farm director of WGN Chicago, is optimistic about the farm economy. "Most of the weaker operators," he says, "have already dropped out, leaving those who are stronger financially to carry on. He also points to the cutback in energy costs that "helps farmers not only with their fuel costs, but also with the price of the chemical products they use."*

Bill Alford, *senior v.p., Blair Radio: "Chemicals and animal health products "are still quite strong, with the help of a number of new herbicide products. The total chemical category continues to lead the pack and account for about two-thirds of all our farm activity."*

Number of farms

Leading states, June, 1985 (separate farms) U.S. total/2.3 million

Rank	State	No. farms
1	Texas	184,000
2	Missouri	115,000
3	Iowa	111,000
4	Kentucky	100,000
5	Tennessee	98,000
6	Minnesota	96,000
7	Illinois	90,000
8	Ohio	89,000

Source: ERS/USDA May, 1986

Average farm size

Leading states, June, 1985 (acres) U.S. average/445 acres

Rank	State	Av. no. acres
1	Arizona	4,412
2	Wyoming	3,867
3	Nevada	3,520
4	New Mexico	3,261
5	Montana	2,280
6	Alaska	2,235
7	Colorado	1,288
8	North Dakota	1,203

Source: ERS/USDA May, 1986

MAY TV SWEEP
Early figures show indie share dip in top 25 markets/77

RETAIL REPORT
D.C. specialty store makes radio 'entertaining'/79

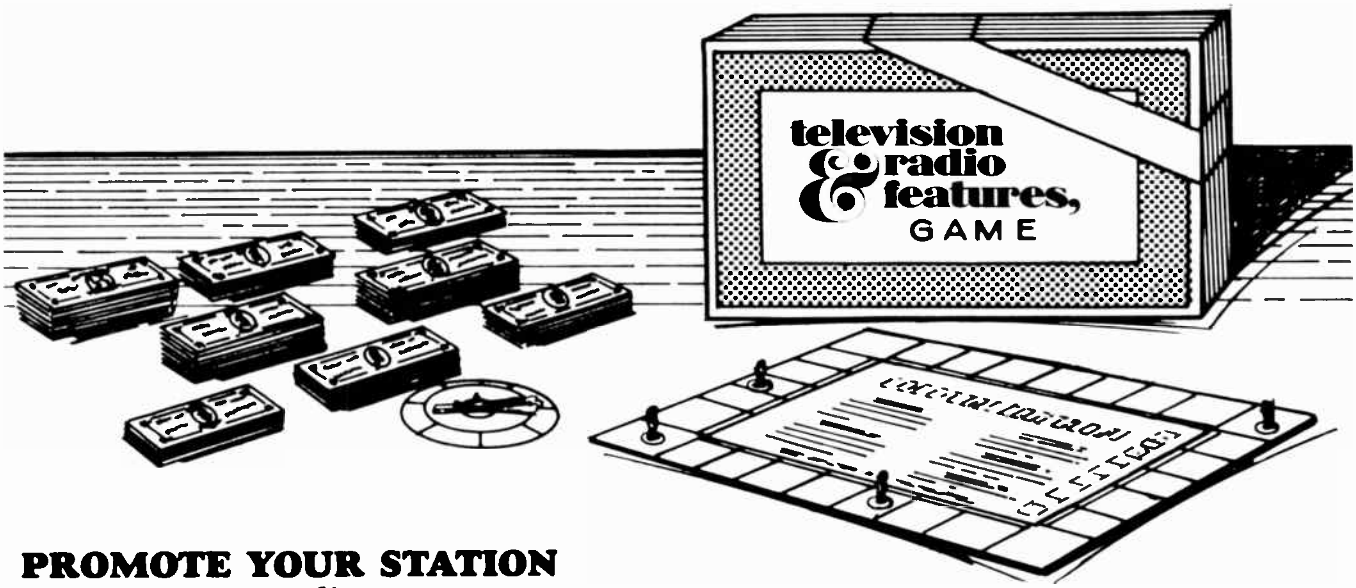
SELLER'S OPINION
Promotion's key role in drawing listeners/81

TELEVISION/RADIO AGE

Spot Report

July 7, 1986

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



PROMOTE YOUR STATION

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

RUN YOUR OWN PROMOTION

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

CLIENT TIE-IN

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

SPECIAL PROMOTIONS:

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

SAMPLE CLIENT ROSTER

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

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

And the best part is the merchandise itself. We supply top name-brand merchandise for on-air promotions of all kinds. . . radio or television, big market or small market. We're not a trade operation. We're not a barter house. We have a better way!

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

television & radio features, inc.

Willow Hill Executive Center
550 Frontage Rd. – Suite 3032
Northfield, IL 60093

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

Name ______________________ Phone ______________

Title ______________________ Station ______________

Address ____________________________________

City, State, Zip _______________________________

Spot Report

July 7, 1986

May '86 Arbitron sweep: indie dip in top markets

Preliminary figures from TV/RADIO AGE's annual analysis of the May Arbitron sweep show a definite leveling off of audience gains by independent TV stations in the top markets. The average market share of household viewing to independents is down about half a point (unweighted by market size) since May, '85, in the top 25 Arbitron TV markets. This is the first indication of a decline in indie shares since TV/RADIO AGE began detailed analyses of the top 50 Arbitron markets in the early '80s. Last May, the average unweighted market share of indies in the top 50 was up half a point and in '84 it was up a point and a half.

In '83, however, the average independent share per market was up only a little. While the changes seem slight, the change of even one share point per market can be significant if it is continuous.

Network affiliates. As for network affiliates, the average market share in the top 25 markets was down, but only slightly—less than 0.3 of a point. Affiliate erosion has been more pronounced in the recent past, according to TV/RADIO AGE analyses of the top 50 markets. The average market share of affiliates was down more than a point in May, '85, down 3.4 points in May, '84, and 2.2 points in May, '83.

This past May, there were as many markets with overall affiliate market shares up as down (eight) in the top 25, while nine markets showed no change. Among indies, there were six markets with shares up, 13 down and six with no change.

Ad monitoring battle

While the television commercials monitoring battle has heated up as a consequence of the announcement of MediaWatch, another joint venture of Arbitron and SAMI (see story on ScanAmerica in *Tele-scope*), the prospect of full-scale competition with Nielsen's Monitor-Plus and BAR is still a ways off. MediaWatch, which, like Monitor-Plus, employs computerized pattern recognition, won't be under full test until the end of the year, according to David Downes, who is director of new business at Time's MSO, ATC, which developed MediaWatch for SAMI.

Downes says that MediaWatch pricing will differ from Nielsen's and BAR's in that customer billings and market size will not be the key factors. MediaWatch will price by product category and the amount of data requested by the customer, he explains.

Nielsen's local Monitor-Plus service appears to be behind schedule (see TV/RADIO AGE story in February 17 issue, page 36), but marketing manager David Buckley expects all 75 markets to be up and running by the end of the year, the original target date. The full service, with local and network reports, is still targeted for January 1, Buckley maintains.

Manual service. Because, effective this month, BAR is no longer supplying NTI with network information on commercials aired and commercials costs, Nielsen is operating temporarily a BAR-like manual monitoring service until Monitor-Plus can take over. The Monitor-Plus network (and local) reports this year will be for validation purposes, Buckley explained, with the first sample weekly report—essentially a log of commercials—to cover either the last week in July or the first week in August. The first Monitor-Plus sample monthly network report—which assembles the weekly listings into brand and company totals, by costs and commercial length, etc.—will cover August. Buckley expects this report to be available for validation by the end of September.

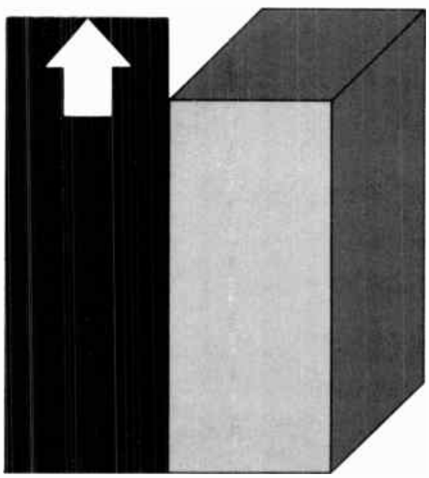
As for local reports for validation, monitored information from New York and Providence will "probably" be available covering August. Other markets will be rolled out at a rate partly dependent on the results of the validation.

Buckley expects that monitoring installations will be completed in eight markets in July and in 15 markets in August.

April

Local business *(millions)*

+7.3%



1985: $430.0 **1984: $461.4**

Complete TV Business Barometer details p. 20

Spot Report

Campaigns

Armour-Dial, Inc., RADIO
Ogilvy & Mather/Chicago
CANNED MEATS are scheduled for 12 weeks of spot advertising that started in mid-May in a long lineup of sunbelt radio markets. Buyers lined up stations to reach women 25 and up.

Beatrice Foods, RADIO
SFM Media Corp./New York
MANWICH is being recommended for two weeks that started in early July in a long and coast-to-coast list of radio markets. Negotiators placed schedules to reach women 18 and up.

Campbell Taggart, RADIO
The Bloom Agency/Dallas
FAMILY RECIPE BREAD is set for eight weeks of spot advertising that started in late June in a select but nationwide spread of sunbelt radio markets. Target audience is women 25-plus.

Delta Air Lines, RADIO
BDA/BBDO, Inc./Atlanta
FLYING is being promoted for 26 or more weeks that started in early June in a widely scattered selection of air destinations. Media plan calls for schedules reaching adults 25 and up.

National Liberty Marketing, Inc., TV
Grey Direct/New York
VETERANS' LIFE INSURANCE is being offered for eight to 12 weeks that started on various July air dates in a long and coast-to-coast lineup of television markets. Negotiators worked to appeal to adults 25-plus.

Penthouse International, RADIO
Gaynor Media Corp./New York
OMNI MAGAZINE is set for two weeks of radio advertising that started in early July in a select but nationwide spread of larger markets. Media target is young men 18 to 34.

Ralston Purina Co., TV
CPM, Inc./Chicago
GHOST BUSTERS CEREAL and OTHER FOOD ITEMS are making four to seven weeks of spot appearances that started on various July air dates in a long and widespread lineup of television markets. Fringe, kid and daytime inventory was placed to attract children.

Red Lobster Inns of America, TV
Grey Advertising/New York
NATIONAL LOBSTER FEST is being promoted during the first three weeks of July in a widespread list of television markets. Media team concentrated on daytime and fringe exposure to reach adults 25 and up.

SCA/Wolff Systems, RADIO
Mogelgaard & Associates/Seattle
TANNING MACHINE is scheduled for two weeks of spot advertising that started in early July in a select but nationwide list of radio markets. Negotiators placed schedules to reach both men and women 25 and up.

The Southland Corp., TV
Camelot Communications/Dallas
7-ELEVEN CONVENIENCE FOOD STORES are using five weeks of advertising that started in early July in a coast-to-coast lineup of television markets. Media placed sports adjacencies to reach adults 18 and up.

Southwestern Bell Corp., RADIO
D'Arcy Masius Benton & Bowles/St. Louis
TELEPHONE SERVICE is being promoted for 13 or more weeks that started in late June in a good many radio markets throughout Texas, Oklahoma, Missouri and Kansas. Buyers set schedules to reach adults 25 and up.

Taco Bell Corp., TV
Tracy-Locke/Dallas
EATING OUT is being promoted for four to 12 weeks during third quarter in a long and widespread list of television markets. Media group worked with a full range of dayparts to attract adults, 18 and up.

Roll out

Hartford-New Haven is the latest spot market to see the new commercials out of SSC&B:Lintas USA introducing Colossal Fossil, newest ice treat marketed by the Good Humor Corp. The spot first broke in Chicago in late May, Cincinnati on June 2 and it started in New York the week of June 9.

Colossal Fossil is a lemonade ice on a stick with a candy gummy dinosaur frozen inside. Aiming at children and young adults, the spot uses animation featuring a lovable but not-too-bright dinosaur who ignores warnings of the coming ice age. When it catches up to him and he's frozen inside the Colossal Fossil, only the viewer can save him by "licking away the surrounding ice to bring him back to life."

The product is packaged in boxes of six, available in food stores in selected markets across the country, as well as on Good Humor trucks.

Appointments

Agencies

Gerald J. Cutler has been promoted to executive vice president, account services and media at Hicks & Greist, New York. He came to the agency as an account supervisor in 1975 and now steps up from senior vice president.

Clare L. Simpson has joined McCann-Erickson as director of Coca-Cola National Broadcast, a new post in the agency's National Broadcast Department, headed by senior vice president **Jack Otter**. Simpson had been vice president for programming at United States Satellite Broadcasting, and before that was senior vice president, director of the television department at Young & Rubicam.

Dan McGillick has been promoted to manager of the Media Services Department at Lawrence Butner Advertising, New York. He moves up from media services representative.

Cleveland merger

Two Cleveland agencies, Lang, Fischer & Stashower Advertising, Inc., and Carr Liggett, Inc., plan to merge effective January 1 to become Liggett-Stashower, Inc. Chairman and chief executive officer of the resulting $65 million agency will be David L. Stashower, currently president and CEO of Lang, Fisher & Stashower. President and chief operating officer will be Harold A. Shoup, now chairman, president and CEO of Carr Liggett. Serving as consultant to both companies during negotiations was Harry Paster, executive vice president, American Association of Advertising Agencies. Major clients of Lang, Fisher & Stashower include AmeriTrust; Those Characters From Cleveland, the licensing subsidiary of American Greetings Corp.; and The Illuminating Co. Carr Liggett clients include Babcock & Wilcox, BF Goodrich, Clark-Michigan and Picker International.

Gary Kubo, group research director at Tatham-Laird & Kudner Advertising, Chicago, has been named a partner of the firm. He had been an associate research director with Young & Rubicam before joining TLK, and before that he had been with Foote, Cone & Belding.

Mary Ellen Parker has been promoted to associate media director at Kolon, Bittker & Desmond, Troy, Mich. She came to the agency five years ago and now steps up from media supervisor.

Representatives

Jacqui Rossinsky has been promoted to eastern division manager of Hillier, Newmark, Wechsler & Howard, with responsibility for overseeing sales out of the New York, Boston and Philadelphia offices. She joined the firm at its inception in 1981 and now steps up from vice president/regional manager based in New York.

Kathy Iskow has been promoted to manager of the New Seattle sales office opened by Republic Radio. Phone number is (206) 441-1356. She joined Republic, then RKO Radio Sales, in 1983 as an account executive in Los Angeles.

Bill Kehlbeck has joined the Katz Radio Group Network in New York as a network account executive. He had been vice president, general manager of Supernet, and before that was network director for Torbet Radio.

Dick Giltner and **Shirley Richards** have joined TeleRep in Chicago. Richards moves in from Independent Tele-

Retail Report

The 'entertainment' business

"Good advertising should be pleasurable to watch, read and/or hear. By the very nature of today's market and consumer, being in the retail business means you are, also, in part, in the entertainment business. It's the idea that counts, not the dollars invested."

Those comments were made earlier this year by Warren Kornblum, president and chief executive officer of Gray O'Rourke Sussman, a Toronto-based ad agency that specializes in retail clients. Speaking at the National Retail Merchants Association (NRMA) convention in New York, Kornblum listed "be entertaining" as one of 15 "crucial retail advertising rules."

That maxim is being followed to the utmost at Britches, a Washington, D.C.-based men's specialty store operation. The retailer won three awards during the recent Radio Advertising Bureau/NRMA commercials competition, and Kathryn Linde, creative director for the advertising division, firmly believes, "you have to entertain people. You have to reward people for listening."

Britches—particularly for its Great Outdoors stores of oversized cotton shirts, khaki pants, etc.—uses a lot of radio because "the positioning is really good. Our market is 18–35, and they're really interested in music."

Britches' advertising strategy is to "develop a personality for each product."

For a promotion on rugby shirts, its advertising delved into the history of rugby. To advertise Henley-style t-shirts, there was a history lesson on the Henley Regatta.

But perhaps the pinnacle of Britches' humorous, tongue-in-cheek advertising approach was reached with a commercial that won an honorable mention in the recent RAB/NRMA competition (see *Radio Report*, June 9). Title of the spot is: "Schnitt." The word is described as a "linguistic hybrid of shirt and knit." It's also the name of an "all-around, knock-around shirt" the store invented. Now, here are some other definitions, as characterized in the Britches radio commercial:

- "*Pig in Schnitt*—refers to the comfort of our generously cut cotton shirt body attached to a soft knit collar."
- "*Schnittload*—describes the number of colors is comes in."
- "*Give a Schnitt*—means it makes a great gift."
- "*A Schnitt Fit*—refers to how well it suits just about everybody."
- "*Oh, Schnitt*—what people say when we run out of their favorite shirt."

Conclusion: "After years of making our very own cotton shirts, we really know our Schnitt."

Britches Great Outdoors, which has stores in Atlanta and Dallas and plans to open them shortly in Baltimore and northern New Jersey, will probably eventually use more television as its expansion continues. But even then, says Linde, "we'd probably go into something like *Saturday Night Live*." To date, TV has only been used before sales.

Gray O'Rourke Sussman's Kornblum, meanwhile, listed another rule that would undoubtedly be embraced by Britches' Linde. "Find a way to stand out," he said. "Too many commercials are faceless reminders of somebody else's advertising. Tired similarities seem to dominate every medium and every market . . . Break through! Stand out! Don't accept a 'cookie cutter' approach to creative."

Stores like Britches recognize this. They make it easy for broadcasters. But for every Britches, there are dozens of stores who need help—help from stations who understand the retail business well enough to help them come up with an idea that will be entertaining *and* make the cash register ring.—**Sanford Josephson** vision Sales and is assigned to the Lions team. Giltner, formerly with Republic Pictures and Blair Television, will be selling for TeleRep's Wildcats.

Cindy Sacks has been promoted to manager of the Houston sales office of the Blair Radio Division. She joined the office at its inception in 1982 as saleswoman, sales assistant and office coordinator.

Edward Goldberg has joined Seltel in Chicago. He is assigned to the Raiders, following a sales post with Katz Television in Dallas.

Charles E. Bishop has been named sales manager for McGavren Guild Radio in Denver. He had been a senior account executive with KOA/KOAQ(FM) Denver.

Susan Carnahan and **Donna Kroft** are now with the Chicago sales office of Eastman Radio as account executives. Between them, they have 27 years of experience in sales and marketing.

Stations

Kenneth Tonning has been appointed vice president, general manager of Gannett Broadcasting's KUSA-TV Denver. He suceeds **Charles Leasure** who is now a general executive with Gannett Television. Tonning had been vice president, station manager of KUSA-TV.

Edward T. Karlik has been named vice president/television for Chase Communications Corp., formed earlier this year as parent company for WPTY-TV Memphis. Karlik had been vice president/general manager of KRBK-TV Sacramento-Stockton.

Adkins

Paxson

Dennis Adkins, general sales manager of WCHS-TV Charleston-Huntington, has been named general manager, succeeding **Robert Paxson,** who continues with the station as senior manager until he retires at the end of this year.

Christopher Kampmeier has been promoted to general manager of KMGR AM-FM Salt Lake City. He steps up from station manager for the Trans-Columbia Communications station.

Clark L. Wideman has been elected vice president of KTTC Television, Inc. and general manager of KTTC-TV Rochester—Mason City—Austin. He was formerly general manager of WEAU-TV LaCrosse-Eau Claire.

William H. Weller is now general manager of WGAR AM-FM Cleveland. He transfers from WKZL AM-FM Winston-Salem, N.C., also a Nationwide Communications station, where he had been general manager for the past three years.

Richard J. Sondheimer has been named manager of financial planning for Fox Television Stations, Inc. He had been manager of planning for CBS-owned WCAU-TV Philadelphia and before that was a financial planner for WFLD-TV Chicago.

Wanda Herndon Lewis has been elected vice president-sales of Roy H. Park Broadcasting of Virginia, owner of WTVR-TV Richmond. She joined the station as an account executive in 1978 and now steps up from general sales manager.

Karen Grinthal has been named director of sales for CBS' RadioRadio network. She came to CBS from the RKO Radio Networks last year and now steps up from account executive.

William Sullivan has been appointed general manager of KPAX-TV Missoula, Mont. He was formerly station manager of KREX-TV Grand Junction, Colo.

Glenn Corneliess has been named president of WHLI/WKJY(FM) Hempstead, N.Y. He moves in from Weiss & Powell where he had been vice president and New York regional manager.

One Seller's Opinion

Promotion's key role in drawing listeners from the 'Dollar Demo'

VanDerheyden

Fact: Mick Jagger is 43. And the average age of record buyers is 27. What's happening? We're growing up! The baby boom of the '40s and '50s has produced today's crop of 25–54 year olds that I call "The Dollar Demo" because to us, they're worth a fortune. And, incidentally, "they" are "us." Most of us were born between 1932 and 1961.

But although advertisers are trying to reach us as never before, the Dollar Demo puts radio listening way, way down on its list of priorities—if it's there at all. So we can help ourselves help the Dollar Demo make decisions about our radio stations by first telling them exactly what we are. And remember, "Less is more." Keep it simple. Because with all the decisions we have to make, our attention span is getting shorter. This Dollar Demo simply isn't going to go looking for a radio station, personality, or special programming. We have too many other decisions to make.

People form their musical tastes somewhere in their early teens and keep them that way the rest of their lives. Musically, the Dollar Demo has its roots planted firmly in the '60s and early '70s. As children of the '60s we were vocally opposed to racism, apartheid and human suffering. As the Dollar Demo of the '80s we're doing something about these human conditions, effectively putting our money where our youthful causes were. This enormous social change has important ramifications for all advertisers. Events like *Hands Across America* or the Statue of Liberty's 100th birthday are the kinds of projects the Dollar Demo will flock to now.

The Dollar Demo is changing the way it uses the media, especially television, albums, cassettes and CDs. We should take careful note of these new media trends. According to the New York Times, compact disc sales have climbed 700 per cent in the last year, and cassette sales are rising too. Who's buying them? On the average the buyers are 35-year-old men with incomes exceeding $35,000. And, according to a recent survey, the number of people who say they pay absolutely no attention to TV commercials increased to 20 per cent in 1984 from 13 per cent in 1983. That trend is expected to continue when the 1985 figures come out. So we must reexamine our ad budgets and determine how they can best be used.

Frank Magid Associates recently completed a national study on radio promotion and came away with some interesting findings. Did you know that 55 per cent of the listeners who do have a favorite radio station found that station searching across the dial, 25 per cent heard about it from others? That means over 75 per cent found their favorite station without being coaxed by advertising. Only nine per cent heard about a station through advertising or promotion. And 53 per cent have cassette players in their cars and 46 per cent listen to tapes rather than the radio at least half the time.

Let me underscore the impact of the Magid study findings with their conclusion: "In order to secure a competitive edge, stations must begin to do a much better job of selling themselves to the public. In an industry where there is growing outside competition for listeners, the marketing of the product takes on added importance. Promotion needs to become a major force."—**Robert VanDerheyden,** *vice president, general manager, WHTT(FM) Boston*

INCREASE


STARMAN
The Karate Kid


THE FRONT
AGAINST ALL ODDS
A COLUMBIA PICTURES RELEASE
MOSCOW ON THE HUDSON

YOUR VOLUME

Increase your movie volume and your ratings volume with VOLUME SIX...21 of today's most outstanding motion pictures.

AGAINST ALL ODDS
BLAME IT ON THE NIGHT
BLUE THUNDER
CASEY'S SHADOW
THE FRONT
GHOSTBUSTERS
HAPPY BIRTHDAY TO ME
HARDCORE
THE HOLLYWOOD KNIGHTS
JAGGED EDGE
THE KARATE KID
KRULL
THE LAST WINTER
LOVELINES
MOSCOW ON THE HUDSON
THE MUPPETS TAKE MANHATTAN
THE NATURAL
NOBODY'S PERFEKT
SPRING BREAK
STARMAN
TEMPEST

VOLUME
VI

Columbia Pictures Television
A UNIT OF THE COCA-COLA COMPANY

Judith D. Currier has been named general manager of KLZE(FM) San Jose, Calif., recently acquired by Parker Communications, Inc. She had been general sales manager of Davis-Weaver's KLOK(FM) San Francisco and national sales manager for all six Davis-Weaver radio stations.

John Degan has been promoted to station manager of KSTP-TV Minneapolis-St. Paul. He started with the station as a part-time floor director in 1953 and now moves up from operations manager.

Jane D. Hartley has been named vice president of marketing for MCA Broadcasting. She had been vice president of corporate communications for Westinghouse Broadcasting and Cable, Inc.

Craig Bachman has been promoted to station manager of WSJT-TV Vineland, N.J. (Philadelphia). He moves up from local sales manager of the Press Broadcasting property.

AGB names Sharot

Trevor Sharot has been named vice president, research for AGB Television Research, Inc. That gives him responsibility for developing and maintaining the sample for the national television audience measurement service that AGB plans to introduce in September, 1987, and also for establishing the standards involved in gathering and processing PeopleMeter audience data.

Sharot transfers from AGB's Audits of Great Britain Ltd., where he had been for 11 years, most recently as director of audits. In that post he had been in charge of the technical operation of most of the company's consumer and media panels.

Media Professionals

Syndication proves good buy for specialized target group

Jodi Stiffelman

Media supervisor
Stan Merritt Advertising
New York

Jodie Stiffelman, media supervisor at Stan Merritt Advertising, says her agency uses a number of techniques in launching new products that are also applicable and useful for existing products. Among them, she adds, are procedures useful in isolating a product's target audience. She describes "personality profiling," for instance, as "a more selective use of demographics and psychographics."

Stiffelman observes that, "There are several products already on the market as remedies for general itching, but we positioned Blistex Inc.'s new Ivarest more specifically, to offer eight-hour relief for an itch with a very specific cause—poison ivy."

She explains that in narrowing down the target prospect and audience, "We determined that Ivarest should be aimed at two groups. One was outdoor-oriented people—campers, fresh-water fisherman, hunters and weekend gardeners in the suburbs, rather than trying to blanket all men 18 to 54. And we wanted to target these outdoorsmen not only in those parts of the country where such activities are most common, but also in areas where poison ivy is rampant. There are plenty of hikers and hunters in the Arizona desert, for example, but that desert grows cactus—not poison ivy."

Ivarest's second target group, says Stiffelman, was "the trade-pharmacists and dermatologists who could recommend the product." To reach the trade, ads with business reply cards were run in business journals edited for dermatologists and pharmacists.

Turning to television, Stiffelman reports that, "We couldn't afford network television for Year I, but our media service, Western International Media, found syndicated properties of special interest to outdoorsmen." These shows, she explains, "are pre-produced to the point that the pre-production includes commercials. In the programs selected for Ivarest, those pre-inserted commercials included ours. And that put Ivarest on national television for under 50 cents per-1,000, in highly-merchandisable television schedules for affordable dollars, and against viewers exposed most often to poison ivy."

New Stations

Under Construction

WPXT-TV Portland, Me.; Channel 51. ADI, Portland-Poland Spring; Licensee, Portland Broadcasting, Inc., 2320 Congress Street, Portland, Me., 04102. Telephone (207) 774-0051. Josh McGraw, vice president/general manager; Tony Palminteri, general sales manager; Jennifer Dennison, program director. Represented by Independent Television Sales. Target air date, September 1986.

Buyer's Checklist

New Representatives

Blair Radio has been named national sales representative for nine Demaree radio stations. They are KXUS(FM) Springfield and WMBH/KKUZ(FM) Joplin, both Missouri; KFAY/KKEG(FM) Fayetteville and KWCK/KSER(FM) Searcy, both Arkansas; and KKID AM-FM Sallisaw, Okla. Both Oklahoma stations, KWCK, KFAY and WMBH feature country music. KXUS, KSER and KKUZ carry contemporary formats, and KKEG programs top 40.

CBS Radio Representatives is now the exclusive national sales representative for KARN Little Rock and the Arkansas Radio Network, both owned by Snider Broadcasting. KARN offers a news/talk format featuring farm news, national and world news and sports.

Christal Radio is the new national sales representative for WNNK-FM Harrisburg, Pa., KOKY/KLAZ(FM) Little Rock, and KAFX AM-FM Lufkin, Texas. Both Lufkin stations and WNNK feature adult contemporary/CHR formats, KLAZ programs CHR, and KOKY offers an urban sound.

Harrington, Righter & Parsons has assumed national sales representation of WJRT-TV Flint, Mich. The ABC affiliate is owned by Knight-Ridder Broadcasting, Inc.

Independent Television Sales has been appointed national sales representative for WOLF-TV Wilkes-Barre-Scranton. The station will be carrying the international *Goodwill Games* from Moscow via the Turner Broadcasting System.

Major Market Radio has been named to sell nationally for KASH AM-FM Anchorage, Alaska. Both stations program country music.

Masla Radio has been appointed national sales representative for WEAS(FM) Savannah, KRNB Memphis and KXIC/KKRQ(FM) Cedar Rapids, Iowa. KXIC broadcasts *Music of Your Life*, and KKRQ airs CHR/top 40. Both WEAS and KRNB feature urban contemporary formats.

Petry National Television is now the national sales representative for Lorimar/Telepictures' KSPR-TV Springfield, Mo. In October the station will switch from independent to become an ABC TV affiliate.

Republic Radio has been selected to represent KILO(FM) Colorado Springs. The station is owned by KILO Broadcasting Co. and programs an album oriented rock format.

New Call Letters

WNWO-TV is the new call designation of WDHO-TV Toledo, Ohio. The station was recently acquired by Toledo Television Investors, headed by I. Martin Pompadur and Ralph E. Becker.

WIQI(FM) Tampa-St. Petersburg has changed its call letters to WUSA-FM, an identification "more closely allied to" parent company Gannett, also publishers of *USA Today*.

KTHO-FM is the new call sign of KZFR(FM) South Lake Tahoe, Calif. Owner is Emerald Broadcasting Co., owner of sister station KTHO.

Transactions

Metropolis Broadcasting, Inc., Detroit, has agreed to purchase WERE/WGCL(FM) Cleveland from **GCC Communications, Inc.** for $10.7 million, subject to FCC approval. GCC is headed by George Oliva, Jr. Principals of Metropolis are Lorraine Golden, Harvey Deutch and Jim Harper.

Henry Broadcasting Co. has agreed to acquire KLCZ/KDON(FM) Salinas, Calif. from **Grace Broadcasting, Inc.** for $5 million, subject to FCC approval. Grace Broadcasting is headed by Harvey Grace and Charleton Buckley heads Henry Broadcasting. Broker in the transaction is Chapman Associates.

La Paz Broadcasting, Inc. has purchased WROD Daytona Beach, Fla. from **Central Florida Broadcasting Co. of Cleveland** for $1.2 million. La Paz principals are Anthony deHaro Welch and Shirley Welch. Mr. Welch was formerly the news director at KRLD-TV Dallas-Fort Worth.

Gardner's new hierarchy

O'Neill

Stork

Gardner Advertising Co., St. Louis, has formed an Office of the President that includes five newly elected executive vice presidents, a senior vice president, and the president of the agency, C. Kelly O'Neill. The executive vice presidents are Donald A. Stork, president of Gardner subsidiary Advanswers Media/Programming, Inc., three management representatives; John R. Fox, William A. Lahrmann, Jr., and James L. Perabo, and creative director William H. Tyler, Jr. The senior vice president is Karen S. Hussman, assistant to the president. Gardner is a subsidiary of Wells, Rich, Greene, Inc., has 200 employees, and reported capitalized billings of $117 million for 1985.

Continental promotes

Jack Higgins has been promoted to the new post of general manager of Katz Continental Television, leading off a series of management appointments at the Katz division. Tom Olson, president of Katz Continental, also announced the appointments of divisional vice presidents Jay Friesel and Bob Levenstein as general sales managers and the promotions of Jerry Cifarelli, Herb King and John Wall to national sales managers in New York.

Promoted to New York sales managers are Chris Jordan, Carey Moler, Mark Ryan and Margaret Tjepkema, while in Los Angeles, Katz Continental has created two sales teams, naming Raleigh Fitzpatrick to head the Gold team and Skip Vose as manager of the Silver team. And in San Francisco, it's Stanton Jones who becomes manager of the Katz Continental sales office there.

Viewpoints

Charles D. Peebler

Chief executive officer, Bozell, Jacobs, Kenyon & Eckhardt, in recent speech before Association of National Advertisers/Radio Advertising Bureau Radio Workshop in New York

Radio has unique ability to target and deliver specific audience segments

I am CEO of the only major advertising agency in America that commits nearly 15 per cent of the advertising funds placed in its trust to radio. For the most part, the rest of the top shops award radio anywhere from 5 to 10 per cent of the media spending pie. In fact, Bozell, Jacobs, Kenyon & Eckhardt, according to published and accurate reports appearing in the trade press just a few months ago, in 1985 was this nation's Number 1 buyer of radio time, not just on a percentage basis, but in actual dollar volume as well.

Why should that be? Have we discovered the ultimate marketing and media mix? I would love to say "yes," but it wouldn't be true. Do we know something that all other agencies don't know? I hope so, but I don't think it has anything to do with the way we evaluate radio. I believe we assess radio's value in a manner not dissimilar to most other agencies. What then accounts for our obvious faith in the medium? Radio attracts and reaches its publics . . . all of them, young and old, men and women . . . by getting close to them . . . by delivering the programming and the values that each targeted audience segment wants to hear. So it's only natural that our buyers relate to radio's exceptional ability to get close to the customer. I'm a member of a small and vanishing breed of advertising executives who grew up "watching" radio. You heard me right. For those of you too young to remember [and sometimes I wish I were], we didn't merely listen to it on the radio . . . we watched it on the radio. Radio brought us soap operas and westerns, action and drama, comedy and variety, mystery and history, ballads and boogie.

Which of us watched it on the radio . . . and how many of us watched at the same time . . . depended on the appeal of the program. They didn't call it targeting back then, and markets weren't segments, but the objectives were the same . . . and believe me, they knew how to reach their audience. Radio brought to us entertainment, information and amusement. We brought it to our imagination. It was a pretty good trade-off then . . . and it's a pretty good trade-off now.

Newspaper clients

In case you were not aware, one of our clients of whom we are most proud is *The New York Times*. In addition, we also represent, with equal pride, the *Minneapolis Star-Tribune* and the *Omaha World Herald*. But we'll turn to *The Times* to help me make my point. It's easy for us, you might say, to demonstrate our belief in radio by putting millions of Chrysler dollars into broadcast. After all, with a budget the size of Chrysler's, they're important players everywhere. But that certainly couldn't and wouldn't be true with *The New York Times*.

Their target market is too educated and the income level too high. In other words, radio is a terrible advertising medium for *The New York Times* . . . right? Wrong! Radio is, in fact, a great buy for *The New York Times*. It helps us reach precisely the audience we must: younger, better educated and high or higher income. We fine tune our demographics with the same care with which the New York Philharmonic's first violinist tunes his Stradivarius . . . and then we orchestrate the campaign.

By the way, I'd be remiss if I didn't point out that we not only try to buy radio creatively, we try to be creative on the radio.

Ringing the cash register

If there is one common thread among our heavy radio clients, it is that they are action-oriented. When they advertise, they expect something to happen—now—at the counter and at the cash register. Perhaps that's another reason why we buy radio at double and even triple the rate of the overall U.S. agency community.

Ten Bozell, Jacobs, Kenyon & Eckhardt clients spent over $1 million each in radio last year. Number 1, Chrysler and Plymouth, had cars to sell . . . and they wanted action. American Airlines was close, behind. They had seats to fill. And you better believe they wanted sales action, too . . . and like Chrysler, they relied on radio to help them get it.

Our Number 3 radio user, American Stores, lives in a totally different world. But they coexist in the same medium, and for many of the same cash register reasons. Where else can they tailor advertising to reach women 18 to 34? Then tailor it again to reach more women 35 to 49? And finally, custom fit it once again for ages 49 to 54. And just as important, they can actually afford to make different commercials appealing to each separate age group. Whether you're American Stores or Zale's Fine Jewelers, you talk to the millions of women in today's workforce, many of whom can be reached most affectively in their cars as they commute to and from the job.

Or, if you're Greyhound or McDonald's, we know how important it is for you to reach blacks, Hispanics and other minorities . . . or young adults, or seniors. Radio helps us find them and reach them, affordably and frequently.

Programming/Production

LBS sets new kid activity, other deals

While LBS Communications is not introducing new childrens' strip fare this fall, the company, which has launched four kid strips and one weekly show in the past five years, will hardly be absent from the new kid product arena. LBS will introduce a five-part miniseries, *Teddy Ruxpin*, in association with Worlds of Wonder, manufacturer of the high-flying toy talking bear; is planning a made-for-TV live-action movie of *Dennis the Menace*; and setting up a package of 90-minute kid specials from previously released product, with new footage and wraparounds. Non-kid activity is heavy too, including deals with other syndicators.

In an interview, Henry Siegel, chairman and president of LBS, notes that the company took a temporary hiatus from launching kid strips so as to maximize the dollars from its current product and to judge the marketplace. In going with *Ruxpin*, it's Siegel's opinion that the broadcast industry is ready for a softer animated product than the adventure/robotic shows launched recently, which he calls "faddish strips."

Ruxpin. Once *Ruxpin* gets off the ground as a miniseries in the fall, LBS expects to debut it as a strip in the fall, 1987. The miniseries will be offered on a barter basis, with a two/four minute split and the series will probably go the same way, says Siegel.

Sixty-five half hours will be produced by DIC Enterprises and cost for each episode of the strip will be in the $200,000 range, Siegel notes. DIC produced the five previous LBS animation shows. Cels and animation will be done in the orient.

But besides animation, LBS will enter the kid live-action marketplace as well. DIC and General Mills are preparing to mount 65 animation half hours of *Dennis the Menace* for airing this fall, Siegel points out. However, while LBS is not involved in the venture, it will do a live-action *Dennis the Menace* movie with Columbia Pictures. Siegel says that Colex, division of Columbia, has made a development deal with DIC to produce a two-hour live-action *Dennis* made-for-TV movie, to be used as the basis of a series. The movie is expected to run either this fall or in the first quarter of 1987. The series is projected airing in the fall, 1987.

The *Dennis* project follows similar made-for-TV ventures such as *Gidget*, *It Came Upon a Midnight Clear*, *Boys' Town*, *Canterville Ghost*, distributed by LBS. Also, LBS will partner with DIC a quarterly series of eight 90-minute animated specials, under the umbrella title of *LBS-DIC Children's Theatre*. The specials will begin airing in the fourth quarter, on 130 stations covering 80 per cent of the U.S., says Siegel, on a split of eight minutes for national and 10 for local Barter basis.

The properties to be used, according to Siegel, will each contain three half-hour episodes from series released by LBS in syndication, with new footage and wraparounds. The quarterly window for each will be five weeks. The centerpiece for each movie will be the title character. Working titles for the eight specials include *Robotman* (fourth quarter); *The Get Along Gang* (first quarter, 1987); *The Care Bears* (third quarter) and *Wrestlemania* (fourth quarter); and *Heathcliff* (first quarter, 1988). Other titles will be announced shortly.

Theatricals. *Heathcliff* was turned into a theatrical feature by Atlantic Releasing Corp., using wraparounds, and did very well at the box-office, says Siegel. The movie, in turn, will probably go into a syndication package. Other

Henry Siegel

properties may go a similar route, giving the shows extra revenue mileage. Siegel notes that while the kid marketplace is looked at as generally soft, LBS is sold out on all its kid inventory. "Doing these movies creates more availability for us to sell more time at a marginal cost." Also, movies such as the *Care Bears Movie* will have an opportunity to run in primetime and generate very good ratings and revenues in syndication.

Co-ventures. In addition, LBS is getting involved more heavily in co-ventures with other distributors. In a recent agreement, LBS an All American Television will co-finance and sell national time on *This Week in Country Music*. The deal was made with Jim Owens Entertainment, which has been producing and distributing the weekly show, in its fourth season. Owens has cleared the show in more than 140 markets. LBS owns a minority interest in All American.

LBS bought an interest in Chelsea Communications and is a limited partner in the company, and is eying similar arrangements with other distributors.

Other deals in the fire include syndicating colorized films being made available by Hal Roach Studios, and deals to distribute films of two major suppliers. In the Roach deal, LBS will distribute *Night of the Living Dead* and *It's a Wonderful Life*, as start-up vehicles, through the fourth quarter, and *Topper* next year. Also, Siegel is looking to add 44 new episodes to *Tales of the Darkside* as possible spinoffs and stripping. The weekly series was partnered with Tribune Entertainment, which placed the stations in late-night time periods. With the 44 new stanzas, *Tales* will have a total of 90, and in 1987 will be stripped.

WWTV, Samuel merger

Western-World Television and Samuel Broadcasting Corp. have agreed in principle to exchange all the outstanding shares in SBC for stock in WWTV. Following the exchange, SBC and its subsidiary, BrightStar Communications of America, will operate as subsidiaries of the public parent company, to be renamed, pending shareholder approval, WesternWorld-Samuel Communications Inc.

Ernest S. Samuel, chairman and chief executive officer of Samuel Broadcasting and chairman of BrightStar, will join Julio Gonzaelz-Reyes as co-chairman of WWTV. Robert Springer is WWTV president and chief executive officer and chairman of Western-World Video the home video distribution subsidiary of WWTV. Gary J. Worth, president of Samuel Broadcasting and president and chief executive officer of BrightStar, will retain his position with Samuel and BrightStar and also become executive vice president and CEO of the new parent company.

Samuel Broadcasting this month introduced a daily satellite feed, Business Television Network, to European broadcast and cable affiliates its hour-long edition of Financial News Network, including a new segment, The Wall Street Journal—European Edition, produced exclusively for BTN by Dow Jones.

All American new marketing concept

All American Television and LBS Communications are introducing an innovative marketing concept on a first-run hour science and technology series which will debut this fall. The series, *Beyond 2000*, is being offered to stations via barter, with stations retaining $10\frac{1}{2}$ minutes for local sale, while All American and LBS keep only one-and-half minutes in each hour. This arrangement is available to stations for the fourth-quarter only.

As a further incentive, *Beyond 2000* can be run on either as a weekly or a monthly basis. In the monthly arrangement, the split is six-and-six in each program, with stations having the option of an additional seventh local minute. *Beyond 2000* is being sold by LBS, and All American is handling the station clearances.

According to George Back, All American president, the marketplace will decide the company's marketing strategy. "We've minimized the risk for stations and provided them with additional revenue opportunities." At this point, *Beyond 2000* has been cleared by ABC affiliates on Sunday afternoons. CBS stations and independent outlets plan to air the series in early and late fringe on weekends; and NBC affiliates are opting mostly for the monthly package.

George Back

An international consortium has been formed to produce the series, which is expected to cost about $200,000 per episode, and 12 shows are planned for the initial quarter. Principals in the venture include G&S Management Services and CIC Entertainment Corp., both Australian investment companies, and All American and LBS. Shooting on *Beyond 2000* will take place in the U.S. and elsewhere around the world.

Beyond 2000 has been running on Channel 10 in Australia, and is entering its third year on the network. It beat *Magnum P.I.*, *Hill Street Blues*, *Miami Vice* and *Dynasty* last year, according to All American.

Programs to be chosen for U.S. consumption will be hosted by David Birney, edited, and will be faster-paced and contain more segments than the Australian series.

Syndication shorts

Program Partners Corp. will produce and distribute a two-hour special, *For All Mankind: America Salutes the Challenger Astronauts*, which marks the first anniversary of the Challenger tragedy. *Mankind*, which explores the discoveries of NASA's manned-space program, will be available for broadcast January 19, 1987, via cash-plus-barter. PPC will keep three minutes and stations will get 16 minutes for local sale, per broadcast for two runs.

D. L. Taffner/Ltd. has added six stations to *Three's Company* lineup, now seen on 206 stations, covering 98 per cent of the U.S. households. New stations include WTHX-TV Johnstown-Altoona, WMSN-TV Madison, WNUV-TV Baltimore and KSKN-TV Spokane. Also, Taffner's *Check it Out!* has added 10 stations, for a total clearance lineup of 75. Additions are WTOG-TV Tampa-St. Petersburg, WTZZ-TV Seattle—Tacoma, WSOC-TV Charlotte and WTTO-TV Birmingham.

Barry and Enright Productions have obtained the TV rights to *Can You Top This?* and is developing an updated version for network, syndication or cable airing in association with **ABR Entertainment.** The show appeared in syndication in 1970.

Tribune Entertainment has signed an agreement with Hope Enterprises to syndicate a two-hour variety special, *A Hollywood Salute to General Jimmy Doolittle*. The special will center on the 90th birthday celebration of Doolittle, World War II hero. Program is cleared on a barter basis, with a 12/12 local and national split.

Four Star International has relocated its Los Angeles executive offices to the Compact Video executive offices at 2813 West Alameda Ave., Burbank. New phone number is (818) 842-9016.

Blair Entertainment's *Divorce Court* has been sold to 164 stations currently, including five new markets. These are KMTV(TV) Omaha, WRBT-TV Baton Rouge, WTXL-TV Tallahassee, KIMR-TV Palm Springs and KLMG-TV Longview. Also Blair's *Strike it Rich*, which premieres September 15, has a current lineup of 47. New stations include KHJ-TV Los Angeles, WSVN(TV) Miami, KMSP-TV Minneapolis-St. Paul and KSCH-TV Sacramento-Stockton.

Hagen-Menk Entertainment has cleared *Seeing Things*, first-run mystery/comedy series, to four major station groups, Gaylord Broadcasting, Gillette Broadcasting, Storer Communications (being acquired by Lorimar-Telepictures) and Fox Television Stations. The one-hour weekly series consists of 26 episodes for a fall start, on a cash basis for two runs.

MG/Perin and **All American Television** have combined efforts in distributing *The Winning Moment*, series of 30-second Super Bowl inserts. *Moment* had been syndicated by MG/Perin for six years. The series has been renewed by the NBC-owned stations. Other stations which will air the 30 segments include WXYZ-TV Detroit, WEWS(TV) Cleveland and WCNC-TV Denver.

Syndicast Services has signed 50 stations to air the one-hour soap opera special *Daytime Lovers*. Among these are KTTV(TV) Los Angeles, WPXI-TV Pittsburgh, WUSA-TV Minneapolis-St. Paul and WTMJ-TV Milwaukee. Also, SS is offering for November availability *Hollywood's Private Home Movies*, with Bill Cosby as host. One-hour special was seen initially on ABC.

MCA TV's *Puttin' on the Kids*, spin-off of *Puttin' on the Hits*, is a go for the fall. The half-hour weekly series is expected to clear nearly 80 per cent of the U.S. air time. The ad-supported show is currently under contract in 16 of the top 20 markets.

This Week in Baseball has added WMAQ-TV Chicago to its lineup, for Saturday airings. The baseball weekly program marks its 10th year this season, and is airing on weekends in 70 markets, covering 80 per cent of the U.S. **Major League Baseball Productions** is producer.

Zooming in on people

Kathy Haynsworth has been promoted to director of administration at **Orion Television Syndication.** Her association with Orion began in 1979, when she joined Filmways Enterprises as assistant to the president. In 1981, Haynsworth was promoted to director of operations and in 1984 was named director of finance and contract administration.

Kathy Fenus has been promoted to assistant director of operations at **MCA TV.** She has been secretary of MCA TV's creative services department for 10 years.

Conrad Roth has been appointed senior vice president at **All American Television.** Roth has been a consultant to the company since 1982, primarily in ad-supported syndication. Roth began his syndication career with the distribution of various NFL Film properties. Also at All American, **Steven Blechman** has been named director of research.

Programming/Production

(*continued*)

Previously, Blechman was a media research specialist at the Nielsen Syndication Service.

Gary Wald has been promoted to senior vice president and general manager at **Sunbow Productions International.** He has been managing Sunbow International since the division was formed in July, 1985.

Speed Johnson has joined **Independent Television Network** as account executive. Previous stints were with Syndicast Services and NBC.

Lorimar-Telepictures Domestic Distribution has made a series of sales promotions. **Mark Robbins,** midwestern manager of first-run sales, has been promoted to senior vice president. He joined Telepictures in June, 1981. **Rosemary Mazzo** has been named vice president, international sales administration. She joined Telepictures in 1980. **Rob Burnett** becomes vice president, eastern sales, and **Keith Samples** becomes vice president, western sales for the Perennial division of L-T.

Keith Samples

Joseph Tulloch has been named manager of publicity at **Embassy Telecommunications.** Before joining Embassy, Tulloch was an account executive at Rogers & Cowan. Previous to that, he worked for The Motion Picture Association of America.

Evelyn Ackley, a research analyst at **King World,** has been promoted to research manager. Ackley joined KW a year ago. Before that, she was a production assistant for the soap opera *Search for Tomorrow*.

LBS Communications has appointed **John Scuoppo** as vice president, station relations. He was with NBC TV for more than 20 years and most recently was media relations consultant for the U.S. committee of UNICEF.

14 Emmys to WMAQ-TV

WMAQ-TV won 14 Emmys, trailed by WBBM-TV which took 10, and WTTW(TV)'s eight, in the 28th annual Chicago Emmy awards competition. WFLD-TV grabbed five; WLS-TV took four, and WGN-TV picked up only one. List of winners is as follows:

Investigative reporting within a news program: WBBM, *Armed and Dangerous.*

Spot coverage within a news program: WMAQ, *Beirut Hostage Crisis.*

Feature stories or mini-stories within a news program: WMAQ, *Vietnam: The Unfinished War.*

Planned coverage of a single event, news specials: WBBM, *The Great Debate.*

Investigative reporting for news specials: WBBM, *Daily Double Cross.*

Documentary of current significance: WLS, *Heroes at Home*; WMAQ, *Cicero: Community of Controversy.*

Documentary of cultural significance: WMAQ, *Emmett Till: The Murder and the Movement.*

Public affairs series: WTTW, *Chicago Tonight with John Callaway.*

Single public affairs program: WTTW, *Changing Habits.*

Conversation program series: WLS, *The Oprah Winfrey Show.*

Magazine program series: WFLD, *PM Magazine*; WBBM, *Two on 2.*

Children's programming, series: WMAQ, *All About Kids.*

Children's programming, single program: WBBM, *The Red Jacket.*

Special-event program: WTTW, *WTTW 30th Year Celebration.*

Single entertainment program: WBBM, *I Don't Care If I Ever Get Back.*

Entertainment series: WMAQ, *On Stage on 5: The Chicago Playwrights Festival.*

Live or unedited coverage of sporting events, single programs or series: WGN, *Chicago Cubs Baseball.*

Series covering sports events: WMAQ, *Sports Sunday.*

Single program covering sports or based on a sports theme: WBBM, *Fridge: The Legend Grows.*

Editorial achievement: WMAQ, *Mary Laney Editorials.*

Commentary achievement: WBBM, *Walter Jacobson's Perspectives.*

Individual excellence for performers who appear on camera: WMAQ, Dr. Barry Kaufman; WLS, Frank Mathie, reporters; WMAQ, Rob Riley; WTTW, Meshach Taylor, actors.

Individual excellence for persons whose achievement is nonperforming: WTTW, Jane Aaron, Joe Hoy, graphic artists; WFLD, Frank Accardi, camera; WMAQ, David Adkins, camera; WTTW, Jim Gedwellas, lighting design; WBBM, Scott Gurvey, writer; WFLD, Frank Haney, editor; WFLD, Dale Kuper, camera; WTTW, Michael Loewenstein, Mary Margaret Bartley, scenic designers; WMAQ, James MacDonald, audio; WTTW, Jim Mancini, audio; WMAQ, John Martin, editor; WMAQ, Paul Nagaro, camera; WFLD, Michael Tetrick, director; WBBM, Philip Walters, writer.

Individual excellence, independent Chicago producers: WLS, Jeff Spitz, Kathy Tallon-Rivera.

Score in expansion

Score Productions, producer of original theme music for network and syndicated programs of a variety of types, is bursting at the themes. The company, which is headed by Bob Israel as founder, president and creative director, has opened a Los Angeles office; recently completed all the music of the Goodwill Games, multi-faceted international sports event to be broadcast by the Turner Broadcasting System; recently composed the music for the new *Superior Court* syndicated series to be launched by Lorimar-Telepictures; and is involved in several network projects.

Bob Israel

But activity is hardly new to the Israel company. Score has more than 70 episodes of TV programming weekly to its credit of large variety such as *$1,000,000 Chance of a Lifetime* (Lorimar-Telepictures); *One Life to Live* (ABC); *Hulk Hogan's Rock 'N' Wrestling* (CBS); ABC Wide World of Sports; and ABC World News Tonight; and the 1978, 1980, 1982 and 1984 elections (ABC). In addition, over the years Israel has composed scores for prime-time series, made-for-TV movies and specials such as *All the Way Home* (NBC-Hallmark); *Dial M for Murder* (ABC); *Get Smart* (Talent Associates); *The Glass Menagerie*, and *Death of a Salesman* (both CBS).

In an interview, Israel notes that Lynn McCleery has been named director of West Coast operations at the new office, and he was in the process of negotiating an arrangement with one of the prolific composers on the West Coast. Regarding the Goodwill Games, he says that it contains three hours of music, composed, arranged and orchestrated by Michel Camilo, Score's associate creative director, including a symphonic overture, and many variations on the theme, which starts the games.

In addition to the busy schedule, Score, says Israel, is setting up a studio in New York which will include facilities for electronic music. The studio will be used exclusively by Score, he points out.

Also, Score has set up a record division to launch *America*, a single written by Ann Anello and Mitch Kerper. The song is performed by Anello, as an anthem for the 1980's in conjunction with the Statue of Liberty Centennial.

Shaklan named by CBS

Allen Shaklen has been named vice president, programming, news administration and station services at CBS Television Stations Division. Shaklin had been vice president and assistant to the president, CBS, since February, 1984. He joined CBS in 1971, last serving as general attorney in the broadcast section of the law department.

Allen Shaklan

Shaklin will be responsible for assisting the CBS television stations in the development and acquisition of new programming. In addition, he will continue to be responsible for advising the CBS television stations division in matters pertaining to regulatory issues, programs standards, labor and information requirements of the TV marketplace.

BPME winners

20th Century Fox Television was the sole dual gold medallion winner among the program distributors at the recent Broadcast Promotion & Marketing Executives convention, held in Dallas. Fox won its awards in the Program/Movie Package Marketing Campaign category with "Century 13"; and for in the Print Ad category with "Pyramid Takes a Bite Out of the Big Apple."

Others winners were:

Sales Promotion—Print or Specialty: Lorimar-Telepictures, "The $1,000,000 Chance of a Lifetime Briefcase."

Marketing Presentation-Videotape or Film: Harmony Gold, "Bonzai Theater Sales Presentation."

Audience Promotion Kit: Metromedia Producers Corp., "Dynasty Promotion Kit."

TV Announcement—Generic or Episodic: Blair Entertainment, "Divorce Court/Maze."

Meisel to WOR-TV

Farrell Meisel has been appointed director of programming at WOR-TV New York. Meisel is vice president, director of programming at Seltel Inc. Meisel joined Seltel in November, 1984, from the Media General Broadcast Group, Tampa., where he was the corporate program director for their three stations, WXFL-TV Tampa-St. Petersburg, WJKS-TV Jacksonville, and WCBD-TV Charleston, S.C. Before that, Meisel was program manager at Taft Broadcasting stations in Buffalo, Washington and Miami for 4½ years. He joined Taft's Buffalo station, WGR-TV, as manager, creative services, in 1979.

Farrell Meisel

Taft acquires Hamilton

Taft Broadcasting Co. has acquired Hamilton Projects, Inc., large independent licensing firm, which will operate under the Taft Entertainment Co. banner. With the acquisition, Taft Entertainment will establish a licensing and merchandising unit under the name of Taft-Hamilton Marketing Group. Included in the unit are Taft Merchandising Group, current licensors of Hanna-Barbera and Ruby-Spears cartoon characters, among others, and Hamilton Projects Inc.

L. A. Emmy Winners

KNBC(TV), the NBC-owned and operated station, is the major winner in this year's competition for the Los Angeles Emmy Awards, presented for outstanding programming in that city. KNBC picked up 12 Emmys, outdistancing its rival o&o stations KCBS-TV, which took nine, and KABC-TV, which grabbed seven. KHJ-TV took eight Emmys, while KCET(TV) tied with KABC-TV with seven.

Complete list of winners are:

Public affairs special (network stations): KCBS-TV, *AIDS* (2 On the Town).

Hosts/moderators—series: KHJ-TV, *Mid-Morning Los Angeles.*

Feature reporting: KCBS-TV, *The 30 Second Hook.*

Spot news—same day breaking story: KNBC, *Walk-in Killer Arrest.*

Feature segments: KABC-TV, *Taxi Dancers* (Eye on L.A.).

Film/tape editors of hard news programs: KNBC, *Farmworkers: The Endless Struggle.*

Newswriters: KCBS-TV, *Vietnam: Ten Years After—the Veterans.*

Sports special: KTTV, *The '55 Brooklyn Dodgers.*

Information series (independent stations): KHJ-TV, *Camera Nine.*

Instructional series: KLCS-TV, *Homework Hotline.*

Special events: KCET, *26th Annual Christmas Music Program.*

Camera crew—non-news: KCBS-TV, *India* (2 On the Town).

Public access/local origination: HERITAGE, *Trouble In Paradise: A Look At L.A.'s Homeless.*

Children/youth special (network stations): KABC-TV, *More Dinosaurs.*

Hosts/moderators (specials): KCET, *Superfest '85.*

Programming/Production

(continued)

Mini-docs: KCBS-TV, *Vietnam: Ten Years After.*

Performers: KCET, *Penn & Teller Go Public.*

Sports series: KNBC, *Sunday Night Sports With Fred Roggin.*

Regularly scheduled daily news program: KNBC-TV, *Channel 4 News.*

Public affairs special (independent stations): KHJ-TV, *The Silent Sin.*

Directors of unedited programs: KHJ-TV, *Nine O'Clock News.*

Entertainment series (network stations): KCBS-TV, *Friday At Sunset.*

Camera crew—hard news: KCBS-TV, *Vietnam: Ten Years After.*

Special class—program area: KABC-TV, *Local Heroes: LAFD.*

News reporting: KNBC, *Baldwin Hills Fire—Special Report.*

Children/youth special (independent stations): KHJ-TV, *Taking the High Out of High School.*

Film/tape editors of non-news programs: KABC-TV, *30 Years Of Eye On L.A.* (Eye On L.A.).

Entertainment special (network stations): KABC-TV, *Time Capsule Special* (Eye on L.A.).

Entertainment special (independent stations): A tie between ... KCET, *Carl Reiner's The Light Stuff*; KCET, *Penn & Teller Go Public.*

Film/tape editors of news features: KNBC-TV, *The Bicycle Boom.*

Non-news writers: KABC-TV, *Local Heroes: LAFD.*

Sports reporting: KCBS-TV, *Tots in Training.*

News commentary: KNBC-TV, *Drugs On TV.*

Public affairs series (independent stations): KCET, *KCET Journal.*

Investigative reporting: KNBC-TV, *Duty To Defend.*

Directors of edited programs: KHJ-TV, *The Open Air Asylum.*

Live coverage of an unscheduled news event: KNBC-TV, *Baldwin Hills Fire.*

Public affairs series (network stations): KNBC-TV, *Headlines On Trial.*

Information series (network stations): KCBS-TV, *On the Town.*

Camera crew—news features: KTTV, *California Get-Aways.*

Children/youth series (network stations): KNBC-TV, *Hot! Sundae.*

Information special (independent stations): KJH-TV, *The Open Air Asylum.*

Children/youth series (independent stations): KTTV, *Have You Ever Wondered?*

News special: KHJ-TV, *Our Children: The Next Generation.*

Instructional special: KOCE-TV, *The Story Of A News Story.*

Informational special (network stations): KABC-TV, *One Day In America* (Eye On L.A.).

Creative technical crafts: A tie between ... KCET, *Arts Illustrated*; KLCS-TV, *Homework Hotline.*

Information segments: KNBC-TV, *Jimmy Doyle* (Shattered Dreams).

TEAC selects DASH

TEAC has selected the Digital Audio Stationary Head format for its digital multitrack and two-track mastering records. TEAC thus joins Matsushita Electric Industrial Co., Sony Corp. and Willi Studer AG, which together established the DASH format in 1983. TEAC's Tascam division will produce the recorders, which will be marketed in the spring, 1987.

According to TEAC, DASH was chosen because machines with variable speeds that retain optimum sampling rates and machines of differing tape widths can be designed and produced using DASH. Also, it is easier for long-time analog tape recordists to develop proficiency on DASH machines.

Home VideoGrams

Paramount will release a *Star Trek* videocassette of a pilot of the series which never made it to the TV tube. The videocassette will be released prior to the theatrical showing of *Star Trek 4: The Voyage Home*, which will go into movie houses beginning in December. The three previous movies are on home video, as are the 30 episodes of the TV series *Star Trek.*

Syndicated *version of "Star Trek" still going strong, after 17 years in syndication. Above, from 1, William Shatner, DeForest Kelley and Leonard Nimoy. Only Nimoy is from original pilot, "The Cage," being released in home videocassette by Paramount.*

The 20-year old pilot, *The Cage*, features a different cast from the later pilot commissioned for NBC, and from later episodes. The old pilot stars Jeffrey Hunter as Captain Christopher Pike and John Hoyt plays Dr. Phillip Boyce. Only Leonard Nimoy as Spock and Majel Barrett have remained from the original cast. The original pilot will go into TV sydication in the spring, 1987. Stations carrying the reruns will get first crack at acquiring *The Cage.*

Meanwhile, the TV series ranked Number 1 overall off-network hour in the February Nielsen Report on Syndicated Programming, according to Greg Meidel, senior vice president and general sales manager at Paramount Domestic Television. It's currently sold in 140 markets, representing 90 per cent of the country.

Eastman Kodak has begun distributing the first 10 movies from a group of 46 **Embassy Home Entertainment** titles recorded on 8mm videocassettes. Kodak agreement with Embassy allows Kodak to distribute 46 titles over the next 18 months. The initial 10 titles include *Kiss of the Spider Woman, A Chorus Line, The Emerald Forest, Blade Runner* and *The Graduate.*

The final days of Adolph Hitler are reexamined in *The Death of Adolph Hitler*, one of four July 25 releases from **Karl-Lorimar Home Video.** Other releases include *The Cradle Will Fall, Special Bulletin* and *On the Third Day.*

New lower pricing to $59.95 of the *Godfather* and the *Godfather Part II* leads the **Paramount Home Video**'s mid-July releases. Also on cassette are *Don't Look Back*, 1967 film portrait of the young Bob Dylan, and *Harlow.*

MGM Video has joined the list of syndicator home video companies using Macrovision to present unauthorized videocassette copying. Among other Macrovision companies using the process are CBS/Fox and MCA Home Video. In addition, to the home video companies using the process, several duplication facilities offer Macrovision as well. These include Bell & Howell/ Columbia Pictures Video Services, VCA/Technicolor and Allied Film & Video.

Fries Entertainment has reached an agreement in principle with **Prism Entertainment Corp.** to acquire 65 per cent of the shares of Prism. Purchase price is valued at a maximum of $18,132,00 as part of the transaction, FBI will acquire control of Fox/Lorber Associates, wholly-owned subsidiary of Prism, which syndicates TV and home video programs domestically and internationally. After the completion of the deal the name of the new company will be Fries/Prism Entertainment. Prism is a home video and TV syndication company which sells and distributes videocassettes, childrens' programs and sells to cable networks.

Teaching advertisers not to panic

When he was executive vice president and director of creative services at Benton & Bowles, Al Hampel's slogan, "It's not creative unless it sells," became that agency's own campaign theme and philosophy. Now that he's got his own consulting company, Hampel Creative, he's still active in the slogan department. More recently it's, "The fastest animal in the world is not the cheetah. It's a client abandoning a low-scoring commercial."

These days Hampel has a better chance of rectifying the shortcomings that he has observed in advertisers, as his clients are mostly blue-chip advertisers, whose identities are confidential. His consulting chores include conducting seminars for brand managers, covering such areas as how to get the best work out of their agencies and, very importantly, how to evaluate advertising.

Hampel contends that client firm executives with little experience in judging what is effective tend to rely too heavily on copy testing: "It can be helpful, but when it becomes the decision-making factor, the client can be making a costly mistake. Sometimes people don't get the message the first time around, so a lot of camaigns are thrown out on the basis of a one-night stand."

Often, he says, the spot can be amended instead of just being thrown out, adding, "Clients can love a commercial and still throw it out because they have no faith in their own judgment." Hampel advises clients to "keep an open mind and take an occasional risk."

When advertisers insist on research, Hampel advises them to go all the way with it: "A test market is the ultimate test. You can put a campaign in one or two regions and test it against what you're doing nationally. It's costly, but it's worth the cost. If you want to test commercials, this is much more meaningful than recall advertising."

Procter & Gamble has been particularly successful in test marketing its campaigns, Hampel points out, noting this is not confined to new products. He adds, "P&G has the greatest patience of any advertiser. They don't walk away from an approach unless they know they have something better.

"One of the great wastes is in prematurely walking away from existing campaigns that have built brands. They can be refreshed rather than thrown out. The biggest problem is when new people at the client and agency want to have their own campaign. Good advertisers guard against this.

"Of course, there comes a time when you have to give up the ghost—because of new competition in the marketplace, a new marketing strategy or an improvement in the product. Or when you've taken a dive in share of the market, have tried everything else and nothing has worked."

In another vein, Hampel points out that not all TV advertising is expressly designed to sell the product. Certainly a high-priced, complex product like an automobile can't be sold on TV, he notes. "What you can do is create an ambiance—an image for the car. And insurance and other financial services are not sold on TV, but you can create a preference for the company."

In much TV advertising, says Hampel, the consumer is secondary, with the advertising aimed at creating enthusiasm among the company's sales staff or distributors. The general feeling is that they will do a better job of selling if they know they're backed by a prestigious campaign. With a preview of a TV campaign often a high point of a company's sales meeting, a cliche coming out of these presentations is, "They stood on their chairs and applauded," he observes.

Al Hampel: *"The fastest animal in the world is not the cheetah. It's a client abandoning a low-scoring commercial."*

Typical product categories that use TV advertising as a motivational tool are soft drinks, beers, financial services and airlines, Hampel reports. He has seen campaigns launched strictly to counter low employee morale or to instill pride in the service department of a company. He observes that the Equitable Life Assurance Society "Live the Good Life" campaign was primarily designed to improve employee morale. The upbeat, musical approach didn't directly show employees but provided a campaign that employees could rally around, he notes.

Hampel also has some observations on the agency selection process. He states that nine times out of 10, when agencies are selected on the basis of a winning campaign presentation, the advertiser doesn't use the winning campaign. The general reason given: "It showed creativity, but it's not on target." Hampel recalls that, in his agency days, he found this to be a great source of disappointment—turning out a great campaign that helped to win the account and then having to start again from scratch.

Of course, the agencies that don't win the account have even more to be disappointed about: "I don't know of any agency that won't do speculation work if there's a lot of money involved. What they're paid for this work can be anything from nothing to a token fee of $75,000—which will pay for the stats. Clients say they don't want finished work, but there will usually be at least one agency that ignores that and gets the edge.

"Some advertisers say they'll throw it out if it's finished work, so you go just short of it with photomatics or animatics and sound tracks. Then throughout the presentation you have to keep disclaiming that it's finished work."

With the industry just recently completing a rash of awards presentations, Hampel observes that clients tend to put more stock in these creativity awards than the agencies do. While he contends that such awards can't be given out with objectivity or with any real proof of the effectiveness of the commercials, they can be merchandised by the agency and particularly by winning creative people when they want to change jobs.

But Hampel observes that awards are no panacea for acceptance by clients when he points out that Chiat/Day in Los Angeles, after winning major creative awards for Nike and Apple computer creative efforts, lost both accounts.

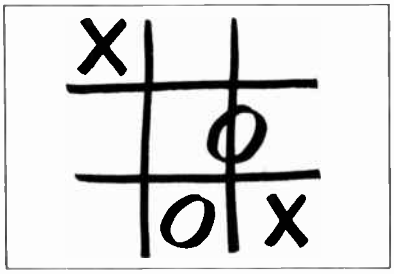
Beaning the competition

Implying that two competitors didn't know beans about comparative product values, Pet, Inc. took issue with their advertising through the National Advertising Division of the Council of Better Business Bureaus. It won on the

Advertising Directory of

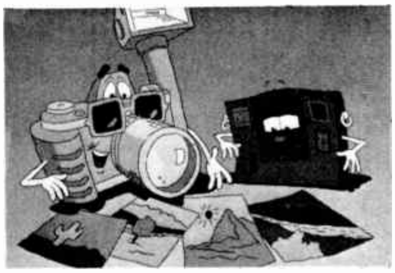
Selling Commercials

NYNEX-Tic, Tac, Toe • H.H.C.&C



GIFFORD ANIMATION, INC., New York

Pathmark • Venet Advertising

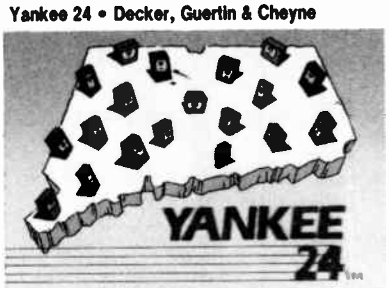


KCMP PRODUCTIONS LTD., New York

Swintec Corp. • Wimmershoff & Assoc., Inc.

DOLPHIN PRODS., NY, COMPUTER ANIMATIOM

Yankee 24 • Decker, Guertin & Cheyne



KCMP PRODUCTIONS LTD., NEW YORK

Commercials *(continued)*

refried beans front but had to grin and bear a baked bean assault.

Beatrice Grocery Group has agreed to withdraw TV and print advertising that states its Rosarita refried beans are preferred five-to-one over Pet's Old El Paso brand. Pet's ace in the hole was that its brand had been reformulated since the taste tests were made. The Rosarita campaign, out of J. Walter Thompson/Chicago, also included a "100 per cent natural" claim that was substantiated.

Comparative advertising on the baked beans originated with Quaker Oats Co.'s Van Camp's baked beans, which were compared with Pet's B&M in newspaper insert ads. Tests were substantiated, showing Van Camp's were preferred overall and for such individual characteristics as flavor, bean texture and sauce thickness. NAD stated, though, that the panel was not geographically representative and could not support national advertising. It appears only in western regions.

HoJo touts new look

"This is Howard Johnson?" asks a surprised customer in phase two of a campaign for the hotel chain out of Campbell-Ewald, Warren, Mich. With more than 60 per cent of its hotels and lodges recently refurbished, Howard Johnson initiated the campaign recently with the theme, "We're turning Howard Johnson upside down." It uses special effects to turn rooms and staff literally upside down, while a guest checking into the hotel is pictured right side up in attractive surroundings.

In the second phase, a series of vignettes show pleasantly surprised guests asking, "This is Howard Johnson?", to be answered by a front-desk clerk's proud "This is Howard Johnson!" In addition to the refurbishment, the commercials emphasize friendly, helpful employee service.

Campbell-Ewald's creative team included John Howe, producer; Vanessa Levin, copywriter and Pam Dawson, art director. Steven Steigman of Big City Productions, New York, directed the shooting.

TvB sets awards

Television Bureau of Advertising will honor 13 outstanding station-produced commercials and on-air promotions in markets of every size in its third annual TvB/Sales Advisory Committee Station Commercials Competition. TvB is asking for entries of commercials which convincingly sell an advertiser's product and of on-air promotions which demonstrate the effectiveness of TV to advertisers.

Winners will be cited at TvB's annual membership meeting next November in Los Angeles. With permission of the station, all entries may be included in TvB's library of videotape sales presentations and commercials, which is used by member stations of TvB for sales calls on advertisers.

Any number of entries may be submitted, with an entry fee of $25 per spot. Multiple entries may be included on a single video tape, which must be ¾-inch. Advertiser's name, station name, call letters, phone number, market and market rank must also be included. Deadline is August 29, and entries go to: Television Bureau of Advertising, TvB/SAC Station Commercial Competition, 477 Madison Avenue, New York, NY 10022.

Winners will be contacted in advance of the annual meeting. The first place winner will receive free airfare and accommodations for the annual meeting.

Art directors' aid

The new *TIPPS Video Directory*, featuring on ¾-inch video tape the work of 58 production companies, is being distributed to a minimum of 1,000 of the top U.S. advertising agencies. Created by Harbin Communications Group, New York, as a spinoff of *The TIPPS Directory*, it is intended to give art directors the chance to screen the work of multiple film directors without having to request and view numerous full-length individual reels.

In the 60-minute video tape, which will be updated annually, each participating production firm gets two 30s included, with a three-second title and credit slide preceding each. Cost to participating production companies is $1,300, with additional 30s run at $650 each.

The spots included are cross-referenced, with digital location on the table of contents, by specialty such as humor or tabletop, geographical location and alphabetically.

Cooler moves to radio

Derived from California cooler's TV campaign, a radio campaign will run in 25 spot markets throughout the summer. Four spots from Chiat/Day, San Francisco, aim to capture the spirit of the California beach parties "where wine coolers were first created and enjoyed, and California Cooler's real fruit heritage."

The humorous spots make use of the same vintage '60s music featured in the TV commercials. In one new radio spot, The Trashmen's song, "Surfin' Bird" (better known as "Papa Oo Mow Mow") is translated, tongue in cheek, into the recipe for the cooler: "real fruit, not imitation fruit, but real fruit—lemons, limes, grapefruit, pineapple—and California white wine."

Glorified potato

In a new radio campaign, Mrs.T's pierogies are being billed as the first really successful attempt to improve the potato. The frozen food product, in the campaign by Ensslin & Hall Advertising, Tampa, is described as a tender pasta shell filled with smooth, whipped potatoes, blended with cheddar cheese.

The spots feature the voice of Bill Brydon, known for his Oxy 5 commercials. In one spot, he begins sarcastically, "Consider the dull, ordinary potato. It doesn't look like much, sitting there brown and ugly." Two of the three commercials point out that kids will love the pierogies, and all of them state that they will work either plain or with toppings.

Accordingto Glen Peak, president of Ensslin & Hall, previous advertising has brought pierogie sales up 36 per cent over the same time last year in areas where the advertising has run

Another Alger story

Unlike the Horatio Alger stories, Fred Alger Management is aiming its first advertising campaign at those who already are closer to riches than rags. The Foote, Cone & Belding, New York, campaign on network TV, magazines and newspapers is expectd to bill some $13 million this year.

The money management firm specializing in corporate pension fund management is using the theme, "A genius for managing money," to promote an image of experience and performance and to gain awareness among corporate investors for specific Alger products. The first of two 30s was placed on ABC's *Nightline* and NBC's *Liberty* and will be followed by a schedule that includes news, sports and primetime programming on all three networks through mid-August.

One commercial, titled "Dragster," uses the image of a high-powered racing car viewed from above, "burning rubber" and leaving tracks in its wake. As the car moves out of the frame, the tracks appear to separate and then dissolve into a chart showing how Alger consistently outperformed the Standard & Poors 500.

The other commercial, "Mona Lisa," uses a painting-by-numbers concept to dramatize the difference between ordinary research commonly used by other money managers and the Alger proprietary research. The paint-by-the-numbers version of the famous painting is revealed as a clumsy rendition of the Mona Lisa and then dissolves into the real thing.

Creative directors were Bert Kemp for copy and Bill Foster for art. Agency producer was Cynthia Fleury. Director was Michael Schrom and production house Griner-Cuesta.

L&P in for Wendy's

Lockhart & Pettus, Inc., an agency that normally specializes in advertising to black consumers, has won a national general market creative assignment to introduce Wendy's new product, Crispy Chicken Nuggets. Wendy's regular general market agency is DFS/Dorland.

Denny Lynch, vice president, corporate communications for Wendy's, points to chicken nuggets as a $750 million industry last year, so it should be well worth the $10 million Wendy's is reportedly putting behind the launch.

Agency principals Keith Lockhart and Ted Pettus developed the commercials' "celebrate" idea, and creative director Curt Young and copywriter Pat Wright handled the execution. The three resulting TV spots were filmed in the Los Angeles area and directed by N. Lee Lacy and Peter Heath.

The three spots feature a Fourth of July celebration with Lady Liberty, a rousing party with Kool & The Gang, and a tender portrayal of a mother-daughter situation. Lockhart & Pettus also designed Wendy's in-store point-of-purchase materials featuring the "celebrate" theme and including banners, translites, register toppers and tray liners. For Wendy's store staffers, L&P designed the caps, aprons and badges.

Wendy's International, Inc. operates 3,600 restaurants worldwide.

BPME awards given

KNBC(TV) Los Angeles was the top award winner at the recent Gold Medallion Awards competition of the Broadcast Promotion & Marketing Executives Association. The awards were presented at the annual BPME/Broadcast Designers Association Seminar held in Dallas. KNBC won six gold medallions, while four other stations won three: WCGV(TV) Milwaukee, WFLD-TV Chicago, KMOX-TV St. Louis and WNDS-TV Derry, N.H.

BPME also announced establishment of its Promotion Hall of Fame to honor individuals "whose lifetime contribution to promotion and marketing in the broadcast industry has helped

Commercials *(continued)*

formulate and set standards and whose impact has influenced the growth of the profession." The first inductee, Hal Cranton, served as vice president, advertising, promotion, publicity and station services at MCA TV until his retirement in 1981.

Gold medallion winners in the television and radio station and broadcast and cable network categories are listed on page 102.

Radio's Orson awards

The Radio Advertising Bureau has given out its first Orson Welles Creative Radio Awards, recognizing the innovation and creativity of commercials writers and producers at radio stations. Selected from among 1,200 entries, 12 Orsons were given out, evenly distributed between large, medium and small markets.

Winners by advertiser category are: WOOD Grand Rapids, Mich., auto dealer; KWTO Springfield, Mo., supermarket; WHAS Louisville, hardware/building; WLEC Sandusky, Ohio, computer; WROC Cleveland, restaurant; CHFM Calgary, Canada, department store clothing; WCTO Melville, N.Y., jewelry; KMGR Salt Lake City, banks/savings and loan; WCMR Elkhart, Ind., hospital/healthcare; KPCB Rockport, Tex., overall quality and creativity; WCTC Somerset, N.J., overall quality and creativity; and KWIZ Santa Ana, Calif., shopping centers.

TvB honors utilities

Public utilities conveying three distinctly different messages won first place awards in the Eighth Annual Television Bureau of Advertising/Public Utilities Communicators Association Better Communications Contest. The awards for superior TV campaigns were presented at PUCA's national meeting in San Diego.

Pacific Power & Light Co. won in Class A (500,000-plus customers) for a campaign educating customers about the advantages of electric water heaters and heat pumps. Commercials for the company, which serves communities in six northwestern states, featured an "800" hot-line, which generated leads for heat pump sales. Agency for the utility is Pihas, Schmidt, Westerdahl Co., Portland, Ore.

In Class B (250,000–500,000 customers), South Carolina Electric & Gas Co. won for a campaign to make customers aware of programs for handicapped and needy individuals. With 62 per cent of the advertising budget placed in radio, the campaign included a spot featuring a young girl relying on a dialysis machine to dramatize how a white cross on power lines helps linemen identify critically reliant households in the event of a power failure. Agency is Cook Ruef & Associates, Columbia, S.C.

Another northwestern utility, Washington Water Power Co., won for Class C (under 250,000 customers). Likening the consumption of energy to charging for a product on a credit card, the campaign encouraged customers to be more astute about energy costs by using energy wisely.

According to TvB data from Broadcast Advertisers Reports, utility expenditures on TV were $38.9 million in 1985, up 17 per cent from $33 million in 1984. In addition, industry associations—U.S. Committee for Energy Awareness, Edison Electric Institute and the American Gas Association—spent $19.3 million in 1985, up 3 per cent from 1984's $18.8 million.

Verbeck joins T-L

Piet Verbeck is joining Tracy-Locke/Denver as executive vice president and executive creative director. He comes from William Esty, New York, where he was senior vice president and division creative director in charge of business from Nabisco (Ritz crackers, Oreo cookies, saltines), MasterCard, Union Carbide, Prince Matchebelli, Salem and Energizer batteries.

For 11 years, Verbeck served as senior vice president and director of creative services at Ogilvy & Mather Partners, which he co-founded in 1974. During his tenure, the company grew from nothing to billings of $85 million.

Nieman senior v.p. at NH

John Nieman has been elected a senior vice president of Needham Harper Worldwide. He is a group creative director in the Chicago office.

Nieman joined the agency in February from Young & Rubicam, New York, where he had been for seven years, most recently as senior vice president, creative director. Prior to joining Y&R, he was with Gardner Advertising, St. Louis, moving from copywriter to associate creative director.

Music Notes

Helping a non-singer sing on key and in perfect rhythm with a track that hadn't been recorded was a recent challenge for **Roy Eaton** of **Roy Eaton Music,** New York. The 30-second TV spot involved was for Cella wines and **D'Arcy**

Masius Benton & Bowles. Recording a three-second cue track allowed the actor portraying Aldo Cella to execute the task perfectly. "After the film was completed," Eaton reports, "we scored the action so that musical distinctions between Cella Bianco and Cella Lambrusco wine products could be made." Recorded at **A&R Recording Studios** with **John Curcio** engineering, the **Willy Strickland** arrangement of "Deck the Halls" employed oboe and recorder as the predominant instruments, with a string quintet, harp, trumpet, French horn, bassoon and percussion to bolster the sound. **Paul McDonough** produced for DMB&B, with **Mario Botti** as art director and **Mark Ezratty** as writer.

Dan Aron, president and creative director of **No Soap Productions,** New York, recently completed work on a radio spot promoting AT&T long distance services for **N W Ayer,** New York. In the spot, utilizing Cliff Robertson as spokesman, Aron made use of computer sound and an original music background to underscore the concept that "someone who doesn't know anything about you could sit down at their computer . . . and assign you a new long distance company." **Jon Cobert** created the original music underscore for No Soap on synthesizer for the spot, which was recorded at **Howard Schwartz Recording Studio** with **Joe Vagnoni** handling the engineering assignment. Ayer creative team included producer **Elizabeth Krauss,** assistant producer **Susan Pava,** creative director **Ron Salzberg** and copywriter **Judy Craven.**

Commercials Circuit

VCA Teletronics, which claims to be the first video company in the U.S. to install and operate the Montage Picture Processing System, used its extensive experience with the equipment to edit 11 TV commercials for Norelco over a five-day period.

According to VCA account executive **Doug Stone,** "The speed and flexibility of the Montage editing system was absolutely perfect for this type of application. The Montage provides film-style editing, but because it's a video system, it allows for instant viewing of editing decisions, since there's no need to wait for prints from the film lab." To complete the project for Norelco's agency, **McCaffrey & McCall,** and for VCA's client, **Editing Concepts,** six hours of unedited material were transferred to tape and loaded into the Montage.

Booz Video Arts, Littleton, Colo., completed an **Evans & Bartholomew** production for the Oregon AMC Jeep and Renault Dealers. The 30, directed and shot by **Mickey Booz** and edited by

Commercials *(continued)*

Telemation's Bob Lind, featured a samurai warrior slashing the prices off of a cinderblock wall. The highlight was talent David Siphis of The Comedy Works and his "Belushi-esque" expressions as he destroyed the realistic looking styrofoam cinderblocks. The spot was produced by E&B's **Betty Londergan** and shot at **Melick Studios** in Denver.

The Silicon Graphics IRIS (Integrated Raster Imaging System) computer has been installed at **Production Masters,** Pittsburgh audio and video production facility, as part of its new computer graphics division, **Image Masters.** The IRIS computer manipulates graphical objects as geometry rather than pixels.

The Alias/1 software that supports the IRIS allows the creation and animation of totally smooth shaded images in over 16 million colors with up to 4,000 lines of resolution.

Recent activity at **Silvercup Studios,** Long Island City, N.Y., included a return of **Pfeifer, Story, Piccolo Productions** for a Parkay margarine spot in a game show theme. **Mayhew Productions** shot an Emery Air Freight spot for **J. Walter Thompson,** showing boxes being wrapped for quick delivery. **Jennie & Co.** did a kitchen scene for Promise margarine and **McCann-Erickson.** For **Griner Cuesta** and Pan American Airlines, a set on stage 9 duplicated the outer heavens. A Big Boy restaurant was created for **Levinson, Israelson & Bell** and agency **Earle, Palmer, Brown.** And stage 5 became a drug store for **DuRona Productions,** Aqua Fresh and **Grey Advertising.**

Robert Marchetti, a 17-year veteran in commercials editing, is launching a new editing service called **Fine Cut.** The operation is located at 16 West 45th St. in New York.

Airfax Productions, Chicago, recently completed four Kraft spots for **J. Walter Thompson.** For the food preparation, the Airfax kitchen was augmented with an institutional size food preparation area constructed specially for the spots. Participating in the week-long 35mm shoot were Airfax director **Bill Katakis,** producer **Shelly Ballmer** and director of photography **Tony Jannelli.** For JWT, producer was **Carol Faron,** art director **Judith Mara** and creative director **Phil Adams.**

In two 30s for **Gardner/St. Louis** client Ralston-Purina, director **Chris Blum** of **Group One Productions,** San Francisco, shot 16 vignettes throughout the Bay Area showing the close relations between people and their pets. Included were a sea captain and his dalmation and a nun walking down the halls of a convent with her persian cat. **Lucy Phillips** was producer and assistant director for Group One. For the agency, producer was **Wendy Littlefield,** art director **Tim Kenoba** and copywriter **John Stevenson.**

The tie-in between J. C. Penney and AT&T's Opportunity Calling service is showcased in "Operator's Voice," a 30 directed by **Manny Perez** for **N W Ayer.** Perez shot three distinctive vignettes on a New York sound stage, capturing AT&T users at home and alternating with Penney catalog shots and a voiceover informing viewers of discounts available with frequent AT&T long-distance calls. **Larry Fox** was executive producer for **Perez & Co.** Ayer creative team included senior vice president/executive creative director **Agi Clark,** producer **Sam Muscara,** art director **Rob Mizrahi** and copywriter **Peter Oravetz.**

Golden Gaters Productions, Corte Madera, Calif., has opened a new division, **GGP Fax.** It is a full service video production facility with ¾-inch, one-inch and remote production facilities to accommodate industrial, commercial, broadcast and independent projects. Services include pre-production, on-location, portable satellite downlinking and post-production. The staff includes producers, editors, writers, tape and camera operators and maintenance engineers.

Director **Mike Cuesta** of **Griner/Cuesta & Associates** was involved in a $3 million campaign including two parodies of Dannon yogurt's "Russians" commercial. Through **Levine, Huntley, Schmidt & Beaver,** Johanna Farms' La Yogurt went on the attack with "Crying Russians" and "Bored Russians." The first shows an ancient peasant listlessly spooning down gobs of yogurt and then bursting into tears with his first taste of La Yogurt. Asked why he's crying, he answers, "Because I've been eating that other stuff for over 139 years." The second spot points out that, although yogurt has helped some very old men live longer, the excitement has gone out of their lives. They break into an exhuberant Russian knee-bend dance after sampling La Yogurt. Casting director Donna Grossman scoured the likes of circuses and gymnast groups to find the performers, while Kevin Haney's makeup work transformed these athletic men into ancients. Agency team included senior vice president and creative directors **Tony Degregorio** (art), **Lee Garfinkel** (copy) and senior vice president and executive producer **Bob Nelson.**

"Big Jar," edited by **Madeline Wilson** of Jay Gold Films for Motts and **Scali, McCabe & Sloves,** promotes the availability of Motts applesauce in six-pack form in a comedic 30. The commercial cuts back and forth between a chubby boy eating a mammoth piece of chocolate cake and another boy who opens a tiny lunchbox to pull out a large jar of the applesauce—the only form of it previously available. Agency creative team was headed by producer **Richard Berke,** art directors **Simon Bowden** and **Mark Erwin** and copywriter **Marty Cook.**

Barbara Metzger has joined **Peoplefinders,** specialist in locating non-professional talent for commercials, as staff production coordinator. She assists in the recruitment of "real people" and is involved in planning and coordination of such facets as location trips. She has been an owner and manager of clothing boutiques and has worked for an investment firm.

From Beijing, *executives of the China Advertising Association recently toured New York production facilities, led by Clifford Jones, chairman of U.S.-based China Communications. At Unitel Video, l. to r., Li Chun, translator; Wang Nansheng, deputy secretary general of CAA; Joe DiBuono, Unitel; and Jones.*

Wall Street Report

Strong growth predicted for Lorimar-Telepictures at Oppenheimer seminar

Look for continued strong profit growth for the foreseeable future from television production and distribution companies, due to an expanding marketplace for their wares.

That is the bullish outlook of Oppenheimer & Co. Inc., as delivered at a recent seminar focusing on several major production-distribution firms, including Lorimar-Telepictures, All American Television, King World, Peregrine Entertainment, and Barris Industries.

Oppenheimer states upfront in its presentations that it "makes a market" in King World, All American, and Peregrine, and that its officers may own or have an interest in some of the companies on which it reports.

Since it does not disclose an interest in Lorimar-Telepictures, its comments on that recently merged firm are detailed here.

The investment firm has put the company's stock on its recommended list. It states that the firm may well have 15–20 shows on TV this fall.

Net dividends of $10 million according to Oppenheimer, should accrue from the firm's preferred stock, less related interest expense. In fiscal 1988, the pretax income contribution should total about $20 million, a gain of 15 per cent year-to-year, according to Oppenheimer.

The company has $100 million in cash, $190 million in long-term debt, and $330 million in equity. L-T also is considered strong in the international broadcast sales arena and its advertising agencies recently have acquired large pieces of incremental business such as Merrill Lynch.

L-T's pending purchase of seven television stations—the former Storer stations and a former Wometco property which were acquired by Kohlberg Kravis Roberts—that reach 10.3 per cent of the nation's TV households is also cited. L-T, in an announcement last week said it expects to acquire the TV stations in a newly formed subsidiary that will be at least 80 per cent L-T-owned with the balance of the stock publicly held. The purchase price was $1.85 billion.

The projected 1987 operating income of the seven stations is $130–$140 million.

Oppenheimer also notes that L-T's show, *Divorce Court*, on its own, should generate annual pretax profit of about $5 million for the company.

The Wall Street firm is predicting that the pretax income contribution should total about $20 million, a gain of 15 per cent year-to-year.

As a result of these positive indicators, Oppenheimer is raising its fiscal 1988 estimate of earnings per share from $2 to $2.10, from an estimated $1.55 in 1987.

Oppenheimer did not estimate 1986 earnings per share.

Lorimar-Telepictures Corp.

Earnings estimates by Oppenheimer & Co.

($ mil.)

	1987E	1988E
Revenue:		
Television	$500	$575
Videocassette	75	100
Advertising	160	180
Foreign Films	20	20
Stations-Publishing	25	30
Other	10	12
Total revenues	$790	$917
Operating income:		
Network	$10	$10
Off-network syndication	20	23
Syndication, first run	40	55
International syndication	35	40
Home video	23	30
Advertising	11	14
All other	(2)	(1)
Total operating income	$137	$171
Net income	$73	$96
Earnings per share (fully diluted)	$1.55	$2.10
Shares outstanding (mil.)	46	48

Source: Oppenheimer & Co., Inc.

Top 100 television advertisers of 1985

	Network TV	Spot TV	Total TV	% Change
Procter & Gamble*	$493,729,600	$285,362,800	$779,092,400	+5
Philip Morris*	348,281,300	139,002,100	487,283,400	−2
McDonald's	184,882,200	118,054,200	302,936,400	+19
PepsiCo*	82,456,300	183,482,100	265,938,400	+9
R. J. Reynolds*	179,344,900	82,898,500	262,243,400	+2
General Motors	209,897,600	49,033,200	258,930,800	−4
General Mills	115,771,400	122,980,900	238,752,300	+6
Pillsbury*	115,860,600	115,807,200	231,667,800	+7
Ford Motor	191,373,200	37,494,400	228,867,600	+12
Anheuser-Bush	154,503,400	72,618,800	227,122,200	0
Unilever	153,753,600	55,530,400	209,284,000	+4
Kellogg	156,431,100	51,049,700	207,480,800	+23
American Home Products	181,951,400	19,813,300	201,764,700	−3
AT&T	167,727,800	29,705,800	197,433,600	−27
Coca Cola*	119,106,900	75,209,300	194,316,200	−5
Dart & Kraft*	111,229,600	63,941,500	175,171,100	−1
Johnson & Johnson	154,963,700	10,618,200	165,581,900	−5
Beatrice*	111,640,100	3,398,300	65,038,400	+1
Sears Roebuck	122,657,100	34,443,400	157,100,500	−24
Ralston Purina*	102,616,800	44,322,800	146,939,600	+13
Bristol Myers	127,641,900	17,091,500	144,733,400	+4
Nestle	76,754,100	54,610,500	131,364,600	+7
Chrysler	96,194,300	32,351,100	128,545,400	+4
Mars	87,216,400	39,874,100	127,090,500	+17
Warner-Lambert	83,352,400	39,280,900	122,633,300	−4
Toyota Motor Sales	27,793,200	71,013,800	98,807,000	+28
Sterling Drug	80,980,300	14,881,800	95,862,100	−4
Hasbro	31,655,600	63,766,900	95,422,500	+34
Sara Lee*	64,680,200	27,034,600	91,714,800	−1
Quaker Oats	67,045,100	23,596,100	90,641,200	0
H. J. Heinz	56,461,900	34,123,700	90,585,600	+12
Beecham Group	73,162,800	12,933,700	86,096,500	+2
Wendy's	44,274,200	40,441,800	84,716,000	+14
Colgate Palmolive	64,955,800	16,751,000	81,706,800	−9
Campbell Soup	68,496,900	11,667,900	80,164,800	−16
Nissan Motor	34,859,600	44,673,900	79,833,500	−13
GTE	14,653,500	57,214,400	71,867,900	+61
American Dairy Association	71,089,400	—	71,089,400	+53
Gillette	53,634,600	16,118,900	69,753,500	−4
William Wrigley	47,914,400	19,304,500	67,218,900	+15
International Business Mach.	62,749,200	2,227,100	64,976,300	−23
Honda Motor	55,108,700	9,819,500	64,928,200	+3
Dow Chemical*	52,799,400	11,720,600	64,520,000	+15
J. C. Penney	44,552,200	17,639,800	62,192,000	+23
American Express	40,448,400	19,805,800	60,254,200	−24
Clorox	45,122,100	13,619,200	58,741,300	−9
Mattel	37,165,500	20,808,400	57,973,900	+15
American Motors	52,690,400	3,811,500	56,501,900	−18
Union Carbide*	46,460,100	9,893,400	56,353,500	+21
IC Industries*	22,769,100	31,546,600	54,315,700	+30

	Network TV	Spot TV	Total TV	% Change
S. C. Johnson*	44,979,200	8,113,900	53,093,100	+67
Adolph Coors	18,076,400	34,633,100	52,709,500	+42
Cosmair	42,130,800	10,272,700	52,403,500	−4
Eastman Kodak	44,303,300	7,895,200	52,198,500	−30
Volkswagen	34,892,300	15,677,700	50,570,000	+34
U.S. Armed Forces	50,351,300	N.A.	50,351,300	+23
Bayer	46,368,300	3,925,700	50,294,000	−6
Hershey Foods	32,553,700	17,242,000	49,795,700	+13
UAL*	29,940,300	18,576,900	48,517,200	−9
Time	2,903,200	45,344,600	48,247,800	+7
General Electric	41,143,400	7,004,900	48,143,300	0
Chesebrough Ponds*	42,150,800	5,771,200	47,922,000	−8
Stroh Brewery	38,109,500	9,638,500	47,748,000	−15
Kimberly Clark	40,726,800	6,212,700	46,939,500	−17
M C A	38,862,500	7,966,900	46,829,400	+36
Nissan Dealers	—	45,840,800	45,840,800	+34
Mazda Motors	38,775,600	5,381,100	44,156,700	+44
Schering-Plough	39,308,200	4,170,800	43,479,000	+14
Merrill Lynch*	25,909,900	17,276,900	43,186,800	+66
American Cyanamid	28,371,000	13,833,200	42,204,200	−21
Noxell	38,739,500	2,823,500	41,563,000	−4
Pantry Pride*	32,300,000	8,942,000	41,242,000	−32
Pfizer	38,552,000	2,652,500	41,204,500	0
Grand Metropolitan*	23,786,600	16,549,800	40,336,400	+6
K mart*	16,221,800	23,260,400	39,482,200	−32
AMR	23,007,900	16,280,600	39,288,500	+1
Monsanto*	33,021,800	5,778,500	38,800,300	+7
E & J Gallo	33,571,200	4,113,500	37,684,700	+18
Gulf & Western	18,621,900	18,031,000	36,652,900	−24
Mobil	12,864,800	23,212,800	36,077,600	−5
Warner Communications	21,043,900	14,816,400	35,860,300	−32
Imasco	8,925,300	26,826,300	35,751,600	+15
Chevrolet Dealers	—	35,273,700	35,273,700	+48
Black & Decker	26,135,200	8,760,700	34,895,900	+71
Olds Dealers	—	33,620,600	33,620,600	+76
Dayton-Hudson	—	33,275,400	33,275,400	+8
Metropolitan Life Insurance*	23,900,400	8,970,700	32,871,100	+102
Prudential Insurance	28,438,800	3,648,900	32,087,700	+49
Tandy	28,336,600	3,254,000	31,590,600	−17
MCI Communications	—	31,019,200	31,019,200	−6
A. H. Robins	6,591,900	23,712,000	30,303,900	−4
Ford Dealers	—	29,812,300	29,812,300	+6
Walt Disney	2,336,700	27,469,500	29,806,200	+88
Mennen	28,283,500	1,252,900	29,536,400	+6
Jeffrey Martin	22,700,300	6,788,100	29,488,400	+9
Pontiac Dealers	—	28,974,200	28,974,200	+61
Kroger*	8,800	28,785,000	28,793,800	+12
CPC	16,851,800	11,768,100	28,619,900	−14
Citicorp	17,174,200	10,964,600	28,138,800	+16
News Corp.*	5,384,800	22,716,700	28,101,500	−19

* *1984 data adjusted to reflect mergers, acquisitions, divestitures. N.A. = not available. Source: Television Bureau of Advertising from analysis of Broadcast Advertisers Reports data.*

BPME Gold Medallion winners

(In order of largest station size category)

Television stations

Campaign using more than one medium: KSTP-TV Phoenix, "Celebrate Arizona Campaign"; WLOS-TV Greenville-Spartanburg-Asheville, "One Divided, by Two"; WPTA-TV Fort Wayne, "You Know More."

Tv campaign—news: KNBC(TV) Los Angeles, *Channel 4, 6 p.m. News/NBC Nightly News;* KSLA-TV Shreveport, "That's Why We're Ark-La-Tex News 12"; WLBT-TV Jackson, Miss., "WLBT News—'Merlin'."

Tv campaign—programming/image: KNBC(TV) Los Angeles, *Donahue;* WNDS-TV Derry, NH, "Lookin' Good."

Radio campaign: WPXI(TV) Pittsburgh, "Henry Youngman"; WCGV(TV) Milwaukee, "Milwaukee's Movie Station"; WNDS-TV, Derry, NH, "Lookin' Good."

Print campaign: KPHO-TV Phoenix, "Newspaper Series"; WWL-TV, New Orleans, "Good, Bad & Future"; WPTA-TV, Fort Wayne, "There Are Still."

Generic TV announcement—news: CBFT-TV Montreal, "Information"; WJXT(TV), Jacksonville, "Snow Dreams."

Episodic TV announcement—news: KYW-TV Philadelphia, "The Price of Beauty"; KSL-TV Salt Lake City, "Stress"; WMAZ-TV Macon, GA, "Dyslexia."

Radio announcement—news: KTTV(TV) Los Angeles, "The Street Gangs of L.A."; KXXV-TV Waco, "KXXV-Habits."

Print ad—news: WAGA-TV Atlanta, "Signs of the Times"; WTMJ-TV Milwaukee, "Kids Like Johnny Used to Steal . . ."; KVUE-TV Austin "Home Team-Washington."

Generic TV announcement—programming/image: WTTG(TV) Washington, "Forty Years Together"; KTNV-TV Las Vegas, "The '50s in the Territory."

Episodic TV announcement—programming/image: KYW-TV Philadelphia, "Harry's Game."

Radio announcement—programming/image: KPLR-TV St. Louis, "The Ones To Watch"; WCGV Milwaukee, "Ike: The Way Years."

Print ad—programming/image: WFLD-TV Chicago, "Watch and Wear"; WCGV Milwaukee, *Black Sheep Squadron.*

Promotional animation: KRON-TV San Francisco, "KRON-TV ID's"; KMPH-TV Fresno-Visalia "Station ID's"; WHOI-TV Peoria, "Heart Logo ID."

Non-promotional "image" animation: WCBS-TV New York, "Channel 2 News Open"; KSL-TV Salt Lake City, "KSL-TV News Open"; WISC-TV Madison, "Wisconsin Badger Hockey Open."

Outdoor/transit advertisement: WFLD-TV Chicago, "Alcoholism Awareness"; WISN-TV Milwaukee, "Vallentine's Day"; WNDU-TV South Bend, "Stay on the Ball."

Specialty promotion: WISH-TV Indianapolis, "Premiere Invitation"; WVAH-TV Charleston/Huntington, "WVAH-TV Bar"; WDAM-TV Hattiesburg, "Biggest Fish Story."

Special project: KDKA-TV Pittsburgh, "Second Chance"; WWL-TV New Orleans, "Good, Bad & Future"; WCSC-TV Charleston, SC, "The Flight of Mercy."

Jingle/music package: WLS-TV Chicago, "WLS-7's on the Move"; BCTV Burnaby, BC, "Together, We'll Have the Best Year Yet!"; WNDS-TV Derry, NH, "Lookin' Good Theme."

In-house campaign using more than one medium—TV/radio/print: KNBC Los Angeles, "Ch. 4 News Weather 'Fritz' "; WWL-TV New Orleans, "Your Insurance Just Went Up"; KREM-TV Spokane, "The Newsleader."

In-house campaign—news: KNBC Los Angeles, "Ch. 4 News Weather 'Fritz' "; KTVX Salt Lake City, "KTVX News-Cover Story Campaign."

In-house TV campaign—programming/image: KMOX-TV St. Louis, "The Saga of Billy B."; WSMV-TV Nashville, "Beasley Campaign"; KGUN-TV Tucson, AZ, " 'M*A*S*H' 1,2,3."

In-house generic TV announcement—news: KNBC Los Angeles, "Ch. 4 News Weather"; KFMB-TV San Diego, CA "4:30 News/Koala"; KHON-TV Honolulu, "No Substitute for Experience."

In-house episodic TV announcement—news: KNBC Los Angeles, "Ch. 4 News Minidoc-Poison in our Food"; WWL-TV New Orleans, "Sports Gambling"; KTBC-TV Austin, "Housing Blues."

In-house generic TV announcement—programming/image: KMOX-TV St. Louis, "The Saga of Billy B. Episode 1"; WSMV-TV Nashville, "Beasley/Miller"; KHON-TV Honolulu, "Hawaii Made #1."

In-house episodic TV announcement—programming/image: KMO-TV St. Louis, "A Big Mistake"; WJXT Jacksonville, "5–0 Crime Wave."

Radio stations

Campaign using one or more media: RAB New York, "I Saw It on the Radio"; KSL Salt Lake City, "We're the Team."

TV announcement: KNX Los Angeles, "KNX 1070 The News Station"; KSL Salt Lake City, "We're The Team."

Radio announcement: RAB New York, "I Saw It on the Radio: Fish."

Radio announcement—"in-house": Capitol Radio, London, "Kenny Everett."

Print ad: KNX Los Angeles, "KNX 1070 The News Station"; WMHT Schenectady, N.Y., "Drive Home With the Classics."

Outdoor/transit: KNX Los Angeles, "KNX 1070 The News Station"; KGON Portland, Ore., "Painter Billboard."

Sales promotion: WRR Dallas-Ft. Worth "Poster Campaign"; KSL Salt Lake City, Passport to Switzerland"; KUAC Fairbanks, Alaska, "New Music Do-It-Yourself Composer Kit."

Audience promotion: CHUM Toronto, "CHUM/Toronto Datebook & Survival Guide"; KRXX Eugene, Ore., "Rock Dog."

Special project: KFRC San Francisco, "Art Festival at the Park"; KINK Portland, Ore., "Lights Out Album & Ad."

Most outrageous radio promotion: KGBX Springfield, Mo., "First Annual Frozen Fish Fling."

Jingle/music package: WBZ Boston, "WBZ—Boston"; WNOR Norfolk, Va., "Good Rockin' at 99."

Broadcast and Cable Networks

Campaign using one or more media—TV/radio/print: Showtime, "Honeymooner Promotion Campaign-Vault."

TV announcement—generic: Nickelodeon, "Nick Rocks Rap."

TV announcement—episodic: NBC Sports, "World Championship Track & Field Image."

Radio announcement: CBN Cable Network, "CBN Westerns."

Print Ad: CBS Television Network, "Death of a Salesman."

Cable system/network I.D.: Nickelodeon, "Main Course."

Promotional animation: Showtime, "1985–86 Showtime Graphic."

Non-promotional "image" animation: NBC Television Network, "NBC Lombardi."

Audience promotion kit: Showtime, Honeymooners Kit."

Marketing presentation—print or specialty: CBC-TV, Canada, "Sports-Sales Booklet."

Marketing presentation—Videotape or film: CBS/Broadcast Group, "CBS: Through the Years."

Jingle/music package: HBO, "Brings Them Home."

Network radio's *(from page 40)*

works provide a tremendous choice of offerings that enable advertisers to use one, or to combine any two or more to target any specific age bracket very efficiently.

"The result is that more and more advertisers today recognize what a great media value network radio is."

Dick Brescia, senior vice president, CBS Radio Networks and chairman of the Radio Network Association, sees the networks' success coming from a multiplicity of sources: Geographically, he points out, "Business has increased out of Chicago, the West Coast and Detroit, as well as out of New York. Demographically, growth has come both from advertisers targeting youth and young adults, and from the computer, copier, telecommunications and similar business-to-business advertisers targeting business decision makers."

Brescia notes that, "The stability of our accounts has improved in the past few years: Besides our new advertisers, we're no longer suffering the attrition rates we used to, when many accounts would go as quickly as they came. Today they come to stay, as satisfied customers, as soon as they see how effectively, as well as how efficiently network radio delivers what we say it will

Impact of newcomers

When agency executives such as William Esty's Tom Winner point to "the challenge by the newer innovators that acts as an incentive for the old line networks to broaden their own program offerings," the latest case in point of just that is last month's move by CBS Radio to form its new syndicated programming unit, CBS Radio Programs.

CBS Radio Division president Robert L. Hosking says the new unit, headed by Bob Kipperman, vice president, general manager of CBS RadioRadio, "will use the resources of CBS Radio in conjunction with outside producers to offer broadcasts covering a range of topics in varying lengths."

Meanwhile, here's what some of "the newer innovators" offer:

Westwood One reports that it puts out some 30 programs, 40 to 50 special events and 250 concerts—"shows varying in length from 90 seconds to an entire weekend." Westwood One says all this adds up to over 2,000 hours of programming a year on some 3,800 stations and reaches between 50 million and 60 million listeners a week.

The Transtar Radio Network reports some 566 affiliates for its four full 24-hour satellite formats. These include an adult contemporary format, the lighter AC *Format 41* targeted to the 25–49 bracket; a country music format and an oldies format featuring hits from the '50s, '60s and '70s.

Transtar president Gary Fries estimates the audience reached by these four formats, plus *Saturday Night Super Gold* carried by 209 stations, adds up to 1,578,800.

United Stations Radio Networks regularly scheduled shows include: *The Tim McCarver Show*, two minutes Mon.–Sat.; *Countdown America Starring Dick Clark*, four hours weekly; *Solid Gold Scrapbook Starring Dick Bartley*, one hour Mon.–Fri.; *Solid Gold Saturday Night Starring Dick Bartley*, five hours Saturday.

United Stations Programming Network regularly scheduled shows include: *Dick Clark's Rock, Roll and Remember*, four hours weekly; *Rick Dees Weekly Top 40*, four hours weekly; *The Great Sounds*, four hours weekly; *American Music Magazine Starring Rick Dees*, one hour Mon.–Fri.; *Hot Rocks*, 90 minutes weekly; *John Lander's Hit Music USA*, four hours weekly; *Solid Gold Country*, one hour, Mon.–Fri.; *Weekly Country Music Countdown*, three hours weekly. □

"Youth-targeted networks alone present a wide variety of news, features and comedy along with their regular music and concert specials."

Tom Winner
Senior vice president
William Esty Co.

deliver. It all adds up to a broader base of advertisers than we used to have. It's this broader base that's contributed a lot to the consistency of our gains."

Art Kriemelman, president, Mutual Radio Network and vice president marketing, Westwood One, also points to a growing base of advertisers. He attributes the medium's continuing increases to "the discovery of network radio by an expanding group of advertisers, followed by experience with it and the resulting recognition of how well it works for them."

Kriemelman notes that this applies to "advertisers relatively new to our medium, who have enjoyed success after short term tests, as well as to the major users like Sears, who have found radio so productive that their use of the networks continues to grow."

In terms of more recent gains, Lou Severine, vice president, director of sales, ABC Radio Networks, reports that besides Sears, which has "at least doubled its radio network billing for this year's first half, on top of what was already a very healthy investment with us last year, Detroit is back in network radio to the point where our domestic automobile makers are competitive with the imports."

Stephen Soule, vice president, sales, NBC Radio Networks, says one reason behind the networks' success is "the addition of a new element to network radio—the youth networks, which didn't exist before 1980, but have really taken off ever since."

A second reason, he adds, is "the move from land lines to satellite distribution. This has provided top notch audio quality and allowed all of us to distribute our programming more efficiently. Satellite distribution has enabled more players to enter the network game."

And from the spot side, Ed Kiernan, vice president, CBS Radio Representatives, points out that, "Today, some very powerful major market stations, like WOR and WINS in New York, and KFWB in Los Angeles, who were independents only a few years ago, are now affiliated with networks. To get these stations, advertisers used to have to do it through spot. Today they come with a network buy." □

"The stability of our accounts has improved . . . Besides our new advertisers, we're no longer suffering the attrition rates we used to, when many accounts would go as quickly as they came."

Dick Brescia
Senior vice president
CBS Radio Networks (RNA chairman)

Syndicators *(from page 33)*

ready a lot of 15s in the network upfront market this year. And from what I hear, primetime will be very soft as well, which in part has to do with the standalone 15s."

But Orbis' Byrne, in the minority, questions whether more inventory is being created with 15-second announcements.

"It really comes down to how much inventory the syndicator is holding on a specific program. With a program such as *Small Wonder*, where only two 30s are available weekly, it's unlikely that there will be room for 15s. But in a program such as *Comedy Tonight*, 30 30-second units are available per week, so the likelihood is high that two to four 15s will be used each week."

New advertiser potential

One of the major reasons for the networks accepting individual 15s was to attract new advertisers to television. Because of the price structure, the 15s were designed to lure advertisers who had not been able to afford the prices of a 30 into TV. However, most of the syndicators question whether this will become reality at the network level, or whether syndicators will benefit as well.

Orbis' Byrne notes that while he hasn't had new advertisers come on board-in the strict sense—Orbis has experienced having advertisers switch dayparts since the company started taking 15s. Because of limited budgets, some advertisers had stayed away from a more expensive daypart even though it was to their advantage, he points out. "There are very few brand-new advertisers new to syndication because of the 15s."

Byrne notes that now that the other two networks have joined the 15s arena, the chances *are* greater for new advertisers to support TV, with the webs looking for 15s to increase revenues, "as we are. If the 15s bring in new advertisers or increase their spending, we all, of course, will benefit. In the latter case, we wouldn't have to depend on new advertisers for higher revenues."

LBS' Weiden says the company has not had any new advertisers for its products as yet as a result of the 15s policy. "I'm sure there will be some new ones in the upfront market, but at this point I haven't seen any. However, some existing advertisers may be increasing their commitments a bit." At this point, Weiden says the acceptance of 15s at LBS has produced marginally more revenues, and has given LBS more flexibility in dealing with advertisers. "I look at 15s in terms of trying to maintain revenues. If we didn't have

15s we would be losing revenues. Mainly the reasons for offering the 15s are to stay in line with the market and to keep our competitive edge."

George Back, president of All American Television, which began accepting 15s last spring in response to CBS' and ABC's declaration, says 15s could be a boon to the industry if they stimulated new-product introductions. At this time, however, he hasn't observed any increase in ad budgets for new ad entries. "It's more a case where old product is being cut in two halves."

But Kostyra at JWT says new advertisers are beginning to come into the television fold since the advent of 15s. "It's happening right now, although not a lot of new advertising has aired as yet because of production revenues. But I think you will see more. "He continues that advertisers who have brands and couldn't afford to use television will now be able to advertise; and advertisers currently using print will go onto television because the 15s will give them exposure at an affordable cost.

While MCA's Schwab doesn't refer specifically to new advertisers, he says the 15s are "working out fine." In addition, unlike the marketplace generally, Schwab says the company "is having a very good upfront market. I would love for the networks to do well. I'm rooting for them because barter is directly tied to the network economy, and there are now indications that things are starting to turn around for them. It's all cyclical anyway."

Pricing policies

While the syndicators are following the line dictated by the networks on prices and are charging about half of the cost of a 30-second commercial as a general rule of thumb, it's understood, however, that one or two syndicators have been able to fetch a premium on certain hot properties.

Whether this half-a-30 pricing formula will remain the standard will depend on the marketplace, note the syndicators. LBS' Weiden says that because the market is in favor of the buyers, LBS has made a decision for now not to charge a premium for the 15s. However, if the supply exceeds the demand, "I would probably start charging a premium," Weiden says.

This appears to be the general approach being taken by the syndicators. However, notes one syndicator who doesn't want to speak for attribution: "It doesn't mean that I won't ask for a premium in negotiating with the agencies." Another syndicator who prefers anonymity says he has been meeting stiff resistance in attempting to negotiate for even a small premium, as a means of defraying some of the extra cost involved in handling 15s.

Dennis Gillespie, senior vice president, marketing, at Viacom notes that in the longterm pricing of 15s will rise in tandem with the effectiveness of the short units.

He says that all the research in the industry indicates that 15s are 60–85 per cent as effective as a 30 on many products. "So longterm we can expect pricing to reflect that level. Instead of pricing being half a 30, the marketplace will sort that out, and advertisers will get a return on their investment to reflect that, and prices will rise. That's the positive longterm effect.

"Also longterm, more advertisers will be able to use television competitively to other media, with the prices rising significantly above the half the current 30s rate. But how long that will take to happen and what will the impact be in the marketplace in the interim? In the short term, the network marketplace, including syndication, is in for some very tough sledding because of the substantial increase in inventory 15s represent and what that does to prices."

Agencies of course, are looking for 15 prices to remain stable, soft marketplace or not. Mel Conner, senior vice president, director of network operations at DFS-Dorland Worldwide, says he sees a lot more resistance to 15s rising over the next few years, as was the case when 30s eventually climbed to the cost of a minute spot after becoming the basis of sale. "There is a lot of resistance to any surcharge for 15s, in relationship to the price of the 30s. We haven't paid any premiums, and we don't intend to. Of course, we can be overruled by a client, but we have clients that have been very resentful of

"There is a lot of resistance to any surcharge for 15s," says DFS-Dorland's Mel Conner. "We haven't paid any premiums, and we don't intend to."

price rises and don't want to contribute to that escalation."

Conner continues that if the 15s' and the 30s' prices rise, they should do so in tandem, based on new clients in the market, or from bigger ad budgets. Isacsson at Y&R points out that two syndicators have been looking to get premiums on their product, and, in both cases, he has recommended to clients that they turn down taking 15s on the shows, rather than pay more than 50 per cent of a 30.

Kostyra at JWT believes that prices reflect supply and demand. But he sees a small premium becoming the standard on 15s prices in the short term. Down the road, he looks to a 15 costing twice the price of a present 30, simply because of inflation factors. "The cost of everything is going up, unless there is a retrogressive marketplace, which isn't likely to happen.

"Can you imagine what the price of a 60-second commercial would be today if we hadn't gone to 30s, based on the present demand? The only advertisers we would have had on the air a few years ago would have been computer companies, games and major corporations because only these companies could have afforded 60s."

Pairing incentive

One developing wrinkle is that a few syndicators who are proposing to charge a premium on 15s are willing to drop the additional cost if the agency pairs the 15. One sports syndicator, GGP Sports, the production and syndication arm of Golden Gators Productions, Corte Madera, Calif., plans to price standalone 15s at 70 per cent of the normal 30-second spot rate. But as an incentive to agencies, those that match clients will get a 10 per cent reduction.

But Cosgrove at Group W doubts whether the concept will work. "I doubt whether any agency will take the time and effort to look for partners. The reaction we get is that prices should be about half a 30, but we will price according to the marketplace. Kostyra at JWT is against any partnership arrangement. "To me that's trying to make a windfall profit. It's greedy and trying to take advantage of a situation, obviating the advantage of a 15-second unit."

As to the future for 15s, both the ad execs and syndicators agree that the commercials will not replace 30s as the dominant sales spot in the immediate short term. JWT's Kostyra says too many advertisers require a longer copy story to sell their product and, therefore, will use 30 as a base unit. He estimates, however, that 15s will represent about 30 per cent of all units by the end of this year on the network end, based on the agency's measurements. He sees about the same ratio for syndicated 15s as well.

Y&R's predictions, notes Isacsson, are that 15s will represent a somewhat higher ratio of the overall sales units—33–35 per cent—in the 1986–87 year. He adds that the growth of 15s occurred quicker than agencies figured, but that the spots' usage will not grow much beyond that because "you can't say enough in that time."

Upfront market

On the syndication end, LBS' Weiden sees 15s becoming a much bigger part of the mix in the upfront marketplace this year, guessing they will be about 15–20 per cent of the total 1986–87 inventory. And, he continues, there is an even chance down the road that 15s will be the primary unit of sale, although it's hard to call. But for the immediate future, he projects that 30s will continue to dominate, with possibly 15s possibly climbing to the 30–35 per cent ratio for the 1986–87 broadcast year.

He notes that the usage will increase in part because established brands only have to "get their name out, so 15s probably make a lot of sense for them." It's conceivable, too, he points out, that in five or 10 years that time will be sold even on a one-second basis. "Some advertisers are running a split-30, which may be comprised of a 20 and 10, although I can't recall which ones are doing that.

"If that's happening, how far is it before we are talking about 5s? I don't think the marketplace is ready for it yet, but given another five years, anything is possible."

Viacom's Gillespie says the growth of 15s could be substantial, but he doesn't see the shift from 30s to 15s becoming as widespread as the swing from one-minute units to 30s many years ago. Advertiser research, he points out, has shown that 15s are not suited creatively for all products.

Group W's Cosgrove also doesn't see 15s proliferating to the point where they become the basic unit of sale—mostly because the time is too short for the majority of advertisers to get across an effective message. "It's fine for reminder advertising and frequency, but the guts of a network or syndication purchase has to be with a 30-second commercial. Just because you can make an effective 30 when 60s were being used predominantly, doesn't mean an effective 15 can be made when people are using 30s now. Nor does it mean that down the road if we go to 15s that people can make an effective 7½-second commercial." □

Tv station *(from page 35)*

they will rise against all units, I don't know."

WRG station survey

In order to find out just what the broadcaster attitude toward 15-second commercials was, Wells, Rich, Greene conducted a survey earlier this year of every station in the top 100 markets. Released in April, the survey's results showed that 58 per cent, or 254 stations, would accept standalone 15s. This included at least one station in 93 of the markets queried.

Average price of a standalone 15 was 76 per cent of a 30, and 71 per cent of the stations surveyed were treating standalones as immediately preemptible.

"I can't see any astute advertiser purchasing 15-second units at a premium," says JWT's Richard Kostyra. "They're going to reduce their spot budgets . . . to go into network and syndication in order to run 15s."

A survey of 136 stations in the top 25 markets by Western International Media, released about three months ago, showed 59 per cent accepting standalone 15s.

Wells, Rich, Greene's media department, in a bulletin analyzing its survey results, recommended that 15-second spot announcements be used only "on an opportunistic basis. With the current acceptability of 15s varying on a market-by-market basis, it is virtually impossible to plan and execute a uniform program. However, 15 usage should be pursued in those markets where availability, pricing and treatment are favorable."

Robert Geis, senior vice president, corporate media director at WRG, says

Five months prior
to the event,
100 companies have
already signed up for
MIPCOM'86. 37 of them
will be first time
exhibitors. Amongst
many participants the
US companies will be
back "en force,"

REWARD

the British will attend,
so will Film producers.
That's our reward for the great success of MIPCOM'85.
Your reward is MIPCOM'86, don't delay, reserve your stand NOW.

A

ABC PICTURES INTERNATIONAL INC (USA)
AMERICAN NATIONAL ENTERPRISES INC (USA)
AML INTERNATIONAL LTD (ANTHONY MORRIS) (UK)
ANGLIA TELEVISION (UK)
ANTENNE 2 / SOCIETE NATIONALE DE TELEVISION EN COULEUR (FR)
AUSTRALIAN FILM COMMISSION (AUSTRALIA)
AUSTRALIAN BROADCASTING CORPORATION (AUSTRALIA)

B

BBC ENTERPRISES LTD (UK)
BELBO FILM PRODUCTIONS B.V (NETHERLANDS)
BLAIR ENTERTAINMENT (USA)

C

CHANOWSKI PRODUCTIONS B.V (NETHERLANDS)
CBS BROADCAST INTERNATIONAL (USA)
CENTRAL INDEPENDENT TELEVISION PLC (UK)
COLOUR FILM SERVICES (CFS) (UK)
CONSOLIDATED DISTRIBUTION LTD (UK)
CANAL + (FR)

D

DIC (FR)
DB MEDIA s r l (ITA)

E

EMBASSY TELECOMMUNICATIONS (USA)
EUREKA PRODUCTIONS (FR)

F

F.A.C (FILMS CHAMPEAUX) (FR)
FILMATION (USA)
FOX/LORBER ASSOCIATES INC. (USA)
FR3 (FRANCE REGIONS) (FR)
FUJI EIGHT CO LTD (JAPAN)

G

GLOBO TV NETWORK (BRAZIL)

H

HARMONY GOLD (USA)
HAL ROACH STUDIOS (USA)
HYPERLOG SARL (FR)

I

I.D.D.H. (FR)
IFD FILMS (HONG KONG)
INITIAL GROUPE (FR)
INTERCOM FILM VIDEO (FR)
INTERNATIONAL TV ENTERPRISES LTD (UK)
ISME BENNIE INTERNATIONAL INC (CANADA)
ITC (FR)

K

KING FEATURES ENTERTAINMENT (USA)
KINGWORLD INTERNATIONAL (USA)

L

LONDON WEEKEND TELEVISION INTERNATIONAL LIMITED (UK)
LOTO INDEPENDENT PRODUCTIONS (NIGERIA)
LORIMAR TELEPICTURES (USA)

M

M.A. KEMPNER INC. (USA)
MAIN TV CORP S.A (ARGENTINA)
MANSON INTERNATIONAL (USA)
MC CANN INTERNATIONAL PROGRAMME MARKETING LTD (UK)
M.C.A. TV INTERNATIONAL (USA)
MEZHDUNARODNAIA KNIGA (USSR)
M.TV. ENTERPRISES - HUNGARIA TELEVISION (HUNGARY)

N

NBD PICTURES LIMITED (UK)
NEW WORLD PICTURES (USA)
NIS/ FILMDISTRIBUTION (NETHERLANDS)
N.O.S. (NEDERLANDSE OMROEP STICHTING) (NETHERLANDS)
NVC ARTS INTERNATIONAL (UK)

O

ODYSSEY FILMS SALES (UK)

P

PANDORA (FR)
PICTURES MUSIC INTERNATIONAL (UK)
PRODUCCIONES MACRISCA (VENEZUELA)

R

RADIOTELEVISION ESPANOLA (SPAIN)
RADIOTELEVISAO PORTUGUESA (PORTUGAL)
REEL MOVIES INT (USA)
REPUBLIC PICTURES CORP (USA)
REVER S.R.L. (ITALY)
RICHARD PRICE TELEVISION ASSOCIATES LTD (UK)
RNTV - RADIO NETHERLANDS TELEVISION (NETHERLANDS)
R T B F (BELGIUM)

S

SABC (SOUTH AFRICA)
SCOTTISH TELEVISION INTERNATIONALE (UK)
SOCIETE FRANÇAISE DE PRODUCTION (SFP) (FR)
STILLMAN GRISSMER INC. (USA)
SUNBOW PRODUCTIONS INTERNATIONAL (USA)
SYGMA TELEVISION (FR)

T

TALBOT TELEVISION/ FREMANTLE (UK)
TELE-HACHETTE (FR)
TELECABLE BENELUX B.V. (NETHERLANDS)
TELEXPORT (CZECHOSLOVAKIA)
TF1/ SOCIETE NATIONALE DE TELEVISION FRANÇAISE (FR)
THAMES TELEVISION LTD (UK)
THAMES VIDEO (UK)
THOMAS HORTON ASSOCIATES (USA)
TOEI ANIMATION (JAPAN)
TOEI COMPANY LTD (JAPAN)
TRANSCONTINENTAL PICTURE INDUSTRIES (USA)
TVS INTERNATIONAL (UK)
TV 4 INTERNATIONAL (UK)
TWENTIETH CENTURY FOX TELECOMMUNICATIONS (USA)
TYBURN PRODUCTION LIMITED (UK)

U

UGC DROITS AUDIOVISUELS (FR)
UM BANDAUM (FR)
UNIBELFIM (BELGIUM)

V

VIRGIN SALES INTERNATIONAL (VIDEO) (UK)
VISNEWS (UK)

W

WALLONIE BRUXELLES IMAGES (BELGIUM)
WESTERN WORLD TV INC. (USA)
WORLD INTRAMEDIA NETWORK LTD (UK)
WORLDVISION ENTERPRISES INC (USA)

Y

YACHTING PRESS INTERNATIONAL (NETHERLANDS)
YORKSHIRE TV LTD (UK)

Z

Z D F ZWEITES DEUTSCHES FERNSEHEN (GFR)
ZENITH PRODUCTIONS LIMITED (UK)

List of exhibiting companies
at MIPCOM 1986 as of May 30 th 1986.

INTERNATIONAL FILM AND PROGRAM MARKET FOR TV, VIDEO, CABLE AND SATELLITE.
Cannes, October 17th - 21st

The major world market held in the fall. **MIPCOM'86** *The right place, the right time.*

TV·VIDEO·CABLE·SAT

USA
Barney BERNHARD, Sales Manager
Perard Associates Inc. 38 West 32nd Street, NEW YORK City, N.Y. 10001.
Tel (212) 967 7600 - Fax: (212) 967 7607 - Telex: 4979122 PERAD UI

WL CONSEIL

Standalone 15-second announcements by station acceptance

Market rank	Total # of stations in each market	% of stations accepting
1–10	60	65%
11–20	52	58
21–30	51	63
31–40	45	51
41–50	42	62
51–60	40	45
61–70	42	67
71–80	35	51
81–90	35	63
91–100	34	53
TOTAL	436	58%

Source: Wells, Rich, Greene survey, April, 1986.

the agency plans to update the survey soon. Right now, he says his people are "in the marketplace negotiating to get the quoted rate down from the 75 per cent level. The stations who are accepting 15s are not making them very attractive.

"If the marketplace remains soft," he predicts, "that may change."

Pointing out that more of the agency's clients are moving to 15s on the networks, he says the basic motivation is to "narrow the gap between media costs and profitability, to stretch their money." Obviously, he adds, "that can't happen if stations charge a high premium."

Another agency negotiating to bring down the premium is Foote Cone & Belding/Chicago. Says Fred Wray, senior vice president & media director: "Our Chicago office places $130–140 million in spot broadcast. We have been able to use a lot of leverage."

One of the harshest critics of station policies with regard to standalone 15s is Richard Kostyra, executive vice president and director of media services for J. Walter Thompson USA. "I can't see any astute advertiser purchasing 15-second units at a premium," he says.

"Research shows that, on average, the recall of a 15 is two-thirds that of a 30. What broadcasters fail to recognize,' he continues, "is that, yes, you get 65 per cent recall, but you can't communicate as much. You only get one copy point: it's reminder advertising. A premium doesn't make sense."

What's going to happen, Kostyra predicts, is that advertisers desirous of running 15s "are going to abandon or reduce their spot support.

"They're going to reduce their spot budgets because they'll feel it's better to go into network and syndication in order to run 15s."

Some agencies, however, are pressing on with 15s in the spot market, despite the barriers. Campbell-Ewald, for instance, began buying 15-second spots as part of a National Car Rental campaign that started in March. The first commercial ran through June and a new 15-second spot began in July continuing through November.

Acknowledging some of the obstacles that currently exist, Robert Mitchell II, vice president, manager, broadcast spot buying at C-E, recalls it "was even more difficult when we did the initial buy. Many of the stations had not even addressed the subject. As part of the negotiations, they were formulating policies; the second time around it was much easier."

Station pricing, he says, ranges from 50–100 per cent of a 30, with 75 per cent the average. While 15-second spots are preemptible, in many cases, "there are some natural 15-second positions—news breaks and sports updates."

Mitchell says C-E felt National Car Rental's creative message "was very effective. It really came off well."

Dennis Connaughton, senior vice president, management supervisor, at Campbell-Ewald, emphasizes that both National Car Rental 15-second spots were "run in conjunction with 30-second units. We do not run 15s without a 30-second sister at the present time." The one that concluded in June promoted the rental of a sportscar for $32.95 a day; the current one advertises a special weekend rate of $19.95.

Both promotions were judged viable for 15-second treatment, Connaughton says, "because of the simplicity of the message. We do have other spots that we don't do 15s with because of the complexity of the message."

A recent campaign tailored for 15-second treatment was produced in May by Chicago-based agency, Zechman and Associates, for Dovebar International, makers of the DoveBar ice cream snack. The theme consisted of quick two-line monologues by a son whose father invented the product. For instance:

"I guess a lot of guys agonize over whether or not they should go into the family business. But when your father invents the DoveBar, a lot of that indecision kinda melts away . . ." (laughs and then DoveBar super).

The agency was willing to pay a premium and risk preemption, says Jackie Morgan, vice president, media director, because "this campaign expressed itself in a 15-second time frame. These were meant to be 15s."

Acceptance of standalone 15s by the networks has ensured that they are here to stay. What stations, reps and agencies now are trying to gauge is just how important they'll become over the longterm.

Says WDIV's Rohrs: "We're beginning to see more of them now. We'll adjust as we go along, as circumstances warrant. Whether they'll become just a replacement for 10s or a new format unto themselves, I don't know." □

> ***"Our perspective," says Petry's Harry Stecker, "is that a 15 is nowhere near as effective as a 30. Advertisers that overdo it are not going to get effective use of their dollars or the medium. The proper use is to supplement 30-second spots."***

Radio spots *(from page 42)*

He attributes much of today's lack of imagination to "the fast-buck buccaneers getting into the business and thinking they can just clone someone else's success. I've gone from market to market and seen the same six spots, and they don't even come from the same syndicator. You've got research consultants doing research for eight to 10 talk radio stations around the country and telling the stations, 'Here are nine things you've got to get into a commercial.' "

Too much concentration

Pon also holds there is too much promotion done only for ratings periods: "If you've got a great radio station, it doesn't matter when you invite people to the party. You don't need to get everybody into the market at the same time battling it out."

Following through on his own advice, he has convinced KFYI, the AM part of the Phoenix pair, to advertise during the summer, even though summer ratings books are rarely used for buying decisions.

"Radio has gone from one of the most interestingly promoted products to the least," asserts Klein of Klein &. "I'll look around Los Angeles and all of the stations are promoting the same thing." He contends that current advertising doesn't solve the problem of young people pushing the button every time a commercial comes on. He holds that stations should go beyond mere promotion and aim for a marketing solution that will keep listeners with the station.

Klein for many years did a heavy business with radio station groups and networks. For Group W's WINS New York, he created "All news all the time" and "You give us 22 minutes; we'll give you the world." Both themes are still used by Group W radio stations and others. He also claims he did one of the first lip sync commercials, "which got ripped off around the country."

Klein says he got out of the radio campaign business four or five years ago "because there wasn't any business there any more." Having once sued a TV station that lifted one of his campaigns, he found there was no legal precedent for protecting his creative efforts.

Radio station advertising on TV, he asserts, "is all down to a formula now of syndicated spots for each format. People peddle them around the country, and stations just put their name in. I've never been interested in syndication. I'd rather solve marketing problems."

Klein says promotion and production firms can get more radio business out of New York because it has become "more of a radio market, and you have some showcase stations there."

Chuck Blore, chairman of Chuck Blore & Don Richman, Inc., Los Angeles, while still active in producing commercials for radio stations, also observes a drop-off in activity. He adds, "A couple years ago, everyone wanted the flash of a music video." Now, he believes, station promotional budgets are shifting to outdoor advertising and bus cards.

Blore and Richman has had its share of success in syndicated commercials. "The Remarkable Mouth," which zooms in on a woman's lips as she lip-syncs music, has run in "every English-speaking country," having been adapted for more than 500 stations, Blore reports. Another syndicated commercial that has taken hold is "Deborah," where the viewer is mesmerized by a young woman's beautiful eyes as her hairdo changes.

More recently, a spot created for WPLJ(FM) New York has moved to more than 100 markets. It involves a janitor going into the station's control room and lip-syncing the sounds of the station, including the music, announcer and other highlights. Reflecting the move toward a more customized product, this spot, with Don Richman playing the janitor, is a "syndicated concept," reshot for each station and using that station's sounds.

A parity product

Blore regards radio as pretty much of a parity product. He contends, "The difference between radio stations exists mostly in the minds of the people programming the station. You have to find something about its actual image—or mostly a fantasized image. But many stations make the mistake of putting into a commercial what they would like the station to be, not what it is. Once people buy this and it's not what they think it is, they'll never tune in again."

He recalls dealing with a station on the basis of what it said its audience was and what audience it wanted to reach—women 18–24. As a result of the campaign, the cume in this demographic went up 78 per cent in the next ratings book. But, in the following book, the station was right back where it started. Blore observes that, while the station was sold as primarily for the 18–24 age group, it was so concerned

W*FYR's TV spot for its morning men serves as entertainment on its own, while hyping personalities.*

with not losing its other demographics that it didn't fulfill its promise.

Blore contends that promoting a station's artists is not particularly effective itself because "probably four other stations in the market have the same artists." He adds that catch phrases won't work unless they really communicate the programming—such as "continuous country music" for a station that doesn't have much dialog.

Using TV the most, he notes, are hard rock and country stations, "with adult contemporary right up there and beautiful music probaby doing the least." He speculates that this may be primarily a matter of stations that are making the most money doing the heaviest advertising.

Ads during ratings sweeps

Blore notes that advertising is still pretty much during ratings periods, "which is as realistic as most radio promotion directors will get." He observes that performance of the advertising can be easily enough analyzed through ratings if the controls are sufficient, but, "Getting someone to try the station isn't enough. You have to maintain a pattern from one book to another."

"Obviously there are ways of distinguishing station formatically," says Buddy Scott, senior vice president and producer at TM Communications, Dallas, "but when there are three adult contemporaries in the market, you have to sit down and analyze what the differences are. We like to do focus groups to get viewer perceptions of the strengths and weaknesses of stations. There are budgetary considerations, but it's almost a must if you want to determine the starting point." He says this research generally runs $3,000-$4,000 and that a station should have one or two sessions done.

"In the area of contemporary hit radio," Scott says, "by doing some perceptual research, we can get an idea of whether a station is perceived as teen-oriented or young adult-oriented. If it's teen-oriented, we may take more of an MTV approach visually. If it's more young adult, we might focus more on the type of music played."

From Scott's perspective, there appears to be a greater use of TV by radio stations, and he believes it has been precipitated by MTV, which has made viewers think more visually in terms of music. If this breeds a sameness, he says, this is because "radio stations are not as visually oriented as they might be."

With TM doing both syndicated and custom commercials, Scott reports that the trend is toward localization, with scenes that depict a station as part of its marketplace. As an example, he notes that a recent shoot for WBT Charlotte was initiated in Dallas, but the commercial wasn't completed until about 20 per cent of it was done on location in Charlotte.

As for media commitment, Scott says two-book markets advertise mostly for sweeps or specific promotional events, but, in the larger markets, a number of stations do more ongoing campaigns because of their almost continuous sweeps. He says commercials often run for a 13-week flight and that campaigns can have a life of a year or two.

"When we create a campaign," he notes, "we may create four to six commercials but use them one-at-a-time to gain momentum. We may mix two of them as a transition period. Once the viewer has seen all of them, it's best to go back and do a second wave, using the same concept but with freshened commercials. The idea is to maintain the same theme over a long period of time."

Says Paul Meacham, president of Eagle Syndication, Ft. Collins, Colo., "Five years ago, few stations were doing TV commercials. Then three years ago there was a big jump. It's leveled off recently."

Operating like an advertising agency for radio stations, Eagle is also doing direct mail campaigns, and Meacham notes that many stations have moved to couponing campaigns where they sell sponsor participation—coupons in combination with a certain number of commercials. With sponsor participation, he explains, couponing campaigns are not a cost item for the station. In fact, he says, one station made $125,000 off a couponing campaign.

Make it entertainment

Meacham asserts that too many stations are hung up on the idea that they have to have their call letters on the screen for 30 seconds and have a demographically appropriate person in the commercial. He says his company's commercials always get the call letters on but that it makes them part of what the commercial is doing.

A recent commercial done for WFYR Chicago, an adult contemporary station, sold the entertainment value of the station's morning show. It showed a couple sitting at the breakfast table in a surreal-looking room. A Dick Orkin voiceover asked, "What if there were no *Jeff and Jer Morning Show*?" It explained that the station would have to hire a wide range of personalities including the likes of a weatherman and traffic reporter. During the narration the room filled up with this wide range of characters in frenzied activity. This spot has run for about 10 stations, revoiced for each and with the logo changed.

Meacham concludes, "We're selling an entertainment product, so the commercial has to be as entertaining as the product." □

the marketplace

The Marketplace Rates

Situations Wanted: $30.00 per column inch. All other classifications: $42.00 per column inch. Frequency rates apply. Minimum space one inch. Maximum space four inches. Add $1.50 handling charge for box numbers. Copy must be submitted in writing and is due two weeks preceeding date of issue. Payable in advance, check or money order only.

All ads accepted at discretion of publisher. Address:

The Marketplace
TELEVISION/RADIO AGE
1270 Ave. of the Americas
New York, N.Y. 10020

Help Wanted

Baker Scott & Co.

THE PROFESSIONAL CABLE PLACEMENT PEOPLE

Positions available with MSO's, Networks, Regional & Independent Operators, Coast to Coast.

All Levels of Management

FEE PAID

Call or write in **CONFIDENCE**
DAVID ALLEN & JUDY BOUER
Principals

•

WE KNOW CABLE

•

1259 Route 46 — Parsippany, NJ 07054
201/263-3355

GENERAL SALES MANAGER

Medium market affiliate in attractive midwest city. Solid TV sales experience and strong leadership abilities required. A superb potential for the right person. Send detailed resume to Box 1923, Television/Radio Age, 1270 Avenue of the Americas, NYC, 10020.

An Equal Opportunity Employer

YOUR AD BELONGS HERE!

Help Wanted

BUYOUT VOICE OVER TALENT

Artist Management Group with over 30 excellent voice over people, all ranges, for your future client's commercials on a strictly low buyout fee. Call or write for further information and demo reel or cassette. Atlantic Productions & Communications, 122 East 25th St., New York, NY 10010. Or call 212/673-1515

BPME RESOURCE CENTER MANAGER

Full Time opportunity to direct, organize and market the broadcasting industry's only complete promotion resource center. BPME seeks self-starting top flight promotion pro for Resource Center in San Diego. Be part promotion, part producer, part administrator, part marketer. Minimum of three years radio/TV promotion experience. Salary: $25–$30,000. High energy, strong track record and desire to build a new enterprise are critical.

Apply in confidence to BPME, Employment Service, 402 East Orange Street, Lancaster, PA 17602.

Equal opportunity employer.

Help Wanted

10,000 Radio, TV Jobs

Published every year. Up to 300 weekly in the American Radio Job Market Paper. Radio & television openings for program directors. DJs, engineers, newspeople, salespeople, production and music directors. Many openings for beginning broadcasters and minorities. Up to 98% of the nationwide openings. Money back guarantee! One week $6.00 special: six weeks $15.95. You save $20.00. American Radio Job Market. 1553 N. Eastern, Las Vegas, Nevada, 89101.

RETAIL DEVELOPMENT MANAGER WANTED

Interested in Retail Vendor Sales Specialist with TV or Radio experience for company based in New York City. Job requires extensive travel, ability to hire and teach all phases of new business development. Good presentation and writing skills a must. Send resume to Box #526, Television/Radio Age, 1270 Ave. of Americas, New York, NY 10020.

Situations Wanted

PROMO/PRODUCTION MANAGER

I'll deliver timely, creative promotions or commercial productions. Five yrs. TV management experience. Award-winning spots and programming reflect creative abilities. Excellent team attitude, people skills, references. (617) 879-4908

To: *Television RadioAge*
1270 Avenue of the Americas
New York, New York 10020

Please insert the following copy beginning (date) ______ in The Marketplace section at the ______ X rate. Enclosed is

☐ Check ☐ Money Order

______

☐ Additional copy enclosed.

Name ______
Company ______
Address ______
Signature ______

HBO (*from page 38*)

Interesting as they are, such boutique deals are of limited financial significance. Of more import to the bottom line was an April, 1985, deal that brought HBO into bigtime domestic broadcast syndication. Through its corporate parentage, HBO had "inherited" administration of the Time-Life films library, consisting of 49 theatrical and 144 made-for-TV titles, including such commercially successful product as *Fort Apache, the Bronx*, *Meatballs*, and *Cannonball Run*. (T-L ceased film production in 1981.)

In a 15-year, multimillion dollar deal, Enterprises licensed the package to Procter & Gamble for first-run barter syndication to broadcast TV stations, starting later this year. P&G, in turn, contracted with Orbis Communications to handle actual station syndication chores.

It was the first time an entire library was licensed to an advertiser and marked an important watershed in HBO's quest to establish a presence in broadcast syndication. It also laid the groundwork for two subsequent deals that mean further inroads by HBO into domestic broadcast syndication.

Orbis deal

In November of last year, HBO signed its own syndication deal with Orbis Communications, covering five HBO Premiere Films titles: *Gulag*, *Forbidden*, *The Glitter Dome*, and *Fortress*, all dramas, and the aforementioned *Finnegan, Begin Again*. The barter arrangement calls for two station runs, one in primetime, the other in fringe. The stations get 14 minutes of ad time, with ten minutes reserved for national ads placed by Orbis.

The films, a barter syndication package marketed to stations under the name "Orbis Premiere Films," have done "extraordinarily well" among stations, according to Orbis executive vice president John Ranck. He claims a 90 per cent clearance rate, with 48 of the top 60 markets, mostly independents but also several network affiliates "who realize that selective pre-emptions can give them a nice hit to the bottom line. The stations like the fact that the films have not been overexposed on network TV or in the theaters."

Interestingly, Orbis cleared the movies without presenting ratings or research on the titles. While Ranck initially was concerned that station programmers might think the films were shopworn due to their pay run, he says the fact the films were made for pay has turned into a selling point.

"We said they were blockbusters made for HBO," Ranck says. "I was concerned that some people would say, 'This is the competition,' but the stations were pleased to get the least-exposed, best quality movies the can get their hands on. They have promotable stars, and they can use the buzzword stations like to use—first run on broadcast TV."

But on a performance basis, the jury is still out. Results in some top markets from the first title, *Gulag*, were decidedly mixed. The film, a drama about the Russian labor camps starring David Keith and Malcolm McDowell, debuted May 30 on WPIX(TV) New York and averaged a 5.0 rating, according to Julie Nunnari, vice president, programming.

"It wasn't a horrible disappointment, but it wasn't as good as we had hoped. It's hard to say why, because it had the action that appeals to men."

But Nunnari, who has scheduled the next HBO title, *Forbidden*, in August, remains positive about HBO's newfound status as a programming supplier to broadcast syndication. "We've been very successful with the first-run, broadcast premiere movie concept; whether it's MCA or HBO doesn't matter," she says. Because of the large number of unwired communities in the New York coverage area, Nunnari isn't concerned about previous exposure on pay cable—for now. "Once the [outer] boroughs [Bronx, Brooklyn, Queens] are wired, it could be a totally different story, because most of the cable subscribers probably would take HBO," she says. "It's limited exposure, but we would love to have something with no [TV] exposure."

Gulag's ratings results at KCOP(TV) Los Angeles were almost identical to those in New York. According to Carol Myers Martz, program director, the film's June 11 primetime run did a 5.1 with Arbitron and a 4.8 with Nielsen. "For the fact it was first-run, it was average, not a huge number," she says. Because of the political nature of the subject matter, she adds, "*Gulag* is a tough thing." She expects to do better with other titles in the package, especially the Mary Tyler Moore-Robert Preston vehicle.

Like her New York counterpart, Martz remains positive about the ratings prospects for off-cable material in broadcast syndication: "It's still first-run broadcast. Pay is a fairly small universe of TV households, not a significant enough penetration to materially affect the performance of the movies—although the cable exposure worries me a little in that it's another bit of erosion."

But, she quickly adds, "Pay movies are a valuable source of programming, because money is being spent on production and they get the good stars. Does it have higher appeal because it's off-cable rather than first-run syndication? Probably not. But the more sources of programming, the better, and I applaud it. We're real big on maximizing the broadcast premiere aspect, so we probably will get extra mileage out of these titles."

Agency attitude

Agencies generally have the same positive attitude toward made-for cable prospects in broadcast syndication. A typical comment comes from Steve Fajen, senior vice president and media director at Saatchi & Saatchi Compton: "It's very viable product. If you look at the ratings of made-fors on broadcast TV, as compared to theatricals, you'd find that 10 or 12 of the theatricals in a year would make decent numbers, while half of the made-fors get better than average ratings.

"The cable exposure doesn't bother me much. Pay cable penetration is only about 28 per cent (of TV households). And even among those people who had the opportunity to see it, many may have missed it on cable."

A more serious concern of Fajen is "content," since cable fare tends to be more risque, and more violent, than broadcast fare.

The Orbis package, however, consists of theatricals, a mainstay of broadcast independents. Many indies strip a theatrical each night to counter-program the networks. But how marketable to broadcast syndication are pay TV musical and comedy specials? And what about documentary and anthology series?

HBO soon will find out. This past May, HBO announced that it has contracted with Fox/Lorber Associates Inc. to syndicate, via barter, a package of made-for-HBO musical and comedy specials, along with "reality" documentaries and even some silent flms. In all, HBO plans to make available more than 100 hours of original programming, its bravest venture into broadcast syndication.

The package presents formidable challenges. While independents clamor for fresh theatricals, Martz of KCOP notes that comedy specials and documentaries would, in most cases, break her station's primetime format, which generally relies on what she euphemistically terms "action-y, mens-y product."

"I don't perceive comedies as doing large numbers," she says, "and documentaries are always tough."

Anticipating such a reaction, Fox/

(*continued on page 116*)

In the Picture

Fred Posner

Managing director of marketing planning and research at NW Ayer shepherds Power Group Study that segments 25–44 baby boomers four ways, based on their own views of life and of themselves, and looks at how these attitudes affect what they buy and what they watch on television.

Says study pokes holes in marketing myths that can cause waste ad spending

The man behind NW Ayer's *Power Group* study of the 25–44 year old "baby boom" consumer group is Fred Posner, senior vice president and managing director of marketing planning and research.

Based on findings of the study, which segments these 80 million consumers by mind set, or attitude toward life and themselves, and analyzes how these attitudes relate to what they buy and to what they watch on television, Posner points out that, "There is no one homogeneous 'baby boomer' group with one set of goals. Instead, there are four distinct groups with different needs, attitudes and behavior patterns. That's one of the realities this study turned up to help clients avoid the waste of spending against marketing myths."

Another myth, he points out, is the widely assumed buying power of the "yuppie" market. Says Posner: "If we define yuppies as 25 to 44s who fall into our category of "Satisfied Selves," pulling down $30,000 or more, which they'd have to do to live in the style most people fantasize about when they hear the word, 'yuppies,' then yuppies make up only 2 to 4 per cent of total U.S. population, compared to the 33 per cent represented by all 25-to-44s. So to create advertising designed for yuppies and then spend 100 per cent of your budget against this tiny group makes no sense for the vast majority of products."

Posner describes the "Satisfied Selves" category as a well educated group "with a very positive self image. They're keenly optimistic about life and themselves, they're innovative, willing to take risks, and travel frequently, both for business and pleasure. And they're in the forefront of change, so they're prime targets for new ideas and new products."

The traditionalists

Then there are the two groups of "traditionalists." Posner describes his "Contented Traditionalists" as "also self-assured, but personally and socially conservative and home-oriented. Because of their strong traditional values they are most resistant to change and wish women's lib was never invented. And they believe strongly in 'Buy American' because it's familiar to them."

And to "The Worried Traditionalists," says Posner, "The world seems like a terrifying place. If there's anything to worry about—from losing their jobs to being mugged—they'll worry. They have a poorly defined self image and tend to use brands as a way of communicating who they are and to achieve status. They don't lead, but once they see a fashion, they're quick to copy."

The fourth group to come out of the Ayer study are "The '60s in the '80s" Posner sees these as "The flower children of the '80s who never left the '60s. They're aimless, unfulfilled people who never seem to find the job they want and who have little or no direction in life."

And just as the Power Group study splits these baby boomers into separate life-attitude types, it finds equally distinctive differences in the viewing patterns of the four groups. And Posner stresses the importance of placing ad messages directed to each group "within the proper programming environment. We want viewers to identify with what the client is saying, within the context of programming that reinforces that self-identification. Simply buying cost-per-thousand is not relevant efficiency."

What they watch

The Ayer study indicates that both Satisfied Selves and '60s in the '80s gravitate to such upscale programs as the *MacNeil-Lehrer News Hour*, *Cheers*, *Hill Street Blues*, *St. Elsewhere* and *Masterpiece Theatre*. The Contented Traditionalists include an above average number of stay-at-home housewives, and thus an above average number of daytime serial and game show fans, and of those who prefer such drama-adventure series as *Fall Guy* and *Highway to Heaven*. Worried Traditionalists scored higher than the other three groups on a list of 56 "concerns," from fear of job loss to fear of getting mugged. One result, notes Posner, is a preference for "the blood and guts cop shows like *Miami Vice* and *Magnum*. Shows watched by each group are extensions of their own values and goals."

Posner says Ayer commissioned the study last year as a followup to the agency's earlier *Trends in America* study, which indicated then that too many marketers were incorrectly assessing the values and attitudes of the baby boom bracket—those born between 1946 and 1964, who now make up 33 per cent of the total population, or about half of all adults.

Asked what's next on his research agenda, Posner says his guess is that "This kind of four-way mind set segmentation probably exists in any age group, except that the percentage of each age bracket that might fall into each of the four segments would probably differ. So our next steps might include checking this out, and testing to see how this kind of segmentation works out in some other countries."

HBO *(from page 114)*

Carol Myers Martz
of KCOP Los Angeles welcomes off-cable original films, but questions whether reality shows and specials will work. She's not overly concerned about prior exposure on cable.

Lorber's strategy involves repackaging the material into an initial outing of two high-continuity series of 26 hours each. The concept was devised by International Marketing Communications, which was retained by the syndicator.

The first package, entitled "The Great Performers," encompasses comics (Robert Klein, George Burns, Pee-Wee Herman), magic, and musical performance (Bette Midler, Harry Belafonte, a '50s rock 'n' roll reunion concert).

The second package, and arguably the more difficult sell, has been labeled for marketing purposes "Extra, See All About It." It is comprised of the "reality" documentaries, including such fare as *Bad Guys and Wicked Women* and *The Greatest Scandals of the 20th Century*.

Fox/Lorber is going for two runs over a year. It also is offering a ratings guarantee: If the first run for any show registers a third less than the average rating of the whole series, based on metered markets, the syndicator will give the station a substitute show for the second run.

Explains David Fox, CEO of the firm, "It's hard to sell this many specials, but by packaging, we give stations the opportunity to make this into a series. Remember, this was the type of material HBO turned to when it realized that theatricals weren't enough to drive pay. We think it will have the same effect on stations that have relied a lot on theatricals."

Fox/Lorber is about to go to market with the two packages and is hopeful about the prospects of the off-cable fare: "Within the trade, HBO lends a quality image to the programming; it means it's already passed a level of fairly high standards. And that's an advantage over independently produced programming that never has had that kind of track record."

Fox also is cognizant of the importance of his syndication efforts to HBO: "It's important that they establish themselves in this area, because becoming a success in syndication will allow HBO to spend more on their original cable productions. If we're successful, it will increase HBO's perception as a viable producer for broadcast.

There is another risk to the sale of HBO original programming to mass outlets such as broadcast: Some HBO subscribers, upon seeing HBO originals on broadcast stations, may be left with the feeling they are paying for something that others are getting for "free." Of course, HBO subscribers get it first, and officials at the pay service see that as the key distinction in a video world where the first window is highly valued.

Subscriber perception, says Henry Schleiff, "is of great concern to us, part of the reason that we are not letting our programming go to free TV until well after it's played several times on the service."

As good as they believe their product to be, HBO Enterprises executives also are mindful that not everything that works for a pay audience works for a mass broadcast audience. Indeed, the economics of pay TV differ markedly from free TV. The documentary genre is a striking example of programming that's often appreciated by smaller pay audiences, but which typically draws low ratings on broadcast TV, where the numbers spell success or failure.

Recognition of the substantial differences between pay and broadcast TV help explain why HBO is prudent in assessing its entry into the broadcast syndication market. Says Warner: "There is still a limited track record for off-cable product on for off-cable product on broadcast; it's still very much the early days. HBO has taken the position that the syndication marketplace is nice, so let's take advantage of it where we can. But we're also saying that pay-TV programming is different than syndication. We make programming people are willing to pay for, and that sometmes means that not all our product is suitable for syndication. We'd rather put our dollars into making sure HBO is the most marketable pay service, rather than diverting our attention and energy into a business where we're not a primary player." ☐

Inside the FCC

Jack D. Smith

General counsel, Federal Communications Commission, in a recent speech before the New York Chapter of the Federal Communications Bar Association.

First Amendment rights of cable operators surface on a variety of fronts

Just recently, the Supreme Court handed down its decision in the *Preferred Case*, stating that the activities of a cable operator "plainly implicate First Amendment interests." See *City of Los Angeles v. Preferred Communications, Inc.*, no. 85-390, slip op. at 5 (June 2, 1986). The *Preferred Case* involved a challenge to a decision by the City of Los Angeles to limit the number of cable franchises to one, even though there was sufficient excess capacity to accommodate more than one system. The Ninth Circuit held this practice unconstitutional on its face. The FCC argued before the Supreme Court that cable operators did have substantial First Amendment rights and that the Ninth Circuit should be affirmed. Happily, the Supreme Court Agreed and it gave directions that require close scrutiny of municipal efforts to restrict the number of cable operators attempting to serve the community.

In his concurring opinion in *Preferred*, Justice Blackmun noted that in order to ascertain the degree of first amendment protetion afforded to cable, one must determine "whether the characteristics of cable television make it sufficiently analogous to another medium to warrant application of an already existing standard or whether those characteristics require a new analysis." Justice Blackmun seems to be suggesting that the degree of protection that should be accorded the cable medium is somewhere between that accorded the print medium and that accorded the broadcast medium.

Spectrum scarcity rationale

Whereas the print medium is entitled to a high degree of First Amendment protection—see *Miami Herald v. Tornillo*, 418 U.S. 241 (1974), the broadcast medium has been accorded more limited First Amendment rights. In the past, the Supreme Court rationalized limitations on broadcasters' First Amendment rights by citing to a scarcity of available spectrum. More recently, however, the Supreme Court has begun to question the continuing wisdom of the spectrum scarcity rationale. In *FCC v. League of Women Voters*, 82 L. ED. 2D 278 289, N.11 (1984), the court indicated that it would reconsider the matter when there is "some signal from congress or the FCC that technological developments have advanced so far that some revision of the system of broadcast regulation may be required."

The FCC has sounded that signal as loud as it could in its 1985 *Fairness Doctrine* proceeding. The Fairness Doctrine imposes upon broadcasters an obligation to present controversial issues of public importance and differing views. In its reexamination of the doctrine, the commission found it to be no longer warranted because of the proliferation in recent years in the number of media voices providing information services. As a result, old concerns about spectrum scarcity have been significantly diminished. Furthermore, the commission found that the Fairness Doctrine actually chills the presentation of controversial issues and that the multiplicity of voices now in the marketplace would be more likely to produce diverse views.

Even if there were a justification for continuing to regulate broadcast content, it would have no applicability to cable television. An array of decisions of the courts of appeals indisputably hold that the scarcity rationale cannot be directly applied to cable television.

Nor can it any longer be plausibly argued that cable is a pervasive medium, available everywhere like over the air broadcasting. Subscribers must affirmatively elect to subscribe to cable; program guides are furnished to subscribers; and lockboxes are available to prevent undesired viewing by minors. In fact, four federal decisions have held that cable television is not sufficiently pervasive to justify treating it like broadcasting.

Airwave ownership

The concept of public ownership of the airwaves has also been held to be inapplicable to cable television. The courts have consistently rejected the argument that since utility poles occupy space on streets and other public rights of way, the conduits constitute public fora. Other proffered justifications for treating cable television differently from print have also been rejected. For example, the idea that cable constitutes a natural monopoly was rejected by the D.C. Circuit and by the Ninth Circuit.

These decisions are part of a growing trend to accord cable operators First amendment Rights more akin to newspapers publishers than broadcasters. The commission believes that the cases recognizing that cable systems have first amendment rights similar to those accorded newspapers are going in the right direction. The American people are best served by an electronic media which is free to engage in all constitutional speech, unrestricted by government second-guessing. An unregulated, competitive marketplace environment ensures that the viewers' and listeners' interests are served.

One of the more significant decisions in this area is last year's D.C. Circuit opinion holding the "must carry" rules, which required cable operators to carry the signals of local broadcasters, were unconstitutional (*Quincy Cable TV, Inc. v. FCC, Supra*). The court found that the must carry rules favored one group of speakers over another, severely impinged on cable operators' editorial discretion, and, in cable systems with a limited number of channels, prevented cable programmers from reaching their intended audiences, thus prohibiting programmers from providing programming according to the dictates of the marketplace.

The court did leave open the possibility that the FCC might be able to craft valid must carry rules, and the commission currently has under consideration proposals filed by the broadcast industry to do that. Meanwhile, I expect to hear any minute from the Supreme Court regarding the pending petition for certiorari in the *Quincy* case.

Indecency rulings

Another area in which the courts have held that the First Amendment rights of cable operators are closer to those of newspapers is with respect to indecency on the electronic media. For those common carrier lawyers who may not recollect the prevailing definitions of obscenity and indecency, I will attempt to describe them. Obscene speech was defined in *Miller v. California* as speech which (1) taken as a whole, appeals to the prurient interest in sex, (2) portrays sexual conduct in a patently offensive way, and (3) taken as a whole, has no serious literary, artistic, political or scientific value.

It is somewhat more difficult to define the term, indecent, but I think it is fair to characterize indecent speech as similar to obscene speech except that it need not appeal to the prurient interest and may have redeeming social value. Thus, indecent speech is probably best defined by the words "altogether offensive to local community standards."

The supreme court has held that obscene speech is not entitled to First Amendment protection, at least outside the privacy of one's home—See *Miller v. California*, 413 U.S. 15 (1973), *REH denied*, 414 U.S. 881 (1973)—and has sanctioned FCC efforts to restrict indecent speech on the broadcast medium to those hours when children are likely to comprise a substantial portion of the listening audience. See *FCC v. Pacifica Foundation, Supra*. However, the courts have declined to apply *Pacifica* to cable systems.

In *Cruz v. Ferre, Supra*, and *Community Television of Utah v. Wilkinson, Supra*, the courts invalidated restrictions on the transmission of indecent material on a cable system. Both the 11th Circuit and the Utah District Court inferred, essentially, that while material which is obscene under the *Miller* test might be regulated, the transmission of indecent material via a cable system constitutes protected speech. *Pacifica* was found inapplicable to cable on the ground that cable was not a particularly pervasive medium, since a subscriber must affirmatively elect to obtain cable service, and, in addition, often must further elect to subscribe to supplemental programming services. Further, cable was found not to be particularly available to children, for, in addition to the factors I mentioned, parents can easily identify objectionable channels in advance.

Apparently, some people fear that because the Constitution allows indecent programming over cable television with appropriate protections, this means that there are no restraints for over-the-air broadcasting or cable. Just four days ago, a group conducted a demonstration against indecency in front of the commission. The protest leaders were quoted as asking, "Does this mean we'll see *Playboy* or *Penthouse* on the evening TV?" The answer is *no*. Over-the-air broadcasting is still pervasive, and the *Pacifica* case is still good law. Persons broadcasting obscene or indecent materials are subject to criminal penalties of $10,000 fines, two years in prison and revocation of license. The FCC supports these provisions and is prepared to do whatever is necessary to back them up. Of course, the fines and prison terms must be obtained through the department of justice and the courts. The FCC has no authority to put people in prison. But, once a conviction is obtained under 18 U.S.C. 1464, we are prepared to impose whatever administrative sanctions are appropriate.

Penalties for cable

The same thing holds true for obscene and other unprotected programming transmitted over cable television. The 1984 Cable Act provides for a $10,000 fine and two years in prison. We stand ready to provide whatever assistance is necessary to back up those sanctions. Of course, under our Constitution, laws and regulations, we cannot sanitize programming to everyone's satisfaction, and, as in other areas, the law should be backed up by good, old fashioned parental supervision.

Let me turn to a case that was not going in the right direction until the Supreme Court just recently agreed to hear it: *FCC v. Florida Power Corp.*, 772 F.2D 1537 (11th Cir. 1985). *REH. denied* (en banc) 778 F.2D 793 (11th Cir. 1985), probable juris noted, 54 U.S.L.W. 3787 (June 3, 1986). That case involves a challenge to the constitutionality of the Pole Attachment act, which authorizes the FCC to prescribe the rates which utilities may charge cable systems to string cables on their poles. The 11th Circuit held that an FCC order authorizing cable operators to occupy space on the Florida Power Co.'s poles constituted a taking for which just compensation was due under the Fifth Amendment and that only an Article III court could constitutionally determine the amount of compensation. The FCC has disagreed strenuously, arguing that the Pole Attachment Act is a valid exercise of utility regulation and that the availability of judicial review of FCC determinations as to the amount of compensation is sufficient to comport with Constitutional requirements. We are hopeful that the Supreme Court will see things our way.

"Over 200 reasons why Jim and Peter are a winning team!"

— Marlin Perkins

Okla. City, OK	KWTV	CBS
Hila, HI	KHAW	NBC
St. Lauis, MO	KSDK	NBC
Lima, OH	WTLW	IND
Batan Rouge, LA	WRBT	NBC
Butte, MT	KTVM	NBC
Omaha, NE	WOWT	CBS
Rena, NV	KCRL	NBC
Tulsa, OK	KOTV	CBS
Ft. Wayne, IN	WANE	CBS
Mabil/Pens AL/FL	WEAR	ABC
Des Maines, IA	WHO	NBC
Rock Springs, WY	KWWY	CBS
Eureka, CA	KVIQ	ABC
Utica, NY	WKTV	NBC
Yakima, WA	KNDO	NBC
Alpena, MI	WBKB	CBS
LaCrosse, WI	WKBT	CBS
St. Maartens, VI	LBC	ABC
Waco/Temple, TX	KCEN	NBC
Lead, SD	KHSD	ABC
Madisan, WI	WMTV	NBC
Paducah/Harr, IL	WSIL	ABC
Tollahassee, FL	WTXI	NBC
Fairbonks, AK	KTVF	CBS
Loke Chorles, LA	KPLC	NBC
Solinas/Mant, CA	KSBW	NBC
Panoma City, FL	WMBB	ABC
Socramento, CA	KCRA	NBC
Tampo, FL	WXFL	NBC
Binghomtan, NY	WBNG	CBS
San Juan, PR	WSJU	ABC
Esconobo, MI	WJMN	ABC
Indianopalis, IN	WTHR	NBC
Portlond, ME	WMTW	ABC
Ropid City, SD	KOTA	ABC
Forgo, ND	WDAY	ABC
Amorillo, TX	KAMR	NBC
Great Folls, MT	KFBB	ABC
Troverse City, MI	WPBN	NBC
Coos Bay, OR	KTVR	CBS
Dayton/Spfd OH	WTJC	IND
Raseberg, OR	KPIC	CBS
Columbio, MO	KOMU	NBC
Lubbock, TX	KCBD	NBC
Columbus/Tup, MS	WTVA	NBC
Chicago, IL	WGN	IND
Roch/Austin, MN	KAAL	ABC
Grond Junc, CO	KJCT	ABC
Cedor Rapids, IA	KWWL	NBC

Chico/Redding, CA	KRCR	ABC
Philadelphia, PA	KYW	NBC
Providence, RI	WLNE	CBS
Eugene, OR	KVAL	CBS
Medfard, OR	KOBI	NBC
Green Bay, WI	WFRV	ABC
Aberdeen, SD	KABY	ABC
McAllen/Wesl, TX	KVEO	NBC
Helena, MT	KTVG	NBC
Odessa/Midl, TX	KMID	ABC
Charleston, SC	WCIV	NBC
Devils Lake, ND	WDAZ	ABC
Buffalo, NY	WUTV	IND
Norfolk/Ports, VA	WAVY	NBC
Springfield, MA	WGGB	ABC
Charlotte, NC	WHKY	IND
Chattanaoga, TN	WRCB	NBC
Manchester, NH	WMUR	ABC
Washington, DC	WTKK	IND
Richland, WA	KNDU	NBC
St. Thomas, VI	WBNB	CBS
Anchorage, AK	KTVA	CBS
Noshville, TN	WZTV	IND
Miomi, FL (Hisp)	WLTV	SIN
Richmond, VA	WWBT	NBC
Meridian, MS	WHTV	CBS
Son Diego, CA	KUSI	IND
Pierre, SD	KPRY	ABC
Wilkes-Barre, PA	WNEP	ABC
Knoxville, TN	WBIR	CBS
Wailuku, HI	KAII	NBC
Austin, TX	KTVV	NBC
Quincy/Hann, MO	KHQA	CBS
Birminghom, AL	WCAJ	IND
Cincinnoti, OH	WKRC	ABC
Minot, ND	KMOT	NBC
Sioux City, IA	KTIV	NBC
Memphis, TN	WPTY	IND
Son Francisco, CA	KPIX	CBS
Bismorck, ND	KFYR	NBC
Williston, ND	KUMV	NBC
Detroit, MI	WKBD	IND
Little Rock, AR	KTHV	CBS
Dickinson, ND	KQCD	NBC
El Centro, CA	KYEL	NBC
Clevelond, OH	WOIO	IND
Partland, OR	KOIN	CBS
Orlanda, FL	WMOD	IND
Atlonta, GA	WXIA	NBC
Albany, NY	WRGB	CBS

Chorlestan, WV	WCHS	CBS
Flint/Saginaw, MI	WEYI	CBS
Raswell, NM	KHFT	IND
Billings, MT	KTVQ	CBS
Idaho Folls, ID	KIFI	NBC
Calo. Springs, CO	KRDO	ABC
Columbia, SC	WIS	NBC
Wilmingtan, NC	WECT	NBC
San Juan, PR (Hisp)	WKAQ	CBS
San Antania, TX	KMOL	NBC
Dathan, AL	WTVY	CBS
Macon, GA	WMGT	NBC
Japlin/Pitts, KS	KOAM	CBS
Savannah, GA	WJCL	ABC
Wenotchee, WA	KCWT	IND
Lander, WY	KOWY	CBS
Spokane, WA	KHQ	NBC
San Angela, TX	KFDY	IND
Springfield, MO	KSDK	NBC
Yaungstawn, OH	WKBN	CBS
Burlingtan, VT	WVNY	ABC
Phaenix, AZ	KPHO	IND
Minn/St. Paul, MN	WUSA	NBC
Davenport, IA	WOC	NBC
Kansas City, MO	KCTV	ABC
Huntsville, AL	WAFF	NBC
Taledo, OH	WTOL	CBS
Lareda, TX	KVTV	CBS
Na. Platte, NE	KNOP	NBC
Manroe, LA	KNOE	CBS
Boise, ID	KTVB	CBS
Lincoln/Hast, NE	KHAS	NBC
Hanolulu, HI	KHON	NBC
Columbus, GA	WLTZ	NBC
Jackson, MS	WAPT	ABC
Houston, TX	KHTV	IND
Jonesboro, AR	KAIT	ABC
Poplar Bluffs, MO	KPOB	ABC
Rockford, IL	WREX	ABC
Hartford/NH, CT	WVIT	NBC
Charlottesville, WV	WVIR	NBC
Missoula, MT	KECI	NBC
Cheybaygan, MI	WTOM	NBC
Walker, MN	KNMT	CBS
Grand Rapids, MI	WUHQ	ABC
Sarasota, FL	WXLT	ABC
Santa Barbara, CA	KEYT	ABC
Hazard, KY	WKYH	CBS
Terre Haute, IN	WTHI	CBS
Ardmore, OK	KXII	CBS
Greenville, SC	WSPA	CBS
Peoria, IL	WEEK	NBC
Sheridon, WY	KSGW	ABC
Springfield, IL	WFHL	IND
Palm Springs, CA	KMIR	NBC
Hays Springs, NE	KDUH	ABC
Clorksburg, WV	WBOY	NBC
New Orleans, LA	WDSU	NBC
Akron, OH	WAKR	ABC
Corp. Christi, TX	KZTV	CBS
Harrisonburg, VA	WHSV	ABC
Los Angeles, CA	KHJ	IND
Las Vegas, NV	KVBC	NBC
Dollas/Ft. Warth, TX	KRLD	IND
Greensboro, NC	WEJC	ABC
Harrisburg, PA	WLYH	CBS
Leesburg, FL	WIYE	IND
Lansing, MI	WSYM	IND
Fresna, CA	KFSN	ABC
El Paso, TX	KTSM	NBC
Jacksonville, FL	WAWS	IND
Kalispell, MT	KCFW	NBC
Casper, WY	KCWY	CBS
Flagstaff, AZ	KNAZ	NBC

Rachester, NY	WUHF	IND
Bristal, VA	WCYB	NBC
Gainesville, FL	WBSP	IND
Evonsville, IN	WFIE	NBC
Salt Lake, UT	KUTV	NBC
St. Croix, VI	WSVI	ABC
Wichita Fls, TX	KFDX	NBC
Augusta, GA	WAGT	NBC
Fayetteville, NC	WKFT	IND
Mantgomery, AL	WSFA	NBC
Klamath Falls, OR	KOTI	NBC
Duluth, MN	KBJR	NBC
Baltimore, MD	WBFF	IND
Bastan, MA	WBZ	NBC
Watertown, NY	WWNY	CBS
Jahnstown, PA	WOPC	ABC
Seattle, WA	KIRO	CBS
Pittsburgh, PA	WPXI	NBC
Lauisville, KY	WDRB	IND
Columbus, OH	WTTE	IND
Wausau/Rhine, WI	WAEO	NBC
Syracuse, NY	WIXT	ABC
Siaux Falls, SD	KSFY	ABC
Denver, CO	KCNC	NBC
Greenville, NC	WITN	NBC
New York, NY (Hisp)	WXTV	SIN
New York, NY	WABC	ABC
Wildwaod, NJ	WMGM	NBC
Alexandria, MN	KCMT	CBS
Lexington, KY	WKYT	CBS
Ft. Myers, FL	WEVU	ABC

Add your station to this growing list! Call Hal Davis at *(402) 397-8660* or Bob Aaron *(804) 481-4727.* Or write c/o Bozell & Jacobs, 10250 Regency Circle, Omaha, NE 68114.

MUTUAL OF OMAHA'S WILD KINGDOM

Starring Jim Fowler and featuring Peter Gros

PTA 1897

Recommended by the National PTA for family viewing

THE FASTEST DRAW IS THE WEST

An out-of-this-world futuristic fantasy with a western twist.

Blaze a whole new ratings trail from East to West and North to South and draw exactly the audience you want when you add Saber Rider and the Star Sheriffs to your program schedule!

Brought to you by the producers of the intergalactic mega-hit, Voltron. Its expert animation is light years ahead of the competition.

Combine the legendary honor, virtue and individualism of the Wild West with vibrant extra-terrestrial adventure.

Saber Rider and the Star Sheriffs, a stunning new concept in non-stop adventure, with the driving excitement of MTV ™ and the "magic" of classic animation.

Exactly the program you need to draw exactly the audience you want, kids age two to eleven. 65 episodes available for Fall 1987.

WORLD EVENTS
PRODUCTIONS LTD
4935 LINDELL BLVD./ST. LOUIS, MO. 63108 TWX 910-761-1093

Contact: Bob Cook
VICE PRESIDENT SALES AND MARKETING
(314) 454-6475