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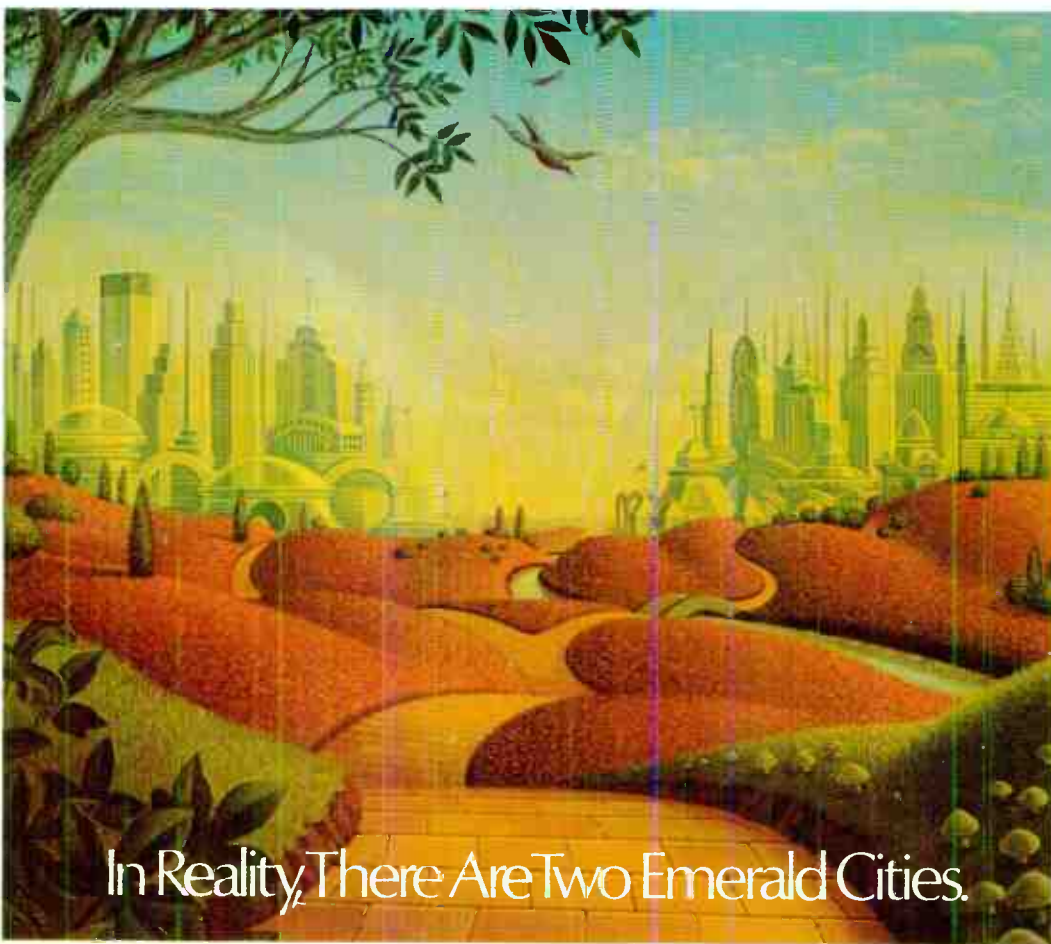
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September 2, 1985

Volume XXXIII, No. 4

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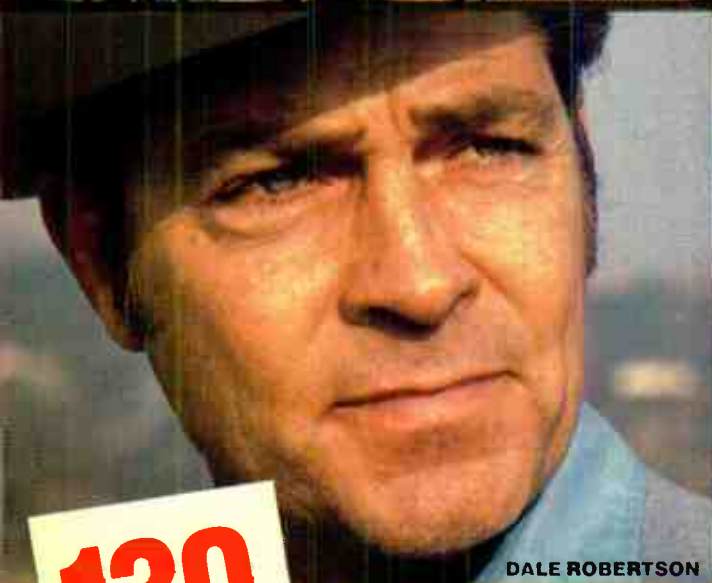
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Publisher's Letter

Radio industry needs renewed spirit to help exploit medium's strengths

No other medium serves the American public with such flexibility or diversification as does radio.

Radio provides information, entertainment, instantaneous national and international news. In emergencies, it saves lives. It stimulates the U.S. public to ponder the topical issues of the day in the context of the democratic process, and through its transmissions, helps to improve the quality of life. Radio goes to every nook, cranny and corner of the U.S. night and day. With all these attributes, radio has been on somewhat of a plateau these past years. In the next few years, however, you will see more progress on radio, more so than for any other medium.

Why? There has been emerging in radio a new breed, a new group of radio operators—owners who are innovators in both the business and the programming aspects of the medium. Many have been active over the years, but these have been the minority. Others are just coming into their prime and moving ahead rapidly. These represent the new vitality in the radio business.

From the standpoint of economics, prices that are being paid for radio properties are just tangible indications of the favorable projections of radio as an industry. (It's reported that Roy Park paid \$45 million for Capcities' WPAT-AM-FM Paterson-New York.)

Look at the progress that radio has made in just the past few years. The station representation business has moved forward with the inauguration of multiple station representation in the same market. Initiated by Ralph Guild, who now has five different rep organizations under one roof, this type of organization has many inherent advantages since it is able to utilize on a joint basis the important support services that representation needs.

Another development that has meant additional business for radio, has been the emergence of the unwired networks. Spot radio, up to that point, was at a disadvantage in competing with wired networks. Competition, the stimulator of innovation, has generated more revenue for both the wired and unwired entities. As one of the operators of a major radio group has said, "The unwired networks have a great potential to bring new business into radio. It is apparent that national business would have eroded without it."

Satellite distribution. Another important development that stimulated radio billing has been satellite distribution. In shortform programming, the quality of network news integrated into local has been an important plus for the medium. In longform concert music programming, satellite distribution enables radio to target the audience, giving the advertiser a double barrel impact.

AM stereo has not made much of a dent, certainly not from an advertiser's standpoint, but it has made radio a more listenable medium and it is certainly a step forward.

The idea of consolidating various radio associations including the Radio Advertising Bureau doesn't make sense. It means that you would have a lumbering bureaucracy. What's needed is a new spirit, not a new organization.



THE MEDIA GET THE MESSAGE

NBC NIGHTLY NEWS

"It's often said that there isn't a comma difference between the three network newscasts, but that's not true. In many ways NBC has become a more thoughtful and interesting network in its coverage. It often takes a different direction especially in its special reports. Dan Rather and the 'CBS Evening News' leads the pack in ratings, but the 'NBC Nightly News' often includes stories of more depth and significance, such as its continued probes into organized crime and racketeers... Serious newswatchers come away with more substance on NBC these days."

Tom Dorsey, Louisville Courier-Journal

'TODAY'

"Best of the morning shows and a great American institution."

Tom Shales, Washington Post

"In Rome it managed to gain unusual access to an institution historically wary of news and television organizations."

E.J. Dionne, Jr., New York Times

AMERICAN ALMANAC

"The Mudd-'Almanac' combination appears to be a winner. A fine effort."

Fred Rothenberg, Associated Press

"The ring of solid journalism and it may well be the success the network has long sought in the magazine field."

Terence O'Flaherty, San Francisco Chronicle

"An NBC winner. Mudd is his usual incisive self."

Lee Winfrey, Philadelphia Inquirer

PRIMETIME NEWS SPECIALS

"'The First Lady, Nancy Reagan' gives us a fascinating portrait" *John Corry, New York Times*

"'The First Lady' is not a puff piece... sensitive, delightful, sometimes moving." *Arthur Unger, Christian Science Monitor*

"'Portrait of the Press, Warts and All, by John Chancellor' marks the first time a network has probed the issue with decent objectivity."

Harriet Van Horne, Newsday

"'The Biggest Lump of Money in the World' (is) an exemplar for all future network forays into economics." *TV Guide*

"'Women, Work and Babies' is a prime example of the new direction in NBC News. Solidly interesting... totally relevant." *Arthur Unger, Christian Science Monitor*

"'Vietnam — Lessons of a Lost War'... if you see only one television news program make sure this is it." *John Corry, New York Times*

NBC NEWS

"NBC News seems to have regained (its) sense of purpose: its week-long exploration of the Soviet Union won the Edward Weintal prize for diplomatic reporting... NBC sent 'Today' to Rome for a week of broadcasts that were similarly admired... And 'Nightly News' was the first American news program to carry BBC footage of the horrific famine in Ethiopia, a decision that generated enormous viewer reaction."

Eric Mink, Washington Journalism Review

NBC NEWS
ON THE MOVE

Letters

'Sunday Morning' kudos

Your recognition of *Sunday Morning* is good for all of us who are committed to TV with standards of excellence.

It's important that guys like you recognize quality in your editorial viewpoint.

TOM WEINBERG
Producer,
WTTW,
Chicago

I can't resist writing you a note about your *Publisher's Letter* in the August 5 issue (" 'Sunday Morning' on CBS—one of the best programs on television").

Over a period of the last couple of years, I find my week destroyed if I miss the CBS *Sunday Morning* news. Every bit of my experience in radio and television simply underscores how right Bill Leonard was and CBS has been since the advent of the show.

As a former broadcaster heavily involved in NBC and ABC, it is hard for

me even now to admit CBS ever does anything right. But the *Sunday Morning* news is just outstanding, and I now can say so without fear of offending any friends.

ELDON CAMPBELL
Chairman,
Methodist Health Foundation,
Indianapolis

Regarding CBS' *Sunday Morning*, it is Charles Kuralt who makes the show. This is the opinion of many viewers.

ERIKA ENGELS LEVINE
New York

'Sunday Morning' thanks

Thank you for your effusive praise and kind words about *Sunday Morning*. Your *Publisher's Letter* attracted a great deal of attention.

ROBERT NORTHSHIELD
Senior executive producer
'Sunday Morning',
CBS News,
New York

Reagan and radio

I repeatedly reviewed your editorial about President Reagan, radio's greatest proponent (*Publisher's Letter*, June 24). And yet, I have a real problem with it. All of us in radio are well aware of the President's long professional association with the media and his subsequent three-to-five mini weekly commentaries in the late '70s which were sold to over 300 stations.

And yet, I'm mystified as to why the President, this great proponent of radio, spends his money on television when it comes to election time. OK, I know there are many answers to this but as a true veteran of the radio industry, I reiterate, I remain mystified as to the change in strategy when it comes time to be elected.

MICHAEL LUCKOFF
Vice president and general manager,
KGO Newstalk Radio,
San Francisco

JWT restructuring

The article on our restructuring the spot unit was excellent (*Restructuring at JWT to tighten spot-buying process*, July 22).

The reader response was also interesting. One buying service, in keeping with their form, implied that our emphasis on training only suggested lack thereof previously. The most interesting response received was from an advertiser asking our willingness to provide a broadcast buying service.

RICHARD KOSTYRA
Senior vice president, media director,
J. Walter Thompson USA,
New York

Oops!

Having a name like mine, I have sometimes been addressed as Lack, Sack and Wack in print and, more often, in mail pitches from minor charities and unimportant politicians. But I've seldom seen a name goofed up as badly as I did recently when I wrote about Howard Rosenberg, the esteemed critic of *The Los Angeles Times* (*Can critics really influence television's decision makers?* TV/RADIO AGE, August 19).

In the first of two articles on TV critics (August 5) I got it right; in the second, I altered his first name and his last.

I can't even blame it on my word processor, because I don't own one and still bang out copy with two fingers on an old manual Hermes. My deepest apologies!

RICHARD PACK



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Sidelights

Direct from Washington

Conus Communications is readying its pitch for "Conus Washington Direct," its new, unedited, satellite service, at the upcoming 40th annual International Conference and Exhibition of the Radio-Television News Directors Association, to be held in Nashville next week (September 11-14).

The Hubbard Broadcasting subsidiary describes the new service as "the most complete White House coverage ever offered" and says it will also offer "extensive" Washington coverage in general.

Conus Washington Direct will kick off its debut feed this coming weekend (September 7) via Conus' own Ku-band, 20-watt transponder on SBS-3. It will switch to RCA's K-2 Ku-band bird, with 45-watt transponders—due to be launched toward the end of '85—around December or January.

Stanley E. Hubbard, II, grandson of Hubbard Broadcasting's founder, who is directing the start-up of Conus Washington Direct, stresses that the strength of the new Washington service is that it will enable TV stations to edit

their own Washington news. The stations will not only be able to cherrypick from raw, unedited news, but will receive the news on two channels. He explains that the bandwidth of the K-2 transponders, 54 MHz, enables Conus to transmit two channels of good quality video on one transponder. (The SBS-3 satellite employs transponders with 43 MHz bandwidth.)

Hubbard also emphasizes that a large percentage of stations will be able to receive the Washington service because the NBC-TV network is now on Ku-band, while RCA Americom is offering a free dish and Ku-band electronics (along with \$1,000 for installation) to any TV station pointing the dish at K-2. The latter offer is connected with RCA Americom's plans for a syndicated program transmission service on K-2.

Hubbard estimates that about half the commercial TV stations in the U.S.—some 440-450 outlets—either have Ku-band earth stations or have agreed to accept RCA Americom's offer. The Ku-band community already includes the Conus Communications news service, a "confederation" of 23 stations, each of which has a mobile satellite uplink to provide news to each other. The Conus Limited Partnership (Hubbard owns 55 per cent as the general

partner) includes most of the 22 stations which joined Hubbard; about a third of them are NBC affiliates.

Separate operation. The Conus partnership is a separate operation from Conus Washington Direct, which is a non-exclusive service available to anyone. That includes radio stations, cable systems, even newspapers. Some of the details, such as whether to offer an audio-only feed, remain to be worked out. Likewise, the fees for the service, which will probably be offered on annual basis with rates related to market size, are being nailed down now.

Hubbard said the rate for a top market, such as New York, might run about \$25,000 to \$35,000 a year. Minneapolis-St. Paul, the market where Hubbard's headquarters and KSTP-TV are located, would be about \$15,000 to \$20,000.

The Washington service will have an uplink van parked on Jackson Place, right across from the northwest gate of the White House, the "media gate." Conus will cover all White House daily news briefings where cameras are allowed, all news conferences and presidential addresses and "White House events that may have special significance for regional or local TV markets." Other Washington events to be covered include government department briefings and press conferences, major arrivals at Andrews Air Force base, and the like.

A proprietary communications package will advise local news editors what's coming via printers at the station, a necessity in view of the heavy volume of transmissions promised by the new service in the nation's capital.

Vintage TV on VCR

Several months ago a young broadcasting intern walked up to Donald Perris, president and chief executive officer of Scripps-Howard Broadcasting, in the corridors of flagship station,



The Master Collection Series

WEWS(TV) Cleveland, and asked, "Who is that gentleman in the Green Room."

Perris looked at the young man and replied, "That gentleman is Milton Berle."

Out of that brief encounter, according to Perris, was born the idea for the establishment of the Museum of Broadcasting Master Collection Series.

"I realized that no matter how great



"That's right—I don't know how much they cost, I don't know where they're kept, I don't know who uses them—but of course we get SRDS. Doesn't everyone?"

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the reputation, television is a fleeting, ephemeral medium, and that we better protect its treasures."

Scripps-Howard was serious, and so was broadcasting's electronic custodian, the Museum of Broadcasting. Nurtured by \$100,000 in seed money provided by Scripps-Howard, the Museum of Broadcasting put together 20 videocassettes from programs already available in the home video market, featuring what its president, Robert M. Batscha, characterizes as ranging from "vintage original television" to high-lights of the 1984 Olympics.

On August 21 the series became a part of the permanent collection of the Museum of Broadcasting, available for public viewing.

The cassettes, available both in Beta and VHS, cannot be purchased by the public, but can be obtained as a membership premium.

One cassette will be available to members for \$100; three for \$250 and the entire set of 20 for \$1,500.

A great deal of care has been taken in the packaging, each cassette being encased in hand-dyed Japanese paper with 14-karat gold leaf lettering.

Each selection is accompanied by extensive program notes researched and written by such television journalists as Rick DuBrow, Bill Henry, Cecil Smith, Jack Thomas and Peter Kaplan. Every year new titles that have been cleared for the home video market will be added.

The beat goes on

When you think of jazz, the cities that normally come to mind are New Orleans, Kansas City, New York . . . not necessarily Pittsburgh.

But don't sell Pittsburgh short, says Carolyn Wean, vice president of Group W's KDKA-TV.

The Kool Jazz Festival did, deciding not to include the city on its list of concert sites following the 1983 season, but, thanks to KDKA-TV, the Mellon Bank and the city's park system (Citi-parks), a home-grown Pittsburgh Jazz Festival was born in 1984 and will begin its second edition today (September 2), continuing through this Sunday (September 8).

The guest of honor will be a Pittsburgh product, 65-year-old drummer Art Blakey, whose Jazz Messengers will give a free concert Sunday night at the city's Flagstaff Hill in Schenley Park.

Blakey left Pittsburgh as a teenager, joining Fletcher Henderson's orchestra, and has been "on the road" ever since. But, before that, he learned his trade at a local club called the Ritz, at Fulton and Wylie streets. "I never had any formal training in music," he reveals. "I used to play the piano, and then one night Erroll Garner (another Pittsburgher) sat in at the piano." Unable to compete with Garner's virtuosity, he switched to drums. "I always liked drums, and I always watched the drummers," he says, "so when the chance came, I just took over and started playing."

KDKA-TV is helping to make sure the Pittsburgh Jazz Festival remains a permanent fixture in the city every Labor Day. This year, Pittsburgh-born drummer Art Blakey will be honored.



Blakey

Blakey, who has been leading his own Jazz Messengers for about 30 years, particularly relishes a short period in the mid-'40s when he was part of a big band led by Pittsburgh's Billy Eckstine. "That was the greatest of all bands," he says without hesitation.

KDKA-TV's Wean points out that last year's festival honored Pittsburgh-born Roy Eldridge, the retired trumpeter, who is considered the musical link between Louis Armstrong and Dizzy Gillespie.

The station, she says, handles promotion for the festival, and "Our evening magazine does some stories with the performers—giving us guests of the caliber we normally wouldn't have. We also cover it on the news."

Would there be a possibility of producing a special for syndication? She doesn't rule that out. "It's something we will take a look at, to see if a broadcast makes sense."



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Tele-scope

Major revamping of Nielsen systems is in the works

A major revamping and modernization of procedures affecting audience measurement by Nielsen's Media Research Group appears to be in the cards. This effort is the result of a number of developments which have occurred during the past couple of years. They include (1) the acquisition of the A. C. Nielsen Co. by Dun & Bradstreet, (2) the challenge to Nielsen's dominance in national ratings by British-based AGB Research, which is conducting a people meter test in Boston and (3) the emergence of high-tech as a growing factor in data gathering and processing, which impinges on Nielsen's Monitor-Plus, a proposed service involving computerized pattern recognition of commercials, as well as on Nielsen's own people meter test, now being conducted on a national basis.

The pressure of these developments led to a customer survey in the last quarter of last year and the first quarter of '85 to determine marketplace attitudes toward Nielsen. The survey, consisting of personal interviews, and done by an outside research house, focused on national (NTI) and local (NSI) audience measurement and "commercial carriage" (Monitor-Plus).

Criticism in survey. Some disturbing criticisms of Nielsen came out of the survey, according to William Hamill, executive vice president of the Media Research Group. "We found that client needs were not being fulfilled," he said. While he would not be specific about the criticism, he made clear that what's currently in the works at Nielsen is nothing less than a top-to-bottom review of systems used by the research group, spurred by a determination to develop new systems using advanced technologies. This is going on under the research group's planning and development unit, directed by John Dimling, who reports to Hamill and was until recently executive director of the Electronic Media Rating Council.

Said Hamill: "Out of this will come a plan that will affect the collection, processing and delivery of all Nielsen data. The people meter is one (very important) part of this plan." Hamill also made the point that D&B has established a goal of "leadership in the information services field" and that Nielsen is determined "to keep that leadership."

CBS cancels AMOL role

A. C. Nielsen may be forced to widen its reappraisal of audience measurement (see above) following CBS' decision to cancel its role regarding AMOL (Automated Measurement of Lineups). The decision was made three weeks ago, and takes effect next March, it was learned.

David Poltrack, vice president, CBS Broadcast

Group, characterizes the move as a "cost/benefit decision. A clerical backup staff is costing us \$500,000 a year, and Nielsen has never been able to deliver on the 99 per cent computer accuracy rate it promised, since AMOL was established in 1977." A spokeswoman for the network says that CBS' current economy drive, following its successful billion dollar stock buy-back to stave off the attempted Turner Broadcasting System takeover, may "have hastened," but did not precipitate, the network's decision to jettison AMOL. "That (AMOL) commitment has been under scrutiny for some time," the spokeswoman says.

Nielsen to re-think. Meanwhile, William Hamill, executive vice president of Nielsen, concedes that the CBS disclosure will force the company to re-evaluate its position regarding the service. "I'm not saying that we're going to discontinue AMOL," Hamill says. "But it is an option, the last option. I don't think that we'll do it."

At NBC, George Hooper, vice president, audience research, endorsed AMOL. "Nielsen has gotten its act together regarding the computer. They have hooked up stations in every market, taken the glitches out of the system. Just this past week, Nielsen concluded a successful test to speed up rating delivery. We see no reason to cancel." Marvin Mord, vice president, marketing and research services, ABC Television, says that Nielsen, with the help of the networks "has come a long way in developing AMOL. It works better than anything we have right now. It takes a special amount of effort on the part of each network to supply the manpower and personnel to make the AMOL system work. We haven't ruled out any alternative methodology for evaluating station lineups," Mord says, "but there simply isn't any better method available right now."

Mord, however, seemed to leave the door open when he added, "certainly if CBS decides to stay out of AMOL we would be concerned about the quality of their data, and would want to receive assurances from CBS and from Nielsen that they are on target."

Fetzer sells TV stations

Fetzer Television Corp. has agreed to sell its four television stations to the Gillett Communications Co. for \$80 million, pending FCC approval. The stations to be acquired, under an agreement announced by John E. Fetzer, chairman of Fetzer Communications, are WKZO-TV Kalamazoo, KOLN-TV Lincoln, KGIN-TV Grand Island, Neb., and KMEG-TV Sioux City. According to Fetzer, Gillett and its company chairman, George N. Gillett, Jr., were chosen over other potential buyers. He decided on Gillett and his company because "they were among the most highly qualified to continue to build upon the traditions established by the stations since the beginning of WKZO-TV in 1950." Also a factor in the decision, according to Fetzer, is that "the Gillett stations are well-known for their excellent community relations and involve-



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ment in the communities they serve, and in their interest in its employees and the future."

As to Gillett, he notes that he's pleased about the arrangement because of Fetzer stations' nationally respected reputation for stature in the industry. Gillett, based in Nashville, owns WSMV(TV) Nashville, WOKR-TV Rochester, WEAU-TV Eau Claire, KTVO-TV Ottumwa and WLUC-TV Marquette. In a related development, Carl E. Lee, a veteran with Fetzer for 45 years, will take over as principal owner of Fetzer radio stations (see *Radio Report*).

Another news source

If NBC were to go ahead with a cable news service, an idea the network floated at a recent meeting of its affiliate news and satellite advisory committees, it would give affiliated stations something they have long sought—a more extensive off-the-air news feed.

Says Robert Leider, vice president, general manager of WSVN(TV) Miami: "It would provide affiliates with a 24-hour news service that we could lift." WSVN was a regional associate of the Group W-ABC Satellite News Channel, and Leider feels access to that organization's national and international material "was one of the real benefits of SNC."

Another former SNC regional associate, Roger Ogden, president and general manager of NBC affiliate KCNC-TV Denver agrees. "It would establish another resource from which we could excerpt news stories from around the world, and there would be the possibility to react to breaking stories."

Affiliate inserts. As for some sort of local/regional news insert by affiliates on cable systems, à la SNC—that might be another story. Says Leider: "I'm not sure that's applicable. Roger and I did suggest (at the meeting) the possibility of affiliate inserts, similar to what we do during *The Today Show*. But that was only possible on SNC because of the complicated nature of the Group W transponder system."

What it all boils down to, says Ogden, is "whether the MSOs want to subsidize an alternate service to keep (Ted) Turner from having a monopoly."

TvB charts 'paper' decline

A new TvB report says that while newspaper circulation has gone up, its coverage per household has declined. The report also notes evidence of declining readership and, while conceding a sizable increase in ad revenue, points out that advertising overall has increased more.

The report, entitled, "What's Happened to Newspapers since 1970?" answers that circulation hasn't kept pace with household growth, viz., households have grown 39.1 per cent to 85,430,000 in 1984, while dailies have increased their circulation 1.6 per cent to

63,082,000; Sunday editions, 17.0 per cent to 57,574,000 and weeklies 29.9 per cent to 38,217,000.

Thus, newspaper coverage per household dropped 26.7 per cent for dailies, 16.2 per cent for Sunday papers and 6.2 per cent for weeklies. Assuming no duplication, TvB estimates that 26 per cent of U.S. households receive no daily, 33 per cent no Sunday and 55 per cent no weekly newspaper.

Dailies down 3.4%. The total number of newspapers published in 1984 was down 3.8 per cent to 9,572 from 1970's 9,946. Dailies alone were down 3.4 per cent to 1,688, but this figure hides a 37.1 per cent increase in morning papers to 458 and a 12.0 per cent decline in evening papers to 1,257. The result, says TvB, is that "only 32 cities in the entire country have two or more competing daily newspapers."

During the decade and a half weeklies declined 6.7 per cent to 7,101, according to TvB's report. However, there has been a 33.6 per cent rise in Sunday newspapers to 783. TvB maintains this growth is not as significant as it looks, saying that much of the growth is in smaller-city dailies now publishing Sunday editions, "as metro population has dropped and smaller-city, or suburban, population has increased."

Whatever the trend, up or down, says TvB, the average circulation per newspaper is "still small"—for dailies, it's 37,371, up 5.2 per cent; for weeklies, 5,382, up 39.2 per cent, and for Sunday papers, 73,530, down 12.5 per cent.

Newspaper CPM climbs. TvB estimates that the cost of reaching 1,000 households with a 1,000-line ad in a daily newspaper rose 231 per cent to \$20.83 during the 1970-'84 period. For weeklies, the increase was 86 per cent to \$44.62 (the smallest increase but the highest rates) and for Sunday editions, the increase was 296 per cent to \$18.51.

While this was going on, says the report, the ratio of adults reached daily by newspaper dropped from 77 to 59 per cent, according to R. H. Bruskin research.

Newspaper ad expenditures

Expenditures for newspaper advertising for the first half of 1985 increased by 7.8 per cent over 1984's figures, totaling \$12,157 million, according to preliminary estimates of the Newspaper Advertising Bureau.

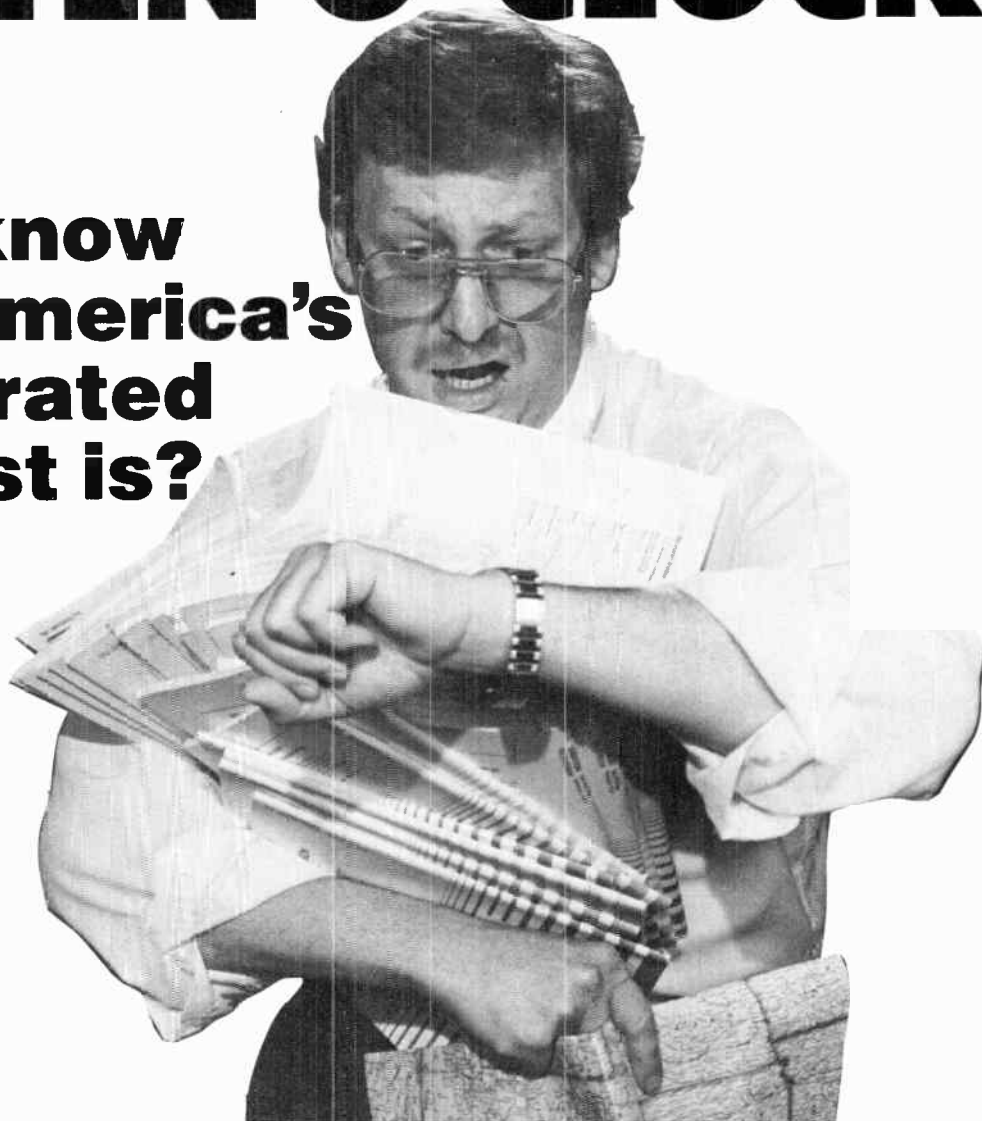
The estimates also show that ad expenditures in June rose 13.2 per cent over 1984, totaling \$2,159 million.

Retail expenditures, the largest major newspaper category, rose only 4.6 per cent to \$6,317 million during the first half. Classified continued to show strength, according to the bureau, with an increase of 13.5 per cent to \$4,240 million. National was up 6.5 per cent to \$1,600 million.

Expenditures for national advertising in June led all categories with an 17.0 per cent increase over the previous year, totaling \$288 million. Retail was up 11.8 per cent to \$1,110 million, and classified rose 13.8 per cent to \$761 million.

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TV Business Barometer

July spot gain a modest 8.9%

Spot turned in a modest but creditable performance in July. The numbers were in line with recent June-July patterns—which is to say that July billings were a little higher than June billings.

That's been the usual picture in recent years—that is, the first half of the decade—but it wasn't true, say, during the second half of the '70s. At that time, it was the other way around.

As for the year-to-year figure, a more meaningful statistic, the returns from the *Business Barometer* sample of stations show an 8.9 per cent increase. That's pretty much in line with the way things have been going for spot this year.

It has to be kept in mind, however, that July was a four-week Standard Billing Month this year and a five-week SBM last year,

though this is offset by the fact that most stations reporting in the *Business Barometer* sample generally report calendar month data.

Billings for July were \$459.7 million, up from \$422.1 million in '84. The June billings for spot TV this year were \$451.2 million. In June of last year, the volume came to \$391.3 million; spot was up 15.3 per cent in June, '85, the best increase so far this year.

Spot would have had to top a 30 per cent increase over '84 to reach \$3 billion in time sales through the first half of '85 and would have to top a 10 per cent increase to reach that level in July.

As it turned out, the seven month total now stands at \$2,928.4 million, up 7.7 per cent. Last year's total through July was \$2,719.5 million.

It might be noted that the Standard Broadcast Calendar shows 30 weeks through July, '85, but because of the five-week July last year, the '84 calendar shows 31

weeks through July.

A striking response from the *Barometer* sample reveals that the two smaller station revenue groups were practically flat in July spot billings vis-a-vis last year. The entire increase came from stations in the \$15 million-plus revenue category.

First half shares

A review of the first half of '85, during which the total of spot and local time sales plus network compensation came to \$4,863.1 million, up 9.3 per cent, shows the continuing growth in share for local and continuing diminution of network comp relative to the TV station's total take.

The spot share for the first six months of this year was 50.8 vs. 51.6 in '84.

Local's share was 44.7 through June of this year, as against 43.6 last year. Network comp was down to 4.6 per cent compared to 4.8 per cent in '84, part of the steady downward trend in this form of station income.

National spot **+8.9%**

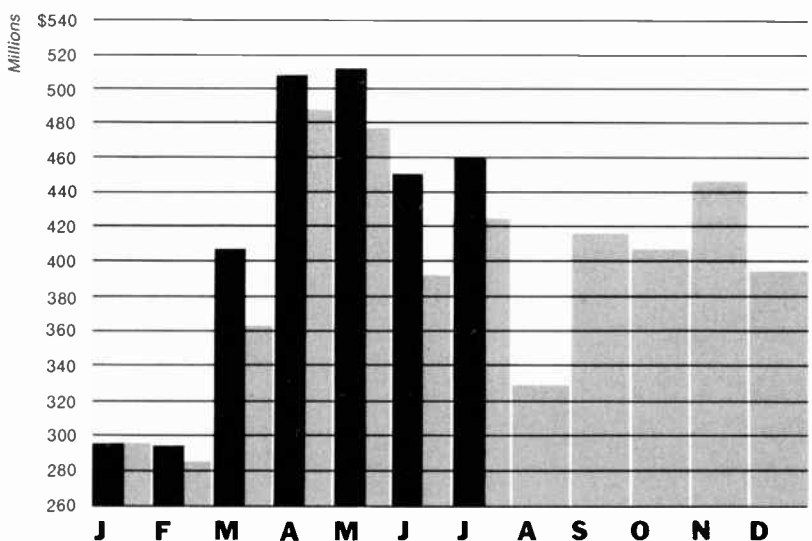
(millions)

1984: \$422.1 1985: \$459.7

Changes by annual station revenue

Under \$7 million -0.03%
 \$7-15 million -0.3%
 \$15 million up +9.6%

July



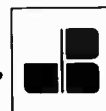
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Radio Report

Radio's coming up roses, according to RAB's Stakelin

In presenting its annual mid-year outlook and forecast, William L. Stakelin, RAB president, started with the good news: "In the first five months of 1985, radio advertising in the aggregate is up 14.5 per cent over the same period in 1984. If the rate of spending continues along this track, we should close the year with a growth of 15 per cent, or \$6.7 billion."

If the figures pan out for the second half, Stakelin reminds, it will give radio three banner years in a row. Spending is up in all radio classifications for the first half: 13.6 per cent on network; 11.9 per cent for spot, and 15.2 per cent for local.

Then the caveat. In spite of strong sales, commercial flights are getting shorter, said Stakelin. Rep firms are reporting one week flights are the most requested. Upfront buying has been soft, RAB reports, even for such prime programming as sports, with many of the traditional sell-outs still having availabilities, at the local, college and even network level.

Adults 25-to-54 is the most requested demographic, according to RAB, with 18-to-49 the runnerup. Targeting ads to lifestyle is still so much rhetoric, according to RAB, with age and sex demographics still the predominant way advertising is bought.

The new target area for radio is the greater share of available ad dollars. RAB's calculations show that radio gets 7 per cent of the advertising dollar, right now, and wants 10 per cent of the action by 1990. Admitting the ad dollar share is an uphill fight, Stakelin, nevertheless, points to hefty increases in major categories—travel up 9.1 per cent, package goods, up 20.6 per cent, fast foods up 36.5 per cent, and automotive up 33.6 per cent.

Two major national advertising categories posted major losses, computers, down 50 per cent, and consumer electronics down by 45 per cent.

Spot climbs 13.6% in July

Spot radio billings commissionable to reps came to \$70,431,600 in July, according to Radio Expenditure Reports. Because July, '85, was a four-week Standard Billing Month vs. five weeks in '84, the comparison shows a 9.1 per cent drop from the '84 figure of \$77,468,400. However, adjusting the '84 figure to four weeks (\$61,974,700) turns the comparison around to a 13.6 percent increase.

The seven-month spot radio total now stands at \$498,567,600, up 11.7 per cent on an adjusted basis (30 weeks). Adjusted July data by market group show the top 10 up 13.4 per cent, the 11-25 group up 17.5 per cent, 26-50 group up 17.7 per cent and 51-plus markets up 8.1 per cent. RER warns that these data are not indicative of individual market performance.

'Radio '85' to top last year

Based on the high number of pre-registrations and sales of exhibit space, the Radio '85 Management and Programming Convention is expected to top the two marks, and attendance as well, racked up at last year's inaugural joint NAB/NRBA convention. As of presstime, according to Peter Ferrara, executive vice president of the NRBA, pre-registration for the September 11-14 event, to be held at the convention center in Dallas, has already topped the 2,000 mark, as compared to less than 2,000 for the final '84 figure. Also, well over 19,000 square feet of exhibit space has been sold, much higher than the 1984 convention total. At presstime, 109 exhibitors were signed to show their wares. In 1984, there were less than 100; and as to total attendance, that will better last year's mark as well, with some 6,000-7,000 projected vs. the 5,000 who attended last year.

Meanwhile, it's not certain whether the controversy which developed from the NRBA's executive committee adopting a "super radio" proposal will threaten the prospects for any future conventions by NRBA and NAB. The NRBA board will consider the move on September 10. Ferrara says he "has a sense that the board will approve the recommendation and pursue the idea" of a unified association. NAB senior vice president for radio, David Parnigoni, cites some board hostility to a joint '86 convention but no "groundswell" of opposition.

Fetzer radio goes to Lee

Fetzer Communications has made two internal stock transfer moves, involving the Fetzer Broadcasting Co. and its subsidiary, Fetzer Broadcast Service Inc. In one of the transfers, Carl E. Lee, a 45-year veteran with the Fetzer organization, and Fetzer Broadcast Co. president and general manager, has sold his non-radio stock in return for additional radio stock, and will take over control and become principal owner and president of the Fetzer Broadcasting Service. The corporation will own WKZO Kalamazoo, WJFM Grand Rapids, WKJF AM/FM Cadillac and Muzak of Kalamazoo, Grand Rapids and Cadillac.



Carl E. Lee

William C. Robbins, executive vice president, as well as John E. Fetzer, chairman, Earl R. Stanley and

Cheryl Weedman, will be significant stockholders in FBS. In the other move, through the exchange of stock between Fetzer Broadcasting and the broadcast service, Fetzer CableVision will be solely owned by the Fetzer Broadcasting Co. Fetzer CableVision serves the greater Kalamazoo area from facilities in Kalamazoo and Portage. Both deals are subject to FCC approval. Fetzer, in addition has sold its television stations (see *Tele-Scope*).

New rep names Durpetti

Interop's still unnamed new fifth rep company, which plans to open its doors by the end of November, "or sometime in December, for sure," will be headed by Tony Durpetti. The 16-year McGavren Guild veteran had most recently been McGavren's executive vice president/Central Division, working out of Chicago, which will also be headquarters of the new operation.

To start off, at least, the new company will be "funded 100 per cent by Interop." Durpetti's equity in the firm, he says is "something Ralph (Guild) and I haven't gotten around to discussing yet." What they have discussed is the company's "game plan." That's to be selling for stations in the top 100 markets estimated to have a billing potential of \$250,000 or more. Interop is figuring that there's "about \$50 million in revenue waiting for a desirable alternative in radio representation."

Chicago base. Durpetti says the company will be based in Chicago because a start-up rep "calls for a lot of traveling. Being based in Chicago makes it possible to make one-day trips to almost any point in the country. And I do like to see my family sometimes."

Dick Sharpe, McGavren Guild executive vice president/Eastern Division, will now take over additional responsibilities for the Central Division. But down the road, Sharpe expects to appoint an assistant divisional manager for the Midwest who will take over Durpetti's former duties and report to Sharpe.

Spanish radio acts on ratings

Radio reaches 98 per cent of all Hispanics each week, says Arbitron's *Radio Today: The Hispanic Listener*. Rip Ridgeway, Arbitron vice president of radio sales development, calls the report "our first comprehensive look at the way this group uses radio. It is intended to help radio stations, advertisers and agencies learn how to use radio to reach Hispanics."

The report calls the 98 per cent figure 2 per cent higher than the national average, and says Hispanics spend 30 hours a week with radio, 20 per cent more than the general population. These and other facts on Hispanic listening, by age, by place of listening and by when listening takes place, are based on 3,408 diaries used in 1984 surveys of listening in New York, Los Angeles, Miami, San Antonio, Albuquerque, Corpus Christi, El Paso and San Jose.

Nevertheless, Spanish language radio executives still feel their audiences are under-reported, and are taking steps they hope will remedy the situation. In March, Spanish radio broadcasters formed the Caballero Spanish Radio Advisory Council. Now that Council is inviting the audience measurement services to submit methodology presentations, to be reviewed by a special panel of research professionals.

Eduardo Caballero, president of Caballero Spanish Media, emphasizes that this panel "will not be made up of broadcasters looking out for their own interests, but of media and research professionals from major advertisers and agencies who will recommend the methodology they believe can provide the greatest level of accuracy. This is in their interest because as the Hispanic market becomes more important to their clients, they have to know exactly what those clients are getting for their marketing dollars."

Caballero says that the key point the Council wants to make to the research companies is that "Accuracy should be the primary consideration of any methodology they adopt, and financial considerations secondary. Right now Arbitron has the chicken and egg situation of not having many subscribers among Spanish radio stations because these broadcasters don't believe Arbitron is doing a very accurate job. But since there are few subscribers among Spanish broadcasters, Arbitron feels that personal interviews cost too much more than telephoning to make it pay for them. But our question remains: Which methodology will be most useful to the advertisers?"

As for the Council's invitation to the research services, Caballero says Arbitron says it's working on a presentation, that Strategy Research Corp. "is eager to show what they can do," and that AGB, the people meter people, will be represented by Peter Roslow, of the founding family of The Pulse, and more recently with SRC, which specializes in door-to-door personal interviews.

Face-to-face. Caballero points out that it's difficult for either a telephone or diary system to measure Hispanic listening accurately because neither diaries nor telephones are part of the Latin American culture. "Both business and social communications are conducted face to face. This is what listeners to Spanish radio are accustomed to. In the case of telephones, there's a doubly difficult situation. The interviewer who initiates the contact usually starts out in English. That can make the average Spanish-speaking respondent uncomfortable from the very first."

Regarding diaries, he says that historically, Hispanics in Latin America "do not understand nor participate in diary-based studies."

And the Council will also launch a public awareness campaign encouraging Hispanics to participate in radio audience surveys. Says Caballero: "We are going to do our part by educating Spanish speaking persons in the diary process. By working with the national rating services and the Hispanic listeners, we are confident that this campaign will produce more accurate radio research benefitting advertisers and media alike."

Radio Business Barometer

Network radio up 16% for July

July for the radio networks turned out to be nearly as good as May and June, two of the medium's best months ever, according to the latest Ernst & Whinney figures from 10 network companies reported to the Radio Network Association.

July for these 10 network companies was 16 per cent ahead of July, 1984, with a revenue total of \$28,075,664, compared to last July's \$24,212,593.

For this year's first seven months through July, that puts the radio networks 13.9 per cent of where they were, revenue-wise, at the end of last July, with a total of \$181,504,229, against \$159,289,903 at July's end last year.

And it looks like more of the same is on the way. RNA president Robert Lobdell reports that upfront fourth quarter looks "very strong," with commitments already in for campaigns scheduled to extend into 1986. RNA is now

predicting that network radio revenues will hit the \$320 million level by year's end.

What's shaping up as a potentially strong third quarter, adds Lobdell, follows a strong first half for network radio. In just one key category, he notes, automotive investments were 57 to 58 per cent ahead of the previous year for this year's first six months, though that admittedly compares to a fairly weak first half for automotive expenditures in 1984.

Individual webs

At the individual radio webs, Kevin Cox, vice president, sales, NBC Radio Networks, reports that not only has GMAC come aboard at the networks to promote its 7.7 financing for new cars, but that there's also "rumbling everywhere in Detroit that sounds like more automotive business will be coming in.

The auto makers have an incredible number of shiny new cars in their show rooms all over the country that they'll have to move

out to make room for the new fall models."

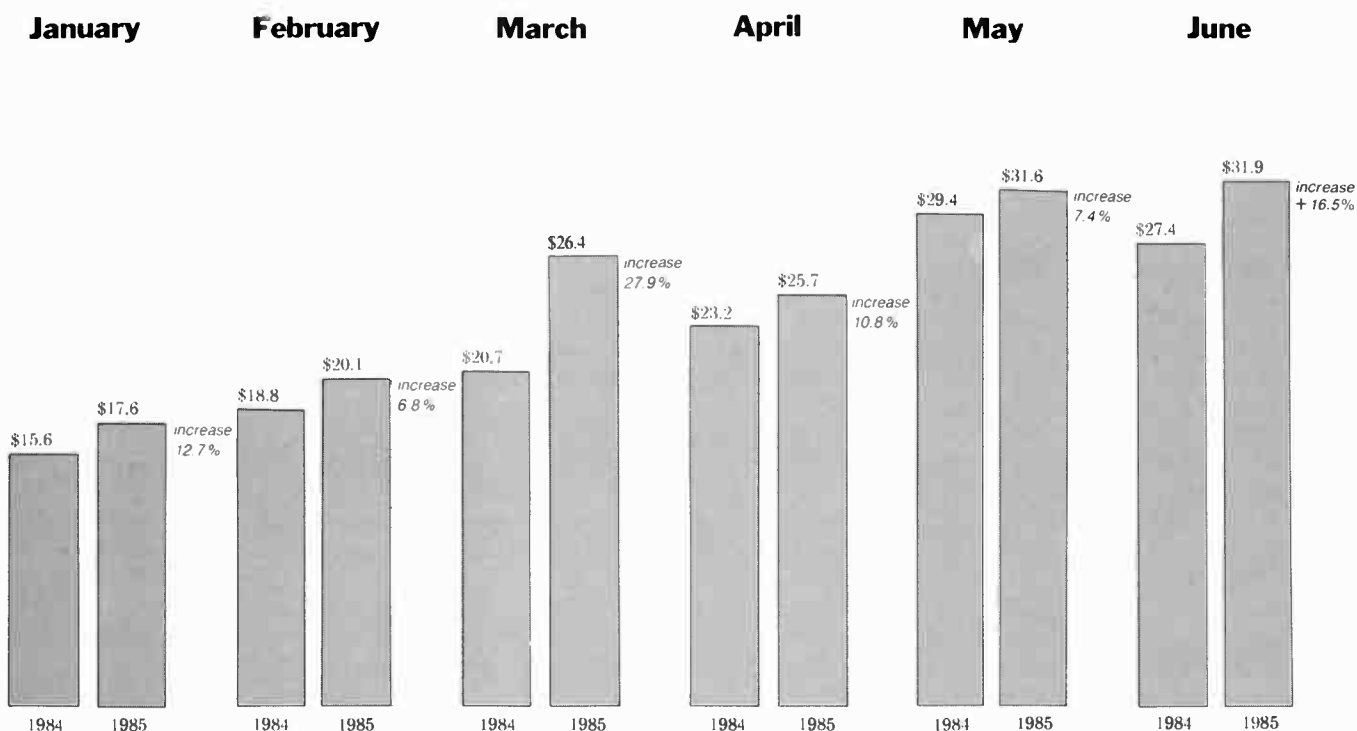
Steve Youlios, vice president, sales for the CBS Radio Networks, says third quarter "turned out far healthier than anyone had originally expected, particularly in the adult areas."

Youlios recalls that July started somewhat slowly after a strong June, then business picked up suddenly after mid-July, "and the momentum has kept going at that high level ever since, to continue what's been a very strong year, all year, so far."

Youlios adds that fourth quarter has continued strong through the middle of October, so far, with Toyota in network radio for the first time, and still in the process of negotiating fourth quarter placement, along with Hanes' L'Eggs, plus a number of other shorter, one and two week advertisers.

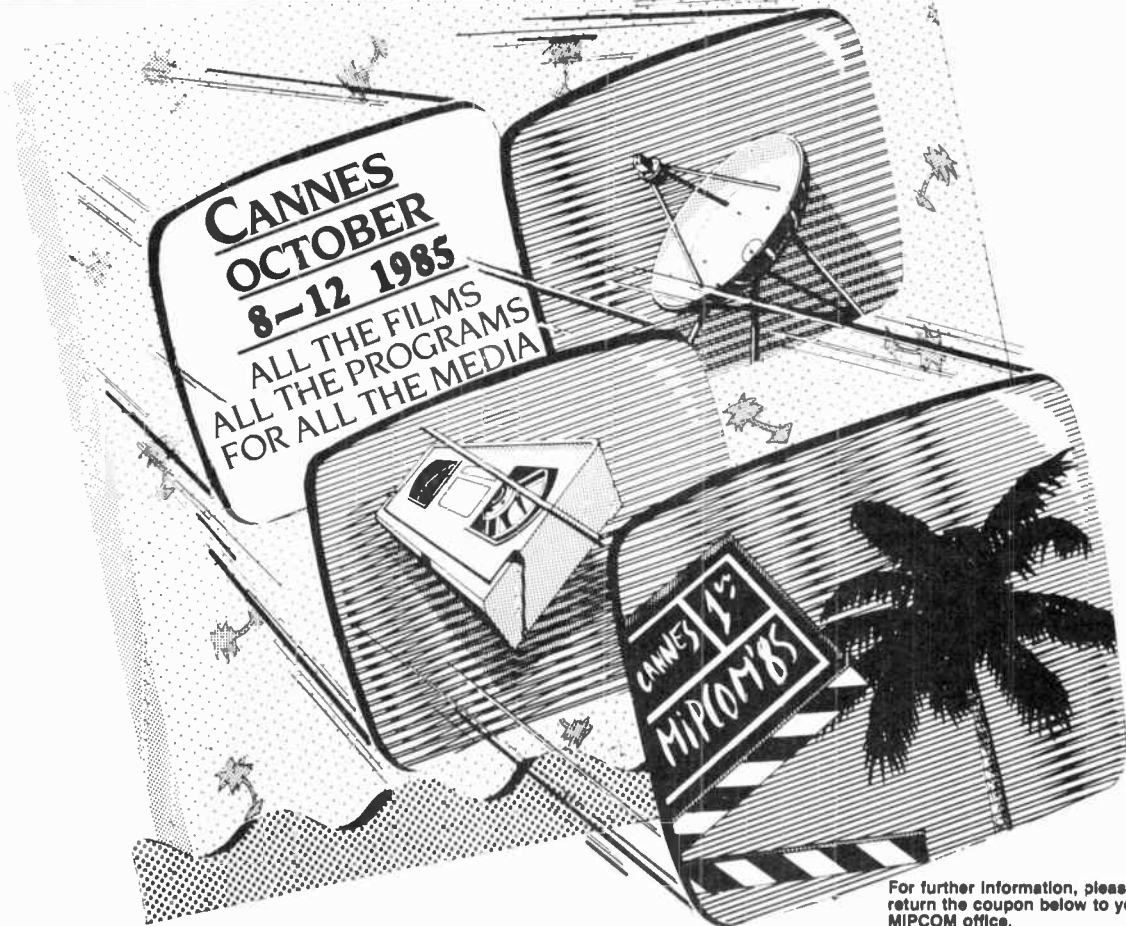
At the United Stations Networks, vice president, general manager Bill Hogan also says both third and fourth quarters look very strong so far, "with September shaping up as the highest billing month in the networks' history."

Network (millions \$)



Source: Radio Network Association. Percentage increases rounded.

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Television/Radio Age INTERNATIONAL NEWSLETTER

Volume 1. Number 1

London . New York . Hollywood 27 May 1985

This is the first issue of the Television/Radio Age International Newsletter published biweekly. It will cover the activities of television programming and major technological developments throughout the world. It will feature last minute news items from the major production capitals, including Hollywood, New York and London and will be produced in those cities under the direction of Irwin Margolis, formerly head of NBC News, Europe.

U.S. INTERNATIONAL DISTRIBUTORS reacted positively to the French report on private television. Although the report which establishes two "super" networks to cover the entire country and an unspecified number of local stations, probably about 60, still must be approved by the government, it is likely that the prospective station owners will be permitted to buy about 40 percent of their programming from outside the European Common Market.

Jerry Wexler of NBC International, commented that the report was encouraging and would result in better programming. He was confident that the public in Europe would benefit.

Bruce Gordon, Paramount International, said that while he thought it would take some time before the new French networks were operative, he is encouraged by the increase in business in the U.K. and Western Europe. "There seems to be renewed confidence," he declared, "that the new technologies are not going to knock out over-the-air television."

While TURNER PROGRAM SERVICE was announcing its first major series sale to Eastern Bloc country, Robert Wussler, executive vice president of the TURNER BROADCAST SYSTEMS, was in Moscow discussing programming with the Russians that will come of those talks is not immediately known, but it is known that the East Germans have purchased the seven hour Jacques Cousteau Amazon series or airing later this year.

The syndication arm of Turner also announced a two-year agreement with ISA, Mexico's leading broadcast and cable system to provide 24 hour service which includes access to all-news CNN. Turner programs already can be seen in Australia, Germany, Iceland, Italy, Japan, Korea and the Philippines. Transition to Europe starts this autumn.

Three major advertising agencies are producing a significant number of commercial spots for use in the U.S. While the three, Y & R, the world's most prominent agency, BBDO, the third largest and Ogilvy and Mather might cite the

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The 'soft' AC listener is said to be looking for something between rock and easy listening, while the 'adult' AOR fan wants to rock, but is turned off by heavy metal

Formats aimed at over-30 listeners not served by CHR or beautiful music

'Soft' AC, 'adult' AOR emerging as key radio music trends

By **SANFORD JOSEPHSON**

While contemporary hit radio (CHR) continues to capture the young listener with its reincarnated top-40 sound, many radio stations are putting renewed emphasis on reaching the 30-plus audience via two separate and growing musical routes.

Station executives planning to attend the format rooms at next week's NRBA/NAB Radio '85 Management & Programming Convention in Dallas may find the adult contemporary and album oriented rock sessions the most volatile, because it is these two formats that appear to be splintering off in new, more mature directions. The two trends emerging from this fractionalization:

- Expansion of a 'soft' contemporary sound, designed to reach a 35-49, heavily female audience searching for something between rock and easy listening.
- Development of an 'adult' AOR format, aimed at 30-44 males who want something more sophisticated than top-40 and who are turned off by heavy metal.

The Carpenters (soft AC)



Although neither of the above age brackets correspond to the established demographic breaks measured by Arbitron, stations and consultants maintain that these are, nevertheless, the actual age parameters of the listeners to these two distinct sounds.

As for selling advertising based on an unorthodox demo, they say a significant increase in 35-44 numbers is sufficient to prove the point.

Soft contemporary

At least three major programming consultants have developed formats targeted at the soft contemporary market. They are: Transtar Radio Network with its Transtar 41; Drake-Chenault, with Evergreen; and TM Communications, with Prime Demo.

Tom Mosher, general manager of KIQQ(FM) Los Angeles, which switched from CHR to the Transtar 41 soft contemporary format on July 29, explains that the station wanted to "create a sound which would appeal to a certain segment of the market" and that would be "very salable in the advertising community."

Mosher believes CHR does a good job

The Doors (adult AOR)



of reaching 18-35-year-olds, with a median age of 27; adult contemporary, 22-40 with a median age of 30-31; and beautiful music, 42-65, with a median of 53. KIQQ's new format, he says, "is designed go after 32-49, median age 41 (thus, the name, 'Transtar 41')."

Acknowledging that these breakdowns are not compatible with those rated by Arbitron, Mosher says: "Outside the industry, people don't know Arbitron. We're dealing with lifestyles."

'Shades of gray'

"We (the industry) try to make everything black and white, but we're really dealing in shades of gray." Feeling that the "qualitative lifestyle" of the soft contemporary listener is a selling point, Mosher adds that an increase in the 35-44 demo is sufficient to prove that a station like KIQQ is reaching its targeted 32-49-year-olds.

"There seems to be a void in the market for this particular sound," Mosher continues.

"Some of the more current adult

contemporary stations would tend to have a harder sound, a faster beat than we do."

The actual artists featured in a soft contemporary format, Mosher emphasizes, are often less important than the particular cut selected.

Mike Harvey, executive vice president of the Transtar Radio Network, points out that the music in the Transtar 41 format is designed to be equally strong throughout the 32-49 age group—from top to bottom.

"We have tested thousands of records," he says, in order, "to target the music correctly," to get "what we call the 'common thread.'"

Elaborating, he explains that, "Format X may play the latest release by Neil Diamond, and that may be perfect for everyone; then they'll play something by Foreigner that appeals only to the lower (younger) end of the demo; then they'll play 'My Kind of Town' by Frank Sinatra, and that alienates the lower demos."

A typical threesome from Transtar 41, he says, could be, "Chances Are," by Johnny Mathis, "Always On My

Mind," by Willie Nelson and "Suddenly," by Billy Ocean—"three very distinctive, different records, but they all have that 'high want' factor."

In addition to those mentioned, the format has a stable of core artists that includes Barry Manilow, Kenny Rogers, Diana Ross, The Carpenters and The Beatles, all of whom, Harvey says, "test very, very well."

Drake-Chenault's Evergreen format is targeted at women, 35-44, and, according to Bob Laurence, vice president, programming, it consists of "a softer blend of familiar, non-rock adult contemporary music. It typically competes with beautiful music as well as adult contemporary."

He divides artists into three subsegments. "On the younger end—Abba, Air Supply, the Bee Gees, the Captain and Tenille; older—Beatles, Bread, Carpenters, Chicago; much older—the Platters, Tony Bennett, Perry Como, Sam Cooke." The music, he says, has been "heavily auditorium-tested."

Neil Sargent, senior vice president at TM Communications, describes his company's Prime Demo as "softer than

Barbra Streisand



At least three major programming consultants have developed soft contemporary formats, anchored by artists such as these.

Neil Diamond



Glen Campbell



Barry Manilow





Mick Jagger



Bob Dylan



The Who

The adult AOR format is designed for an allegedly 'forgotten' listener, a 30-44-year-old male who leans toward classic rock by some of the superstar artists of the '60s and '70s.

our normal adult contemporary. Aimed at the 35-44 demo, format," he says it is similar to Transtar 41 but may include a few more current records.

All of the soft contemporary formats consist of predominantly older records. Even Prime Demo generally only includes 12 current records out of every 80 listed, although Sargent emphasizes that "it depends on how a station plays it."

'Lite' success

A recent success story in the soft or 'lite' AC format is WLTW(FM) New York, the Viacom station that switched from country and changed its call letters (from WKHK) nearly two years ago.

In the spring '85 Arbitron sweep, the station's Monday-Sunday, 6 a.m.-midnight share for all persons 12-plus was 3.1, which represents a steady climb from its 1.6 low point in the winter '84 measurement period. During that same time span, its two adult contemporary competitors, WYNY(FM) and WPIX(FM) have gone from 2.9 to a 2.4 and 2.9 to a 1.6, respectively.

Phil Redo, program director of WLTW, says the station, early on, identified what it considered "a disenfranchised listener between 35 and 45 who

wouldn't want the sleepy-type music of an easy listening station, but also didn't want to hear what's on top-40 stations."

Redo says WLTW, which developed its own programming, "doesn't really compete with anybody one-to-one." But, when pressed, he concedes that, from an image point of view, the outlet is closer to the beautiful music stations in the market than the previously-mentioned AC outlets.

Interestingly, WLTW and the two easy listening outlets in the New York market were in a close three-way race in the spring '85 sweep.

WPAT-FM's Monday-Sunday, 6 a.m.-midnight 12-plus share was 3.2, while Bonneville's WRFM(FM) had a share of 3.1, identical to LTW's.

In the adults 35-64 demo (the only 35-plus bracket shown in the Arbitron book), WPAT-FM (which is currently being sold by Capital Cities Communications to Park Communications) was first in the market, Monday-Sunday, 6 a.m.-midnight, with a 5.9 share; WRFM was second with 4.9; new-talker WOR was third with 4.8; and WLTW was fourth with 4.3.

There is some feeling that the competition between soft AC and beautiful music stations may intensify.

Describing the soft AC fan as "the 'white bread' listener who likes soft rock without a lot of interruptions," Jhan Hiber, president of the Jhan Hiber & Associates consulting firm, says, "The next challenge will be to see how well the beautiful music stations are able to sashay alongside the soft AC stations."

Adds Kent Burkhart, chairman of Burkhart/Abrams/Michaels/Douglas and Associates: "Soft AC is not a replacement for beautiful music, but it walks into that spot that beautiful music used to have."

And, from a rep point of view, Mariann DeLuca, senior vice president of research & marketing at Torbet Radio, believes soft adult contemporary "will become the easy listening of the late '80s or early '90s. In some markets where easy listening is stagnant," she continues, "the light format is attracting those listeners."

While the major impact of the soft adult contemporary sound is on FM, it is also being embraced by some news-and-information-oriented AM stations that want to update their music a little.

"We're a news and information station, first and foremost," explains Dennis Elliott, program director of WBIG

(continued on page 92)

Major market review confirms easing of growth in early evening affiliate shows

Slowdown in news expansion locally: May NSI analysis

If there was any doubt about the slowdown in the expansion of local, early evening news by TV affiliates in the major markets, the latest analysis of Nielsen data by TV/RADIO AGE should put it at rest.

For the second year in a row, a review of the May sweeps in the top 50 DMAs shows that almost as many affiliates dropped early evening news periods as added them.

A total of 11 half hours of news were added across all 50 markets during the May, '84, to May, '85, period. But a total of nine half hours were dropped.

The leveling-off of the news expansion trend that took place in the early '80s suggests that, for affiliates, at least, station management feels that the viewing public in the major markets is absorbing about as much news as it wants.

This does not take into account the public's appetite for "softer" forms of information, such as magazine shows. While the latest analysis did not cover soft news and features, there is much evidence, particularly in the syndication market, of continuing, strong interest in that category of programming.

Further, there is no evidence that the leveling-off in early evening affiliate news follows any noticeable decline in news ratings. The leaders listed on these pages show substantially the same range of shares and ratings as they did last year.

Still, the fact remains that while 11 affiliates added to their early evening news, eight dropped news segments in that daypart. The comparable numbers which showed up in the 1984 analysis were 10 and seven.

In 1981 over two dozen affiliates in the top 50 markets increased their early evening news programming and in 1982 the number of such outlets was 22.

There is certainly "room" for news expansion in the major markets. Less than a quarter (22.0 per cent) of the affiliates in the top 50 DMAs are carrying what might be called "longform"

news programming, i.e., more than an hour of news in the early evening.

About half of the stations carry an hour of news and the rest carry a half hour. Three outlets carry no early evening news at all.

When the top 50 markets are divided in two equal groups, the differences are

marked. In the top 25 markets, 40 per cent of the affiliates carry longform early evening local news. In the second 25, the ratio is 2.6 per cent, that is, two out of 75 outlets. Of the remainder, 31 run a half-hour of news and 39, an hour.

Ironically, one of the stations deleting news programming during the past year was the outlet which pioneered longform news—KNBC(TV) Los Angeles. The station went to a two-hour news block in the late '60s. By May of '83, the O&O was programming three hours of local news in the early evening, but last May it was down to two and a half hours, still a substantial news span.

That left another Los Angeles O&O, KABC(TV), with the longest news block in the country, 180 minutes of it. The third L.A. O&O, KCBS(TV), airs two and a half hours and the three O&Os, together with KRON-TV San Francisco, which also has a two and a half hour news telecast, comprise the only stations in the U.S. airing more than two hours of early evening local news.

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

By shares			By ratings		
Station	City	Shares	Station	City	Ratings
WNEP-TV	Wiks Br/Scrtn	53	WNEP-TV	Wiks Br/Scrtn	30
KDKA-TV	Pittsburgh	48	KDKA-TV	Pittsburgh	25
WHIO-TV	Dayton	48*	WRAL-TV	Raleigh/Durham	23
KENS-TV	San Antonio	43*	WKBW-TV	Buffalo	21
GAL-TV	Hrris./Lnc./Lb./Yk.	42*	WHIO-TV	Dayton	21*
WSAZ-TV	Charles./Hunting.	42	WBTV	Charlotte	20
WJZ-TV	Baltimore	41	WSAZ-TV	Charles./Hunting.	20
WKBW-TV	Buffalo	41	WWL-TV	New Orleans	20**
WRAL-TV	Raleigh/Durham	41	KENS-TV	San Antonio	19*
WBTV	Charlotte	40	KENS-TV	San Antonio	19**
WVTM-TV	Birmingham	38**	WJAR-TV	Provid./N.B.	19
KENS-TV	San Antonio	37**	WJZ-TV	Baltimore	19
WMC-TV	Memphis	37	WSMV	Nashville	19
WWL-TV	New Orleans	37*	WGAL-TV	Hrris./Lnc./Lb./Yk.	18*
WWL-TV	New Orleans	37**	WMC-TV	Memphis	18
WHAS-TV	Louisville	36	WTVD	Raleigh/Durham	18
WJAR-TV	Provid./N.B.	35	WTVT	Tampa/St. Pete	18
WSMV	Nashville	35	WVTM-TV	Birmingham	18**
WTMJ-TV	Milwaukee	35**	WSOC-TV	Charlotte	17
WBRC-TV	Birmingham	34*	WWL-TV	New Orleans	17*
WFSB-TV	Hartford/N.H.	34			
WSOC-TV	Charlotte	34			
WVTM-TV	Birmingham	34*			

Source: NSI, May, 1985. DMA household shares, ratings, Mon.-Fri. Based on contiguous news program segments. * Pre-network news segment in local news "sandwich." ** Post-network news segment in local news "sandwich."

There were 33 major market affiliates in all airing longform news in the early evening during the May sweep, according to the Nielsen tabulations which are the basis of the annual analyses. Of 29 remaining stations programming less than two and half hours, 10 mount two-hour news blocks and 19 put on 90 minute shows.

Of the 10 stations producing two-hour news programs, fully seven are O&Os. These include the remaining four ABC-owned stations (including WXYZ-TV Detroit, recently sold to Scripps-Howard). It also includes two NBC-owned outlets, WNBC-TV New York and WRC-TV Washington. The seventh O&O is WCBS-TV New York.

The three non-O&Os with two-hour early evening news are all CBS affiliates: The Evening News Association's WDVM-TV Washington, Bonneville's KIRO-TV Seattle-Tacoma and Midwest Television's KFMB-TV San Diego.

In the 90-minute news category, almost half of the outlets (nine) are ABC affiliates. And all but one of the 19 are in the top 25 markets. The exception is WBNS-TV Columbus, Ohio, located in the 36th DMA. The outlet's hour-and-a-half news represents a rise of 30 minutes since the May, '84, sweep, WBNS-TV being one of the 11 affiliates that increased their early evening news in the May-to-May span.

Another measure of change in time devoted to news programming is calculating the average for all affiliates and comparing that with previous averages. The change since last year, as might be expected, is quite small. In May of last year, the average affiliate's early evening news show in the top 50 DMAs was 61.2 minutes—including the three outlets that did not air early evening news at all. This year the average, similarly calculated, came to 61.6 minutes.

ABC still leads

By network, the averages show ABC continuing to lead with 64.8 minutes per affiliate vs. 63.6 last year. CBS was up from 58.2 to 59.4 minutes, while NBC rose from 59.4 to 60.6 minutes.

Interestingly, the early evening news averages for the network-owned stations rank in the same order. ABC's stations averaged 2.2 hours, NBC's 1.8 hours and CBS' 1.7 hours.

As noted, the leveling off of affiliate news expansion in the major markets does not seem to have been caused by a leveling off in audience—if the ratings of the leading stations is any indication (see lists). The range of early evening household ratings by the top 20 news leaders in the top 50 DMAs went from 30 down to 17 this past May. A year ago the range was 28 to 16.

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

By shares			By ratings		
WNEP-TV	Wilks Br./Scrtn	53	KENS-TV	San Antonio	27
WJZ-TV	Baltimore	49	WWL-TV	New Orleans	24
KENS-TV	San Antonio	47	KSL-TV	Salt Lake City	23
WWL-TV	New Orleans	43	WNEP-TV	Wilks. Bar.-Scrtn.	23
WHIO-TV	Dayton	42	WPVI-TV	Philadelphia	20
KSL-TV	Salt Lake City	41	WVTV-TV	Birmingham	20
WVTV-TV	Birmingham	39	KUTV	Salt Lake City	19
KCRA-TV	Sacramento/Stock.	38	WBBM-TV	Chicago	19
WBNS-TV	Columbus	38	WJZ-TV	Baltimore	19
WGAL-TV	Harris./Lnc./Lb./Yk.	38	KTRK-TV	Houston	18
WPVI-TV	Philadelphia	38	KUSA-TV	Denver	18
KUSA-TV	Denver	37	WCCO-TV	Minneapolis/St. Paul	18
WHAS-TV	Louisville	37	WFAA-TV	Dallas/Ft. Worth	18
WSMV	Nashville	37	WKBW-TV	Buffalo	18
KDKA-TV	Pittsburgh	36	KDKA-TV	Pittsburgh	17
WKBW-TV	Buffalo	36	KWTV	Oklahoma City	17
KING-TV	Seattle/Tacoma	35	WHIO-TV	Dayton	17
WJAR-TV	Provid./N.B.	35	WREG-TV	Memphis	17
WKRC-TV	Cincinnati	35	WSMV	Nashville	17
KTSP-TV	Phoenix	34	WTMJ-TV	Milwaukee	17
WAGA-TV	Atlanta	34			
WBTV	Charlotte	34			
WCCO-TV	Minneapolis/S.P.	34			
WJKW-TV	Cleveland	34			
WKYC-TV	Cleveland	34			
WRAL-TV	Raleigh/Durham	34			
WSAZ-TV	Christn./Hntng.	34			
WSOC-TV	Charlotte	34			
WTVD	Raleigh/Durham	34			
WTVT	Tampa/St. Pete	34			

Source: NSI, May, 1985. DMA household shares, ratings, Mon.-Fri.

In late news, the range of leaders' ratings this past May was 27 down to 17. A year before it was 29 to 16.

Such figures could be hiding a decline in ratings by the competition, but the household shares of the leading stations have also remained static. Again, when the range of shares scored by the leading stations is examined; it turns out that it is identical to last year's figures in the early evening list and almost identical in the late news list.

NBC gains

A breakdown of 1985 leaders by network affiliation shows, not unexpectedly, an increase in the number of NBC stations with leading shares in the early evening. In this list, totaling 23, includ-

ing ties, NBC had eight; CBS, nine, and ABC six. Last year, with 21 in the leaders list, NBC had only four; CBS, 10, and ABC, seven.

However, the latest list of late evening share leaders is not clear-cut vis-a-vis NBC's growing primetime strength, which, presumably, provides NBC affiliates with better lead-ins to their late news.

The list shows that among 30 leaders (11 stations were tied for 20th place), NBC had eight; CBS, 14, and ABC, also eight. Last year, NBC had only five; CBS, seven, and ABC, 11. As can be seen, the '84 list was shorter, only 23. Thus, while NBC had a little higher ratio of leaders in '85 than '84, the real winners seem to have been CBS affiliates. □

Broadcasters divided over networks' handling of recent airline hostage crisis

Interest growing in computerization: TV station survey

A flurry of activity earlier this year gave indications that the market for computerized, electronic newsrooms had begun to heat up. And, based on TV/RADIO AGE's latest annual news and public affairs survey of TV station management, there appears to be growing interest in computerized equipment.

Nearly 12 per cent of stations queried indicated they either have some sort of computerized equipment in their newsroom already or have it on order, and another 26.8 per cent said they intend to get it soon. However, interviews have indicated that station executives weren't precise with regard to the nature of the equipment, which could range from a completely electronic newsroom to a simple type of facility, such as word processors.

Other findings of the survey:

- Stations were split over their feelings about the networks' coverage of the recent hostage crisis. However, large and medium-sized affiliates tended to feel the webs acted responsibly, while a greater percentage of smaller affiliates and independents believed the networks unwittingly helped the hijackers.

- More than 60 per cent of those surveyed felt the professionalism of CBS News would have suffered if Ted Turner's takeover bid had been successful.

- Station executives acknowledged that the availability of visual material *sometimes* determines what is used on the air.

- Stations are using more electronic/digital effects in their local news presentation than they did a year ago.

Newsroom computerization

While 38.6 of the stations surveyed either have some sort of computerized equipment or intend to get it soon, 31.5 per cent said they "won't get it for a long time," 16.5 per cent felt they "don't need it," and 13.4 per cent were "still thinking" about it.

Interest in electronic equipment was, predictably, strongest among large (\$15 million and up annual revenue) and medium-sized (\$7-15 million) affiliates. Some 46.5 per cent of large stations and 46.2 per cent of medium stations said they intend to install a system soon, compared to only 16.1 per cent of smaller affiliates (under \$7 million) and 7.5 per cent of independents.

Among the large affiliates, 14.3 per cent have same computerized equipment in operation, and 7.1 per cent have something on order. None of the respondents among the medium-sized or smaller affiliates reporting in the survey have a computerized system on order, but the percentage having equipment in place is about the same in both revenue brackets—12.8 for medium-sized outlets and 12.9 per cent for smaller affiliates. Only 5 per cent of independent stations currently have computerized news equipment.

Most negative feeling about electronic newsrooms emanated from the indies. Some 47.5 per cent indicated they don't need them, and an additional 25 per cent said they won't require such apparatus for a long time. Only 11.3 per cent of the smaller affiliates ruled computerized newsrooms out completely, but 45.2 per cent of these

stations said they won't get anything for a long time.

Among the larger affiliates, not a single respondent said the station doesn't need a computerized system.

Hostage crisis

TV station executives responding to the survey were divided regarding the conduct of the networks while covering the recent airline hostage crisis. However, larger and medium-sized affiliates leaned toward support of the webs to a greater degree than smaller affiliates; and the majority of independents felt the networks were irresponsible.

In answer to the question, "Did the networks cover the recent hostage story responsibly, or did they play into the hands of the hijackers?," 49.5 per cent of responding stations said the webs "helped hijackers (unwittingly);" 45.4 per cent said the networks "were responsible;" and 8.7 per cent were "not sure." The answers to this question total more than 100 per cent because some respondents answered both "yes" and "no," i.e., that the networks acted responsibly but also (unwittingly) played into the hands of the hijackers.

One of those station executives, Jim Keelor, vice president and general manager of WAVE-TV Louisville, interviewed after the survey responses were tabulated, says that when he answered the question "I didn't have as much information as I do now."

Since then, as a member of NBC's affiliate news advisory committee, he spent a day in New York being briefed by the web. "If the public knew all of the circumstances regarding the problems the networks were up against," he says now, "they would realize the networks did act responsibly. The networks were in a no-win situation."

Keelor acknowledges that in circumstances such as this, "a percentage of the public is always going to have the perception that the networks were be-

'Do you have a computerized newsroom, or do you intend to get one in the next year or two?'

% of stations responding

	Affiliates				
	\$15 million+	\$7-15 million	Under \$7 million	Indies	All
Have it	14.3%	12.8%	12.9%	5.0%	10.8%
It's on order	7.1	0.0	0.0	0.0	1.0
Intend to get soon	46.5	46.2	16.1	7.5	26.8
Won't get for a long time	21.4	23.1	45.2	25.0	31.5
Don't need it	0.0	7.6	11.3	47.5	16.5
Still thinking	10.7	10.3	14.5	15.0	13.4

Source: TV/RADIO AGE survey, July, 1985

ing used. But most Americans, if given the choice of being fully informed or—as I believe Kissinger suggested—not covering it at all, would opt for the former.”

Another station executive, Joe Lewin, general manager of ABC affiliate WXEX-TV Richmond, also interviewed after the survey, says he checked off both answers simply because he felt both were true. “I think they (the networks) *were* responsible, but that doesn’t mean it wasn’t what the hijackers wanted.”

Could the networks have done anything differently? “I don’t see how,” he says, “unless they opted not to cover it.”

As mentioned, large and medium-sized affiliates were the strongest supporters of the webs. Of those affiliates with \$15 million-plus revenues, 67.9 per cent felt the networks acted responsibly, 32.1 per cent believe they helped the hijackers and 3.5 per cent were unsure. Affiliates in the \$7–15 million revenue bracket answered along similar lines: 64.1 per cent felt

Regarding the hostage crisis, Jim Keelor of WAVE-TV Louisville says the webs were in a “no-win situation”

the webs acted responsibly; 38.5, “helped hijackers;” 7.7 per cent not sure.

The answers of smaller affiliates most closely resembled those of the entire sample.

Some 42.6 per cent of the smaller outlets felt the networks were responsible; 45.9 per cent believed the webs helped the hijackers; and 14.8 per cent weren’t sure.

Independent station executives overwhelmingly (69.2 per cent) felt the networks helped the hijackers. Only 20.5 per cent of the indies responding said the networks acted responsibly, while 10.3 per cent were unsure.

Turner-CBS

Although Ted Turner’s bid to take over CBS was unsuccessful, more than 60 per cent of stations responding to the survey felt the professionalism of CBS News would have suffered if he had been able to buy the network.

The actual percentages: 60.3 per cent, yes; 24.2 per cent, no; 15.5 per

‘Did the networks cover the recent hostage responsibly, or did they play into the hands of the hijackers?’

% of stations responding

	\$15 million+	Affiliates \$7–15 million	Under \$7 million	Indies	All
Were responsible	67.9%	64.1%	42.6%	20.5%	45.4%
Helped (unwittingly) hijackers	32.1	38.5	45.9	69.2	49.5
Not sure	3.5	7.7	14.8	10.3	8.7

* Some columns add up to more than 100% because some respondents answered twice, saying the networks were responsible but also helped the hijackers.
Source: TV/RADIO AGE survey, July, 1985

cent, not sure.

This feeling was strongest among large affiliates (71.4 per cent, yes) and medium-sized affiliates (73.7 per cent, yes).

Some 59.7 per cent of smaller affiliates answered yes, while independents were split—42.5 per cent, yes; 42.5 per cent no; and 15 per cent, not sure.

Visual impact

Does the availability of visual material determine what’s used on the air?

Stations generally rode the fence on this one, with 59.6 per cent of the respondents answering, “It’s sometimes true.” The remaining respondents were split—20.2 per cent, “yes;” 20.2 per cent, “no.”

Large affiliates answered the most negatively to this question, with only 3.6 per cent saying yes; 25.0 per cent responding, no; and 71.4 per cent indicating this sometimes happens.

Among medium-sized affiliates, the breakdown was: 15.4 per cent, yes; 23.1 per cent, no; 61.5 per cent, sometimes true.

Smaller affiliates again mirrored the total sample: 21 per cent, yes; 21 per cent, no; 58 per cent, sometimes.

And 35 per cent of independents felt

availability of visual material does usually determine what’s on the air. Some 10 per cent of the indies answered this question negatively, while 55 per cent indicated it sometimes is true.

More than three-quarters of the station executives surveyed reported that use of electronic/digital effects has increased over the past year. However, the degree to which these techniques are being utilized more frequently varies.

In answer to the question: “To what extent do you use electronic/digital effects in your local news compared with a year ago?,” 30.4 per cent of the stations answered, “a lot more;” 27.7 per cent, “moderately more;” 18.3 per cent, “slightly more;” 22.5 per cent, “about the same;” and only 1.1 per cent, “less than a year ago.”

The increase in use of electronic/digital effects is most prominent among large and medium-sized affiliates.

Among affiliates with \$15 million or more in annual revenues, 39.3 per cent said utilization of electronic/digital effects has increased a lot; 32.1 per cent, “moderately more;” 7.2 per cent, “slightly more;” and 21.4 per cent, “about the same.”

Affiliates with revenues from \$7–15

(Continued on page 96)

‘Do you believe the professionalism of CBS News would have suffered if Ted Turner was able to buy CBS?’

% of stations responding

	\$15 million+	Affiliates \$7–15 million	Under \$7 million	Indies	All
Yes	71.4%	73.7%	59.7%	42.5%	60.3%
No	14.3	10.5	24.2	42.5	24.2
Not sure	14.3	15.8	16.1	15.0	15.5

Source: TV/RADIO AGE survey, July, 1985

Public service shows covered such previously taboo subjects as incest

Station specials: from shockers to heartwarmers

What used to be rarely mentioned or whispered-about subjects in the media, such as incest, child abuse and battered wives, are among the topics featured on recent public service programming, by broadcasters across the country, according to those who responded to the latest annual news and public affairs survey, conducted by TV/RADIO AGE.

There were, of course, more traditional approaches. Aggressive investigative reporting and careful expensive production are earmarks of public service presentations by outlets in New Orleans (WDSU-TV) and Dallas (WFAA-TV) to expose a wrongheaded investigation by police authorities.

The problem of drunken driving was attacked in a different way when station WHEC-TV Rochester, N.Y., put a positive connotation on the acronym DWI in its program *Driving With In-*

telligence, that promptly produced positive results. But it is the apparent willingness of news editors to tackle the tough, previously taboo topics, and present their findings, no matter how dismaying or tragic, that might well be the harbinger of a new programming trend.

Even when dealing with the so called "conventional" topics, e.g., women's issues, such as marital rape, (WGAL-TV, Harrisburg-Lancaster-Lebanon-York); job discrimination against women aspiring to a career in the clergy (KSMP-TV Minneapolis-St. Paul); and *Victims of Abuse*, (KATU Portland, Ore.), a program about adults, some of them women, who were abused as children.

There was a variety of subjects covered in the returns from the latest TV/RADIO AGE survey, which asked

respondents to describe their outstanding public affairs program during the past 12 months—an examination of the "boot camp" at Parris Island, and an evaluation of basic training in the Marine Corp. (WXEN-TV Richmond); *Shelter of Shame*, an investigation of public housing in Indianapolis (WTHR-TV Indianapolis); and *Families Under Stress* (WJAC-TV, Johnstown-Altoona, Pa.) addressing the issue of interfamilial relations and potential behavior of children in the environment of recovering alcoholics.

The public affairs programs also were responsive to areas of local and national concern. In locales that were struck by unemployment, programs dealt with the elusive art of finding another job and the dynamics of interviewing.

In areas where the steel industry was hard hit, reporters talked about steel at the crossroads and career alternatives. The long ignored plight of the Vietnam veteran, that of the woman as a military service, veterans from World War I to the present, were other topics accorded in-depth treatment by news departments.

The news and public affairs survey turns up diverse, perceptive and unique treatments of a melange of local, regional and national problems. A capsule review, where possible, by category, follows:

Alcoholism and drunk driving

WHEC-TV Rochester, N.Y.: *Drinking With Intelligence*, a three-part series during a 6 p.m. news program, accord-

'Not a Question of Courage'

KTLA(TV) Los Angeles' 'Not a Question of Courage' looked at how people with physical disabilities deal with life.





WCCO-TV
Minneapolis-St. Paul produced 'Vietnam' after a camera crew spent 35 days in the country.

ed best news miniseries by the New York State Broadcasters Association. Broadcast during the holiday season, the series looked at ways that people could enjoy "Christmas cheer" without endangering themselves or others by getting behind the wheel.

The three-parter examined some workable alternatives; designated driver campaigns; bars that offered drink tokens rather than automatic two for one drinks; and owners who either confiscated car keys from intoxicated patrons or raised the legal drinking age in their stores or clubs.

The second and third segments looked at the town's efforts to cope with a DWI (driving while intoxicated) program, given its unusually large number of college age bars, and documented a lack of DWI enforcement. A final segment profiled the altered life of a young man following an accident with a DWI driver.

WSBT-TV South Bend-Elkhart continued its all out assault on the menace of drunk driving with a spring/summer campaign called "Operation Prom Graduation." Drive enlisted two other local TV stations in the South Bend-Elkhart market, and targeted 24 high schools in a five-county core area.

Student leaders broadcast pledges that said, "I won't drink and drive this prom and graduation season and I hope you won't either." Audio tapes were run on area radio stations, and copies were given to schools for their public address systems. Students were encouraged to sign a pledge card, promising not to drink and drive or ride with anyone who did.

Students who signed the pledge were

eligible for discounts from participating retailers by showing their signed cards. The station had 5,000 pledge cards printed and distributed and 5,000 pledge badges were sent out to signatories of the pledge.

Several restaurants provided free soft drinks to prom night button wearers. In addition to the student PSAs, the station produced and aired two announcements featuring congressman John Hiler, two PSAs written by local Students Against Drunk Driving Chapters; supporting messages from local athletic and rock music celebrities; a half-hour *Newsmaker* program featuring a panel of area high school students; an editorial cautioning against drunk driving; and two news features on high school campaigns against drunk driving.

KMTV(TV) Omaha: Mounted a project to attempt to solve the deadly problem posed by the combination of drunk driving and graduation celebrations in the Omaha area. The campaign included the signing of pledge cards by students not to drink and drive; parents promising to pick up their graduate, no matter what hour they called, no questions asked. The station listed any school getting more than 50 per cent of their seniors to sign the pledge as an honor roll school, and covered the graduation ceremonies of those institutions getting 100 per cent participation from its seniors. A series of programs traced the tragic accidents that had occurred during previous graduation periods, and various graduating seniors appeared in PSAs to promote the project to their peers. Program was entitled *Open Challenge to the Class of '85*.

Employment

WCFC-TV Chicago, runs a half hour magazine formatted program which produces 26 shows per year focusing on public affairs issues as well as local community concerns.

A significant subject covered this spring was unemployment. The outlet covered the subject in a series of six programs talking about interviewing, conducting a job seminar, and discussing problems that arise as a result of unemployment. The series continues to attack such concerns as youth education, gang problems, housing/neighborhood development, and government regulation and operation. Each topic receives six half-hour segments and is explored in depth by specialists in the appropriate topic area.

WJAC-TV Johnstown-Altoona: Seized on the opportunity of the collapse of the American steel industry to produce *Crossroads of Industry*. The show chronicled the purchase of the former U.S. Steel plant in Johnstown by local residents and former employees. Program emphasized the tremendous community investment and risk. This public affairs series addresses changes in local economic realities. Another program in the quarterly series was *Families Under Stress* examining the behavior of children of recovering alcoholics.

Housing

WTOG-TV Tampa-St Petersburg: Twice each year the station designates an entire month as Impact month. October, 1984, was devoted to the results of six months of research on the growth

and development of Florida and how it impacts on the lives of its residents. The series includes 20 reports on nightly newscasts from five to seven minutes, each independent of the other, each segment treating a different aspect of growth. The climax of the campaign was a primetime hour-long documentary entitled *The Tampa Bay of Tomorrow*, dealing with how the state got to the point of such incredible population growth, and including a segment on how a metropolitan form of government can help control growth. (The state government has set growth management as the top priority of its 1985 legislative session, allotting \$250 million for new growth management programs.)

Wsvn-TV Miami: An investigation by the station into state-supported homes

tion in Clarksburg, Mayor Gregg Hinton in Fairmont and city manager Doug Fawcett of Morgantown regarding each city's current progress and plans for improving the business climate.

This particular program, one segment in the station's *Emphasis* series covering public affairs was awarded the West Virginia Associated Press Best Public Affairs Award.

Other *Emphasis* segments have included reports looking at drunk driving, examining emergency medical services, and rural mass transportation, and uncovering child abuse.

WTHR-TV Indianapolis: *Shelter of Shame* was the station's probe into the Indianapolis Housing Authority. It found that nearly 50 per cent of public housing is either substandard or uninhabitable. The cause: 10 years of ne-

Incest

KHJ-TV Los Angeles: Broadcast a one-hour documentary on April 11, called *The Silent Sin*, dealing with incest and child abuse in the home. Mike Farrell, known chiefly for his work in *M*A*S*H*, narrated the show which presented interviews with victims, offenders and experts in the field. Donna Kanter did protean work on the show as co-producer with Joe Feinstein, as well as director, writer, narrator and reporter.

Due to the explicit language and sensitive subject matter, the station included a discretionary statement prior to airing.

KATU(TV) Portland, Ore., mounted a *Youth Take Care* campaign during January. Portland mayor, Bud Clark,

KICU-TV San Francisco provided extensive five-day coverage of the largest of California's devastating summer fires, presenting live updates every 30 minutes.



Co-anchor Ysabel Duron

for abused and abandoned children turned up serious problems and resulted in a three-part series plus a number of follow-up reports. The series ran within the regularly scheduled early evening newscast at 6 p.m. Entitled *No Room at the Shelter*, the report found cases of overcrowding, faulty medical care, and other violations and led to a grand jury investigation and eventual involvement by the governor and the state legislature.

The grand jury issued a report, reaching conclusions similar to that of the program, and the governor amended his budget proposal to fund the clinic.

The legislature subsequently approved the funds.

WBOY-TV Clarksburg-Weston: The early morning anchor traveled through central West Virginia interviewing Terry Schulte, director of housing rehabilita-

tion and mismanagement by housing officials and city government, according to WTHR-TV's report. The program also examined the effects of racism, mainly blacks channeled to the projects while whites were sent to Section 8 housing.

The program compared Indianapolis public housing to that of New York City and Tampa and found the Indianapolis Housing Authority to be one of the worst in the country.

Since the documentary aired, the Marion County prosecutor has considered re-opening a grand jury investigation into possible criminal wrongdoing. The mayor of Indianapolis was called to a high-level meeting in Washington to explain the poor conditions of the housing and what will be done to correct them.

Remedial action is reportedly already underway to reverse the situa-

tion. The program also examined the effects of racism, mainly blacks channeled to the projects while whites were sent to Section 8 housing. The program compared Indianapolis public housing to that of New York City and Tampa and found the Indianapolis Housing Authority to be one of the worst in the country. Since the documentary aired, the Marion County prosecutor has considered re-opening a grand jury investigation into possible criminal wrongdoing. The mayor of Indianapolis was called to a high-level meeting in Washington to explain the poor conditions of the housing and what will be done to correct them. Remedial action is reportedly already underway to reverse the situa-

was the honorary chair, and a wide range of programs were spotted on virtually every news feature program showcased by the station. Stores covered such youthful traps as child abuse, drug and alcohol addiction, physical and sexual abuse, teenage suicide, teenage pregnancy. Three revolving features, *Town Hall*; *Two at Four*, and *AM/Northwest* carried the bulk of the presentations.

WCSC-TV Charleston, S.C.: Launched a major community project aimed at the problem of missing and abused children last April, beginning with the broadcast of a five-part news series entitled *A Child Is Missing*. The series included the examination of state legislation dealing with child abduction which led to the establishment of a state Missing Person Information Center.

(continued on page 96)

If legislation is enacted, Americans could be paying more for commercial TV shows

U.K. may tax ITV program exports

By MAUREEN BURKE

As if the commercial U.K. television stations haven't had enough financial problems this year, generated by a severe slump in advertising revenue, it now appears likely that the government will begin taxing one of their most profitable sources of revenue: international program sales. Until now this extremely lucrative income has escaped taxation, but the government which has not been able to attain the tax revenue it expected from time sales of the commercial stations, is looking at the overseas market as a means of offsetting the shortfall.

Unlike the BBC, which is presently financed through the license fee which every television owner must pay, commercial station profits are taxed through a formula which ironically allows some of the bigger organizations to escape payment. For instance Granada Television, producers of the popular *Jewel In The Crown*; Thames, which sells *The Benny Hill Show* and London Weekend Television, which successfully markets *Dempsey And Makepeace*, paid comparatively little (or in the case of Thames, nothing) to the government last year for what represents a substantial part of their company profits.

No one is in a position to accurately

say what percentage of the British overseas revenue will be taxed but as much as 25 per cent has been suggested. A final decision is expected when Parliament reconvenes in October.

The Independent Television (ITV) companies, who are called program contractors, have reacted by trying to allay fears among overseas buyers, saying they can not envision charging more for their product. Commenting on the proposed tax, International Television Enterprises (ITEL) chief executive Tim Buxton says he feels the tax is "a strong possibility" but sees the 25 per cent figure being mentioned as "too high." Nevertheless, it is unlikely that the companies will not try to recoup some of their lost revenue. It is widely believed that the Americans, particularly, are in a position to pay more for the product they buy.

Dollar's impact

Americans already have had a rough year in the U.K., taking the collective blame for the strength of the dollar. London Weekend Television's sales director Ron Miller points out that the dramatic stock market fluctuations and exchange rates played an important part in contributing to the downward advertising curve. "The strength of the dollar did have some effect on the slump. There are some U.S.-based

companies which must forecast their profits in dollars, and whenever they make an estimate, they must fulfill that figure. If they do have to make cutbacks, they tend to make them in advertising. I think that is what happened in British television advertising this year."

The British Advertising Association agrees, saying that rising interest rates have cut confidence in certain industries and, more importantly, that the falling value of the pound has cut importers' advertising expenditures. A significant offshoot of this, they add, has been the withdrawal by a number of American companies that, in order to show profits in dollars, were forced to cut back on their media spending in Britain.

While most U.S.-owned subsidiaries either flatly deny or are reticent to admit that they are cutting their U.K.

ITV companies have tried to allay fears among overseas buyers, saying they cannot envision charging more for their product

advertising budgets rather than their dollar profits, at least Steve White of White Collins Rutherford Scott, the agency which represents the German-made auto, BMW, acknowledges the problem. "Certainly the exchange rates have had an effect—not just in so far as the dollar is concerned but also the mark and the yen. Newer manufacturers outside the U.K. were rattled. It always has an effect but this was more acute than normal. BMW's campaign became a more costly exercise because the strength of the pound against the mark affected the profitability but where other companies may have cut their campaign, BMW took the long-term view and accepted the cut in profit."

Other reasons

While foreign influence has taken its fair share of the blame for the decline in advertising revenue, there clearly are other reasons for the dip in time sales. In general however executives are

LWT's 'Dempsey and Makepeace'



Thames' 'Benny Hill'



Granada, Thames and London Weekend are among those who paid comparatively little to the government last year

Granada's 'Jewel in the Crown'



more optimistic now than they were a few months ago when the shortfall in revenue projections led to the smaller companies like Border and Tyne Tees Television cutting their staff.

Some ITV program contractors now are even predicting a return to the heady days of summer '84 when advertising revenue was up by a staggering 31 percent over the previous summer. Economic factors nevertheless suggest they may be in a state of delusion. For their part, agency media buyers remain more cautious, if not a little more realistic. However, figures for July net income show that ITV revenues reached £73m (\$102m) against £63m (\$88m) in July, 1984. For the second half of 1985 income actually should be up compared with the second half of last year, according to several contractors. Some others feel that the forecast is too optimistic considering that in the first half of 1985, revenues fell more than 6% in real terms against the same period in 1984.

Pessimistic view

John Billett, managing director of one of London's media independents, Billett & Co., feels television advertising has plateaued in Britain. He says: "Various scapegoats have been blamed for the recent plummet in advertising revenue including the falling pound, but the truth is that for the moment ITV has come to the end of several growth markets. The ITV companies had better get used to the idea of zero



Ron Miller of LWT:
"There are some U.S.-based companies which must forecast their profits in dollars, and whenever they make an estimate, they must fulfill that figure. If they do have to make cutbacks, they tend to make them in advertising"

revenue growth this year—in real terms—for, despite recently slated beliefs, the more objective assessment provides no real support for each optimism.

"A lack of advertising theory allows ITV contractors to talk themselves into believing better times are coming—simply because they always have been, even with the evidence saying otherwise," claims Billett.

Alan James, media director of Collett, Dickenson Pearce disagrees. "The state of ITV revenue took everybody by surprise and caused panic in contractors. I believe that by talking about the revenue problems, we actually 'talked the market down' and intensified those very problems. Now people are talking it up again." He believes the market is becoming more buoyant, but it "is still going to have to go some this autumn to claw back what's been lost in recent months."

In real terms, ITV requires an approximate 16 percent autumn year-to-year revenue increase to break even this year. TVS Television South's sales director John Fox says: "I think that we have bottomed out—hit the bottom and turned around again; but we are doing so very slowly. The very best forecasts I have heard are only 7 percent up year-on-year, which only matches the rate of inflation—if the upturn continues. That is only evening out. I don't call that progress. The strength of the dollar has had what I would call a significant effect in a number of factors but the recovery of the pound has to be to our advantage in the latter half of the year."

The Advertising Association, in a recent report on the crisis, predicts even gloomier prospects. It refers to how in the past a fall in TV advertising expenditures has acted as an advance indicator of economic recession and that, as a consequence, recession in all advertising expenditures could be just around the corner.

Audience gains

The Association also cites (somewhat ironically) increased audience figures as another reason for the advertising slump. At the beginning of the year increased ratings are said to have been a turn-off to advertisers, who reasoned that they did not need to spend as much on advertising to reach their target audience. That attitude, according to the Association, has now been dispelled with advertisers becoming aware that they cannot afford to ignore potential buyers for too long.

TV technology itself has proved detrimental to advertising revenue. Many British agencies, like their U.S. counterparts, have become increasingly



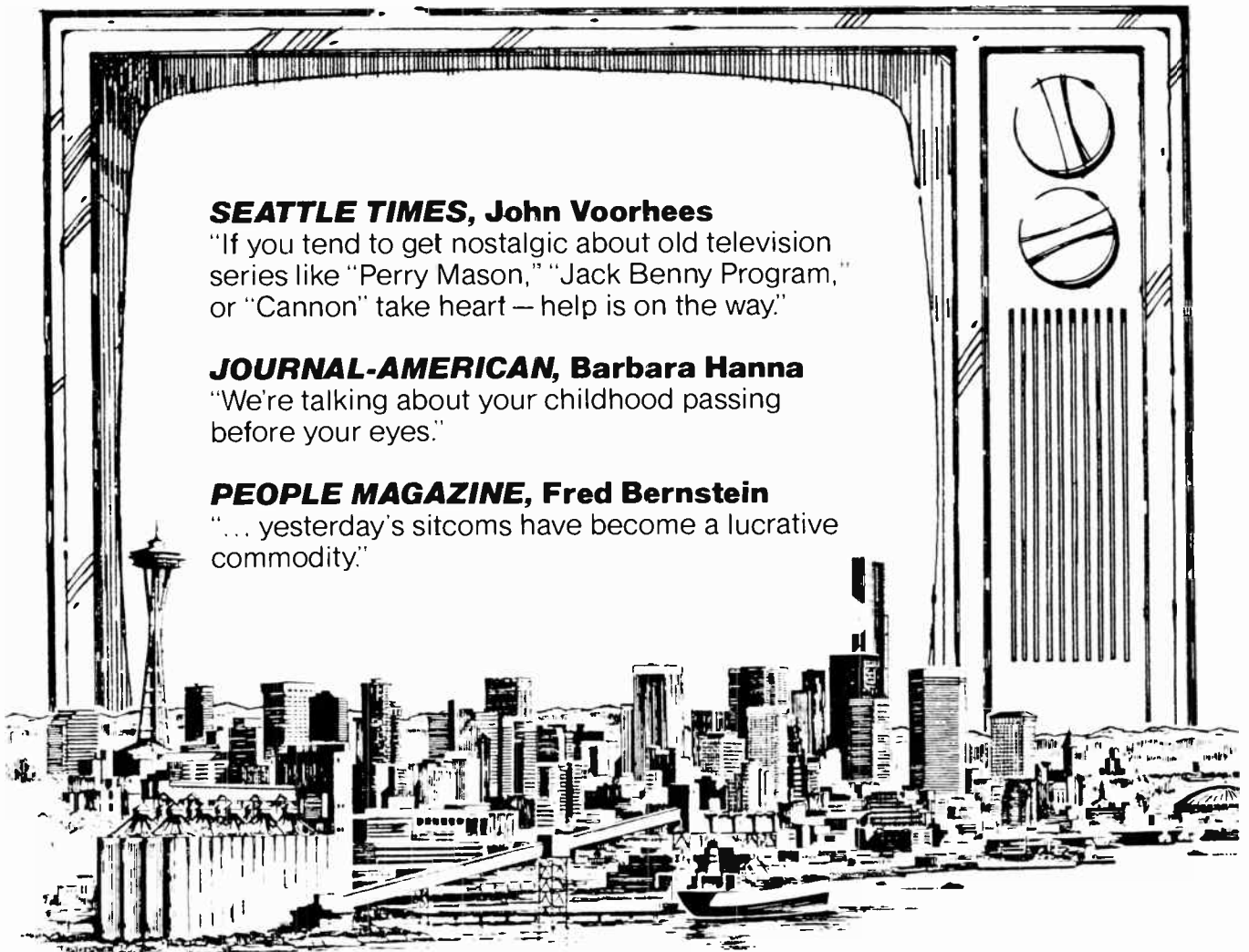
John Fox of TVS Television South:
"We have bottomed out—hit the bottom and turned around again; but we are doing so very slowly. The very best forecasts I have heard are only 7 per cent up year-on-year, which only matches the rate of inflation"

worried about the rise in home video penetration, resulting in zapping which could adversely affect target audience figures. The growth in the use of remote control TV switches (26 percent penetration in the U.K.), has made switching channels much easier.

Investigations are well underway to determining whether the BBC, the public broadcaster, should accept advertising as a means of funding its relatively empty coffers. Many advertising agencies have spoken out against the idea claiming that the marketplace simply is not large enough to support the ITV stations, the other commercial enterprises: TV-AM (Breakfast Television) and Channel 4 and the BBC.

A committee looking into ways in which the BBC could be funded as an alternative to the license fee, has advertising at the top of its list. Furthermore, the Institute of Practitioners in Advertising, currently working on its submission to the committee, is expected to be strongly in favor of advertising on the BBC.

On the other hand, according to a recent survey carried out among advertising agencies, those with qualms include Leagas Delaney, J. Walter Thompson (Manchester), TBWA and Foote Cone & Belding. On the BBC front, controversial program controller, Michael Grade, admits being "pathologically opposed" to the idea of advertising on the BBC, proclaiming he "doesn't want to see British television go the same way as American television." □



SEATTLE TIMES, John Voorhees

"If you tend to get nostalgic about old television series like "Perry Mason," "Jack Benny Program," or "Cannon" take heart — help is on the way."

JOURNAL-AMERICAN, Barbara Hanna

"We're talking about your childhood passing before your eyes."

PEOPLE MAGAZINE, Fred Bernstein

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And we're giving the shows a new lease on life with a state-of-the-art digital film scanning system, synthesized stereo, the finest and newest processing gear, and a new five million watt signal to blanket the market.

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KTZZ starts from scratch— gets audience to tune in UHF

UHF is no stranger to most viewers, but in Seattle it's still something of a mystery, so when KTZZ(TV), the newest independent (and the first commercial indie in Seattle proper) touted its debut in the market on channel 22 early in the summer, it got into some pretty basic matters in its promotion. It almost sounded like the 1950s after the Federal Communications Commission passed its intermixture policy.

But the educational ads on easy-to-attach loop antennas screwed on the back of the set (the station has maximum power) and simple instructions on how to tune UHF appeared to work. The July Arbitron book, just out, showed a KTZZ audience, though it went on the air only a week before the sweep began. It got a 4 household share, sign-on to sign-off, and kid shares of 18 and 19 in its kids blocks.

The \$600,000 multi-media promotional campaign (\$400,000 out of pocket and \$200,000 in tradeouts) got into a lot more than how to receive UHF; there's the programming, of course. The station has committed about \$20 million for syndicated programming over the next three to six years, accord-

ing to veteran station executive Dean Woodring, vice president and general manager of the new indie. Much of the product is golden oldies, but the station also went for one of the newest off-network futures, Paramount's *Webster*, set for airing in 1988. In addition, the station is linking its fortunes with *Inday*, the two-hour midday barter block out of LBS Communications, set to kick off this month. And it's running *Dallas* in the primetime access hour.

Among the golden oldies scheduled for daytime are *Leave It To Beaver*, *Perry Mason*, *Hogan's Heroes*, *Mayberry RFD*, *My Favorite Martian*, *Phil Silvers Show*, *My Three Sons*, *McHale's Navy*, *Father Knows Best*, *I Dream of Jeannie*, *The Fugitive* and *Dennis the Menace*.

The station is now programming 19 hours daily and will go to 24 hours by October, says Woodring. Its transmitting antenna is in downtown Seattle and the station is pumping out 5 megawatts of effective radiated power (ERP), thus making practical the use of loop antennas, the UHF equivalent of VHF rabbit ears. The tower puts the antenna 890 feet above average terrain and

1,049 feet above sea level.

There are two other UHF stations in the Seattle-Tacoma market, but they're allocated to the junior city and either disinclined or without the wherewithal to widely promote the ABC's of receiving the ultra high frequencies. In fact, says Woodring, the public TV outlet in Tacoma, KTPS(TV) channel 28, which has been around for almost 25 years, doesn't get into Seattle over-the-air, thus confining its audience in the northern part of the market to cable.

The other UHFer, KTBW(TV), is a religious station, which went on the air last year. It doesn't carry commercials (though there are plenty of appeals for funds), and apparently feels no need to appeal to a mass audience.

Woodring reports that KTZZ is now being carried on all the cable systems in its must-carry area. The DMA is over 50 per cent cabled, according to Nielsen data.

KTZZ went on the air June 22, tying in with its channel number, and mounted a heavy seven and a half week media campaign. This included a high volume of radio spots on 16 stations covering about nine different formats, from news to hit radio and from soft rock to Christian programming.

The station also contracted for seven weeks of transit billboards beginning June 1. A month-long drive with out-

HATS OFF and a HEARTY WELCOME to KTZZ (Channel 22), Seattle



Effective June 21st, this promising young entry into the broadcasting arena will begin serving the Greater Seattle Broadcasting region.

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And in response to the determination of this new facility to provide the highest quality programming possible to their viewers, we say

GOOD SHOW!

SONY.
Broadcast

door billboards was kicked off the day the station went on the air.

This was supplemented by five weeks of newspaper advertising, which began the day after the station made its debut and continued for five weeks. The newspapers used included the *Seattle Times*, the *Tacoma News Tribune*, and the *Everett Herald and Olympian*. Added to this was seven weeks of *TV Guide*. And, of course, there were (and are) announcements on KTZZ itself.

To help viewers connect with UHF, the station operates a 24-hour, toll-free hotline. An antenna promotion was conducted in 7-11 stores in the area, about 200 in all. A small manual on how to connect and tune UHF was distributed; there were press releases, media features, etc.

The radio campaign threw 2,064 spots at the market, about 275 a week. The 60-second announcements were



Dean Woodring

split, half and half, between programming and UHF education, the latter copy covering antenna loops, the hotline, cable information and other facts.

One of the most successful facets of the promotional campaign, says the station chief, was the sales results for loop antennas sold in 7-Eleven stores. As of late August, about 45,000 had been sold.

Other signs of consumer response were the telephone features—one, a line for listening to interviews with rock stars, another providing information on the winning numbers of the daily lottery run by the state of Washington. In the case of the rock star interviews, there were 22,000 calls in July alone, according to Woodring.

He also reports that all of the station's charter advertisers have renewed and cites the following instance of the new station's sales impact:

The station taped auctions held in San Jose and offered viewers various products at the auctioned price. "The first week," Woodring notes, "this generated \$11,000; the second week,

\$49,000, and the third week, \$100,000."

Because a new TV station is news, and despite the fact that it means more competition for advertising, the Seattle newspapers gave KTZZ editorial support when it signed on with such headlines as "A new local 'rerun' station shows the power of syndication" and "UHF: Turn on, tune in."

The station is the first TV outlet owned and put on the air by Pacific Theatres, which has movie houses in Seattle and began in that city, though it is particularly big in Los Angeles,

where it has about 200 screens. The Seattle station is 51 per cent owned by Alden Television, Inc., a subsidiary of Pacific Theatres, and 49 per cent by a limited partnership. Pacific Theatres also has construction permits of UHF outlets in Portland, Ore., and Denver.

Woodring has had considerable experience as a station general manager, having run two King Broadcasting stations, KGW-TV Portland, Ore., and KREM-TV, Spokane. He's even had radio experience, having previously run KGW. □

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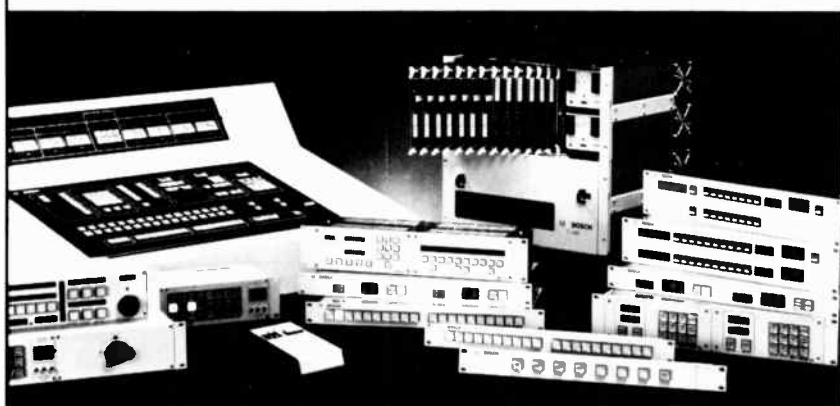
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BOSCH

Viewpoints

Jack C. Clifford

Vice president, broadcasting and CATV, Providence Journal Co., and chairman, Colony Communications



Independent signals should be carried over cable based on programming appeal

As with many decisions coming out of the courtrooms and halls of Congress in the recent past, the abolition of the FCC's must-carry rules dealt a possible blow to the independent television side of our business, while perhaps giving significant relief to our cable operations.

We have been concerned here for quite some time about the carriage of our stations' signals on surrounding cable systems, and the must-carry decision only hastened our planning to ensure that this carriage continues. Our television stations (WPHL-TV in Philadelphia; KZAZ in Tucson and KGSW in Albuquerque) all benefit in several areas by cable carriage, not the least of which being the "signal parity" with network affiliates that is afforded us through cable. We feel cable is certainly a significant, and growing, method for receiving television; soon it will be the most prevalent way Americans receive TV. We want to have our stations' signals be a part of that.

Out West, we've purchased translators to broaden coverage of the signal, and while we may not be able to rely on must-carry status to ensure cable carriage, the translators are important as well just to ensure that we cover the market (for instance, the Albuquerque ADI/DMA covers the entire state of New Mexico as well as several counties in southern Colorado.) It is in our best interests to broaden our signal's reach, whether it is retransmitted over cable or brought in over-the-air by home TV sets.

In Philadelphia, the must-carry rules probably helped WPHL get onto a few systems over the years in Pennsylvania or New Jersey. The other side of the coin, the copyright levies passed three years ago may have kept us off some systems, even though we were carried on many systems prior to the 3.75 per cent ruling and, thus, were grandfathered from that prohibitive levy.

I'd rather think that WPHL's signal is carried on

more than a thousand cable systems for a more marketplace-driven reason: that carriage of WPHL enhances the value of the cable operator's programming package.

Cable's new challenge

On the cable side, while relief from the must-carry rules relieves our cable subsidiary, Colony Communications, of the burden to carry 17, 18 or more broadcast signals (many of them duplicated) on the cable system, it brings with it the obligation to become a programmer. The industry can no longer hide behind those rules, pleading government interference requiring us to carry broadcast signals. In some cases, the rules were a convenient excuse for denying coverage to a satellite service we may not have wanted, anyway. We no longer, as cable operators, have that out—we'll now be forced to *program* our systems, much the same way television stations are programmed. This is an obligation new to the cable industry; it will be interesting to see how we respond to this emancipation from must-carry.

I hope that the cable industry will use this freedom to program their systems in much the same way that television stations are programmed—to be as competitive in the marketplace as possible. Cable companies are becoming increasingly aware that they, too, must compete for viewer attention—not only to encourage continued subscription, but also to increase usage of the medium and viewership of cable's ad-supported channels. Broadcast TV, home video and satellite dishes all provide competition for cable service. The smart cable operator will assemble a package of service which takes advantage of the medium's inherent strength—ample channel space—to provide maximum service to the potential viewing audience.

Local programming

A good broadcast independent television station certainly has a place in that cable service package. While much is made of cable's capability to serve local audiences, there are few channels on a cable system (and even less programming, in most instances) dedicated to local tastes. Cable systems are a compilation of national networks such as MTV, Cable News Network and others with no relation to any one market, and "superstations" which blatantly tout the fact that they do *not* serve local needs, unless your cable system happens to be in Chicago, New York or Atlanta.

However, add to the NBA schedule on WTBS a schedule of Philadelphia 76er games, only available on WPHL, or add to the many college football packages complete coverage of University of New Mexico football program on KGSW and you have enhanced the value of your cable service by focusing on the local tastes of your market.

Cable operators are past the point of having subscribers chase our installation trucks around—we have to look for specific programs and interests to attract the remainder of the prospective audience. And those people are used to, and comfortable with, independent television stations.

Programming/Production

Orbis marketing plan for P&G Films

Orbis Communications, which was chosen to distribute the Time-Life library acquired in the spring by Procter & Gamble, has set an unusual marketing plan for the 193-title package being offered to stations. According to John C. Ranck, executive vice president, station sales at Orbis, terms of the movie package, called Platinum 193, call for the marketing of one barter movie of the week with P&G the sole sponsor and retaining 10-and-a-half-minutes per two-hour movie. An alternate plan will be used for movies of longer length. The number of local sales availabilities

this week. However, Ranck says, the interest is strong on the part of stations to acquire the package. He continues that under the arrangement, "Platinum 193 can serve as the backbone of a station's schedule for many years. In addition to adding program value to the stations which carry the package, it will also add to the total assets of the station's worth without adversely affecting its cash flow."

The collection of films is comprised of titles such as *Fort Apache*, *The Bronx*, *the Cannonball Run*, *Nashville*, *Tribute*, *The Night Stalker*,



Burt Reynolds, above, stars in "The Cannonball Run," one of the 193 titles from Procter and Gamble, to be distributed by Orbis Communications. One hundred and eighteen of the movies are new to syndication. Release start to stations is July, 1986.

is left to the station.

Under the arrangement, stations air one barter movie of the week in prime-time for five years, with an option for renewal for two successive five-year periods. The movie of the week will be chosen by the station, within prescribed guidelines. What makes the plan so unusual is that P&G will choose only specific titles as barter movies and, depending on the film, after the second or third runs of these films have been exhausted, the stations can use multiple runs of these movies for total local advertising sales use, Ranck points out. Movies not chosen for barter by P&G also may be sold totally for advertiser use locally in multiple runs.

The P&G barter movies had not yet been designated, as of presstime.

Availability. Platinum 193 will be available for a July, 1986, start for stations, and clearance pitches won't begin until

Blind Ambition, *Meatballs* and *The Last Chase*. Of the 193 titles, 118 are new to syndication. The price paid by P&G for the Time-Life Library is understood to be more than \$55 million, with the packaged goods giant besting bidding from other companies seeking the rights.

Fees. The P&G, Time-Life arrangement, besides providing for the payment of the license fee, includes P&G's paying of incremental fees based on ratings performance and national household coverage. Also, Time-Life will have an ongoing consultative relationship with P&G. Time-Life Films, it's recalled, dropped out of film production in 1981. After that, it was operated as part of Time Inc. Video Group and recently came under the management of Home Box Office. The licensing deal was arranged between HBO and P&G.

T.E.N. overseas barter

While the use of barter for U.S product generally remains quiet overseas, The Entertainment Network is kicking up a storm in deals involving barter internationally.

Only weeks after its recent barter syndication of the 1985 Montreux Golden Rose Rock Festival, T.E.N. is preparing to release Volume II of that multi-national musical event produced earlier this year in France.

The 1985 Montreux Golden Rose Rock Festival Volume II will be telecast in the U.S. and overseas during October and November. Volume II features Duran Duran, Tears and Fears, Paul Young, Kenny Loggins, Dead or Alive, and The Pointer Sisters.

T.E.N. is producing the advertiser-supported special in association with BBC Television and SSR Swiss Television. Gillette is a sponsor internationally.

T.E.N. president Drew Savitch Levin says he has devised a marketing strategy that uses barter successfully internationally. "Gillette, a multi-national advertiser that advertises in our specials in the U.S., now is involved with us in international syndication," Levin says. "We are breaking ground."

Levin says his barter partners will have commercials in those nations which allow TV sports and, in cases where they are forbidden, sponsors will be identified with on-screen credits.

Asked if overseas broadcasters objected to his barter plans, Levin replies, "They are not only accepting our concept overseas, they are coming to prefer it because it gives them an opportunity to attract the same advertisers to buy time on the show. It also gives them a reduction in the overall license fees with producers and distributors."

Levin is currently negotiating with potential barter partners for the International British Record Industry Awards show he's syndicating for February. T.E.N. also has plans for a major miniseries for telecasting on an ad-hoc network next year. "It'll be barter in the U.S. and cash-barter internationally," Levin says.

How does Levin view the future of international barter? "We don't expect this to become a half-a-billion-dollar industry overnight," he says, "But if it equals 10 or 20 per cent of our industry in three or four years, that's a lot of extra income for American distributors."

"Ghostbusters" battle

Two major Hollywood production and syndication companies—Group W and Columbia—are engaged in a spirited competition with two animated series,

each bearing the same name.

The 'Spooky' battle began when Filmmation/Group W Productions and Tribune Broadcasting Co. announced they would co-produce an animated *Ghostbusters* series, a show based on the old Forrest Tucker-Larry Storch series. The show centers on two humans and a gorilla whose job is, "tracking down ghosts, goblins, and gremlins, spirits, spooks and sprites, witches, werewolves and wicked wizards." The characters move back and forth in time, from prehistoric jungles to domed cities of the future.

Station clearances for Filmmation's *Ghostbusters* will be handled by Group W productions. Advertising sales will be the responsibility of Tribune Media Sales. Within days of the Group W-Tribune announcement, Columbia, like a bump in the night, revealed that it, too, would produce an animated *Ghostbusters*, one based on the hit movie which starred Bill Murray and Dan Aykroyd as freelance exorcists. It was a chilling announcement, to which Filmmation's president Lou Scheimer responded coldly. "We're in production, we've got characters, we've got animation," he says. "We've got 30 scripts. We've been working on this thing for months." Columbia executives admit their *Ghostbusters* is only "in development," and not expected to be ready until Fall, 1986. Filmmation has a lineup of stations committed to the show. Such Tribune stations as WPIX-TV New York, WGN-TV Chicago, KWGN-TV Denver, WGNX-TV Atlanta, and WGNO-TV New Orleans will carry Filmmation's *Ghostbusters*.

"We've cleared close to 50 per cent of the country," Scheimer says. "With Tribune you've got 20 per cent right off the bat. The orders are pouring in."

Filmmation, which knowledgeable sources say will receive one per cent of the net profits of the *Ghostbusters* feature film hit in return for allowing use of the name, invited Columbia to participate in its *Ghostbusters* series. "Columbia was invited to participate in our series and they turned it down," Scheimer says.

Columbia Pictures Television group president, Herman Rush, says, "we didn't have confidence in their *Ghostbusters*. We believe ours is the real one." Scheimer doesn't agree. He says, "they may have the real thing when it's Coke, but not when it's *Ghostbusters*."

Syndication shorts

Embassy Telecommunications has kicked off *The Jeffersons* syndication renewals with sales to eight stations, including four of the top eight markets. Renewals include KTTV(TV) Los Angeles, WGN-TV Chicago, WPHL-TV Philadelphia, WDCA-TV Washington, and WJKS-TV Jacksonville.

Syndicast Services sold out all its 15 national spots on *Comeback*, the Elvis Presley two-hour special which cleared 169 stations, representing 98 per cent of the country. The spots went for \$50,000 per 30. Next up is *Aloha From Hawaii*, which airs in January. The show is nearly sold out and is expected to get a similar lineup. It's also fetching \$50,000 per 30, according to Leonard Koch, president of SS.

Twentieth Century Fox's Dance Fever will air in stereo as it begins its eighth year in syndication. The half-hour show is produced by Merv Griffin Enterprises in association with Fox.

Matt Houston has been sold by **Warner Bros. Television Distribution** to five stations, raising the total markets licensed to 29. The new stations are WDZL-TV Miami, KRBK-TV Sacra-

mento, KGSW-TV Albuquerque, KAKE-TV Wichita-Hutchinson and WXXA-TV Albany-Schnectady-Troy. It becomes available to stations in the fall.

Bob Uecker's Wacky World of Sports has been renewed for a January start. Consisting of a package of new half-hour specials to run once per month with one round of repeats, the program is distributed by **Orbis Communications** on a barter basis.

On the Air has cleared 60 markets, or 70 percent of the U.S., for *The Soap Opera Awards*, TV's annual awards special honoring series and stars of continuing dramas.

The two-hour show is being syndicated for September-October broadcast. Distributed on a cash/barter basis, the show has three minutes for national sale, while local stations retain 16 in the special.

Access Syndication's The Exciting World of Speed and Beauty is getting 13 additional weekly half-hours for the upcoming season, beginning with September 15. Forty-three stations recently launched the series, and over 50 are now planning for a fall blastoff. These stations include WOR-TV New York, NBC-owned KNBC-TV Los Angeles, WMAQ-TV Chicago and WRBV-TV Philadelphia (Vineland). Also at Access, **Lorne Greene's New Wilderness**, now in its fourth year of syndication, will premiere the 1985-86 season on October 5 on 143 stations. KRON-TV San Francisco is upgrading the timeslot on *Wilderness* to 6 p.m. on Saturdays.

The **Silverback-Lazarus Group** has formed a co-venture with *16 Magazine* for the production and distribution of an awards special directed towards the teen market. Called the *First Annual 16 Magazine Readers Awards*, the one-hour special is set for a June, 1986, launch. The special will be based on votes from magazine readers on choices in various categories.

Halley Returns, Sherry Grant Enterprises package, has garnered initial sales in 56 markets, representing 40 percent of the U.S. TV households. Sales include KTTV(TV) Los Angeles, KBHK-TV San Francisco, KXAS-TV Dallas-Fort Worth, KHOU-TV Houston and WUSA-TV Minneapolis-St. Paul.

Fox/Lorber Associates has sold *Broadway Video Specials* in 35 markets, including 14 of the top 20. Stations signing deals include KTLA(TV) Los Angeles, WQTV(TV) Boston, KTXA-TV Dallas-Ft. Worth, WUAB(TV) Cleveland and KTXH-TV Houston. The specials consist of seven off-network programs originally produced for NBC, including *Steve Martin's Best Show Ever* and *The Beach Boys*.

Embassy Telecommunications Embassy Night at the Movies has been renewed through September, 1987, by



A line drawing of "Ghostbusters," animation comedy adventure series, which is a co-venture of Group W Productions/Filmmation and Tribune Broadcasting, due to premiere in fall, 1986.

Programming/Production

continued

13 stations, bringing its total number of renewing outlets to 103. *Movies*, which premiered in November, 1983, has a lineup of 126 stations for its first eight new-to-commerical TV films. Eight more have been added to extend the ad-hoc network another two years. **Orbis Communications** is selling the series via barter.

NATPE localism stress

Localism will be the theme at the 23rd annual NATPE International programming conference, set for New Orleans in January. The subject will be focused in eight workshops, covering areas such as sports, community projects, specials, stereo and the editing of movies. Other meetings will involve music license fees, Washington legislation, satellite technology, news, promotion, barter syndication and "old time" television. The conference will be held January 17-21 and is expected to draw about 7,000.

All meetings and events will be at the New Orleans Convention center. Highlights of the agenda, subject to change, are: station group and rep meetings, and NBC affiliates meeting, on January 17 at various hotels; opening general session on January 18, hosted by NATPE president, Bob Jones, from 9-10:30 a.m., to be followed by affiliate (except NBC) and indie station meetings, and an international session from 10:45 a.m. to noon.

On January 19 there are four concurrent workshops from 8:45-9:45 a.m.: "Flash and Trash," "A Report From Washington," "Local Success Stories: Specials," and "Barter: Where's All This Money Coming From?" From 10-11 a.m. five concurrent workshops: "How to Be a General Manager and Do You Really Want to?"; "Music License Fees: Whose Tune Can You Play?" "Local Success Stories: Sports, Programming and Promotion," and "Successful Community Projects: Broadcast or Not."

On January 20: a general session/breakfast: "Big Deals . . . Big Wheels", and five concurrent workshops from 10-11 a.m.: "News: Is it a Program?", "Local Programming: How Important Is It?" "Local Success Stories: Stereo," "Technology: What's Up There?" and "Old Time TV: How Good Was it Really?" From 11:15 a.m. to 12:15 p.m.: "Who's Editing My Movies and Why Are They Doing That,"?

On January 21, there will be a general session/deli lunch, with a major speaker not yet firm. Exhibit hall times are January 18: non to 6 p.m.;

January 19: 11 a.m.-6 p.m.; January 20: noon to 5:30 p.m.; January 21: 9 a.m.-1 p.m.

Changes at Metromedia

Charles D. Young, president of Metromedia Producers Corp., has exited the company, and Leonard J. Grossi has been named executive vice president, functioning as MPC's chief executive officer. He succeeds Young. Grossi, who joined MPC in early 1984, most recently was senior vice president, administration. Before joining MPC, Grossi held senior executive positions with companies in the home video and pay-TV businesses.



Leonard Grossi

Grossi will serve as executive vice president in the period prior to the consummation of the sale of MPC to a company controlled by Rupert Murdoch, according to Robert M. Bennett, Metromedia Inc.'s senior vice president of broadcasting and production. The purchase price is understood to be around \$35 million for MPC. Grossi's appointment comes in the wake of dismissals by Metromedia Inc. of Dick Block, executive vice president of Metromedia Television, and of Paul Rich, executive vice president of MPC. Metromedia Television's interim executive vice president will be Hal Christensen, chief financial officer.

DFS China investment

Dancer Fitzgerald Sample has bought an equity position in China/USA Communications, new company which will become the U.S. partner in a joint venture with China Central Television. The sole TV network in China, CCTV has more than 300 million viewers. The new company will be the only venture with an exclusive license to sell prime availabilities on Chinese TV. It will provide its Chinese partners with marketing assistance and will work with them on improving Chinese programming and commercial production capabilities, in addition to making consulting services available to American companies.

China USA Communications directors are Peter F. McSpaden, president of DFS Holdings; William McC. Vickery, vice chairman of DFS Holdings and DFS International chairman; Clifford Jones Jr., who will be chairman, chief executive of the new company; and Carl K. Tracy, treasurer. Madam Irene Tung Kuo-Ying will be vice president.

New NBC News board

NBC News has restructured its editorial board, and four management task force units have been created to oversee major functions of NBC News. The board will comprise of Lawrence K. Grossman, president, and six others: John J. Lane, executive vice president; Timothy Russert, vice president and assistant to the president, editorial projects; Tom Brokaw, anchor NBC Nightly News; John Chancellor, NBC News commentator. The NBC News editorial board is responsible for the overall management of the news division.

Regarding the four task force units, all comprise of NBC News executives. Members of the units are: Editorial content—Russert, Paul Greenberg and Gordon Manning; affiliate relations—Joe Moring (vice president, affiliate news services); Art Kent (vice president, news operations); Joseph Angotti (vice president, news) and Russert; new technology—Thomas Wolzien (vice president, editorial production services), Art Kent, Natalie Hunter (vice president, finance and administration), Angotti and Greenberg. Operations and facilities—Kent Wolzien, Angotti and Hunter.

Block in 21 markets

Backed by new sales and/or renewals in major markets such as New York, Los Angeles, Cleveland, Houston, Minneapolis, Atlanta and Tampa, Colbert Television Sales *Tic Tac Dough* and *The Joker's Wild* have been signed to air back-to-back this fall in 21 markets. The two game shows have aired as a back-to-back tandem on more than 30 stations during the past season, but the company expects to hit that level or better by the start of the new season.

Dough is in its eighth first-run season while *Joker's Wild* is moving into its ninth first-run year. On KHJ-TV Los Angeles, *Dough* and *Joker* are running again in the 8-9 p.m. time period; on WOR-TV New York, both air from 2-3 p.m.; on WTVT(TV) Tampa-St. Petersburg both shows run in the 9-10 a.m. slot; and on KZEI-TV Houston, a new sale, plans call for the show to play as an access hour.

Zooming in on people

Tony Intelisano has been named executive vice president, marketing, at **LBS Communications**. Intelisano joined LBS last year and was formerly the company's senior vice president, sales planning. He'll now be involved in the development of new programming and new concepts of distribution.



Tony Intelisano

David A. Dreilinger has been appointed vice president, business and legal affairs at **D. L. Taffner/Ltd.**, and **Martin Jaffe** has been named to the new position of vice president, financial affairs. Dreilinger joins Taffner after setting up his own company. Before that, Dreilinger was executive vice president, business and government affairs, the Almi group. Jaffe has held senior positions at Taffner for the past two years.



David A. Dreilinger

Gary Butterfield has been named account executive at **Twentieth Century Fox's** central division. He comes to Fox from Worldvision's Chicago office, where he has been an account executive for the past four years.

Karen Volkman has been appointed director, advertiser sales East, at **MCA TV**. During the past two years, Volkman was account manager with agency and advertiser assignments for the MTV Networks Inc. Before that, she was account executive at Television Program Enterprises.

Tom Paul has joined **King World** as director of sales administration. Previously, Paul was supervisor of domestic

television sales administration for Paramount Television. Before that, Paul was vice president/controller at Coldwell Banker Property Management Co.

Lawrence A. Forsdick has been appointed vice president, special projects for **Worldvision Enterprises**. Forsdick, before joining Worldvision in 1984, was vice president of programs for the CBS-owned stations. He was also director of programming for WCBS-TV New York, and manager of program administration at WPIX(TV) New York.

Also at Worldvision, its Canadian division, Worldvision Enterprises, Canada Ltd., has appointed **Paul S. Crouch** as account executive, vice president national TV sales. He comes to Worldvision after eight years in the TV broadcast industry as operations manager at Dana Murray Ltd.

Armstrong winners

Radio programs ranging from pop music to an examination of Latins in the U.S. are among the winners of the 21st annual Major Armstrong Awards Program, at Columbia University. First-place winners of awards for excellence and originality in radio broadcasting are: Music: IS INC—Interrante Sisco, independent producers, Mill Valley Calif., for *The Hot Ones: Culture Club*; News—WEEI Boston, for *Beverly Fire*; news documentary—CBC Radio, Toronto, for *Whispers of Hate*;

Also, public or community service—Elisabeth Perez Luna, independent producer, Philadelphia, for *Latin USA: A Tale of Four Cities*; education—CBC Radio, Toronto, for *George Orwell 1984*; creative use of the medium—Karen Frillmann, independent producer, New York, for *The Long Journey of Poppie Nongena*.

In addition to the first-place winners, seven awards were given to runners-up and honorable mention programs, all broadcast in 1984 by either AM or FM stations. Also, four special awards were made by the Armstrong Foundation. Ben Hoberman, president of ABC, was honored for "outstanding service by an individual on behalf of the AM industry." Norman Pellegrini, WFMT(FM) Chicago, was cited for his "longtime outstanding service to the FM radio industry"; WNCN-(FM) New York, was honored for technical achievement in broadcasting and for being a model in FM broadcasting quality."

A second special award for technical achievement was given to KSJN, Minnesota, Public Radio Station for "its accomplishments in digital and satellite broadcasting." The two special awards for technical excellence will be presented at a joint conference of the NAB and the NRBA, to be held Sep-

tember 13 in Dallas.

Production notes

Warner Bros. Television and **David L. Wolper Productions** have begun filming *North and South, Book II*, a 12-hour miniseries described as "the continuation" of *North and South*, also a 12-parter, for the ABC upcoming season. Estimated cost of both is \$50 million. The shows are based on two John Jakes novels of the Civil War period. Co-starring in both *North and South*, and the *Book II* follow-up are Patrick Swayze, James Read, Leslie Anne Down, Genie Francis and Terri Garber.

Both productions are well populated with major stars in minor roles, a ploy which often attracts audiences. David Carradine was among the first to sign on for *Book II*, while *North and South's* cast includes Elizabeth Taylor, Robert Mitchum, Jean Simmons, Gene Kelly, Robert Guillaume, and Hal Holbrook.

Robert Mitchum's growing presence on television will be even more apparent next season. He's signed to star in *The Last Run*, a two-hour movie for **CBS** schedule. Mitchum portrays an aging burglar in this contemporary western, who escapes from the sheriff, who's escorting him to prison. The script, by the way, was written by a man who knows something about prisons, John Carlen, an ex-convict turned writer.

Lana Turner is a consultant on the CBS film which is based on the legendary actress' life, *Lana: The Lady, The Legend, The Truth*. Jeb Rosebrook and Joe Byrnes are writing and producing the picture that CBS is making with Warner Bros.

Tony Curtis and Susan Lucci are co-starring in *Mafia Princess*, the real life story of a mob figure's daughter. **Group W** is shooting in Toronto for NBC. Lucci, a co-star of *All My Children* for the past 14 years, plays Antoinette Giancana, daughter of the late Chicago gangland figure Sam Giancana, who's being portrayed by Curtis. The film is based on Ms. Giancana's book, *Mafia Princess* a story of the relationship between her and her late father.

Vincenzo Labella, producer of such miniseries as *A.D.* and *Marco Polo*, is preparing to film *Above the Eagles*, a six-hour television production based on the life and times of the Roman emperor Constantine the Great. "I'm going to do it using the sets that I built in Tunisia for *A.D.*, plus some others that are now being built," he says. Labella's future schedule also includes TV productions of *A Thousand and One Nights*, the story of Scheherazade, and *The First Emperor*, about the man who built the Great Wall of China.

Commercials

Charlex transcends clutter



Alex Weil and Charles Levi

Enter Charlex, a five year old company, that is largely the synthesis of the talents of Charles Levi and Alex Weil.

Capitalizing on the experience gained from the production of 4,000 animatics, the two young men in a hurry have found new approaches to produce spots with a different look that many feel stand out from the competition.

The tangible results of their efforts are a burgeoning client list of blue chip advertisers and top 10 agencies; a billings total that has made a precipitous leap from zero to \$10-million in just five years, and recognition from their peers in the form of more than 20 awards this Spring from the Videotape Production Association.

Further confirmation of their special abilities comes in the amount of repeat business Charlex continues to generate among a client list that, at first, might have been considered unconventional.

Exaggeration? Hype? Hardly. Since Charlex produced its series of television ads for *The National Enquirer*, advertising shops throughout the country have not only sat up and taken notice, but called the shop and collaborated with it on other projects. *The National Enquirer* campaign was done with Compton, before it became Saatchi & Saatchi Compton, but the agency continues to retain Charlex. Since then, Charlex has worked with such top 10 ad shops as Young & Rubicam, BBDO, and many others.

Consumer ink. Charlex has picked up a lot of consumer ink along the way, including a profile in *Newsweek*. There is drawing board discussion about a docu-type program on the company and its two founders, Charles Levi and Alex Weil, over PBS, as well as rough-script drafting of a scenario for a

Broadway play.

Reason for the fuss over the company is that it apparently fastened onto the idea, before too many others, that many television commercials were becoming boring (sameness) with a capital B, and decided to do something creative about changing it for their clients.

The result is a series of zany, Rube Goldberg-type ads for some children's products, some formerly sedate lines of goods, that have captured the consumer's imagination, and sent sales of their advertisers soaring. Another result is that the commercials for such products as Bubbleyum, where a girl blows a bubble and then dissolves along with it into a mirror, have produced a spate of copyists, who again see the series of special effects as a vehicle to transcend the clutter. "Our work can't be reduced to a special effect, or to a series of them," says Charles Levi, a buttoned down, soft spoken type in his mid '30s, who looks to be the antithesis of the seemingly free form commercials that he helps create.

"Commercials already have segued into music video," Levi comments, articulating one of the creative philosophies Levi and Weil have espoused.

"But you can't pin work, our work down to one genre such as video. The concept has to be there. Then the good product may result."

Other examples of that good product are: the opening for *Saturday Night Live*; the Eyewitness News logos for *ABC Eyewitness News*; a logo for the Nickelodeon cable channel; and an eye-popping spot for Jello, which has people diving in the gellatinized product.

Though the eye-popping novelty and free form pacing of their commercials has currently gained currency as the "Charlex style," Levi cautions against

the tendency to stereotype. "There are other, more seemingly sedate companies coming to us now for work. We are satisfying them with well crafted spots that take their products out of the mundane category, through original applications. By the same token, there are some companies that are trying to copy our work. Our work comes out of our own thinking, and that what makes it patently Charlex."

Charlex is the combination of Charles and Alex, the first names of two people who met at The Johns Hopkins School in Baltimore, and did their real learning in New York, doing animatics. Now they are making capital out of their experience, and out of two ideas they grasped perhaps quicker than the competition:

- Advertisers will pay a premium for work they think will raise their commercials out of the clutter and get them consumer attention.

- Commercials for soft goods products directed to the youth market can gallop to the top of their category set in a music video format.

NCI opens NY outlet

The National Captioning Institute opened a New York City captioning facility late last month in cooperation with Manhattan Transfer/Edit, located at 545 Fifth Ave. The facility provides a one-stop overnight service for commercials.

All spots which are "booked" and arrive at the New York office by 5:00 p.m. will be captioned and made ready for delivery by 10 a.m. the next day. The NCI office can be contacted by calling (212) 687-4000.

According to John E. D. Ball, president of NCI, "the opening of this office concludes months of planning and consultation with more than 300 advertising clients. Our objective is to achieve a faster turnaround schedule without sacrificing quality."

NCI has its headquarters in Falls Church, Va., and another facility in Hollywood. In addition to providing closed captioning for all segments of the television industry, NCI is also responsible for the ongoing consumer marketing of the TeleCaption Adapter (decoder) in cooperation with some leading national retail outlets.

NCI also responds to consumer inquiries, monitors the Broadcast of closed-captioned television programs and commercials, and publicizes the involvement of its clients to the hearing-impaired audience.

E/W Revamps Dial

The East/West Network, a producer of inflight magazines, has revamped the

format of *Dial/Thirteen*, the Public Broadcasting System monthly magazine.

Purpose of the revamp is to expand the focus of the book from a functional monthly program schedule into a commercially viable arm of PBS, with features, news briefs and ambitious graphics.

The cosmetic revamp, according to the publisher, has attracted such corporate advertisers as Exxon, General Electric, Chubb Group and The Chrysler Corp., all corporate underwriters of the station that have "crossed over" to take ads in the publication, as well as a variety of new consumer accounts such as IBM and American Express.

Demographics being showcased to prospective advertiser show that the average reader is:

- A college graduate with an annual income of about \$57,000.
- Frequents museums, theatre and concerts at a rate many times higher than the national average.
- Takes at least one, and usually more trips a year.
- Entertains often, using a variety of electronic equipment at almost three times the national rate.

Dial claims that 1.2 million members of this group spend an average of 54 minutes each month reading the magazine.

Screenvision spot

Screenvision Cinema Network, a concern that works to put television "entertainment commercials" into a 4,000 nationwide network of movie theatres, is currently featuring a 60-second trailer prepared by Dancer Fitzgerald Sample and promoting components for Pioneer Electronics.

The spot, aimed at the youth market, and light television viewers, goes into theatres because of previous research that disclosed that 46 per cent of moviegoers are in the 12-to-24 year old age group, according to Jim Dougherty, account supervisor at Dancer-Fitzgerald-Sample.

The Pioneer spot was helmed by the French director Jean-Merie Perier. The director of cinematography was Richard Klein, whose feature film credits include *Body Heat*, *The Fury* and *King Kong*. Ed Chapman produced the spot for the agency.

The spot is running in movie houses in Los Angeles, Houston, Chicago, Denver, Dallas, Philadelphia, Atlanta, Washington, Miami, Baltimore, San Francisco and Seattle. Screenvision has offices in New York, and in Beverly Hills.

The Pioneer spot, according to agency sources, is also slated to run on MTV cable, and could get some network play

as well. Punks, yuppies meet in DFS Pioneer spot

AICP Names Maxwell

Linda Maxwell, executive producer/principal for Mark Ross Films, New York-based commercial production house, has been elected president of the Association of Independent Commercial Producers/East.

Other members of the new slate of officers elected recently are: Barney Melsky, to the AICP board of directors, and as Association advisor to the New York City Advisory Council for Film, Theatre and Broadcast; Frank Stiefel, of Ulick Productions, and Richard Fink of Myers Films, both vice presidents; Lucille Andreozzi of Andreozzi/Toback & Co., treasurer; and Stephen Steinbrecher, an attorney, as secretary.

Dick Hall, of Griner/Cuesta & Associates, longtime member of the eastern board, is national president.

Spotwise produces

Spotwise, the broadcast marketing and commercial production company that specializes in spots for the broadcast media, is making an impact, not only in Boston, but throughout the country.

Spotwise has been in business for five years, and has recently finished assignments for the WLVI-TV Boston, NBC Sports and Blair Entertainment.

Headed up by president Lawrence Crowley and creative director Barry Rosenthal, Spotwise has just put together a 30-second spot announcing the broadcast move of the National Basketball Association's Boston Celtics from WBZ-TV Boston, to WLVI-TV, for the telecasting of all away games.

The company also completed a trio of 20-second promo spots for *NFL-'85*, featuring commentators Bob Costas, Pete Axthelm and Ahmad Rashad.

The work for Blair Entertainment includes several 30-second spots for both *Divorce Court*, the daytime syndicated show, and *Break the Bank*, the syndicated game show, as well as radio lifts.

Other broadcast clients include Metromedia Producers Corp., KRIV-TV Houston, WOR-TV New York and WTOG-TV Tampa St. Petersburg. Radio stations that have come to Spotwise are WJMK(FM) Chicago; WTIC-AM-FM Hartford, WCBS-FM New York and WAVA(FM) Washington.

Spotwise's corporate clients show a heavy New England concentration. But future exposure from their current assignments for Blair Entertainment and NBC sports are calculated to give the Boston-based company easier access to regional and national broadcast business.

Spotwise's headquarters is at 1170 Commonwealth Ave., Boston.

New campaigns

Fall is upon us and advertisers are opening up their purses, albeit just in the nick of time.

Club Med, via **NW Ayer**, is seeking to reposition itself as a resort agent for the conventional vacationer rather than the swinging single.

Cola Cola, with renewed competitive from perennial contender **Pepsi Cola**, is also the target of a new campaign from the **Sugar Institute** that maintains Coke tripped when it sought to reduce the sugar content in its "New Coke" formulation.

Care * Free Sugarless Gum will put its endorsement money on U.S. Olympic Stars as it tries to capture the youth market via **Dancer Fitzgerald Sample**.

NW Ayer is investing \$10 million dollars for its client, **Club Med**, to promote its "new image" campaign that will tell the consumer, according to **James P. Foley**, Ayer senior vice president and management supervisor, that "all sorts of people can feel comfortable there (at Club Med resorts)."

Theme of the campaign is: "the perfect climate for body and soul." The first of four new 30-second spots began running on August 31 during the telecast of the U.S. Open tennis tourney. All in all, 23 Club Med spots will be aired during the tournament. It is the kick-off of a campaign that will continue through the year. Research turned up the perception that Club Med was mainly for young single people, and the campaign tries to demonstrate that all sorts of people can feel comfortable.

"Club Med demographics are high," Foley continues, "and we want people to be aware of that. Their household income is in the \$50,000 plus range. Our clients are split evenly between married and single, and more than 90 per cent have had four years of college."

The commercials for the "new image" campaign were shot last month over a two week period at the Club Med resort in Guadeloupe. **Rob Lieberman** directed the spots. Co-creative directors for the agency were senior vice presidents **Ron Salzberg** and **Jeffrey Odiorne**.

"The idea of the commercials is to make Club Med warm and inviting and to show human contact, says **Daniel Hautefeuille**, vice president of advertising. "We also want to emphasize the villages as a whole unit, with people interacting, the key to the Club Med experience."

The key to the new campaign launched by the **Sugar Institute** is to reinforce the sweetness and favor value of the product, casting it as a healthful

Selling Commercials

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GIFFORD ANIMATION, New York

Bardahl Oil Additive



DOLPHIN PRODS., N.Y., COMPUTER ANIMATION

Gas-X • Drug Copy Associates



DOLPHIN PRODS., N.Y., COMPUTER ANIMATION

Honey Nut Cheerios • Dancer Fitzgerald Sample



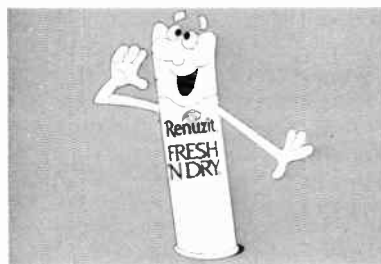
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NOMA • Mingo Jones Advertising



LEWIS COHEN & COMPANY, INC., New York

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TV Guide/That's Entertainment II



LEWIS COHEN & COMPANY, INC., New York

WALA-TV • Mobile, Alabama



I-F STUDIOS, New York

Commercials (continued)

product, when used with discretion. Actor **Eli Wallach** is the spokesman. The bulk of the campaign will be on television, as Sugar Institute seeks to cast off shadowy image.

DFS is pulling out all the stops for its **Care*Free Sugarless Gum Campaign**, introducing what it characterizes as a "new, fresher tasting product." The Olympic athletes endorsing the sticky stuff are **Peter Vidmar**, **Julianne McNamara** and **Valerie Brisco-Hooks**, with cameo appearances in one spot; and **Greg Louganis**, **Kathy Johnson** and **Dwight Stones**, with their cameos in the other.

Commercials are running consecutively, the first began on August 6, the second begins today (September 2). DFS has bought network cable and spot television for the launch.

The TV spots feature quick-cut shots of the athletes going through their paces. A young woman's commentary is interspersed with the athletic shots. Purpose is to connect the product with young, fit individuals, who avoid sugar (see earlier story) which is why he or she chooses Care*Free sugarless gum.

Cuts of both the women and the athletes enjoying and chewing the gum are matched with copy extolling new, fresher taste.

Since its introduction in 1968, Care*Free has been a major force in the gum market, and is now the second largest sugarless gum in the world, with its bubble gum being the number one sugarless bubble gum. Almost 3 billion sticks are consumed each year. The advertiser is the **Planters + Life Savers Division of Nabisco Brands, Inc.**

Cheryl Friedland produced the package for DFS. **John Cross** wrote the copy and **Cathy Edwards** was art director.

Brent Thomas directed the spot. Spots Film Services produced. The editing was done by **Alan Eisenberg**, of **Horn Eisenberg**.

The Department of Justice, via **Tatham Laird & Kudner, Inc.**, will launch four 30-second public service announcements on television this month. Called "Thugs," "Courtroom," "Hero" and "Street," the spots dramatize the need for citizens to act positively against crime and involve themselves in the criminal justice system.

"The criminal justice system cannot control crime effectively unless citizens do their part," says **Attorney General Edwin Meese**.

"Street" is a dramatized reenactment of the Kitty Genovese story which received national attention in 1964. Before the eyes of numerous witnesses, Genovese was pursued and



On the set of a New Care* Free Sugarless Gum commercial featuring standouts of the U.S. Olympic team are: (clockwise from bottom) DFS/AD Cathy Edwards; Susan Shullman, Dwight Stones, John Cross, DFS writer; Cheryl Friedland, DFS producer and Eric Shullman, Life Savers director of marketing.

murdered on a Forest Hills street, with the witnesses failing even to report the crime.

Theme for the campaign: report, identify, testify. The campaign illustrates how the public and private sector can join forces for the benefit of public safety.

Procter & Gamble, Tatham-Laird & Kudner co-developed the spots. **John McKee** was TLK group creative director, with **Jim Manera**, associate CD, **Kurt Fries**, AD and **Gary Kaney** pro-

ducer.

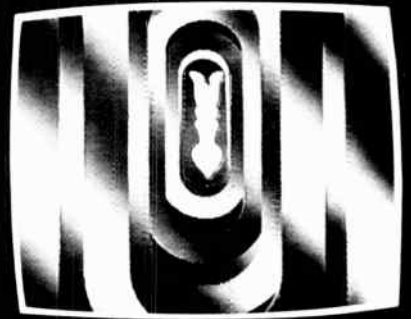
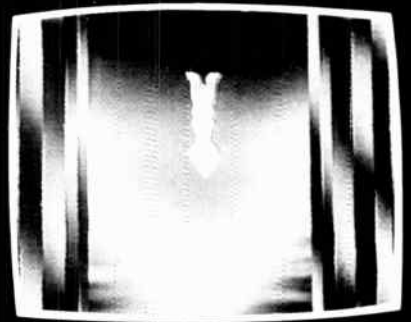
The directorial plum went to **Steve Horn**. According to **James K. Steward**, director of the National Institute of Justice, more than half of the costs of writing, producing and directing the spots were absorbed as a public service gesture. **Herr Foods**, via **Elkman Advertising**, a Bala Cynwyd, Pa., shop, has engaged comedian **Jonathan Winters** to depict the four greatest virtues of Herrs Potato chip.

The campaign will kick off this



When "Mrs. Fussler", c., wanted these clients to smile she offered them Herr's. When Elkman Advertising wanted Herr's to smile they offered Jonathan Winters. Enjoying a break during a recent shoot are, from l., Judi Dissin, Elkman producer; Dick White, vice president, sales and advertising, Herr Foods; Jonathan Winters; Ben Feiler, vice president, creative director at Elkman; Ron Gallo, vice president and executive art director; and (front) Tony Petrucelli, who directed the spot.

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Commercials (continued)

month in major mid-Atlantic and east central markets. Key to campaign is Winters' versatility in portraying different potato chip lovers.

The 30-second television commercial is the centerpiece of a full media campaign. The television spot will run in most day parts on major stations in Philadelphia, Baltimore, Washington, Norfolk-Portsmouth-Newport News-Hampton, Wilkes Barre-Scranton, Lancaster-Lebanon-Harrisburg-York, Pittsburgh and Charleston-Huntington.

Shaller Rubin & Winer has just wrapped two 30-second spots for **Garan Inc.**, Garanimals children's wear line, and Garan by Marita, the company's women's sportswear collection.

The spots roll out nationally this month in more than 60 markets to coincide with the back-to-school/fall fashion season.

"Research guided us into the creative direction for the spot," says Pete Noto, SR&W's art director. "We chose to emphasize fashion through soft photography. The emotional aspect of the spot, which reaches out to the mother on a more personal level, is its selling strength."

The copywriter for the Garanimals spot was **Mike Reid**. The producer was **Sloane Cooper**. **Pete Noto** was the art director. **Hobby Morrison** directed for **Michael Daniels & Co.** The credits for the Garan by Marita commercial include copywriter, **Mike Reid**, producer **Sloane Cooper**, art director **Pete Noto**, with **Bob Edgars** directing for Edgars Films.

The United Auto Workers is celebrating its 50th anniversary with a new series of television commercials that will be seen nationwide through the middle of this month.

"We wanted to use the occasion of our 50th birthday to emphasize the fundamental union-concept of united collective action," says UAW president **Owen Beiber**.

Key to the spot is a song called "Together." The music was written by **Gary Claff** of **Claff/Weinstein**, a Chicago music production house. Lyrics were written by Claff, and **Frank Greer** and **Alan Lewis**, of **Greer and Associates**, Washington based full service advertising and public relations firm.

Key line in the song "just look how far that we have come in only 50 years, and just think of all that we can do together."

Key spot in the campaign is a 60-second message tracing the progress of a typical UAW family from the depression era auto industry to present-day UAW production of the space shuttle. **Youth Garde**, billed as an "anti cancer"

everyday facial moisturizer is being launched by **Whitehall Laboratories Division of American Home Products**. The reason for the advertising hook is that the product contains a para-aminobenzoic acid derivative, (PABA) a sunscreen recommended by the American Cancer Society for protection against the sun's skin cancer-causing ultraviolet rays.

The campaign is geared to the over 35-age group, calling the viewer's attention to the major cause of more than 400,000 new cases of skin cancer every year: overexposure to the sun's ultraviolet rays. The theme of the campaign: "Everyday use of Youth Garde, a moisturizer with PABA can help reduce the risk of skin cancer."

Kornhauser & Celene produced two different spots, basically stand-ups defining the product benefits. The campaign is running nationally.

Ad makers

Joe Barrett has been named executive vice president and a member of the board of directors of BBDO, Inc., according to **Allen Rosenshine**, president and chief executive officer of BBDO International, and chairman of the board and chief executive officer of BBDO, Inc.

Barrett joined BBDO in 1976 as creative director of the Detroit office, and moved to BBDO in New York in 1979, where he served as senior vice president and associate creative director. He moved to San Francisco in 1980, where he became president of BBDO/West, a subsidiary of BBDO International, Inc. He returned to the New York office this June as a senior management representative working on National Distillers and Gillette and also has assumed the title of director of new business.

Prior to joining BBDO, Barrett worked at Noble & Associates, Mexico City as managing director for creative services and at Foote, Cone & Belding where he was a vice president and associate creative director.



Barrett



Tyler

W. David Tyler has been named general manager of **TMC Concept Sales**, a new division of TM Communications, Inc., Dallas based producer and distributor of broadcast marketing materials.

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The appointment was announced by **Patrick S. Shaughnessy**, TM's president. Tyler most recently served as a regional manager for the company, responsible for library sales in 18 western states. Before that Tyler worked for Jones Communications Group as vice president, Broadcast Services Division.

Before that, Tyler spent a decade at **William B. Tanner Co.**, currently known as **Media General Broadcast Services**, where his last post was as vice president general manager of Broadcast Services, moving up from earlier assignments as national sales manager and salesman.

TMC Concept Sales enables TM to guarantee successful origination of longterm and new sales contracts for radio stations through the use of its sales production libraries. A TM representative is sent to a market to work with local account executives to sell advertising concepts. The TM libraries are utilized on a market exclusive basis.

Joseph C. McGlone has joined FCB Direct/East as vice president, creative director, according to **Jan Steinert**, senior vice president and managing director of FC&B's direct response unit.

McGlone comes from a similar post at BBDO Director, and formerly worked in the direct response area at Ayer Direct, and as copy chief at Wunderman Ricotta & Klein.

BBDO is generating a spate of appointments in its New York office.

In the past few weeks it has named two vice presidents and two associate creative directors in its creative department.

Two two vice presidents are **Steve Abel** and **Joe Cavallo**. The two associate creative directors are **Rick Meyer** and **Leonard McCarron**.

Abel joined BBDO's Network Programming Department in 1981. The following year he was promoted to cable and new technologies analyst. In 1984 he was named to manage new technologies and resources of the Video Development Group.

Cavallo joined BBDO in 1982 as a creative director in the promotion department and was promoted to creative group head in 1984. Prior to working for BBDO, Cavallo was an art director at Kleppner Advertising and at Kelly Nason. He was also a principal in his own promotion agency, Elkoff Cavallo.

Meyer joined BBDO in 1983 as a creative supervisor, and was elected a vice president in 1985. Prior to BBDO, Meyer was a creative supervisor with Rosenfeld, Sirowitz & Lawson, Ted Bates, Geers Gross and SSC&B.

McCarron joined BBDO as an assistant art director in 1963, being promoted to art director in 1967. In 1972 McCarron was named executive art di-

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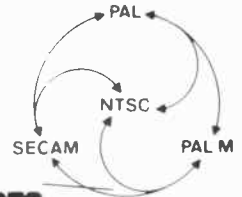
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Commercials *(continued)*

rector, and was elected a vice president, becoming a senior vice president the following year. Prior to this most recent promotion, McCarron was an associate group head.

A major restructuring of the creative department at **W. B. Doner & Co.**, resulting in the promotions of five staffers, was reported recently by **Steve La-Gattuta**, executive vice president and creative director.

Creative Group One will be headed by **John DeCerchio**, senior vice president, executive creative director, **Roy Youngmark**, vice president, associate creative director, and **Gary Wolfson**, who has been promoted from vice president creative director, to vice president, associate creative director. Other promotions within the division include: **Mark Cummins** to creative group supervisor.

Creative Group Two will be headed by **Dan Hackett**, senior vice president, creative director, and **Jim Gorman**, vice president, associate creative director. Promotions within the division include: **Mike Rutka** from creative group supervisor to vice president creative group supervisor, and the addition of **Bryan McPeak** as vice president, creative group supervisor.

Creative Group Three will be led by **Debbie Karnowsky**, who has been promoted to vice president, associate creative director, with **Cindy Sikorski** joining Group three as creative group supervisor.

Robert Graham, vice president, creative director for **Needham Harper Worldwide/Chicago**, has joined **Long Haymes & Carr, Inc.** Winston-Salem, N.C. shop as executive vice president creative services.

At Needham Harper, Graham's account responsibilities included Ramada Inns, Searle Laboratories and General Mills. At LH & C, Graham will direct a 30-person creative department.

Commercial circuit

Blue Cross of Northwest Ohio's latest **Prism Plus** insurance program for small business offers "the perfect fit for growing companies" according to a spot wrapped by **AFI Productions** of Miami. The spot marks the third campaign for Blue Cross Toledo Plan shot by AFI. The agency is **Fahlgren & Swink**. The director is **Bill Randall**. Vice president Creative Director on the business was F&S's **Bob Molnar**. Associate creative director was **Steve Dronowski**.

The executive producer for AFI is **Scott Thomas**. The television spot is being supported by a newspaper, outdoor and direct mail drive, and the spot

is currently airing in northwestern Ohio markets.

Gifford Animation has handled a name change for Nissan auto dealer's **W.O. Bankston** of Dallas, using a cartoon character conceived by **Case-Harris** ad agency, also of Dallas.

The sign painter magically turns the Bankston billboard's Datsun logo into a spanking new Nissan display. In the process, however, the friendly painter also manages to spill his magic paint bucket and erase the billboard's base, leaving him and the logo floating in the air.

The SFX fillip at the climax, seems to enhance the Nissan message. Credits for the campaign go to copywriter **Phil Noguere**, also creative director for Case-Harris. **Lew Gifford** directed and animated for Gifford Animation. **Tina Malonis** was the production coordinator for Gifford Animation. The American and National League field captains of the **Chicago Cubs** and **Chicago White Sox**, respectively, **Jim Frey** and **Tony La Russa** have teamed up for **Busch Beer**. Their 30-second TV spot entitled "Night Cap" is currently on air.

The commercial is the second spot done by the duo, who were seen together earlier this year in a spot promoting the Busch Beer Crosstown Classic (Cubs vs. Sox) played on April 29. **Needham Harper**, Worldwide agency for Busch Beer, was responsible for the spot, which encourages a "nightcap" after a tough day "between the white lines."

Wells Rich Greene tapped **Laura Slutsky**, who heads up her own agency, **PeopleFinders, Inc.**, to ferret out three people in the New York City vicinity with colds nasty enough to be featured in spots on behalf of **Alka Seltzer Plus**.

The three 30-second radio spots come under the copy heading of the "great summer cold stories." The three people who were cast include a school teacher who could not afford to lose her summer vacation to a cold; a young man who didn't want a cold to ruin his summer days in the sun, and a father who relies on the advertiser's product so that his family can enjoy their summer vacation.

The radio spots are slated to air nationally later this summer.

Army Stone of **ICM Films** recently wrapped a pair of 30-second spots on behalf of **Winn-Dixie supermarkets**.

The first spot is entitled **Old Shoe**, and shows a salesman offering the customer an old shoe on a plastic tray advising her "to slow cook for 16 hours, using lots of steak sauce." Then there is a quick cut to a Winn-Dixie supermarket featuring high quality meat cuts.

The second spot is entitled "Labels"

and shows the competition's methods of describing their cuts of beef with ambiguous tags, shifted to suit the occasion.

Stone took one day to shoot both spots on the Riverview Stage at **Astoria Studios** with **Greg Smith** serving as director of photography and **David Darby** as producer for ICM. **Jim McCann** was executive producer for the production company.

Agency representatives for **William Cook Advertising**, a Jacksonville, Fla., shop were **Stan Norton**, who was the creative director; **Glen Ivie** as art director and **Garry Haralambou** who was the copywriter.

Studio appointments

Mediatech, Inc. has appointed **Jim McKenney**, formerly of **Reeves Teletape**, to the newly created post of vice president of Syndication and Program Sales for the company. McKenney will be based in the firm's Chicago headquarters and report to president Tom Baur.

McKenney is charged with building a syndication division at Mediatech, Inc. Chicago, and at the Mediatech-Unitel Video joint venture facilities of Mediatech East, New York, and Mediatech West, Hollywood. The appointment follows Mediatech West's recent purchase of a new Hollywood facility.

Before joining Mediatech, McKenney was vice president/general manager at Reeves Teletape. As vice president of Syndication, he bolstered the company's annual syndication sales from \$100,000 to \$4 million. Before that McKenney was a studio supervisor at ABC-TV, New York and producer director at KLRN(TV) San Antonio.

In another appointment, **Richard Zarro** has been tapped as manager of Mediatech West in Hollywood. His appointment follows the purchase of a new Hollywood facility. Zarro formerly was chief operating officer for Altavideo, an Los Angeles post production facility.

Unitel Video has reported third quarter sales of \$3,907,000, up 43 per cent from \$2,730,000 reported for the same quarter a year ago. Net earnings from operations were \$235,000 as compared with \$431,000 for the comparable 1984 fiscal quarter. Net income was \$471,000 or \$.22 cents per share in the third quarter as compared to earnings of \$776,000 or .35¢ per share in the prior year.

Net income for the quarter and nine months ending May 31, 1985, reflects the accrual of a benefit for income taxes of \$319,000 resulting from investment tax credits earned substantially in connection with the construction of the Hollywood, Calif. post production facilities.

PEOPLE METERS

AGB Boston test continues to look good/61

RETAIL REPORT

Vendor funding: from clothing to kiwis/65

MEDIA PRO

Building longterm relationships with stations/70

TELEVISION/RADIO AGE

Spot Report

September 2, 1985

TELEVISION SELLS

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Beam Communications Corp., Represented nationally by Katz Communications

Spot Report

September 2, 1985

Webs need more time to assess AGB Boston test

Latest analysis of results from AGB's people meter test in Boston continue to look good, says Norman Hecht, president of AGB Television Research—as good as earlier results reported by TV/RADIO AGE, June 24.

Hecht told those attending AGB's monthly subscriber meeting in August that the attrition rate among panel families with people meters installed was only 2 to 2½ per cent, of which only 1 per cent “was due to the people meter.” That is, the 1 per cent represents those who fail to push their buttons correctly, or who choose to drop out of the sample. The other 1½ per cent is made up of families who move, where a family member dies, etc.

Hecht calls these low attrition rates “even better than expected,” and notes that AGB's limited Boston experience to date “indicates that American viewers don't react too differently from their cousins back in Italy, England and Ireland. They all find button pushing easier than keeping diaries.

Respondent wearout. Hecht admits that it's still too early to be certain yet about respondent wearout in the U.S., but says AGB's overseas experience has been that a people meter can stay with a family for at least two years “and maybe longer.”

On AGB's proposal to go national with people meters, both Bill Rubens, vice president, research for NBC-TV, and Marvin Mord, vice president, marketing and research services, ABC Broadcast Group, see more time needed to evaluate the Boston results. Mord says he also wants to see more information than Nielsen has supplied to date on its people meters. Rubens says that before the TV networks put up money for a national people meter sample, they'd have to be sure AGB also has strong financial backing from the advertisers and agencies.

Seek Spanish audiences

Since such major advertisers as Pepsico, Dart & Kraft and Ford already have Spanish language TV

commercials they air on SIN Network affiliates and on other fulltime Spanish-language television stations across the U.S., their agencies have been asking Katz Continental Television to encourage more of the ABC, CBS and NBC television network affiliates it sells for in the Southwest to carry some local Spanish language or bilingual programming.

At Katz Continental, John Cuddihy, the account exec who came up with the idea for national sales, and Jerry Cifarelli, sales manager of Continental's Olympic Team, explain that some of these network affiliates “who are the Number 1 and 2 stations in their markets,” have been producing and selling their own Spanish language programs locally for a dozen years or more, and that with the growing interest of national advertisers in the Hispanic market (see *Radio Report* page 25), “plenty of the other affiliates Continental represents, could also profit from this growth.”

Kalthoff moves to Beam

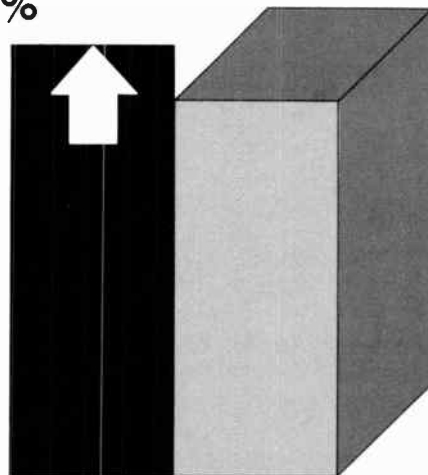
As F. Robert Kalthoff, chairman of Avery-Knodel Television, prepares to take over his new job with Beam Communications Corp. after Labor Day as corporate vice president, marketing and station acquisitions (plus general administrative duties), Beam, owner of three television stations, is already in the process of acquiring a fourth.

That fourth outlet is WPNB-TV Traverse City, Mich. (subject to FCC approval) from U.S. Tobacco Corp. Beam's other stations are WDAM-TV Laurel-Hattiesburg, WCFT-TV Tuscaloosa and KYEL-TV Yuma-El Centro.

July

National spot business

+8.9%



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1985: \$459.7

Complete TV Business Barometer details p. 22

IT'S GOT *Winner* W GHOSTBUSTERS

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Filmation, the trend-setting company that revolutionized children's programming with He-Man™ now takes animation into a new dimension.

Three heroes – two humans and a gorilla – share comedy adventures throughout the universe and back and forth in time. Their job: tracking down ghosts, goblins and gremlins...spirits, spooks and sprites...witches, werewolves and wicked wizards. And treating viewers to a monstrously good time!

Ghostbusters: 65 fun-filled half-hours now being produced. Entertaining and enriching in the Filmation tradition of pro-social content with Dr. Gordon Berry, noted Educational Psychologist, as Consultant.

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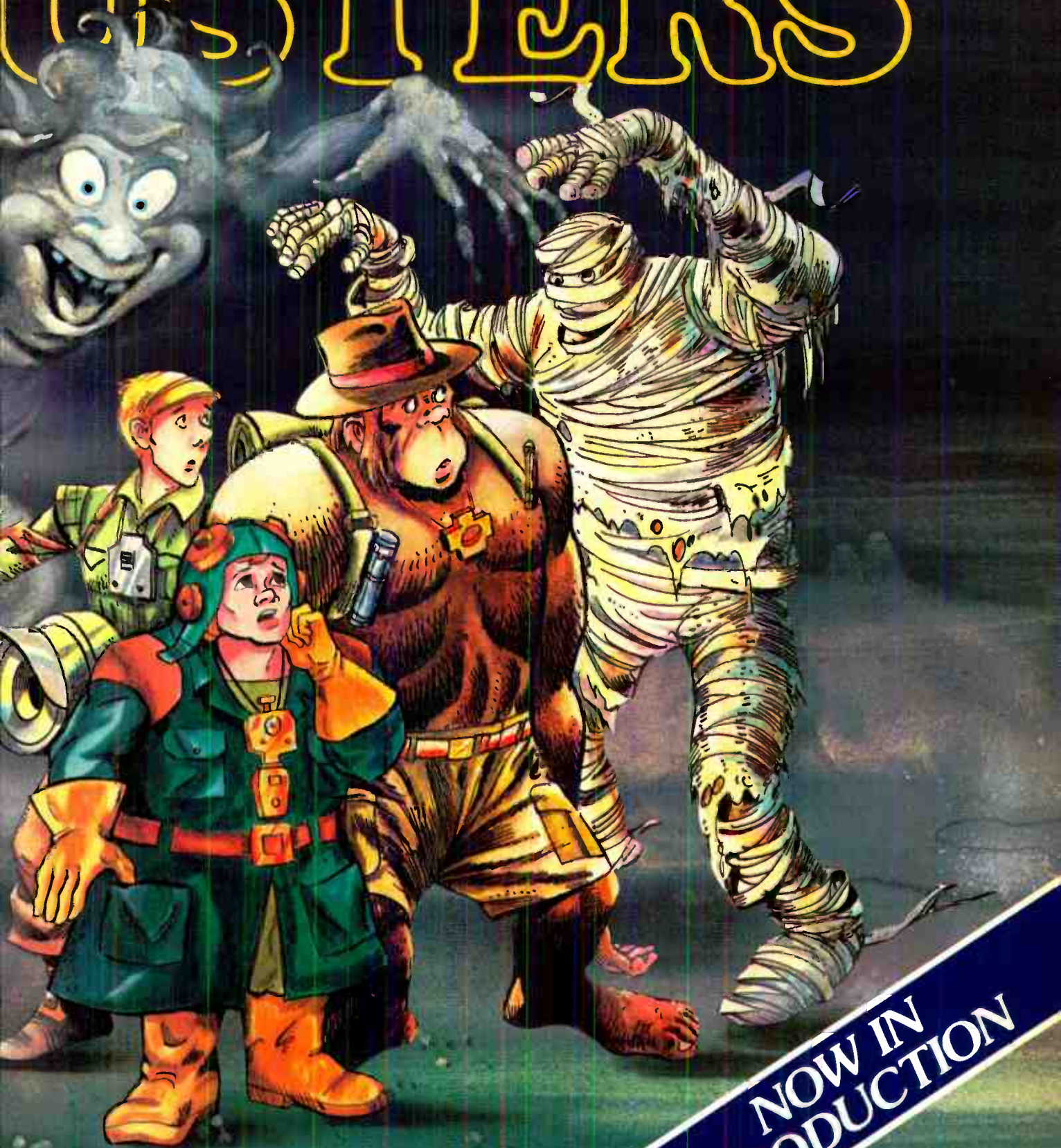
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WISTERS



NOW IN
PRODUCTION

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Spot Report

Campaigns

American Airlines, RADIO

Bozell & Jacobs/Dallas and other regional buying offices
FLYING is being recommended for five to eight weeks starting in early September in a fair lineup of eastern and midwestern radio markets. Target audience is business travelers, 25 and up.

American Express Co., TV

Ogilvy & Mather/New York
TRAVELERS' CHECKS and CREDIT CARDS are being advertised for 11 weeks during third quarter in a long and widespread lineup of larger spot television markets. Fringe, primetime and news placement was scheduled to reach both men and women 25-plus.

Automatic Data Processing, Inc., RADIO

Schaefer Advertising, Inc./Valley Forge, Pa.
COMPUTERIZED OFFICE SERVICES are being offered for 20 or more weeks starting in early September in a long and nationwide list of radio markets.

K
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Indie
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Dallas!

K D F I - T V

Represented nationally
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SPOT TIME, LTD.
(212) 575-5077

New package

Television advertising starts September 2 for Noxell's introduction of Noxema Medicated Skin Cream in its new pump dispenser. Agency is SSC&B, and the advertising, in both TV and print, is scheduled to continue through fall and winter and into 1986. Noxell says the new plastic bottle "fits on the sink or goes into tub or shower to make skin care easier, faster and more convenient." It's also promoted as a multi-use product, good for shaving and as an agent for relief from sunburn, windburn and chapping as well as cleansing the skin.

Buyers arranged schedules to talk to adults 25 and up.

A. P. S., Inc., RADIO

The Bloom Agency/Dallas
AUTO PARTS RETAIL CHAIN is using four weeks of radio advertising that kicked off in early September in a long and widespread lineup of markets. Media goal is men 18 and up.

British Caledonian Airways, RADIO

Winius-Brandon Advertising/Bel-laire, Texas
AIR TRAVEL is being advertised for eight weeks that started in mid-August in a fair list of southeastern radio markets. Demographic target is adults 25 and up.

Burmah Castrol Inc., RADIO

Scali, McCabe, Sloves/New York
MOTOR OIL is being sold for eight weeks during September and October in a select but coast-to-coast list of radio markets. Prospect target group is men.

Campbell Taggart, Inc., RADIO

The Bloom Agency/Dallas
NATURAL GRAIN BREAD is being recommended for five weeks during September in a long and nationwide lineup of radio markets. Media placed schedules to impress women 25 and up.

The William Carter Co., TV

Quinn & Johnson/BBDO/Boston
CHILDREN'S APPAREL is scheduled for seven weeks of spot television appearances that started in mid-August in a select but nationwide list of markets. Media worked with daytime and fringe inventory to appeal to young women 18 to 34.

Flowers Industries Inc., TV

Tucker Wayne & Co./Atlanta
SELECTED BAKED PRODUCTS are us-

ing four weeks of television exposure that started in early September in a good many southeastern consumer markets. Media team concentrated on fringe and daytime showings to reach women 25-plus.

Hershey Foods Corp., RADIO

Ogilvy & Mather/New York
CHOCOLATE CANDY is being advertised for four weeks scheduled to start in early September in a long and nationwide lineup of radio markets. Media target is young people in their teens.

Holly Farms Poultry Industries, Inc., RADIO

Grey Advertising/New York
CHICKENS are being pitched for three weeks that started in late August in a long and widespread list of radio markets. Buyers worked to attract women 25 and up.

Nissan Motor Corp., U.S.A., RADIO

William Esty Co./New York
TRUCKS are scheduled for two weeks starting in mid-September in a long and nationwide spread of radio markets. Buyers arranged schedules to appeal to men 18 to 49.

Pabst Brewing Co., RADIO

The Pitluk Group/San Antonio
BEER is being recommended for six weeks that started in early August in a fair selection of midwestern and Pennsylvania radio markets. Buyers set schedules to reach men 18 and up.

Time Inc., RADIO

BBDO/New York
HOME BOX OFFICE PAY TV SERVICE is being promoted for four weeks that kicked off in early September in a long and coast-to-coast lineup of radio markets.
Target audience includes both men and women 18 and up.

For young women

Two new commercials out of Shaller Rubin & Winer are rolling in over 60 spot markets for Garan Inc.'s Garanimals children's wear and Garan by Marita women's sportswear collection. Media director Bob Storch headed the media action on the \$2 million joint campaign, which concentrates on early and late fringe appearances to reach young women. Geared to the back-to-school and fall fashion season, the Garanimals spot kicked off August 5 and Garan by Marita bowed August 12, with store tagging by 21 national chains for Garanimals and 12 for Garan by Marita.

Appointments

Agencies



Jeanette Gordon has been promoted to vice president and media director at Bozell & Jacobs, Inc., Omaha. She joined the agency earlier this year from Miller Meester Advertising where she had also been media director, and now, at B&J, she steps up from associate media director.



Louise Guryan has joined FCB Direct/East as media director. She moves in from Stone & Adler/New York, where she had been that agency's media manager.

Lourdes C. Gregorio has returned to McAdams & Ong Advertising, Philadelphia as director of media services. She joined the agency in 1982 as associate media director and has also been a freelance television buyer for various agencies in New York. Before her first hitch with McAdams & Ong, Gregorio had been with Keller Crescent Co., American Home Products, and with McCann-Erickson.

George M. Poillon, an associate media director on the Nissan account, has been promoted to vice president at the William Esty Co. He joined Esty in 1983 as a print planning supervisor, and before that he had been with Doyle Dane Bernbach, Chesebrough-Pond's and Saatchi & Saatchi Compton.

Betsy Coulter has been promoted to assistant media director at Richardson, Myers & Donofrio in Baltimore. She joined the agency nine years ago

Retail Report

Vendor funding: from clothing to kiwis

Men's suits for \$700; sport jackets at \$400-500. A prospect for television advertising? As unlikely as it sounds, a campaign for just such products will break this fall in Miami over WPLG(TV) and other stations.

The commercials, says retail consultant Tom Frick, will be, "very fashion oriented, with live models, and the schedule will be targeted to reach an affluent market." The clients are two men's specialty stores in the Miami area, but the cost is paid for entirely by the stores' vendors, Italian manufacturers of men's clothing, who were pitched by Frick and WPLG retail development director Carol Brock, in conjunction with the retailers, at a recent trade show in New York.

This is one of the more dramatic examples of the power of vendor funding, an avenue to increased local sales revenues, that, if utilized correctly, can be a powerful marketing tool.

Frick, former corporate director of retail sales development for the Post-Newsweek stations, has that company's four TV outlets, as well as WJLA-TV Washington and WJAR-TV Providence-New Bedford as clients. There are, he says, numerous examples of how vendor funding, initiated by a solid promotional concept, can pay off.

For instance, a major supermarket chain in the Northeast decided to promote a fruit and vegetable of the month. "This," says Frick, "provided an excellent opportunity for associations or growers groups to expand uses of the product." One specific example—the kiwi. The commercials created an opening "for the kiwi people to talk about its nutritional value and to show people how they could use it—for salads, desserts, etc." The four-month campaign, Frick says, combined television and newspaper pre-prints and pleased everyone. "It was an excellent vehicle for the growers and associations, and it enabled the retailer to expand his share of the marketplace."

Vendor support is becoming so important, Frick says, that some large retailers—particularly department stores—are creating full-time positions within the store just to go after this money. One southeastern retailer, Frick says, held a dinner for all its vendors at the recent Consumer Electronics Show in Las Vegas. "The value of this exposure for the retailer," he says, "was the prime opportunity to tell their story to top management of all the companies they do business with." Even though the store has its own vendor support person, Frick says it is still working "hand-in-glove" with the local TV station in its market to come up with "a combination of ideas" to make the vendor support presentations even stronger.

Despite the success and growth possibilities of vendor support, Frick also offers some words of caution. If not done properly, he warns, vendor support can do more harm than good. "Too many of the wrong people are trying to do it," he charges. "Too many people are trying to use it to make up for a lackluster sales performance instead of approaching it as one tool."

And, he adds, "a number of stations are undertaking it without the proper supervision." No station, Frick says, should go into a vendor support program without a full-time retail development person overseeing it.

One final piece of advice: "Whether or not a vendor program will work is often tied to national market pressures as well as local pressures." An example: color TVs and VCRs. At one time, Frick recalls, "several major producers of consumer electronics would not get involved in vendor support programs for these products."

But as more manufacturers—especially those from the Orient—began to go more aggressively after the U.S. market, "existing companies' share of market dropped. As their share of market dropped, they got more interested in vendor support. Now, there's no problem with consumer electronics."—**Sanford Josephson**

WHAT'S HAPPENING NOW!

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World Radio History

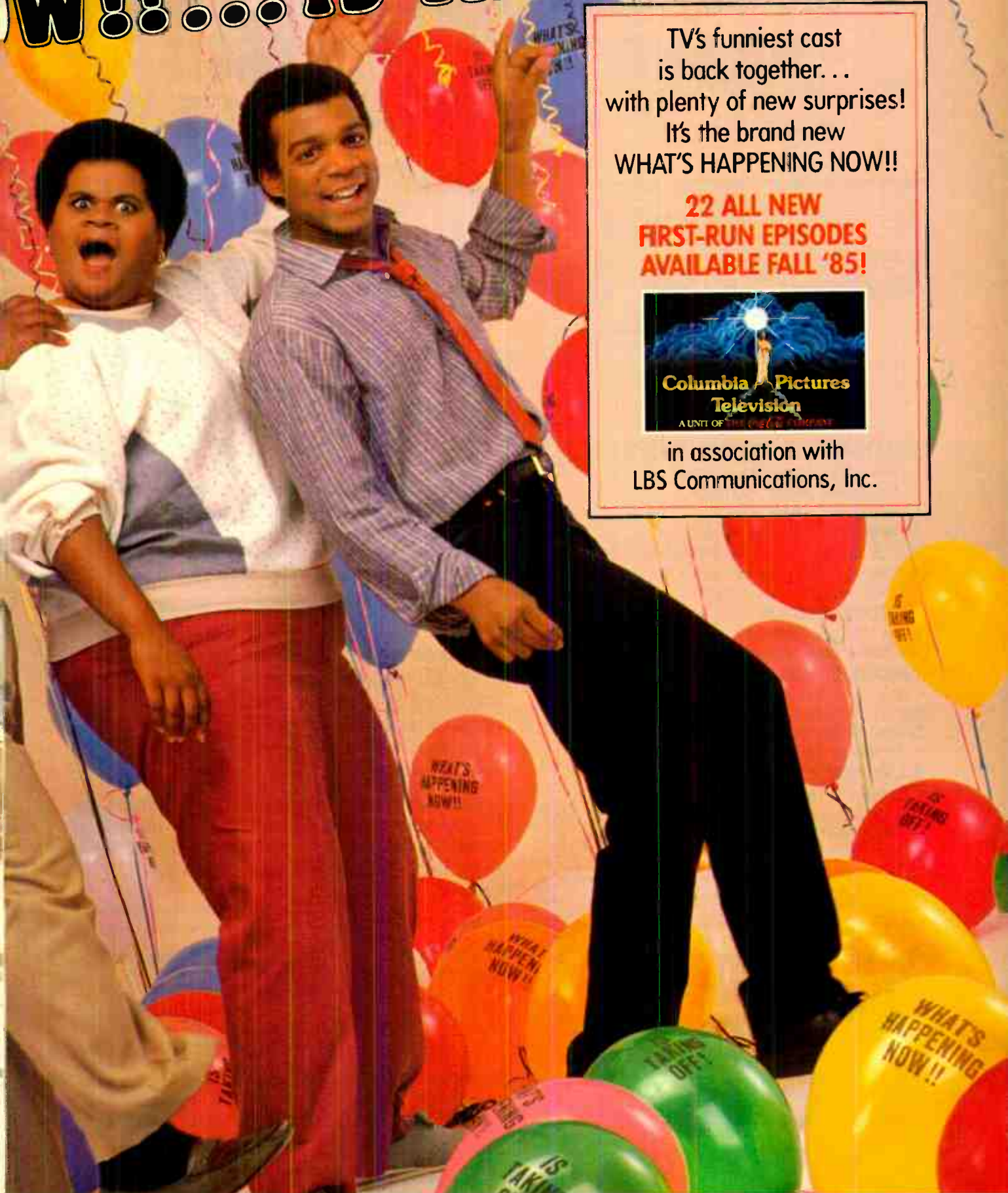
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TV's funniest cast
is back together...
with plenty of new surprises!
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WHAT'S HAPPENING NOW!!

**22 ALL NEW
FIRST-RUN EPISODES
AVAILABLE FALL '85!**



in association with
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THE RADIO LIST

Lets you select the specific exec you want ...GM, GSM, PgM ... their individual names updated weekly.

THE RADIO LIST

Means flexibility. Top 70 mkts., top 200 mkts., or smaller mkts., AM or FM, daytime or full time.

THE RADIO LIST

Get labels for 1 or all of 18 talk and music formats ... alphabetized by mkt., call letters or zip-code.

THE RADIO LIST

Order pressure sensitive labels, your own imprinted labels or envelopes, or individualized letters.

THE RADIO LIST

Basic cost (market order): \$75. per thousand pressure sensitive labels. Add \$30./M for zip-coding.

THE RADIO LIST

The only mailing list maintained by BF/Comm. Services -publishers of RADIO PROGRAMMING PROFILE.

THE RADIO LIST

"Received more response from top 200 mkts. using list than I ever achieved before."- From Studio B.

THE RADIO LIST

"I have not had such successful direct mail experience in my 14 years..."- O'Connor Creative Svs.

THE RADIO LIST

Get order forms from Bill Fromm, THE RADIO LIST - (516) 676-7070. 7 Cathy Ct., Glen Head, NY 11545.

sales assistant and was promoted to sales research manager of Katz Continental's Bronze team in 1983. Now she'll be selling for the Silver sales team.

Cynthia McGuineas is now an account executive for McGavren Guild Radio in Detroit. She was formerly sales manager for KOH in Reno.

John Crenna has been promoted to manager of the White sales team at Katz American Television, Chicago. He joined Katz in 1979 from Leo Burnett, and now steps up from account executive.

Geraldine Di Benedetto has been appointed an account executive on the Cougars sales team at TeleRep, Inc., New York.

Stations



Robert R. Hartman has been named vice chairman of the board for WUPW-TV, the new independent station in Toledo. He was formerly general manager of WFLD-TV Chicago and assistant general manager for WUAB(TV) Cleveland.

Robert Fogarty had been appointed director of sales and **Scott Mayes** named general sales manager for WCBS-TV New York. Mayes moves up from local sales manager for the CBS-owned station; Fogarty had been director of eastern sales for CBS Owned Television Stations national sales.

Mel Stebbins has been promoted to vice president and general manager of Cosmos Broadcasting's WSFA-TV Montgomery, Ala. He had been general sales manager for sister station WTOL-TV in Toledo.

Philip A. Stumbo, general manager of WHLI and WKJY(FM) Hempstead (L.I.), N.Y., has been promoted to vice president of the Long Island Broadcasting, Inc. properties.



Robert Gremillion has been promoted to station manager for WGNO-TV, the Tribune Broadcasting station in New Orleans. He joined the outlet 11 years ago and now steps up from director of broadcast operations.



Donna Calvert-Smith has been named general sales manager of KMSS-TV, the new station under construction in Shreveport, La. She was formerly with the sales staff of Petry Television in Atlanta, and before that had been with TeleRep.



Deborah Bevilacqua has been promoted to national sales manager at WRFM(FM) New York. The former broadcast buyer for Media Communications joined the station last year and now steps up from account executive.

Michael S. Raymond has joined WVTY Dunedin-Clearwater and WVTY-FM New Port Richey, Fla. as general manager. He moves in from Pinellas Park where he had been general sales manager of WPLP.

Jack Brennan has been named general sales manager of WEEK-TV Peoria. He had been manager of the Katz Television office in Minneapolis and vice president, sales for the Wisconsin TV Network.

Joseph F. Newman has been named general manager of new Spanish-language station WTAQ Chicago, and **Daniel Crotty** becomes sales manager. Crotty moves in from KWKW Los Angeles; Newman had been president of his own agency, Joe Newman Advertising, in Indianapolis.

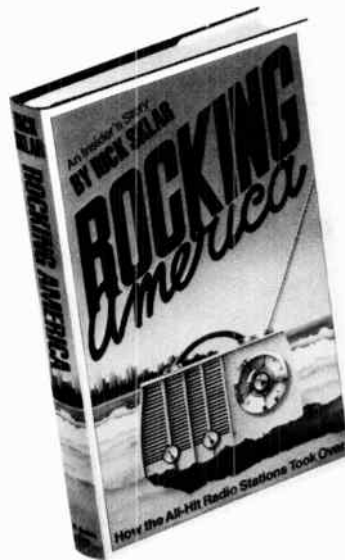
Bob Hendrickson is now general manager of WTAO(FM) Murphysboro-Carbondale, Ill. He moves in from Little Rock where he had been general sales manager of KAAV and KLPQ(FM).

Michael A. Schuch has been appointed vice president and general manager of Gaylord Broadcasting's WUAB(TV) Cleveland. He transfers from the Gaylord station in Milwaukee, WVTV(TV), where he had also been vice president, general manager.

Louise (Weezie) Crawford has been named general sales manager for WFYR(FM) Chicago. She comes to the RKO station from KNUS and KBPI(FM) Denver, where she had also been general sales manager.

THREE DECADES OF RADIO & ROCK 'N ROLL

ROCKING AMERICA How The All-Hit Radio Stations Took Over by Rick Sklar



"Without question, Rick Sklar is the Dean of Contemporary Radio Programmers, and the man most responsible for making the term 'Top 40' a household word."

—Michael L. Eskridge
V.P. RCA Home Info. Systems

ROCKING AMERICA traces the rise of rock 'n roll radio, from its origins to its explosion across the country and beyond, as it was experienced by Rick Sklar as a radio programmer.



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

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"For years the term 'Top 40' and the name Rick Sklar were synonymous. They both meant the best in rock music. If you are fascinated by the world of music, its stars, its jungle warfare, its fights for survival, then read Rick Sklar's autobiography of the rise of rock radio in America."

—Clive Davis, President
Arista Records

Please send me _____ copies of ROCKING AMERICA @ \$15.50 each (includes postage).

Name _____

Address _____

City _____

State _____ Zip _____

Payment must accompany order. Return coupon to: TV Radio Age, 1270 Avenue of the Americas, NY, NY 10020

Jack Patterson has been named sales manager in the Detroit office of the CBS Radio Networks. Patterson was formerly Detroit sales manager for the RKO Radio Networks.

Bernie Kvale is now Midwest sales manager for the Mutual Radio Network, working out of Chicago. He comes to Mutual from WFYR Chicago where he had been vice president and general manager.

New Stations

Under Construction

KMSS-TV Shreveport, La.; Channel 33; ADI Shreveport-Texarkana; Licensee, Media South of Shreveport, P.O. Box 30033, Shreveport, La., 71130. Telephone (318) 631-5677. Paul Bankston, general manager; Donna Calvert-Smith, general sales manager. Represented by Independent Television Sales. Target air date, early October, 1985.

WUPW-TV Toledo, Ohio; Channel 36; ADI Toledo; Licensee, Toledo Tele-casting, Inc., Four Sea Gate Building, Toledo, Ohio, 43604. Telephone (419) 249-7438. Robert Hartman, vice chairman; Art Dorfner, general manager; Dennis Katell, marketing director. Target air date, mid-September.

Buyer's Checklist

New Representatives

Adam Young, Inc. has been appointed national sales representative for KTVH-TV Helena, Mont., formerly

Buying for Buick

McCann-Erickson's nine Local Broadcast Group offices will handle media buying for the agency's Detroit office, which has been assigned responsibility for administering all factory funds in Buick Motor Division's Market-by-Market advertising program. The agency says it will locate McCann regional representatives in Buick's six sales regions to facilitate Market-by-Market activities and help Buick dealer marketing groups and their agencies "optimize Buick marketing strategy and sales objectives."

KTVG-TV. The NBC affiliate broadcasts via Channel 12.

Caballero Spanish Media Inc. has added new Tucson station KQTL to its list of represented Spanish language radio stations. The new station will also be affiliated with the unwired Caballero Radio Network.

Harrington, Righter & Parsons is now representing KAPP-TV Yakima, Wash. and two Wisconsin stations, WISC-TV Madison and WKBT-TV La Crosse. Both Wisconsin stations are CBS affiliates and KAPP-TV is an ABC affiliate.

Hillier, Newmark, Wechsler & Howard has assumed national sales representation of KLSF(FM) Amarillo, Texas. The station programs a Fairwest adult contemporary format 24 hours a day.

Katz Continental Television has been selected to sell nationally for WCFT-TV Tuscaloosa, Ala., KCBD-TV Lubbock, Texas, and for KBIM-TV Roswell, N.M. KBIM-TV and WCFT-TV are CBS affiliates. KCBD-TV carries NBC programming.

Republic Radio has been named national sales representative for KMG(FM) Seattle and for WJTO and WIGY(FM) Portland, Me. WIGY is a contemporary hit radio station and WJTO and KMG(FM) program adult contemporary formats.

Selcom Radio has added KIKX AM-FM Colorado Springs to its list of client stations. Both are CHR.

New Affiliates

ABC Television Network will start feeding Capital Cities Communications' KFSN-TV Fresno-Visalia, effective September 9. KFSN-TV had been a CBS affiliate, and now KJEO-TV Fresno, which has been an ABC affiliate, will be joining the CBS-TV affiliate lineup.

CBS Radio Network has added WHAM Rochester, N.Y., to its affiliate lineup. The 50,000 watt clear channel offers adult contemporary music, news and information.

Mutual Radio Network has signed new affiliates WHWK(FM) Richmond; KOTY Kennewick, Wash.; and KXNP(FM) North Platte, Neb.

New Facilities

WKXX (FM) St. Louis (formerly WJBM) expects to have its new 50,000 watt transmitter and tower in Alton, Ill. in operation on September 9. Facilities of the station, recently acquired by newly-formed Gateway Radio Partners from TriCounty Broadcasting Co., have been farther from St. Louis, in Jerseyville, Ill., where sister station WJBM (AM) continues to operate. New facilities, says vice president, general manager Robert Backman, will enable WKXX to "blanket" St. Louis.

Transactions

Capital Cities Communications, Inc., has agreed to the acquisition of WKBW-TV Buffalo by **Queen City Broadcasting, Inc.** for \$65 million, subject to consummation of the pending merger of Capital Cities and American Broadcasting Companies, Inc. and approval by the FCC.

DKM Broadcasting Corp. has agreed to purchase all assets of the **Stuart Broadcasting Co.** for \$23,500,000 subject to FCC approval. Radio stations owned by Stuart Broadcasting are KWTO AM-FM Springfield, Mo.; KFOR and KFRX(FM) Lincoln, Neb.; KRGI AM-FM Grand Island, Neb.; KSAL and KYEZ(FM) Salina, Kans.; and KOEL AM-FM Oelwein, Ia. Broker representing the Stuart family in the transaction is The Mahlman Co.

MMR promotes



McKinley

Walsh

Tom McKinley has been appointed executive vice president, corporate, and Austin Walsh becomes executive vice president, Western Division, to lead off a series of management promotions at Major Market Radio Sales. McKinley will have three division heads, research and MMR's new Special Sales Division accountable to his office. MMR president Warner Rush also announced the promotion of Jim Hagar to senior vice president, Midwest Division, and David Kaufman to senior vice president, Eastern Division. And senior vice president Michael Disney assumes the additional role of director of special sales.

CableAge

Basic cable nets go Hollywood

In their quest for ratings, entertainment-oriented satellite networks look to flicks for a quick ratings fix.

C6

Interconnects hard and soft

As more interconnects come on line, operators find they must sell the concept as much as just selling time.

C11

Nashville Network's 'Farm Aid'

A phone call from Willie Nelson to a pal at TNN gives the service its biggest advertising sales event to date.

C3

Cable ad bureau in award biz

To encourage creative use of cable as an ad medium, CAB dangles a \$25,000 prize in front of Madison Avenue agencies.

C4

3's A Winner



SuperStation WTBS

Entertaining more than 32 million cable homes, Superstation WTBS is in a class by itself.

"Superstation WTBS is a solid performer in every Tribune system. The specials, movies and sports make the station a real winner."

Abby Aronsohn
Director of Programming
Tribune Cable, Inc.



SATELLITE PROGRAM NETWORK

Diverse programming brings strength to cable. SPN offers subscribers a unique change of pace.

"Satellite Program Network fills an important gap in my channel lineup. By offering SPN, I am able to reach that exceptional group of subscribers demanding originality from cable TV."

Robert Stengel
Director of Corporate Services
Continental Cablevision, Inc.

Star Ship Stereo

Take any combination of our formats on an a la carte basis or, better yet, offer your subscribers the total premium audio package.

"Star Ship has been very successful in our system. Subscribers have been quite receptive to this new form of cable entertainment. We've reached nearly 15% penetration in just a few short months."

Jerrold Fischer
Manager
King Videocable, Inc.

Don't gamble... play with proven winners. Give SSS a call. Today.

Pick Up On An SSS Discount.

Satellite Syndicated Systems, Inc. / P.O. Box 702160 / Tulsa, OK 74170 / (918) 481-0881

CableInsider

TNN's 'Farm Aid' coup

When country music superstar Willie Nelson made a personal phone call a couple of weeks back to Paul Corbin, programming director of The Nashville Network, he delivered to the three-year-old advertiser-supported service the opportunity to telecast and sell advertising on what looks to be one of the most star-studded musical bills in television history.

The event is "Farm Aid," Willie Nelson's country adaptation of the Live Aid and Band Aid humanitarian efforts aimed at feeding the drought-ridden in Africa. This time, however, the beneficiaries are America's farmers, many of whom face the worst economic crisis since the Great Depression.

Since farmers are part of The Nashville Network's most loyal constituency, it's only natural that Nelson called on his good friend Corbin to ask for air time and production facilities for his effort, organized with the cooperation of Illinois Gov. Jim Thompson. Within days, plans were announced for a 12-hour concert to be staged September 22 at the University of Illinois in Champaign-Urbana. Some 80,000 tickets are on sale for \$17.50 each.

But the TNN live telecast will reach far beyond the country audience. In addition to Nelson and such other country luminaries as Merle Haggard, Waylon Jennings, Johnny Cash and Kenny Rogers, some of the top names in rock and pop have signed on, or have indicated a likelihood to do so. As of this writing, organizers led by singer Nelson and TNN executive Corbin expect no less than mega-stars Bruce Springsteen and Bob Dylan to join the bill. Rock heavies Neil Young and John Cougar Mellencamp already are committed; organizers also expect The Beach Boys, Hall and Oates and other rockers to join their country brethren.



'Farm Aid' organizer Willie Nelson, with Nashville Now host Ralph Emery.

Exclusive coverage. Unlike Live Aid, portions of which aired on network (ABC) and in live syndication, TNN has this one all to itself, although parent firm Gaylord Broadcasting and Marty Passetta are producing broadcast specials for syndication starting the week of October 1. Distributor Gaylord Syndicom is offering the show first to stations that already take its Hee-Haw country series.

There are other differences between MTV's arrangement with Live Aid and TNN's exclusive deal on Farm Aid. MTV did not provide production facilities for Live Aid, but did do cut-ins featuring its veejays. Also while advertising revenues from MTV's Live Aid telecast went to the charitable cause, ad revenues are not included in Gaylord's donation of upwards of \$250,000 in production facilities.

Like Live Aid, the Farm Aid hosts will solicit donations from the TV audience via a toll-free number: 1-800-FARM AID. Group W Satellite Communications, which markets TNN for an undisclosed percentage fee, is selling seven minutes of ad time an hour, somewhat less than TNN's typical ten minutes. It is reserving an additional minute for local avails.

Peter Weisbard, GWSC vice president of ad sales, isn't shy about stating that Farm Aid "is a blessing for us—the biggest thing to come our way." He says it's an event that's got more stardom than Live Aid; given the variety of the talent on the bill, it cuts across all demographics, he notes.

That's why GWSC is asking \$12 per thousand, or \$45,000 for a 30-second spot—a number unheard of in cable. "I'm selling television, reminds Weisbard. "If I've got the best talent on television, why should I charge less?"

While it's too soon to talk about advertisers for this writing, Weisbard expects some blue-chip accounts to gladly pay the price. GWSC is shrewdly using MTV's audience experience with Live Aid as a selling tool. Weisbard notes that MTV did a 15 rating in the 6-8 p.m. time period when it had Live Aid exclusively, and that ABC and MTV combined in primetime for a 16.2 rating.

Another potential difference between Farm Aid and Live Aid: While organizer Bob Geldof declined to issue a videocassette of Live Aid—a decision that has contributed to bootlegging—TNN's Corbin says the mechanism is in place for possible production and distribution of a Farm Aid home video release.

Taking a stand

Television programming service executives aren't known for taking political stands on the controversial issues of the day. After all, their business is entertainment. While an occasional program may tackle a ticklish subject, in the corporate suites, political neutrality is the typical policy.

But sometimes, for reasons of altruism—and to draw some attention as well—that neutrality is broken. Showtime this month is showing *The Biko Inquest*, a powerfully disturbing dramatization of South Africa's apparent whitewash of the death of an anti-apartheid activist.

Showtime hardly ever scores big audiences with its dramatic presentations; while *Biko* debuts Sept. 12 in primetime, four repeats are buried in fringe time. But Showtime president Neil Austrian used the occasion of a screening of the program at the United Nations for a ringing denunciation of apartheid, terming South Africa's racial policies an "obscenity."

CAB gets into award biz

The Cabletelevision Advertising Bureau (CAB) is getting into the awards business—dangling a \$25,000 cash prize in front of Madison Avenue's creative advertising community.

The CAB's "Awards Program for Outstanding Achievement in Advertising on Cable Television" is offering a single award to that advertising campaign which "demonstrates an application of innovation designed especially for cable television . . . a creative solution using cable TV to solve a marketing problem." CAB President Bob Alter says the cable angle could be reflected in various ways, such as length and format, content, merchandising, or integration of commercials into programming.



Bob Alter

The fact that there are no categories in the competition is "symbolic of what we're doing—showing how with cable you can break the straitjacket," says Alter, who adds that CAB isn't competing with other award programs, but hopes to stimulate more interest in cable with a single, big cash prize.

CAB also will honor nine runners-up who will receive a trophy, but no cash. The competition is for creative produced during the calendar year; the first awards will be announced at the CAB annual conference next April in New York City.

Judges will be drawn from the ranks of advertising agencies and cable companies. Each entry will cost agencies \$100; call for entries will be announced soon, with the deadline February 3, 1986.

CAB has come up with no punchy acronym for the awards—something like "Emmy," "Clio" or "Obie." Some wags around the trade association suggested "Cabbie," but the brass felt that was too informal.

Like PI spots? Read on

For better or worse, cable television is known somewhat as a haven for per-inquiry, direct response advertising. While some of the networks place limits on

where PIs can run and monitor their content, the fact remains that PI is an important revenue source for some cable programmers.

So it's not surprising that a commercial that promotes PI commercials is being placed by the Electronic Media Marketing Association on the properties of Turner Broadcasting System, then on CBN Cable, USA, ESPN and Arts & Entertainment.

The pitch, in 60- and 30-second versions, goes like this: "Next time you're tempted by a TV commercial with a toll-free number, pick up the phone and give it a try. Let the world come to you for a change."

The association's members include satellite networks, agencies, marketing companies and telemarketing services.

VCRs selling cable

Glenn Jones, chairman of Jones Intercable Inc., is one of those MSO executives who's not afraid of videocassette recorders. At the NCTA Convention in June, he indicated his MSO's marketing of basic cable and two premium services packaged with a General Electric VCR was winning and pleasing new subscribers (*CABLE AGE*, June 24, 1985, page c5). Now he's got some statistics to back up the claim.

The package, offered in four test markets for two months, resulted in the sale of 389 VCRs, and increased pay-to-basic ratio among VCR/cable subscribers from 159 per cent to 231 per cent. What's more, Jones expects to keep these subs, since they're on a 24-month payment plan for the package.

But there was one significant negative finding: Nearly half (48 per cent) of those applying for the package had to be turned down due to credit denial. That has led the firm to consider using local credit bureaus and not just General Electric Credit Corp.

The company plans to expand its VCR package to other markets in time for the Christmas buying season.

See and ski

While some major basic cable programmers are moving away from anything resembling "narrowcasting" to a more mass approach (see story, page c6), narrowcasting is alive and well as far as Warren Miller is concerned. The self-described "ski movie mogul and action sport filmmaker" recently announced creation of the "Resort Cable Network, a tape-bicycled web designed to supply cable operators in skiing areas with ski-related programming.

He's offering three 23-minute movies to operators at no charge in a barter deal that lets him sell five minutes of national advertising in each half-hour package. Local ops get to sell the remaining two minutes. Miller claims to have lined up systems in New England, the Midwest, the Rocky and the Sierras representing a minimum of 300,000 subscribers.

Interconnect aid

Also new from CAB: The fourth annual edition of its "Cable Rep/Interconnect Directory." The updated, 154-page directory profiles all interconnects and rep firms in the business.

Interconnect listings include current and projected subscriber counts, data on local avails, distribution methods, and key personnel. Rep firm data includes systems represented, subscriber counts for systems, DMA/ADIs served.

The directory costs \$15 for CAB members, \$25 for nonmembers. Call CAB (212-751-7770) for ordering information.

(For more on interconnects, see page C11.)

'New Tech' on Discovery

The fledgling Discovery Channel, which launched as an advertiser—supported basic satellite service in June, has snagged its first major original program—*New-Tech Times*, seen on the Public Broadcasting Service for the past two years.

The program, a weekly review of high-tech developments in computers, communications and other fields, is hosted by Mort Crim, evening anchor on the Washington Post Co.'s WDIV(TV) in Detroit.

The show will continue to be produced and telecast by WHA-TV, the public television station in Madison, Wisc., and will be seen throughout Wisconsin on other public television stations. But it will no longer be carried on the national PBS feed.

Susan Hayes, Discovery's vice president of new program development, said the programs's producers had been frustrated by frequent schedule changes on PBS and liked the idea of primetime exposure on cable.



Mort Crim of 'New Tech Times'

Discovery has purchased 13 episodes, to begin Oct. 6 with three exposures per week, including primetime on both coasts. It holds an option for an additional 13 weeks. The channel is in discussion with potential advertisers. The channel will sell traditional 30s and 60s, but also is open to infomercials of three- to five minutes that incorporate product demonstrations.

"It's a good fit," Hayes says of the channel's acquisition. "It appeals to a well-educated, upscale audi-

ence interested in issues of the information age."

Discovery's major equityholder, with 25 per cent, is New York Life Insurance Co. Westinghouse Broadcasting and Cable, the Allen & Co. investment firm and Suburban Capital, a venture capital organization, also hold equity positions. The service now reaches about 8 million potential viewers on several hundred systems, Hayes said.

FCC stance on must-carry

When the Federal Communications Commission said it would drop its must-carry rule until appeals are exhausted, it did not necessarily mean it would wait until a U.S. Supreme Court ruling sometime next year, according to one official.

The FCC really meant that it would keep its must-carry rules in place only if a stay were granted while the appeal is made, says William Johnson, deputy chief of the mass media bureau. The National Association of Broadcasters has asked the U.S. Appeals Court in Washington for a stay until the Supreme Court has a chance to decide whether to accept an appeal.

"If a stay is not granted, the rules are gone," Johnson says. At that point, he says, "We may try to figure out how to separate out the must-carry rule from the rest of the rules" that rely on the definition of what is a must-carry station. The FCC had decided that until a stay is granted, it would simply not act on cable operator requests for waivers of the rules requiring carriage of new signals. But it also would not allow operators to drop any signals. Once a stay is denied, Johnson says, "Cable operators then will be free."

ATC likes NBC cable talk

A recent report that NBC is considering a 24-hour news service to compete with Ted Turner's two Cable News Networks has given some cable executives a feeling of déjà vu. It's been two years since Satellite News Channel, ABC/Westinghouse's unsuccessful effort at a 24-hour headline news service. Are business conditions all that different today, giving an NBC move into cable news a shot at success? Quite possibly, say some MSO programming executives. Turner Broadcasting System is proposing hikes in its base carriage fee—from 15 to 18¢ per month in 1986, to 21 cents in 1987. CNN notes that the rate has stayed at 15 cents since the service's inception in 1980.

"My reaction is that competition is always good, not just from a pricing standpoint, but for quality of coverage," says Steve St. Marie, vice president of programming at Time Inc.'s American Television and Communications in Denver, the nation's second-largest MSO. "I would imagine that if a quality organization like NBC put its efforts into a cable-directed news service, both (CNN and NBC) would strive for greater heights."

Films proliferate as ad-supported services aim toward mass audience

'Hollywood' basic: will feature films boost nets' ratings?

September 2, 1985

CableAge

By VICTOR LIVINGSTON

Among today's major cable programmers, "narrowcasting" has become something of a term of derision, a throwback to an earlier time when much of the industry actually thought being different from broadcast was the best way to win an audience.

Then cruel economic reality set in. Much of Madison Avenue chose not to take a chance on programming ventures that couldn't show good numbers in the short run. With ad execs and parent firms impatient for results, such worthy but somewhat narrowcast ventures as Cable Health Network and CBS Cable disappeared from the channel lineup.

Those services that have survived are under increasing pressure to turn

the corner in the short-run or risk having their run cut short. So programmers who in the early days extolled the value of uniqueness and played down the importance of ratings have shifted to a ratings-conscious mass approach.

With narrowcasting giving way to broadcasting in the literal sense, basic cable is looking more and more like independent TV, using syndicated off-network programming and especially theatrical fare to garner an audience during weak dayparts.

Basic cable programmers are chanting 'hooray for Hollywood' these days with apparent good reason. In terms of ratings, movies often work. Cable's programmer film fans say even lesser-known titles can draw a significant audience at much less expense than origi-

Leslie Howard, Merle Oberon in 'The Scarlet Pimpernel'



The numbers show that films attract an audience. But if top titles get the biggest share, how well will more marginal product do? Cable's basic programmers soon will find out.



Leslie Howard, Bette Davis in 'Of Human Bondage'

nal programming or even off-network fare, which has become more costly as cable's perchant for mass programming has accelerated.

For supporting evidence, look at the numbers. For the period June 6–July 3, the consistently highest rated show on basic cable wasn't a show at all, but WTBS' Sunday daytime *Award Theatre*. During that period, the movie aired at 10:35 a.m. Admittedly, the competition is weak during that daypart. But in cable, it's hard to quibble with the value of a cumulative rating for the period of 4.6 and an average household delivery of around 1.5 million. Interestingly, the titles weren't terribly impressive. *MacKenna's Gold*, not one of Gregory Peck's best-known films, scored a 5.5 rating/17 share on June 9, delivering 1.9 million households. *Four for Texas* with Frank Sinatra registered a 4.5/13.2, according to the Nielsen figures supplied by Turner Broadcasting System.

Ted Turner's announced purchase of the MGM studio also adds some celluloid muscle to WTBS' film library. While current contracts limit the use of many of the best of MGM's 1,600 titles, TBS officials maintain they'll exploit them to the fullest when they are out of their pay windows (which generally run 18 months per title).

Such exploitation could involve syndication to traditional broadcast outlets, if Turner finds he can make more money that way than by running product nationwide in one fell swoop on WTBS, says Tony Hoffman, director of corporate finance at Cralin & Co., an

investment firm.

The basic battleground

Already, challenges to Turner's planned use of MGM product have come up: Rainbow Programming Services, which runs the American Movie Classics pay service, maintains that under its agreement with MGM, titles in the pay window can't be shown on basic cable networks (i.e., WTBS).

Turner Broadcasting counters by saying that under the terms of the contract, WTBS is a broadcast outlet, not a basic cable network. The dispute may result in legal action.

Interestingly, Rainbow officials say they are making AMC available to operators as a "renaissance" service that can run on pay or basic, according to Rainbow Programming Services Co. president Mark Lustgarten. The strategy: to capitalize on the basic film boom by providing classic titles 24 hours a day, rather than just during certain time slots.

Running old movies, including made-for-TV fare, in early- and late fringe is the new strategy of Lifetime, which needs some quick ratings magic in its battle for survival. The movie replaces repeats of health and "talk television" in time slots when few relatively competitors outside pay TV are running feature films.

Lifetime is using a package of 45 titles obtained through the largesse of parent company Viacom, which is carefully monitoring the network's vital signs.

PD or not PD? 'Of Human Bondage', with Bette Davis and Leslie Howard, is a PD title that A&E won't run—because the novel is under copyright.

While it's too early to tell if the strategy will work (the movies just began three weeks ago in the 4–6 p.m. and 11 p.m.–1 a.m. ET time slots), programming vice president Mary Alice Dwyer-Dobbin says a recycled made-for-TV movie called *Just Me and You* gave the beleaguered network "a glimmer of hope—a low number, but still a number."

While she views the addition of movies as "more of a bridge" between Lifetime's lifestyle- talk-oriented fare, Dwyer-Dobbin sees the films as key in drawing more women, the service's target demographic. In those time peri-



Linda Kahn, Nickelodeon

ods, she says, "we are in a battleground with a lot of competitors, a lot of talk shows with local audience appeal. There seems to be a very broad response to movies."

At MTV Networks, whose Nickelodeon children's service went to 24 hours this summer with "Nick at Nite," old titles of varying renown serve as the 9-11 p.m. primetime anchor, between kid-oriented sitcoms (*Donna Reed*, *Dennis the Menace*) and adult series such as *Route 66*. The films, "PD" product culled from distributors of "public domain" titles (MTV Networks won't disclose its supply sources), are packaged into theme weeks such as "Screwball Comedy" and "Men in Tights" (swashbuckler films). The themed movie nights, which began July 1, include titles as varied as *Penny Serenade* (with Cary Grant and Irene Dunn), *Private Buckaroo* (the Andrews Sisters), the campy *They Made Me a Criminal*, and Leslie Howard and Merle Oberon in *The Scarlet Pimpernel*.

And at Arts and Entertainment, where primetime and late-night Saturdays are devoted to classic film titles, programming director Curtis Davis states that "quality films continue to attract audiences. That is a positive fact of life that makes theatricals an attractive programming ingredient for any basic network."

The Saturday movie block, Davis says, "is one of the strongest in terms of consistent viewership." A&E also runs films on Monday afternoons and Tuesday nights from 10 p.m.-2 a.m. While Davis sees theatricals as mostly a complement to the service's performing arts, drama and series fare, he hints that A&E would consider more movie nights, depending on the availability of good titles. "We have to remain open to what serves viewers best," he says.

Can basic compete equally?

But as more basic networks make greater use of movies, some important issues arise. In a real sense, the basics are competing for a slice of the total TV movie audience—the kind of people who will gladly stick with a title for two full hours. But aren't these the same kind of viewers sought by pay services and independent broadcast stations that make heavy use of films? Can the smaller basic satellite networks, with typically limited acquisitions budgets, compete for the TV film audience with broadcasters and pay services able to snag better titles in the same time periods?

To put it another way, what draws the TV film audience: the idea of "movies," or specific, proven movie titles, presented in an appealing environ-



Mary Alice Dwyer-Dobbin, Lifetime

ment?

Programmers now making increased use of movies cite some convincing evidence to show that even movies that disappointed at the box office can shine on cable—especially when their performance expectations remain reasonable and rational. By the same token, there is some concern, albeit muted, that cable could hurt its viability in the long run by engaging in too much "me, too" trafficking in theatrical films.

Will more films on basic cable draw viewers away from pay services—already suffering from zero subscriber growth? Pay programmers generally dispute the contention, believing that those who want films most want them done best—the best and most recent titles, limited (or no) commercial interruptions, and, in the case of older films, the best-quality prints. By those criteria, maintain executives like Steve Scheffer, executive vice president of film programming at HBO, pay always will have the edge in attracting the true film buff. "People who are serious about movies going to buy pay," he states.

But Scheffer, like other cable programmers, acknowledges the power of even lesser titles to attract an audience in the right environment. "Movies have worked for a lot of people—the networks, in syndication, the whole videocassette business," he says. "Movies are what people like to see. My guess is that (some of the basics) have experimented with other types of programming and haven't been successful. Advertisers know that title 'X' delivers a certain kind of share."

But, says Scheffer, "what they're really doing isn't any different than (independent station) syndication—they're really competing against the in-

dependents."

Scheffer's counterpart at Showtime/The Movie Channel, senior vice president Fred Schneider, also downplays the potential impact of the basics' move toward films. But he also sees it as a sound programming strategy—if the films are used properly. "They have to ask, what is the critical mass? If they get a 1 (rating), are they happy, or do they want a 10?"

But Schneider cautions that even with savvy packaging and promotion—elements he says are key—basic nets can expect only "very modest results" if they rely too much on "non-distinct titles." He adds: "We accept the fact that there are other places for the viewer to go (other than pay), so the challenge is for us to continue to refine our recipe so it's the most appetizing out there."

Looking like broadcast

At WTBS, programming director Jack Petrick agrees that his competitors at other basic services could gain from running films: "We're very definitely seeing a decrease in the narrowcasting that (services like) Lifetime and Nickelodeon have done and more toward format of movies, off-net series, cartoons—an independent look. Just as the ratings have driven the networks to look alike, so too they're driving the cable networks to look alike."

This, Petrick says, is no great blessing. He calls it "one of the problems the cable industry will have—it won't have the great diversity of programming offerings it once had."

As soon-to-depart head of the television division of Paramount Pictures (a parent of USA Network), Randy Reiss is a believer in the power of film. He cites the performance of independent



Curtis Davis, A&E

TV stations in the Los Angeles market against the local network affiliates. By using films, he says, the stations increased share at the expense of the affiliates—something basic cable nets can do as well.

Reiss concedes that overexposure of the same titles on different outlets can diminish their worth, just as a new car loses value the moment it's driven out of the showroom. But, carrying the analogy further, he notes that some product can be "fine-tuned" by usage. *Casablanca* and *The African Queen* always draw after years of exposure, he notes.

But can basics count on lesser titles to draw the kind of audience they need to survive and prosper? Reiss and others stress the importance of marketing and packaging. All other things being equal, the better-promoted title will win a ratings competition, Reiss says. But better titles will almost *always* win, he maintains.

Because Paramount sibling USA Network has more money to spend on acquisitions than upstarts such as Lifetime and Nick at Nite, Reiss cautions that those networks could fall short of their goals in using films.

The best buy for basic

USA Network acquisitions director Joe Weber, a former broadcast programmer, states that dollar for dollar, "movies are probably the best programming buy you can make. They appeal to a general audience and the cost of a two-hour movie versus a half-hour sitcom is terrific. And you have a lot more flexibility in scheduling, because movies can run in all dayparts, whereas sitcoms generally are locked into certain time periods."

Still, USA uses movies judiciously. It



Joseph Weber, USA

runs a limited number of PD titles, instead choosing to pay for better-known, more recent product, Weber says. And it only runs two nights of primetime movies, on Mondays and Thursdays. "Movies aren't the god-send," he says. "They can be used to build (a network's) audience, which is what Lifetime and Nickelodeon are trying to do. But it's tough to compete every night with an HBO or a Showtime. Their titles are going to be better. And there's probably one network movie, and at least one independent station running a movie. And on two nights, we've got a movie. So ultimately, they've got to find other ways to reach their audience."

So why is Nick at Nite, which reaches a modest 9 million potential subscribers, running a movie every weeknight? Acquisitions director Linda Kahn thinks the films will help Nickelodeon evolve from a just-kids channel to a family service.

"We're creating an environment for people who love TV," she declares. "Our feeling is, if you've got a good story, people will watch. These films will draw everyone from movie buffs to adults who just like a good story." Noting that the Big Three ran many sitcoms in primetime, Kahn says the older film titles provide a counter-programming alternative. And with the titles themed in "whimsical" packages, the hope is that the audience comes back night after night.

But Kahn adds: "Because we're not focusing only on movies, we're not going to have the same blockbuster titles as a pay service. We're brand-new, and we're taking as hard a look at ourselves as everyone else is, to see if it's making sense."

Does it? "It seems to," she says, adding that the service is "pretty much

locked into" movies every night in primetime. But is there enough reasonably priced product out there to sustain a film every night? Nick at Nite has about 50 titles at present, and is searching for more. And she acknowledges increased competition for reasonably priced titles, despite the fact that in the PD market, service are paying mainly for the quality of the print, since the rights have fallen into the public domain. MTV Networks plans to scour international markets for product, but there's no talk as yet of vying with bigger basics such as USA Network for studio rights.

The perils of PD

Plumbing the PD market presents its own perils, according to A&E's Curtis Davis. He notes that his service has rejected *Of Human Bondage*, which has run elsewhere as a PD, because the novel on which it is based is covered by a copyright. In A&E's opinion, the title is not in the public domain—but it took a legal search to establish that, he says.

Another problem with PD titles is that prints offered by some distributors may be of substandard quality. (Indeed, the technical quality of some prints in use on basic is raising eyebrows among competitors and studio executives. Paramount's Reiss cautions services buying PD product that nothing turns off viewers faster than a scratchy or faded film—no matter how good the title. "That's the worst mistake they can make," Reiss says.

Still, A&E's Davis says his service has benefitted from aggressive PD title searches, which are yielding some gems—such as a recently rejuvenated print of the 1935 classic *Becky Sharp*, a film adaptation of Thackeray's novel *Vanity Fair*. The film stars Miriam



Randy Reiss, Paramount



Paul Corbin, Nashville Network

Hopkins and Billie Burke and runs on A&E in November.

Although such treasures exist, they must be hunted down. And that takes time, and time is money. Programmers such as Davis concede that the new appetite for films puts basic cable into increasing competition with the broadcast syndication window for product. (Although most programmers say the cost of product has gone up as a result, few appear alarmed at the rate of increase.) It's his hope that basic networks soon will have the financial muscle to reclaim that earlier window from syndication. Right now, however, most basics can't afford it.

Not all major basic networks are contemplating an increase in film product. CBN Cable, already is a major outlet for cable movies, with a Saturday night primetime movie, a Sunday afternoon Western, and a late week night double feature. But this fall, CBN will drop its daily afternoon movie, which now runs from 1-3 p.m., in favor of a sitcom block featuring syndicated entries *The Farmer's Daughter* and the old *Bill Cosby Show*.

Harry Young, CBN Cable's assistant programming director, says the afternoon movie is being dropped because "quality features are very expensive. When we have them, we showcase

them. To go with other than quality features, you're really in for erratic ratings patterns. We believe these sitcoms in the afternoon will give us very good ratings—and just as important, consistency."

Another factor is the increased emphasis that other services, including the pays, are putting on their daytime films, Young says. "It makes sense to counter-program with comedies. Unless you have an incredible (film) package, it's hard to sustain it."

Although CBN makes heavy use of PD titles, especially for its westerns, Young questions the frequent use of marginal titles. In most film packages, he notes, studios require the purchase of "turkeys." He adds, "When you have wild titles in your library and you have to use them, you come up with clever marketing techniques. But for consistently high ratings with movies, you need name titles and stars."

An echoing view comes from Paul Corbin, programming director of The Nashville Network. In July, TNN scored a 1.5 rating, or 362,000 households, with its *Tumbleweed Theatre*, a showcase for PD Westerns. The films are enhanced with live-on-tape inserts featuring the musical group Riders in the Sky—a factor that contributes to the appeal of the package.

"We're running these films because they're classics, but they're certainly not significant overall," Corbin says, adding that TNN has achieved much success by concentrating on what it set out to do—provide original, country-oriented programming. "We're able to do much better with original programming than in acquiring films," he says. Other basic networks, he maintains, "are not in a position to produce targeted material as inexpensively or effectively as we do."

The emphasis on original country-type material helps explain why TNN this fall is dropping its weekend horror film series, *Phantom of the Opry*.

Mark Lustgarten of Rainbow Programming Services, operator of the pay service American Movie Classics, believes lesser-known titles often prove "TV viewable" if presented and promoted properly. If that's the kind of product in the library, he says, the strategy must be to convince viewers of the value of these "second-rate films" by engaging in "clever marketing."

But, he cautions, "A bad product with good packaging still can't make it. AMC, for example, runs some very good movies that just never caught on. That's a far cry from some obscure film that was never very good to begin with." □

USA obtained cable rights to 'Royal Wedding', with Fred Astaire and Jane Powell, in a three-year deal with Paramount Pictures.



The type of hardware may not be as important as the way it's promoted

The hard and soft issues surrounding cable interconnects

BY JOEL C. MILLONZI

As advertising on cable television becomes more commonplace—and profitable—operators are rapidly learning the value of interconnects. While there are only 22 hard interconnects at present, according to the Cabletelevision Advertising Bureau (CAB), that's five more than just a year ago. And the number of soft interconnects, a fancy term for an organized system of bicycling tapes around, has doubled in the past year, to 32.

Those who seek to try their hand at interconnects must answer some key questions: Are computerized hard interconnects more desirable than soft interconnects? How much of the inventory of local availabilities should be reserved for the interconnect operator, as opposed to users? How should interconnect managers pitch their local networks to the advertising community?

While there is more growth in soft interconnects largely because of economics—hardware requirements are minimal to nonexistent—there appears to be a growing consensus that hard interconnects prove more efficient and more reliable than soft connections, especially in major markets where the volume and competition from over-the-air television outlets justifies the investment in facilities. Yet advocates of soft interconnects maintain such configurations can achieve solid results with significantly less capital outlay.

Cost is typically a prime consideration in smaller markets where the investment in a hard interconnect would be impractical. But soft interconnects also are making an impact in larger and medium-sized markets where cost remains a significant barrier to going the hard interconnect route.

As an executive of the industry's first hard interconnect, the Bay Area Interconnect in San Francisco, general manager Jack Yearwood offers the perspective of a pioneer. He sees the marketplace itself dictating the nature of the interconnect.

"A soft interconnect and local selling by individual systems can be very viable, depending on the market," Yearwood says. "Because we happen to be in the fifth largest market in the country, we believe the best approach is a hard interconnect, where you have a single insertion point. This enables the interconnect to directly compete with broadcasters."

Complementary concepts

Yearwood notes that the Bay Area represents a \$300 million a year advertising market with many different cable franchises and a full complement of over-the-air signals. If the market were smaller, he says, there might not be a need for a hard interconnect. But in San Francisco, "if each franchise were to sell its own advertising even within the county, the advertisers couldn't even talk to all of the representatives from the various franchises. Consequently, we've opted for what we consider makes sense in our marketplace."

Indeed, it could be said that hard and soft interconnects complement each other, and don't really compete, even though each is vying for a slice of the local advertising pie.

Robert Williams, president of New England CableRep, a national firm based in Boston, says, "We are a soft interconnect and we're proud of it. We feel that the ability to cherry-pick certain counties and target individual store locations is very important to maximizing our revenue. It is true that every system has to insert the spot individually, but along with that administrative burden comes the freedom of every system to sell their own franchise area, if they so please."

With a hard interconnect, Williams maintains, some of that freedom is lost.

Williams also cautions against using a hard interconnect in an attempt to directly compete with broadcast television. He points out that "broadcast TV represents an \$18 billion ad business which is driven by formulas based on the efficiency of cost-per-rating-point

or per-household. Cable needs to identify and use that information which benefits our product and not to fall into the broadcasters' game. We must set our own goal posts—quantify our value in terms of demographic and geographic factors we're able to deliver."

Going the hard way

Not everyone is as sanguine about soft interconnects. Barry Harrison of Cable Media in Farmington Hills, Mich., is successful in managing the 21 system Detroit Interconnect, but he looks forward to the day when the system will become hard.

"A hard interconnect would address two of the biggest problems that I have," asserts Harrison. "They are the problems that any soft interconnect encounters. One is getting your order run properly, and the other is getting professional work out of the individual cable system on a timely basis. People are aware of these problems and are trying to correct them, but they have a way to go. Hard systems don't have to worry as much about technicians forgetting to run a tape."

Paul Muhly, advertising sales manager of United's Denver area system, also looks forward to becoming a hard Denver regional interconnect with the Mile High system. Last year Muhly billed \$1.2 million for United and he sees that figure growing to \$2 million. Beyond the attractiveness to potential national advertisers, Muhly enjoys the prospect of not having to bicycle tapes among his systems.

Rather than attempting to create a new sell for cable, Muhly, unlike Williams, prefers to compete head-on with broadcasters. "I look at it as a different name, but the same game," he says. "Our competition is radio and TV and we have to compete in the same area as they do. They have to woo advertisers with promotions, bonus spots, etc. We, of course, sell the upscale nature of our audience, but we do Arbitron surveys on cable and I do go into agencies armed with rating information. That's what they want to see. I play the game to win."

Tom Keegan, president of Northwest Cable Interconnect in the Seattle area votes for the soft system because "being able to market in two ways is an important factor." He points out that he can market to major advertising agencies in New York, Los Angeles, Chicago and Seattle using the audience appeal of the entire interconnect. Nevertheless, Keegan says, "for the smaller retailer, who needs only a given number of mile radius for his or her business, it makes a lot more sense to market that local operation separately."



Robert Williams of New England CableRep: Sell demographics first.

On Madison Avenue, a wait-and-see attitude appears to prevail. Norm Varney, senior vice president at J. Walter Thompson, takes a favorable view of the development of cable interconnects, including Colony's systems in the Providence area and American Television and Communication's Rochester area network. But interconnects remain a small slice of the agency's media activity at present.

"What we certainly do like about them," he says, "is that they are able to deliver a well-defined market. The clustering of systems for the purpose of advertising helps us to deliver to our advertisers on ADI that they can relate to."

On the other hand, Alec Gerster, executive vice president for media at Grey Advertising, takes a more cynical position.

"We have not been overly convinced that interconnects reach compete favorably with broadcast," he maintains. He adds that some audience research demonstrates that the audience interconnects reach beyond pay-per-view is the group that is turning on for distant signals. That is not enough for our advertisers."

Pitching the advantages

Phil Moddern, general sales manager of the Oklahoma Cable Interconnect in Oklahoma City, recognizes the tough sales job facing the interconnect business, and emphasizes the concept's chief selling points to potential users. "We try to point out cable's ability to reach the target audience at a reasonable ad cost. Once they come aboard, it's a pleasure to hear clients acknowledging the results we're able to get for them, even though they considered us a gamble at first. There's a long process of overcoming any reservations that advertisers have over what is a new media to them."

As the interconnect business grows,

one of the major issues to be resolved is the sharing of the avail inventory. Just how much of the available time should local operators commit to the interconnect? Where is the profit maximization point? Tom Sassos, president of Cable Networks Inc. in New York City, whose company, with the backing of the 3M Corp., is forming a New York City area hard interconnect, elaborates on the economics of the issue. He explains that a local cable operator can sell local advertising on ESPN virtually for what the market will bear. Therefore, even a relatively small 10,000-sub system can charge a local sporting goods shop \$20-30 a unit for a tennis game. "That retailer is not so much concerned about things like cost per thousand as he is with making that cash register jingle," observes Sassos. "Once you get into interconnects and regional and national advertising, you start to deal with ad agencies who buy media on a cost efficiency related basis. In this case, the same 10,000 sub system will end up with maybe \$5 per subscriber instead of \$20."

Sassos sees his new interconnect's innovation of "switching" as one way to resolve the conflicts. The new computerized switch will allow local operators to share a commercial break. "Tonight on CNN, for example, the local system can take the first minute and the interconnect can take the second minute," he says. In fact, for the first three years the contract with local operators calls for a 50/50 split of inventory "on a reasonable basis," a phrase which implies half of the avails go to the interconnect across the board throughout the 24-hour period.

Doubts about splitting

Yearwood wonders how realistic splitting the inventory might be from the advertisers' viewpoint. "If you have seven systems on the interconnect and, from time to time, each one is cutting out and taking part of ESPN's two minutes, how viable is the sale you make to the advertiser? Splitting the inventory may be a solution, but in that case, neither party stands to make that much money."

In spite of the heat that is likely to be generated over the most beneficial way to split ad revenues, the desirability of having local operators switch into the interconnect is evident in two areas. One is a pay-per-view event such as a national sporting event with national or regional advertisers. The other is locally originated events which, when picked up locally by adjacent systems on the interconnect, may gain the sponsorship of local or regional advertisers. Centel Videopath is emphasizing the

local origination interconnect in the Chicago area. With the technical capability of being able to pick up local programming from any of the system's head-ends, Centel is in the process of establishing a regional local origination channel. This channel will pick up programs from local operators and solicit programming from local independent producers. The local high school game of the week, for example, benefits from enthusiastic local sponsorship.

According to James Hurley, Centel's vice president and general manager, "Because we are a switched network, we also have the capability of sending commercials to selective systems. We can, for example, send commercials just to Cablevision in Chicago. We also do regional commercials within the Chicago area. We don't have to blanket the whole area." Cable operators receive other regional programs free on the system, and the interconnect enjoys the revenues from ad sales.

Doing the garden state

At the Cable Television Network of New Jersey, the programming is the driving force behind ad sales. The statewide interconnect is dedicated to providing an original programming source for the state's cable operators, most of whom telecast in markets with no home-grown over-the-air stations except for public television.

While owned and supported by the state's cable operators, the 24-hour basic network derives about 35 per cent of its revenues from advertising, and aims to be a major force in the regional advertising business.

As Jim DeBold, the network's executive director explains it, "Whereas most of the interconnects are formed as a sales link among systems, we are a single system interconnect that provides 24-hour programming throughout the state of New Jersey."

CTN programming encompasses such topics as education, health and human services, government and politics, and religion.

Even though ad revenue is generated by only a little more than a third of the programming, the network is "profitable" in the sense that it is self-supporting. CTN's task now is to convince national and local advertisers that buying time on the interconnect is preferable to relying solely on broadcast TV outlets from New York City and Philadelphia.

As is the case in other areas where interconnects are up and running, the establishment of the infrastructure appears to be the easy part; the selling job on the advertising community must continue. □

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Corporate Profile

Breakout on SSS

Satellite Syndicated Systems Inc., even when recent acquisitions are included, is a comparatively small company; its total assets on March 31, 1985 were \$32 million and total income for 1984 was \$21.9 million. The 1984 annual report states: "Providing the WTBS signal . . . continues to be the foundation of the company." The signal goes to about 8,000 cable systems serving about 32 million homes. The annual report asserts that independent industry projections expect the WTBS signal to be in 50 million homes in 1990. The company now reaches about 88 per cent of U.S. cable homes. At the close of 1984, assets of the satellite communications segment of the company were \$15.1 million; revenues for the year were \$14.3 million.

The company, before taking into account acquisitions made this year, had revenues of \$20.4 million in 1984 of which \$14.3 million, or 70.1 per cent, came from the satellite communications segment; in 1983 the proportion was 61.5 per cent; in 1982 it was 75.8 per cent. Other businesses of the company are reported as a single business segment called consumer services. Eliminations in 1984 amounted to 2.8 per cent of revenues.

Consumer services loss. Operating income for 1984 was \$4.4 million for the whole company, with an operating loss of \$0.4 million from the consumer services segment. If an expanded alternative to operating income is used which takes into account eliminations, other income and company share in results of unconsolidated subsidiaries as well as operating income, the figure is \$5.8 million for the total company. Of this amount the satellite communications segment accounts for 83.4 per cent. The consumer services segment made a negative contribution of 7.1 per cent; other income brought in \$1.5 million, or 26.3 per cent. Unconsolidated subsidiaries had a negative contribution of 2.7 per cent.

Operating income as a proportion of revenue was 21.7 per cent for the total company in 1984 as compared to 26.8 per cent in 1983 and 20.6 per cent in 1982. For the satellite communications segment the corresponding figure was 33.9 per cent in 1984; 46.6 per cent in 1983; and 40.6 per cent in 1982. The like figures for the consumer services segment were minus 6.1 per cent in 1984; minus 6.2 per cent in 1983; and minus 22.9 per cent in 1982.

When the more inclusive alternative to operating income is used, the proportion of revenue for the total company was 28.4 per cent in 1984; 31.7 per cent in 1983; and 21.2 per cent for 1982.

Total assets of the company were \$26.9 million at the close of 1984 without consideration of subsequent acquisitions. Of this amount, \$5.3 million, or 19.8 per cent, was used by the satellite communications segment, as compared to 17.4 per cent in 1983 and 32.4 per cent in 1982. The consumer services segment used assets of \$9.7 million at the close of 1984, or 36.1 per cent of the total as compared to 26.4 per cent in 1983

and 38.1 per cent in 1982. The corporate segment in 1984 accounted for \$11 million, or 40.8 per cent of all assets, versus 54.1 per cent in 1983 and 20.3 per cent in 1982.

The estimated return on assets for the total company without consideration of 1985 acquisitions was 13.3 per cent for 1984; 16.3 per cent for 1983; and 14.1 per cent for 1982. For the satellite communications segment, the estimate is 54.4 per cent for 1984; 76.7 per cent for 1983; and 48.2 per cent for 1982. For the consumer services segment, the estimate of return on assets was minus 2.0 per cent for 1984; minus 2.6 per cent for 1983; and minus 5.1 per cent for 1982. The return on the commitment to unconsolidated subsidiaries is estimated to be minus 10.2 per cent for 1984; plus 5.3 per cent for 1983; and minus 2.5 per cent for 1982. When the category of "other income" is credited to the corporate segment, the estimate for the return on corporate assets is 8.7 per cent for 1984; 5.8 per cent in 1983; and 8.7 per cent for 1982.

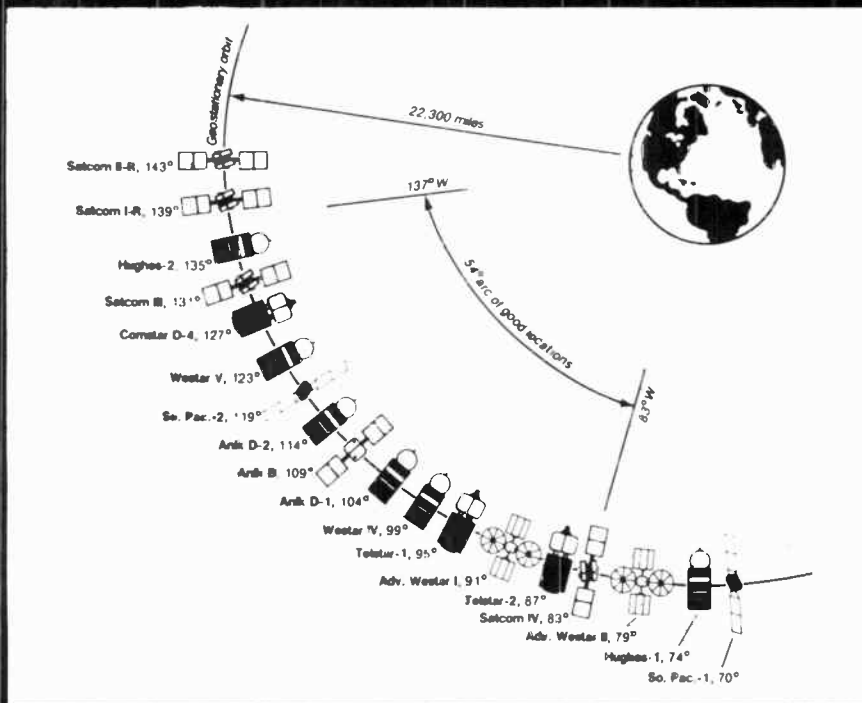
When the net income is divided by equity an estimate of return on equity is obtained. For this purpose the equity is allocated among the segments according to their use of assets. On this basis the return on equity for the total company was 21.5 per cent for 1984; 24.5 per cent for 1983; and 49.9 per cent for 1982. For the net income for 1982 the figure of \$1.4 million is used in place of the reported net income of \$0.2 million because the figure used excludes the effect of an unusual charge and the income tax rate used was that applied to the reported pre-tax income.

Return on equity. The estimated return on equity for the satellite communications segment was 90.7 per cent for 1984; 127.8 per cent for 1983; and 223.7 per cent for 1982. The estimated return on equity for the consumer services segment is minus 4.2 per cent for 1984; minus 7.5 per cent for 1983; and minus 47.5 per cent for 1982. The estimated return on equity for the unconsolidated subsidiaries part of the company is minus 18.1 per cent for 1984; plus 5.9 per cent for 1983; and minus 34.6 per cent for 1982. For the corporate segment, again on the basis of crediting this segment with other income, the estimated return on equity is 13.9 per cent for 1984; 6.8 per cent for 1983; and 22.6 per cent for 1982.

When the company is examined for 1984 on the basis of the pro forma data reflecting acquisitions made early in 1985 and using the customary method, different results are obtained. The return on assets for the historical company are 15.7 per cent; for the satellite communications segment they are 56.8 per cent; the consumer services segment figure is 0.4 per cent; the result for the unconsolidated subsidiaries part is minus 7.8 per cent, and for the corporate segment, 11.1 per cent. One of the acquisitions is Satellite Program Network. Its estimated return on assets is 24.5 per cent. The acquisition cost of the Dorate cable systems was about \$7.5 million, although this is not presented as historical data in the pro forma balance sheet statement. Using this cost figure, the Dorate share of the pro forma interest would be \$216,000 and the net income is estimated at \$132,000, making an estimated return on the cost price of 4.6 per cent.—**Basil Shanahan**

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by John P. Taylor



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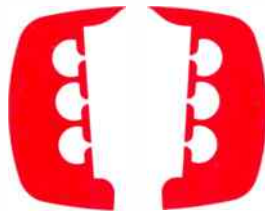


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Wall Street Report

Selkirk Communications' net income declines 36.4% in second quarter of 1985

After a strong 1984, Selkirk Communications Ltd. has experienced a dip in earnings for the first half of 1985. Net income for the three months ended June 30, 1985, decreased 36.4 per cent to \$5,074,000 from \$7,981,000 on an operating revenue increase of 17.7 per cent to \$57,598,000 from \$48,924,000 a year earlier. Earnings per share for the same period dipped 36 per cent to 48¢ from 75¢.

For the six months ended June 30, net income dropped 29.6 per cent to \$5,326,000 and 50¢ per share

Selkirk Communications Ltd.

Interim consolidated statement of income (unaudited) (thousands of dollars)

	Three months ended June 30		Six months ended June 30	
	1985	1984	1985	1984
Operating revenue	\$57,598	\$48,924	\$101,729	\$87,738
Operating expenses	45,814	37,242	86,013	72,516
Depreciation and amortization	4,213	2,819	6,750	5,603
Total expense	50,027	40,061	92,763	78,119
Operating income	7,571	8,863	8,966	9,619

on a revenue rise of 15.9 per cent to \$101,729,000. The company points out that total expenses for the six-month period, including depreciation and amortization, rose by 18.7 per cent to \$92,763,000 from \$78,119,000.

The company's U.S. radio and television rep operations (Selcom and Torbet for radio; Seltel for TV) are said to be "reflecting an unexpected degree of softness in the overall demand for commercial time on radio and television stations in the U.S."

Canadian radio operations

On the other hand, the Canada-based company's Canadian radio operations increased operating income during the first six months of this year, and two of its three television stations are reported to be maintaining 1984's sales pace. One TV outlet, CHCH-TV Hamilton saw its operating income "soften somewhat" during the second quarter. All-Canada, the Canadian-based rep company, is performing ahead of 1984.

In an expansion move, Selkirk, on July 2, announced it would acquire all shares of Standard Broadcasting, a major entity, at \$24 per share.

For the year ended December 31, 1984, Selkirk's net income rose an impressive 123.2 per cent to \$17,364,000 from \$7,780,000 on an operating revenue

increase of 23.3 per cent to \$184,115,000 from \$149,324,000. Net income per share for the same period was up 75 per cent to \$1.68 from 96¢.

Seltel's '84 growth

During 1984, Seltel's billings rose by 27 per cent over the previous year, attributed to a combination of increased business among existing stations and a planned expansion into major TV markets with new independent stations.

As a result of its growth, Seltel was restructured into two divisions—one for network affiliates and another for independents. Also, during '84, Seltel opened new offices in Houston and Boston. The rep company now has station clients in 12 of the top 25 markets.

Selkirk's radio rep firms—Selcom and Torbet—combine to make up the third largest such firm in

the U.S.

Billings for Selcom increased by 11 per cent in 1984, buoyed by the addition of several stations including KMPC/KMET(FM) Los Angeles.

Torbet's billings, during its first full year as a Selkirk subsidiary, rose by 9 per cent. Together with Selcom and two other rep firms, Eastman Radio and Jack Masla, it formed Supernet to handle nonwired network business. Torbet also opened a new office—its 13th—in Houston.

S.C.I., Selkirk's cable television subsidiary in the U.S., with seven franchises in the Fort Lauderdale and Hallandale, Fla., areas, added 5,850 new subscribers to its basic service in 1984, reaching a 48 per cent penetration. Operating revenue for S.C.I. increased by 30 per cent over 1983 and, according to the company, continues to show excellent growth in 1985, despite weakness in pay-TV revenues.

In Canada, Selkirk owns 50 per cent of Greater Winnipeg Cablevision Ltd., which had 65,000 subscribers at the end of last year, representing a market penetration of 87 per cent.

The company also holds a 49.6 per cent interest in Ottawa Cablevision Ltd., which reaches 109,400 subscribers—76.7 per cent of a total market potential of 142,500 households. In December of '84, Selkirk's offer to acquire all of the outstanding Ottawa shares was accepted by the company.

'Soft' AC (from page 3)

Greensboro-Winston-Salem-High Point. "We have garnered a slightly younger audience, because our news and information was offering something the younger audience wanted. But when we played music, we were playing Nat King Cole. We wanted something slightly more contemporary. Now (via D-C's Prime Demo) we're playing The Carpenters, Glen Campbell, Chicago, The Beach Boys."

The adult AOR listener, says consultant Jhan Hiber, "was protesting in the '60s and '70s and is now wearing three-piece suits and driving a BMW."

In Huntington, West Va., WGNT recently switched to Prime Demo from a country format. Says J. B. Miller, program director: "We felt this music blended better with what we're trying to do. We're very news and sports-oriented—we do phone calls on our morning program, we broadcast Cincinnati Reds baseball. We didn't want our music to be an irritant."

Adult rock

As soft adult contemporary aims at what is perceived as one void in the market, adult AOR is aiming at another allegedly "forgotten" listener—the 30-44-year-old male who likes his music to rock, but is turned off by heavy metal and the jukebox sound of CHR.

Hiber describes this listener as "the guy who was protesting and burning his draft card in the '60s and '70s and who is now wearing three-piece suits and driving a BMW." Nearly three-quarters of the music played on these stations, Hiber says, is "classic" or oldies rock, by artists such as The Doors, Jimi Hendrix, Bob Dylan, The Beatles. But "the key aspect is variety. There might be some jazz, some reggae, some rhythm and blues."

And there are also some current records, songs that are "at the cutting edge of the new music." The key, though, he emphasizes, is "getting off them before CHR stations start playing

them."

Adult AOR is characterized by TM's Sargent as an adjustment of the music mix "to appeal to the listener who grew up with that music but got burnt out on heavy metal.

"I have a strong suspicion," he continues, "that AOR stations are adjusting to appeal to an older demo, to soften the heavy metal and have more of an adult presentation."

Rob Balon, head of Robert E. Balon Associates, agrees. "The 30-44 male has really been ignored," he says. "Screaming metal doesn't appeal to him, but he gets tired of listening to light rock or gold. He wants to hear something with a harder edge—The Doors, The Stones, The Who."

The 30-44 age bracket, Balon admits, is an untraditional breakdown, but "you have to go with what's real. I've never seen a station in my life that was 25-54. It's very difficult to program to a predesignated target."

The Arbitron breaks of 25-34 and 35-44, he adds, can be used to validate 30-44 listening.

Early convert

One station that switched to the adult AOR trend early on is KFOG(FM) San Francisco, changing from a beautiful music format in 1982.

"We were never a traditional AOR station," explains John Rivers, program manager. "We took more of an adult approach." In the early '70s, Rivers says, AOR focused on the 24-year-old listener. In 1982, he explains, that listener, now 34, still wanted to hear rock music, but "stations did not take into account the fact that the audience had grown—they didn't want to hear a song that was beaten to death on every single format."

Torbet's DeLuca, who recently did a study of AOR listeners, says programmers and station managers "are beginning to discover that album-oriented rock radio delivers an increasing number of men 25-plus. (See separate story based on excerpts from this study as well as a Torbet survey of AOR stations, page 94).

"The new AOR sound," DeLuca continues, "is less intense and less diverse. The music, now more selective than ever before, can be tested to the point of targeting perfection.

"The lifestyles of the AOR listeners of the '70s have changed dramatically; however, their music tastes have remained rather stagnant. The trick is produce the 'right' music along with credible news. Today's AOR listener is an intelligent, success-oriented adult who wants to be aware of the world."

The positioning of formats such as adult AOR and soft AC makes sense, in

the opinion of David Lerner, broadcast supervisor at Foote, Cone & Belding Communications.

"The prototypical yuppie," he says, "is not into bubble gum; he's not being served by the CHR stations; and he feels that the popular music of today is not as good as the popular music of 15 years ago. People creating these formats are servicing that group, which is important by its sheer size; and it also has more disposable income."

However, at Tracy-Locke, Larry Spiegel, executive vice president, feels the shades of difference represented by 'soft' AC and 'adult' AOR are "not that meaningful in the kind of volume we're buying. We're buying four, five, six stations deep in a market."

The two most important elements to Spiegel are, "What kind of audience a station has; and what type of promotional tie-in we can do with a station." That said, Spiegel does feel that, in the future, there will be "much more lifestyle targeting; we're going to have to have people who understand nuances."

Some of the AOR repositioning is a reaction to a sudden overcrowding in the CHR format. For instance, in New York, up until recently, there were four

New York's WNEW-FM, says general manager Michael Kakoyiannis, "used to be the anti-establishment station." Now the core listeners "are affluent and successful . . . Our audience has grown up with us."

CHR stations. Two of them—WHTZ(FM) and WPLJ(FM)—have been very successful (Number 1 and Number 3, respectively, for all-persons 12-plus, Monday-Sunday, 6 a.m.-midnight, in the spring '85 book).

The other two were WKTU(FM), which had switched from urban contemporary, and WAPP(FM), which had

(continued on page 95)

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AOR seen developing as a format alternative to CHR

BY MARIANN DELUCA

Senior vice president of research & marketing, Torbet Radio

The following is excerpted from two separate reports: results of Torbet Radio's annual survey of AOR radio stations (one of six formats surveyed each year by the rep); and a special study of the AOR listener, based on Simmons data. The latter study was assembled, according to Torbet, because of what it believes are "misconceptions" in the marketplace about this listener.

As more and more stations compete for listeners with a contemporary hit radio (CHR) sound, more and more programmers will be looking at format alternatives, such as AOR. In New York, for instance, where four stations saturated the CHR market, WKTU (FM) recently changed its format to "album rock" and its call letters to WXRK. The station is aiming to reach 18 to 34 year-old listeners.

The ratings have indicated a steady and sometimes substantial increase for stations that have decided to stay or go with AOR.

Many listeners have gotten bored with hit radio's repetitive playlists and are turning to album rock and finding it to their liking.

According to 1984 Simmons data, 63 per cent of all album oriented rock listeners are male, and 74 per cent are between the ages of 18 and 34. Forty-seven per cent of the album rockers are married, and 31 per cent are parents.

Over 40 per cent of all AOR listeners have attended college, and 16 per cent can be classified professional or managerial.

Only one other format, CHR, tops AOR in attracting professionals between the ages of 18 and 34.

Of all formats reaching the 18-34 demo, AOR reaches the largest percentage (43 per cent) with a household income of \$25,000 or more. Additionally, 46 per cent of all AOR listeners are heads of a household. Sixty-one per cent own their own home, 73 per cent own a single-family dwelling and 22 per cent own a home valued at \$80,000 or more.

Experimental buyers

Simmons data also indicate that 31 per cent of AOR listeners believe their buying style can best be described as experimental; 33 per cent of all AOR listeners have bought stereo and tape playing equipment in the last 12 months; 35 per cent have visited a fast-food or family style restaurant 10 times

in the past 30 days.

The buying power of an AOR listener, as Simmons reveals, is quite substantial. The album rock audience is increasingly professional, educated and upscale.

Today's AOR station is eliminating most of the heavy metal material and becoming more full service, providing news, information and traffic reports. It has matured as its listeners have.

Who really at the station has input into what records air? Program directors replied (in the survey), program director (97 per cent), music director



DeLuca

(86 per cent), jocks (46 per cent) and general managers (7 per cent). General managers agree that PDs have large input (98 per cent) as well as MDs (74 per cent), but they put themselves equal to disc jockeys (26 per cent) as to their record preference input.

Ninety-four per cent of the programmers determine record rotation, as well as 34 per cent of the music directors. In only 2 per cent of the cases are jocks involved in that task.

What kind of influence do promotion people have over the records added at a station? Most say "some" (60 per cent); 40 per cent replied "none" and 3 per cent said "a lot."

Asked what other record selection input is relied upon, the replies were varied. PDs give most credence to listener requests (97 per cent), followed by local record sales (91 per cent), call-out research (50 per cent) and in-store surveys (44 per cent).

When asked what one adjective best describes their on-air talent's style, most programmers replied personable and friendly.

Our survey also revealed that today's AOR station appeals to baby boomers by playing oldies.

It appears that 51 per cent of the respondents program half or more of their format with oldies. Twenty-two per cent said 50 per cent is oldies; 19 per cent said 60 per cent; 8 per cent replied 65 per cent; and 2 per cent an-

swered 52 per cent).

What about the stereotype of AOR radio playing lots of hard rock and heavy metal music? It seems all it is is a stereotype. The highest percentage (32 per cent) said none, followed by 16 per cent saying 5 per cent of their station's playlist consists of heavy metal. Additionally, only 4 per cent claimed that nearly half (45 per cent) of their sound is hard rock.

Over half (56 per cent) are not satisfied with the programming produced by syndicators. When asked what the "best" syndicated AOR product currently being offered by a syndicator is today, "In Concert" (produced by Westwood One), emerged as the leading choice.

WBCN(FM) Boston was listed the most as the one AOR station in America that is looked up to as a role model or guide. WMMS(FM) Cleveland, WMMR(FM) Philadelphia and KFOG(FM) San Francisco followed. Most respondents, however, replied none.

Image problem

Eighty-five per cent of both programmers and managers believe AOR radio has an image problem with advertisers. When asked to describe the perception, some of the responses were:

- Listeners are not educated.
 - Little monetary influence.
 - Hard rock, metal sleazy.
 - Drug-oriented.
 - Limited demo.
 - Long-haired, acid rock, dirtballs.
 - 18-24 male format.
 - Your listeners are our shoplifters (from the department store buyer).
- What can be done to improve the financial growth of AOR radio?
- Show agencies that 25-34 is the core audience (both male and female).
 - Reeducate the advertisers.
 - Soften it and broaden the playlist.
 - Produce evidence that AOR listeners fit into the mainstream.
 - Drag agencies and business owners out of the stone age.
 - Charge more for spots and stop undercutting rates of other AORs.

When asked what AOR artist (living or dead) is their favorite, both GMS and PDs named Bruce Springsteen. Managers followed with Rolling Stones, Beatles, Jim Morrison. The Who and Bob Seger.

PDs favor (after "The Boss") Led Zeppelin and The Beatles. Tied for third choice are Steely Dan, The Doors, Talking Heads, Yes, Phil Collins, Genesis, Rolling Stones and The Who. □

'Soft' AC (from page 92)

changed from AOR. Both have now shifted again, toward a slightly older listener than CHR, but younger than the adult AOR listener being targeted by such stations as KFOG and New York's veteran AOR outlet, WNEW-FM.

WKTU has changed its call letters to WXRK, and, in the words of Tom Chiusano, vice president and general manager, the Infinity outlet is now a "mainstream album rock station, pretty evenly balanced between 18-24 and 25-34."

Patrick McNally, vice president and general manager of WAPP, describes his station's current format as "suburban CHR." Explaining that the Doubleday station inaugurated CHR in October of last year, McNally acknowledges that "Z-100(WHTZ) and WPLJ were formidable competition. We realized we had to separate ourselves from them.

"We're now more rock-oriented than they are; we've pretty much eliminated any urban music; and we occasionally play a classic AOR oldie." Target audience is 18-34.

WNEW-FM, says Michael Kakoyianis, vice president and general manager, typifies the adult AOR station in that "our audience has grown up with

us." The Metromedia outlet, he says, "used to be the anti-establishment station." Now the core listeners "are affluent and successful." Judging from the station's performance in the 25-34 and 35-44 demographic breaks, Kakoyianis believes the station's core audience is 25-40. WNEW-FM does have some younger listeners, Kakoyianis says, but only between 6 and 8 per cent of the station's listeners are teens because "we're more eclectic (than CHR); we're not into jukebox top-40."

A competitive situation similar to New York's apparently exists in Miami. The two highest-rated CHR stations in the market are WHYI(FM) and WINZ-FM (Number 2 and Number 5, respectively, all persons 12-plus, Monday-Sunday, 6 a.m.-midnight, in the spring '85 sweep).

"There are two new CHRs and an urban contemporary station," points out Jhap Hiber, "and there's only one AOR. There's a lot of speculation that the AOR is going to have some competition." CHR, Hiber emphasizes, "is still alive and well," but even the major markets, he feels, can't support more than two. The problem, he says, is that "people rush lemming-like into a hot format. There's going to have to be more diversity."

Drake-Chenault's Laurence agrees. "Anytime a format becomes hot," he says, "several people jump on the bandwagon. CHR needs to dominate 18-24 men and women to be successful. When more than two stations try to do the format, there's an inclination to spread and get a little older, and that dilutes the strength." □

Fall kickoff



KHU-TV Los Angeles held its fall celebration party recently at Universal Studios' Mediterranean Square At L., station talk show hostess Meredith MacRae; at r., station vice president and general manager, Charles S. Vellona.

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KGO-TV

Newspaper
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"Coming of Age"
The Journal Staff
The Journal

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"The Bad Back"
Diane Eicher
The Denver Post

Bronze Award (Runner-Up)
"Nation's Medical Cost Starts to Hemorrhage"
Ronald Kotulak
Chicago Tribune

Special Interest
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Dick Locher
Chicago Tribune

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Computerization (from page 37)

million: 38.5 per cent, "a lot more;" 35.9 per cent, "moderately more;" 12.8 per cent, "slightly more;" and 12.8 per

ly more;" 28.6 per cent, "slightly more;" and 20 per cent, "about the same."

Of all the types of equipment used for manipulating graphics, most fre-

Specials (from page 40)

Following the series, the station telecast *A Cry for Help*, a one-hour prime-time special. John Walsh, real-life father of *Adam* and founder of the Center for Missing Children, co-hosted the special and on May 7 of last year accompanied the station's news director to the state capital. Walsh presented to the South Carolina lawmakers legislation identical to that which he had presented to Florida lawmakers to establish a Missing Children's Center in the state. It was signed into law by Gov. Richard Riley on May 16, 1985.

Another important feature of the WCSC-TV Missing and Abused Children Project included a special program called *Touch*, directed to elementary school children, counseling them on personal body safety. The telecast, 10 a.m.-11 a.m., April 24, 1985, was followed by individual classroom discussion. Approximately 5,000 study guides were distributed to teachers in an effort to reinforce the program's message. WCSC-TV has also joined the National Missing Children's Network, and, each Friday in its 12 noon, 6:30 p.m. and 11 p.m. newscasts, broadcasts detailed accounts of 12 missing children.

Veterans

WFAA-TV Dallas-Ft. Worth: Broadcast *The Vietnam Experience*, a documentary assaying the impact of the Vietnam War on a cross section of people during the subsequent decade. The staff interviewed families of men missing in action, former prisoners of war and veterans suffering the aftermath of mental and physical trauma.

The attempt to render a balanced presentation gave a platform to the Vietnam protestors who fled to Canada, and portrayed the impressions of today's youth. The documentary concludes by commenting on the media coverage of the war, and showing how the arts have reflected the Vietnam experience.

WXEX-TV Richmond: Broadcast the first part of a four-part series on life inside a U.S. Marine boot camp. The Marine program at Parris Island, S.C., is the longest and considered to be one of the toughest. The series was entitled *Where It All Begins*, taken from the sign that spans the base's main road. Each of the four parts (running between two and a half and three minutes) covered a single aspect of life on Parris Island—

■ Part 1—The fear and excitement of the first 18 hours at boot camp.

■ Part 2—How hard and how far are

'Does the availability of visual material usually determine what's used on local TV newscasts?'

% of stations responding

	Affiliates				
	\$15 million+	\$7-15 million	Under \$7 million	Indies	All
Yes	3.6%	15.4%	21.0%	35.0%	20.2%
No	25.0	23.1	21.0	10.0	20.2
Sometimes true	71.4	61.5	58.0	55.0	59.6

'To what extent do you use electronic/digital effects in your local news compared with a year ago?'

% of stations responding

	Affiliates				
	\$15 million+	\$7-15 million	Under \$7 million	Indies	All
A lot more	39.3%	38.5%	25.7%	18.2%	30.4%
Moderately more	32.1	35.9	25.7	24.2	27.7
Slightly more	7.2	12.8	28.6	12.1	18.3
About the same	21.4	12.8	20.0	39.4	22.5
Less than a year ago	0.0	0.0	0.0	6.1	1.1

Source: TV/RADIO AGE survey, July, 1985

cent, "about the same."

Among affiliates with \$7 million or less in annual revenues: 25.7 per cent, "a lot more;" 25.7 per cent, "moderate-

quently mentioned by all stations (34.6 per cent) was character generators, although its use was mentioned most often by smaller stations (44.9 per cent) and least-often mentioned by the large stations (18.9 per cent). Some 31.9 per cent of medium-sized outlets mentioned CGs. (Percentages may be deceptively low, because many stations did not answer this question).

Digital effects were the second most noted category of graphic-oriented equipment (23.6 per cent), and this was strongest among large stations (37.8 per cent) and weakest among smaller stations (17.3 per cent). Digital effects equipment was signaled out by 29.8 per cent of the medium-sized outlets.

The other category of visual equipment receiving a significant amount of mentions was the still store, indicated by 10.5 per cent of all stations, and obviously more important for larger outlets (21.6 per cent) than medium-sized (8.5 per cent) or smaller (8.2 per cent) stations.

Among manufacturers of all types of electronic/digital effects, most frequently mentioned was Chyron, followed, in order, by Quantel, NEC, Colorgraphics and Vidifont (tie), Ampex and Harris. □

Harvey Levin Award



Clayton Brace, center, vice president and general manager of KGTV(TV) San Diego, was this year's recipient of the Harvey Levin Award, presented by the California Broadcasters Association for outstanding achievement. At l., new CBA president Ort Lofthus of KJOY Stockton; at r., outgoing CBA president, Michael Luckoff of KGO San Francisco.

the young men pushed?

■ Part 3—What type of man is given the task of “making a few good men?”

■ Part 4—The conclusion of 11 weeks of pain and suffering.

The four parts aired during both the 6 p.m. and 11 p.m. newscasts on May 21 and 22. The report was the first out-of-state series by WXEX-TV and was successful enough for the station to consider future in-depth reports outside of our normal coverage area.

Women's issues

WGAL-TV Harrisburg—Lancaster—Lebanon—York, devotes its Saturday 7:30 to 8 p.m. primetime period to public affairs programming *The World of Women* is scheduled and promoted as a regular part of the public affairs program lineup. The shows range from discussions on marital rape to a debate on election issues of special interest to women.

Most of the shooting is done in the field so that setting, dialogue and direction are enhanced by talent action and video movement.

Two segments told the long, generally unknown story of women's contributions to U.S. military history. They were entitled, *The Woman Veteran—She Served Too*.

The station interviewed 11 women from all branches of service, representing all eras from World War I to the present. Each of the *World of Women* programs about the female veteran received a 6 household rating in the November 1984, Nielsen Viewers in Profile rating book, outperforming *Hee Haw* and *Happy Days Again* on competing stations.

KSMP-TV Minneapolis—St. Paul: Produced a special news report on women in the clergy entitled *In His Image*. The five-part series looked at the barriers and biases faced by women who enter this field. Part 1 featured an associate pastor at a Lutheran church who had to wait two years before she received a call from a congregation: part 2 focused on a seminary where more than 55 per cent of the students are female, with slim chances of finding a job in a clergy where only 3 per cent are women; parts 3 and 4 focused on two women who have had long and successful careers; part 5 discussed the balancing of church and family by those church members who are also wives and mothers.

Station reports “phenomenal” response to the series. Several churches and seminaries requested copies of the tape to show to their congregations. The Minnesota Council of Churches said: “The series has greater depth and

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seriousness than any other presentation we've seen about the struggles within the religious community to deal with contemporary issues."

Various

KICU-TV San Francisco: Covered the largest of the state's devastating summer fires, located in the heavily wooded area of the Los Gatos hills and extending into the Santa Cruz mountains. The fires were set by an arsonist and destroyed 13,000 acres, leveled 44 homes and left untold populations of wildlife, frightened homeless and suffering.

The station provided live updates every 30 minutes from the site of the fire throughout the five-day period in which the fire was spreading.

Live coverage was included at noon-time, culminating in extended coverage during the nightly news at 10 p.m. The station's meteorologist monitored critical wind change patterns which threatened to spread the fire and explained the conditions with the help of the Aurora computer graphics system.

WSB-TV Atlanta: Telecast a healthcare program entitled *Alzheimer's: The Long Goodbye*. The four-part series was broadcast during November in the station's 6 p.m. news slot. Healthwatch reporter Diana Davis presented a general overview of the disease. The remainder of the series examined how Alzheimer's is diagnosed, the status of current research, and the impact on the stricken person's family.

In conjunction with the National Alzheimer's Disease Awareness Month, WSB-TV produced a 90-minute live special which gave the studio audience an opportunity to view and discuss pre-produced segments on the disease and to question a panel of experts.

After the show aired, the local Alzheimer's Association chapter received more than three times the normal num-

ber of phone calls and requests for literature. The 90-minute special and the news series were nominated for local Emmy awards, and the special is presently nominated for the national award in the area of community service by the National Academy of Television Arts and Sciences (see box on page ?).

WDSU(TV) New Orleans: Investigative reporter Richard Angelico doubted the guilt of suspected, multi-murderer Henry Lee Lucas. Lucas' ability to recall precise details of the murders he purported to have committed was called remarkable by the police, but raised the suspicions of several of the reporters covering the case. WDSU began a three-month investigation, traveling throughout the country, locating police who did not believe Lucas. Pinpointing Lucas' whereabouts, the station reported that he was working for a roofing company in Florida when police claimed he was murdering a woman in Texas.

Using maps and mileage charts, the station demonstrated how Lucas would have had to drive non-stop to have committed the murders with which he was charged. The station located neighbors who said Lucas rarely left his home and talked to a grocer who cashed his weekly paychecks.

Finally, the station talked to Lucas, who said authorities in Louisiana gave him details of various murders and showed him pictures of the crime scenes. As a result, the murders attributed to Lucas in Jefferson Parish have been reopened, and there is a possibility police will be indicted. The 15-part series aired on the 6 and 10 p.m. newscasts.

KIRO-TV Seattle-Tacoma: Coordinated a massive public service program to secure for police more information about the so called "Green River Killer," a serial murderer who has killed 29 women in the Seattle-Tacoma area in

the past two years.

The station offered a \$100,000 cash reward for information turned in over a six-week period that would lead to the arrest and conviction of the killer. The station mounted two documentaries, broadcast daily news reports, and scheduled a quarter of a million dollars worth of public service announcements, publicizing the reward. There were 13 news people assigned to an investigative "task force."

In the space of six weeks 1,200 "tips" were turned in, quadrupling the number of phone calls on the case previously received by the police. Surveys showed that public awareness of the Green River killings was raised by the KIRO-TV emphasis on the campaign. Unfortunately, to date, no suspect has been apprehended.

WGGS-TV Greenville-Spartanburg-Asheville: Locally produced *Airlift in the '80's*, a documentary on the U.S. military airlift capability, with emphasis on the Air Force Reserve/Associate program. The station's documentary team flew with South Carolina-based crews to show the work of regular Air Force people and the Reserve/Associates, doing their jobs in new airborne re-fueling techniques over southeastern states. This flight was from Delaware to Germany. The program also emphasized a need for private sector cooperation in making possible employee participation in Reserve/Associate program.

KTLA(TV) Los Angeles: Produced *Not a Question of Courage*, a one-hour special which aired on April 7, providing an in-depth look at people with physical disabilities and how they deal with life.

Narrated by actor Judd Hirsch, the program was produced by Ben Moses and Diana Buckhantz under their Century Productions banner with KTLA program director, David Simon, serving as executive producer. The show was a winner at the 1985 Los Angeles Area Emmy Awards, garnering three statuettes for producing, writing and directing.

Scripps-Howard also bestowed its Foundation Journalism Broadcast Award for best TV news or documentary program on the show, and KTLA donated the \$1,000 prize to the Westside Community for Independent Living, a local support service which enables people with physical disabilities to live independently.

KXLY-TV Spokane, Wash., sent a reporter and a photographer to Guatemala with a group of medical personnel from the Heal the Children Founda-

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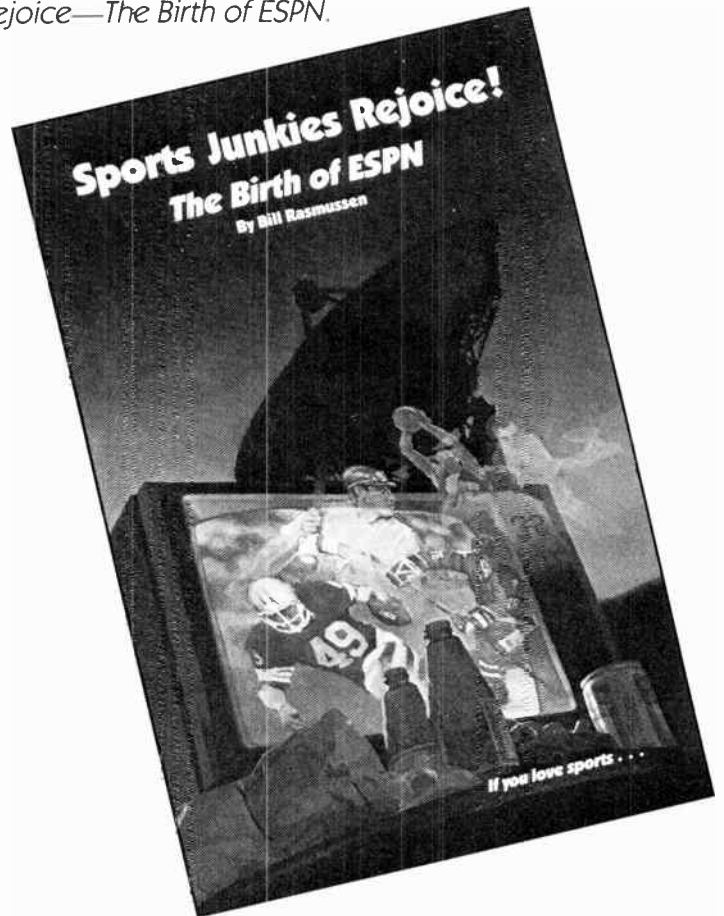
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tion. The latter is a non-profit group that transports modern medical care and treatment to Central America and Mexico, often bringing children from these areas to the United States. The station followed the return of a little Guatemalan girl who had come to the U.S. for treatment.

The report focused on the "people" part of the story with the doctors and nurses relating their personal feelings about the task they faced. Cameras focused on the living conditions of the people in the rural villages and tried to put a perspective on the work of this Spokane based charity. The report aired as a series of takes on local news program, and was later compiled for continuous showing as a one-hour documentary.

KOLR-TV Springfield, Mo.: Aired a six-part series entitled *In God We Trust*, in its 10 p.m. newscast the week of May 13.

The series focused on several of the survivalist groups in the Ozarks. It was sparked by a shooting that killed a Missouri highway patrolman and injured another. Suspect was the object of a six-day manhunt. He was a self-proclaimed Neo Nazi. Co-producers of the show interviewed spokespersons from a number of cult groups, including The Covenant, The Sword and the Arm of the Lord, the Klu Klux Klan, and the Children of Israel.

The story asked why survival groups are so prominent in the Ozarks, and delved into the beliefs of these people. Station claims show prompted varied reaction, including concern from local ministers who thought the station was promoting these non-traditional groups. Station credits program with helping its May ratings growth.

WGEM-TV Quincy-Hannibal: Produced a documentary tracing the city's successful pursuit of the "All America City" award.

A crew traveled to San Antonio late last year to provide daily reports on the city's presentation to the All American City Committee. Quincy was given the honor in May, and the station covered the Quincy City delegation's trip to Washington in June to accept the award.

There were four nights of coverage, including same night coverage of the award ceremony via Newlink-Galaxy satellite service.

The crew shot the ceremony, rushed to the Newlink editing suite in Washington to send the report back to Quincy in time for presentation on the 10 p.m. news. Five days later, the station capped its coverage of the city-wide award celebration with a 90-minute

Emmy nominees

There were 14 local stations that produced community service programs that qualified as nominees by the National Academy of Television Arts and Sciences in the Community Service Emmy Award Category. The awards were conferred on August 27. The programs nominated in that category are: *Dead Wrong*, WBBM-TV Chicago; *Just Like Family*, KMPH-TV Fresno, Visalia; *Continued in Crisis: The African Drought*, KGO-TV San Francisco; *Child Sexual Abuse*, WTTW(TV) Chicago; *Project Abuse: The Betrayal*, WCCO-TV Minneapolis-St. Paul; *Whose Watching the Children*, WHBQ-TV Memphis; *Not A Question of Courage*, KTLA(TV) Los Angeles; *Season of Sharing*, KGO-TV San Francisco; *Dropping Out*, WNBC-TV New York; *Mississippi Summer-The Unfinished Journey*, WBZ Boston; *A Parent's Greatest Fear*, KDKA-TV Pittsburgh; *Life and Death*, KTCA-TV Minneapolis-St. Paul; *The Long Goodbye*, WSB-TV Atlanta; *The Child Molesters*, WNEW-TV New York.

Many of the films nominated are discussed by the news directors of the originating stations in the accompanying TV/RADIO AGE survey.

live show from the Quincy riverfront.

WTAJ-TV Johnstown-Altoona: In early May, the station presented a one-hour primetime live telecast that focused on the proposed sale of Conrail, one of the larger employers in the station's viewing area. The discussion featured representatives of Conrail and a prospective buyer, the Norfolk-Southern Railroad, in the studio, connected by satellite with Senators Arlen Specter and John Heinz of Pennsylvania in Washington and with a remote camera pickup of the union hall, where spokespersons from four different union locals were also heard.

WREX(TV) Rockford: Presented a series of news stories involving a dispute between former Winnebago County Township Highway Commissioner Jerry Tassoni, and his ultimate successor and former secretary, Shirley Shearer. In September and October, 1984, according to the station, Tassoni dismissed a number of employees with whom he had differences. One of these was Shearer, who had testified against Tassoni during a grand jury investigation into allegations that he had 'misplaced' equipment and utilized county employees for personal work projects.

Much of this material was presented to viewers on WREX-TV news shows.

In October, Shearer became a viable same-party candidate and eventually unseated Tassoni in the local party primary, going on to win the county-wide vote for highway commissioner.

The station followed these events from early 1984 through the November election.

KWGN-TV Denver: Produces a 90-minute documentary program called *Town Hall Tonight*, which is followed by a "live" studio portion where a panel of experts and a 50-person audience is handpicked to assure representation from all the various interest groups.

The station's public affairs manager and staff begin the production process months in advance, defining the issues, conducting the research and meeting with the special interest groups. The program is presented as part of a month-long "total" station campaign buttressed by an informational PSA campaign, new segments and aggressive promotion. This four-year-old series has resulted in alteration of laws affecting the elderly poor and expanded funding for the mentally ill.

WDAY-TV Fargo: Produces *30 Minutes More*, a monthly news magazine which deals with topics chosen from ascertainment studies done by the programming staff. Over the past years some of the topics have included the rising cost of health care, an analysis of proposed legislation, cost containment plans and the future of Health Maintenance Organizations (HMO's). The program has also looked at a special election to change the form of government in the city of Fargo.

In November, 1984, three days before election day, *30 Minutes More* produced a special edition dealing with statewide candidates from North Dakota and Minnesota, including results from the latest polls and a close-up look at the personalities of the 10 major candidates and the dominant issues of the campaign.

WICI-TV Greenville-New Bern-Washington: Produced *Second Chance*, a three-part series highlighting a special program for prison parolees, which it featured on its 6 p.m. local news show. The reporter went into the prison environment, talked with inmates who were participating in the program and followed them into group discussions. The program also covered the "graduation" of the those who successfully completed the classes and did a follow up on these people in the initial series to see how they are faring a year after their parole.

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KOVR-TV Sacramento–Stockton: Features an investigative unit called “the I-Team” to uncover stories featured on multi-part reports aired on regularly scheduled newscasts.

Among stories covered—voting rolls fraud with hundreds of foreign citizens illegally registered to vote; An exposé on fraud in the home building industry in Sacramento County; an abuse of

Oklahoma Air National Guard was recognized after news team spent a week on NATO exercises with the unit in England.

Local fund-raising efforts to send food to Ethiopia was another subject, and plans are in formation for a follow-up piece this fall on distribution of the food.

A volunteer telethon this past spring

and a 60-minute news special in conjunction with the nationwide *Second Chance* organ donor project initiated by Group W. As a result of the eight features that ran in its news and evening news programs, and an on air PSA schedule, the station was able to distribute nearly 5,000 organ donor cards. The station also ran the hour-long Group W-produced special on *Second Chance*, plus local segments.

WESH-TV Orlando–Daytona Beach–Melbourne: *Florida Watching* is the umbrella title for 30 minutes of public affairs programming that the station runs each week in prime access.

There are four different formats that rotate in the Saturday 7:30 p.m. time slot. These are: *Call Your Congressman*, a live, 30-minute program featuring central Florida’s elected congressional representatives who respond to viewers’ questions on a live, telephone call-in basis; *Money Matters* dealing with the economy and economic concerns of individuals and businesses in Central Florida; *Newscenter 27 Magazine*, produced by the station’s news department in a documentary format and developing a topic established to be of primary concern to residents in the service area; and *Florida’s Watching*, covering programs on such special causes, as golfer Arnold Palmer’s commitment to raise several million dollars to build a Children’s Hospital in Orlando. When necessary, the program is extended to an hour, and may also originate from the scene.

WMAZ-TV Macon: Cites its editorial series produced in conjunction with local newscasts, as an important effort to focus on major issues. The executive editor of the station meets with a research

(Continued on page 104)

The ‘Specialist For A Day’ series on KSL-TV Salt Lake City brought prominent local individuals into the station to be reporters for a day, covering a story in their area of expertise, writing the script and doing the standups.

state regulations giving increased bidding opportunities to minority and female owned firms.

Each of these reports, the station says, produced constructive results. The California Secretary of State’s office is working to purge foreign voters from the state; the State Board of Contractors investigated the I-Team story and is currently seeking revocation of the license of the firm allegedly perpetrating the home building fraud; the state has reviewed its bidding opportunities and tightened up its eligibility requirements.

KSL-TV Salt Lake City: Ran a *Specialist For A Day* series for a full week. This involved bringing prominent individuals into the station to be reporters for that day. They would cover a story in their area of expertise, write the script, do the standups. The story appeared as part of the evening’s newscast.

Immediately following the newscast, the person appeared live to discuss the experience of preparing a story for television news. Among those who participated were a former governor, a physician, the mayor, a businesswoman and the police chief. Station management believes the series served the objective of helping the public understand how the media work. The station will use the vehicle again.

KOTV(TV) Tulsa: Adopted the *Spirit of Oklahoma* as the overall theme of its news and public affairs programming. Pieces are often suggested or supported by news stories. For example, the

asked the audience to volunteer time at local community service agencies. The tentative goal of 10,000 hours was exceeded by 10 times only two hour after the telethon ended.

WISN-TV Milwaukee: Reports that its programming has been strengthened by the addition of *Channel 12 This Week*, which begins with a taped *Segment 12* package which is a five minute, in-depth treatment of a current news event or the result of an investigative story. The piece serves as a springboard for an in-studio discussion among the principals in the story and the station’s reporters and anchors. Station reports ratings for the Sunday morning news hour have doubled since the show bowed on May 5. The show serves as a “wraparound” for ABC’s *This Week with David Brinkley*.

KMGH-TV Denver: Cites *A State of Madness*, a show describing how society deals with the chronically mentally ill, as one of its substantive documentary pieces. The one-hour special aired in primetime 7 p.m. on April 23, and focuses on the deficiencies in the way Colorado and Denver deal with the mentally ill. The show makes the point that mental facilities are typically underfunded, with the plight of the chronically mentally ill far down on the list of priorities.

WANE-TV Fort Wayne: Broadcasts a daily 30-minute public affairs program including many of the issues raised in ascertainment interviews. In addition, WANE-TV has aired a series of reports,

Quarter of a century



Joe Doyle, retiring vice president of *Four Star International, r.*, receives trophy in recognition of his service to the company from *Four Star’s* president, **Dave Charnay**

In the Picture

Frank J. Kopec



New senior vice president and director of media services at HCM/Chicago describes application of some old lessons to today's media developments and says new lessons can be learned from asking around, among your own clients and creative people.

Sees some of same problems cropping up with split 30s that came with shift from 60s

Frank Kopec, who recently moved from D'Arcy, McManus Masius, St. Louis to HCM/Chicago (Havas Conseil Marsteller) as senior vice president and director of media services, finds it "instructive" to re-view back issues of the trades. For example, he points out, today people are talking about split 30s, "and many of the same points are cropping up again that nobody's done much about since this business was moving from full minutes to 30s, 20 years ago."

To illustrate one such point, Kopec describes two commercials: one for soup and the other for dog food. His suggestion, whether it's two 30s, or two 15s, is to run the soup first, because many more people like soup than own dogs. "If we run the dog food first," he explains, more people will tune out, and a lot of soup lovers won't see the soup commercial that follows. But most dog lovers also like soup, so they'll watch both spots, no matter which comes first. But if we run the soup first, even if a lot of the bigger audience for that tune out in the middle of your second 15 seconds for the dog food—Well, the client got three quarters of what he paid for, instead of only one quarter, the first half of the dog food spot, among the biggest part of the audience. But I wonder how many people think of details like this, now that we're moving from 30s to 15s?"

Kopec recalls that he himself wrote an article for one of the trades 10 years ago, recommending that broadcast sales people watch how magazine salesmen operate. In some cases, he notes, these print men have had longer personal relationships with some advertiser executives than their own agencies have: "Some of them know how their client operates as well or better than the client's own agency. They know the problems and they know the opportunities. And they call on the agency's planners on the accounts they know and share their expertise."

Too busy putting out fires

Today, 10 years later, says Kopec, a few broadcast reps call on clients and planners, but most don't:

"Most are too busy putting out fires. Their concentration is totally on what accounts are going to be starting TV schedules next week. They rarely get beyond that to map out any long range strategy for themselves. There's no fertilization, so there's not the growth there could be."

Kopec concedes, however, that, like the print people, a broadcast rep considering a call on a client or planner "has to have something to say; something useful for the account, not just for his station. If he can tell me why my client really *needs* his market, and make me believe it, I'll consider changing the buy. Otherwise, I have more important things to do than make time for a social chat that isn't going to teach me something that can help one of my accounts."

In addition to his trade articles, Kopec is co-author of a college textbook, *Essentials of Media Planning: A Marketing Viewpoint*, written in 1975 with University of Texas professor Arnold Barban and Steve Cristol, head of his own firm, Steve Cristol Associates on the West Coast.

One tactic Kopec advocates is based on his theory that if one plays it very safe with 100 per cent of the available media dollars, a good buying team should probably get 105 or even 110 per cent in media value for it. "But if, instead, we play it safe with 90 per cent of the total, then take a chance doing something a little different with the other 10 per cent, we have a very good chance of raising the return on that 10 per cent significantly."

Surprise: It worked

For example, Kopec recalls that back in 1972, before most people realized that women in sports was going to become a growth industry, he recommended taking a chance with a women's product and got it involved in the Olympics. "To a lot of people's surprise," he says, "it worked out very well."

Another point Kopec stresses is that to make the availability of spot broadcast work as hard as possible for clients, "We have to look at each market separately. We often find interesting differences between markets, besides the usual ones.

For instance, he explains, if a media person "can unchain himself from all the administrative details and make time to talk to the client's people, and to his own creative people at the agency, he can find out where a client's strengths are, and where the weaknesses are. Then he's in a position to take advantage of the strengths and move to make up for the weakness."

This is particularly true, he notes, in working with local markets. In one instance, he says, he was working for a client with two target audiences. One was "the ultimate consumer, and TV could do an excellent job on them. But the dealers were also a key target. With this group, radio was able to help with a very effective merchandising job—in all except two of the markets. By asking around first, I found out that it would be better not to start up any expensive media activity until the client had straightened out some dealer problems he had in those two markets."

Specials (from page 102)

committee to develop scripts that are presented on air by the stations's general manager. Station reports that the topics are "sometimes controversial but always informative," and that the editorial series has "received much attention" from the middle Georgia public.

WIVB-TV Buffalo: Broadcast a continuing series of reports on the physicians' lobbying of the state legislature for new laws that would put a cap on the premiums for malpractice insurance in New York State.

The station carried numerous reports in daily newscasts increasing in depth and scope as the pressure built, including sidebars on regular and emergency medical care, culminating in a half-hour special report containing prepackaged stories and "live" interviews (Among them, the leader of the regional doctor's group organizing the local "strike").

The pressure, according to the station, built for months, "depressuring" only weeks ago in face of action by Gov. Mario Cuomo, which the local doctors deem only as a temporary solution. The station continues to follow the story.

KRLR(TV) Las Vegas: Broadcast *Viewpoints* for 32 minutes (16 minutes per day) at 1 p.m. January 31 and February 1, examining a conflict between the rights of the student newspaper editor and the school officials's definition of what is appropriate content, specifically in the case of birth control advertising.

KVCT-TV Victoria: Broadcast *Victoria Visits China*, a two-hour special aired on primetime (7-8 p.m.) about 40 area residents who went to China to tour the country and present choral presentations in Peking and Canton. The station (in the 202th market) reports the broadcast has helped improve its image throughout the community.

WDAM-TV Laurel-Hattiesburg: Broadcast a sponsored show (by General Motors) called *Best of Class*, that allowed 70 area students to discuss a diverse list of subjects ranging from athletics to motherhood, drugs and alcohol.

Another effort was a series of mini-debates between mayoral candidates on newscasts. While both candidates agreed to appear, only the mayor showed up to answer tough questioning. His opponent, a lowkey councilman, made an issue out of the mini-debates, claiming the station had given the mayor an unfair platform.

The election, according to the sta-

tion, came down to the mayor's record over the past four years. The councilman turned out the incumbent, winning 60 per cent of the vote.

KULR-TV Billings-Hardin: Conducted an on-air campaign for a free colorectal test for cancer in conjunction with a local hospital. The campaign was kicked off with a five-part news series of approximately one and a half to two minutes per part. The stories aired in the 5:30 p.m., 10 p.m. and noon newscasts and discussed the dangers, frequency of incidence and treatment of success. The news series was followed by a heavy spot campaign advising viewers on how to obtain the free test kit. The station reports that more than 13,000 requests were made for the free test kit; approximately 10,000 kits were returned to the hospital for testing. There were 14 cases of rectal cancer discovered as a result of the program.

KSHB-TV Kansas City: Has bowed a new nightly television news format called *The 41 Express*, with a melange of feature pieces on both the local and national level. Station reports exceptional initial public response.

KOLN-TV/KGIN-TV Lincoln-Hastings-Kearney: Features the *10/11 Magazine*, a primetime half-hour public affairs program airing every Saturday night at 6:30, dealing with human needs in their broadcast area. Stations report viewership of program has climbed consistently, winning the time period in May (Arbitron) with a 28 share. Results of this highly localized show, report the stations are produced constantly. For example, many individuals made appointments with eye doctors after taking the program's TV eye test. Viewers learned the how and why of dentures in another program. Many developed a better understanding of the handicapped, as a program segment visited a family where a handicapped mother and father are raising five adopted handicapped children.

WJTC(TV) Mobile-Pensacola: Devoted considerable broadcast time this summer to developing public awareness of landuse control as it will apply to several of the counties in the station's coverage area. The station devoted four-minute accounts for a period of four weeks to the subject, conducting extensive interviews and culminating the series with a telephone call-in involving the county commissioners. The special was titled *At Issue—Zoning*.

KSBY-TV Santa Barbara-Santa Maria-San Luis Obispo: Produced a comprehensive half-hour special report on the

"Las Pilitas Fire." *Firefight* (departmental feature) traced the progress of the blaze from July 1, when it had burned less than 50 acres, to July 8, when the fire threatened the homes and lives of literally all the residents in San Luis Obispo.

WTSP-TV Tampa-St Petersburg: Its I-Team investigated the inner workings of the Florida Power and Florida Progress in answer to concerned ratepayers who questioned the way the parent company, Florida Progress, was investing their money.

The result of the I-Team's investigation: The Public Service commission began its own inquiry asking similar questions. The broadcast series prompted the local newspaper to do its own piece on the relationship between the utility and its subsidiaries.

KOB-TV Albuquerque: Broadcast a two-week campaign against child sex abuse, under the working title: *When Touching Is A Crime*. In addition to special reports on various aspects of sex abuse during the 6 and 10 p.m. newscasts, KOB-TV also broadcast several educational shows.

KFTY(TV) San Francisco (Santa Rosa): Broadcasts *Forum 50*, a program devoted to localizing such important issues as child molestation, kidnapping, cocaine abuse, drug and alcohol abuse and low income housing shortage. Video tapes of shows are made available to local schools and service groups. The station reports more than 1,000 requests since last September.

WCCO-TV Minneapolis-St. Paul: Broadcast a special eight-day series on mental health, to help the public learn more about the illness and the people who are its victims; ran a series of editorials on such issues as school prayer and how the governor selected judges; co-sponsored, with the Governor's Council on Youth, the first statewide youth teleconference, broadcast live throughout the state.

The station also managed to get a 35-day visa for its camera crew to tour Vietnam in order to produce its 'Vietnam' special. The WCCO-TV crew completed its travels prior to that country's 10-year anniversary to which other American TV crews were invited.

WPTA(TV) Fort Wayne: Broadcast an hour special on the area's community schools called *Fort Wayne, Community Schools: Today and Tomorrow*. The air date was March 10 and pre-produced segments were on racial balance, financing, and improvements within the Indianapolis school system. □

Inside the FCC

James H. Quello



FCC commissioner, in recent speech before the United Kingdom Radio Festival in Bristol, England.

Radio in U.S. has enjoyed continuing expansion of stations, sets in use

In 1975 there were approximately 402 million radio sets in use (in the U.S.) compared with approximately half a billion in use in 1985. Sales of radio sets reached 60 million in 1984 alone.

Audience research measures provide us with some interesting information regarding radio listeners. We know, for example, that:

- There are nearly 85.5 million households in the United States with 99 per cent of them having radios.
- The average household has 5.5 radio sets.
- Ninety-five per cent of all cars have radios.
- Radio's average audience reach (persons 12 years of age and older) is 80.7 per cent in a day, 95.7 per cent in a week.
- Persons 12 years of age and older spend approximately three hours and 12 minutes daily listening to radio, with the majority of listening time (two hours, 14 minutes) going to FM stations and the remaining time going to AM stations).
- AM's average audience per quarter hour is 7.5 million, while FM pulls in 17.9 million.
- The FM band proves the overwhelming choice of younger listeners: 90 per cent of those aged 12 to 24 tune in FM, and only 10 per cent choose AM.
- Among adults 50 years and older, 55 per cent choose AM; 45 per cent listen to FM.
- Radio delivers the news first in the morning to 56 per cent of the United States adult population.
- Car radios reach three of four adults in the course of the week.
- Finally, radio reaches over 12 million people with walk-along sets.

Just 10 years ago in 1975, total advertising revenue for radio was \$522 million, and in 1985 radio advertising revenues are expected to top \$6 billion. Just in the last three years, advertising revenues have increased over \$1.3 billion (1982—\$4.6 billion; 1983—\$5.2 billion and 1984—\$5.8 billion). Relative

to other media, radio has captured approximately 6.9 per cent of all advertising dollars for the past few years. It is important to note that the number of radio stations on the air has increased, as well as the total amount of advertising revenues devoted to radio, while the percentage of dollars devoted to radio relative to other media has remained essentially constant. This would indicate that the growth of radio has not impacted negatively on existing radio advertising revenue and that commercial radio continues to be a viable industry.

Finally, research has also shown that local advertising provides approximately 85¢ of each sales dollar; with 14¢ coming from national and regional sales (network sales not included). The typical radio station spends 36¢ of every expense dollar on sales and promotion, 33¢ on general and administrative costs, 26¢ on programming and news, and 5¢ on technical expenses.

To the practitioner, radio deregulation has meant less federal intrusion into the operation of the radio business, less paperwork and the opportunity for greater flexibility in meeting the needs of the listening audience.

To the audience, radio deregulation has met with no noticeable reaction.

The bottom line of deregulation is to eliminate unnecessary requirements and procedures while insuring that the public interest standard is observed by radio licensees. By eliminating unnecessary regulations, the commission believes that licensees will have greater flexibility in meeting the needs of the public, and will be able to do so in a more efficient manner relative to the rather rigid and time-consuming process of federal regulation. If listeners' needs are being met more efficiently, then one would expect that there would be little or no adverse reaction to rule changes that created these efficiencies.

RTNDA study

A recent study conducted by Dr. Vernon Stone for the Radio Television News Directors Association demonstrated that deregulation has "caused no change in news or public affairs staffing or programming at the great majority of stations." Radio news directors indicate that staffing and the amount of programming has either increased or remained the same at the overwhelming majority (over 90 per cent) of radio stations.

Those radio stations which have reduced their news staff are primarily in larger markets; however, those losses are compensated by staff increases at other stations. Staff size and the amount of public affairs programming have remained virtually the same or increased at most stations (94 per cent and 85 per cent, respectively). Like the news decreases, most of the public affairs cutbacks were in larger markets with more programming alternatives. (This study was conducted during the fall of 1984.)

As commissioner, I can safely say that I have heard very little from listening audiences regarding programming in the news and public affairs categories as a result of our deregulation efforts.

No financial reports

As part of our overall deregulatory efforts, we eliminated the annual financial reports required of broadcast licensees. These reports provided revenue and expense information which was then compiled by the FCC. This information provided us with a good analysis of the economic health of the broadcast industry. However, this financial information was essentially used by the broadcast industry rather than by the commission. As such, the commission felt that collecting this financial information at the taxpayers expense was an undue burden on licensees and an unnecessary expense item in our budget. Unfortunately, industry attempts to collect this financial information have not been as successful as the FCC's prior regulation. Private industry is somewhat reluctant to provide either their associations or specified accounting firms with confidential financial information. Therefore, accurate measures of the economic health of the industry on a market-by-market basis is somewhat lacking.

Overall, I am pleased with the deregulatory efforts of the commission. I encourage further deregulation in the technical area where current regulations impose standards on signal quality.

In hindsight, it might have been better had the commission endorsed one AM stereo standard. As it is, we left it to the marketplace to determine the AM stereo systems to be adopted by licensees. Consequently, I see this as causing delays in the development of AM stereo. In the case of stereo television, the commission adopted a policy that protected the BTSC pilot tone (the Zenith system), and permitted the marketplace to develop stereo systems.

Program content

Congress requires the FCC to walk a fine line in regard to the programming presented by commission licensees. On one hand, Congress specifically prohibits the commission from censoring broadcast programs. On the other hand, when a broadcaster seeks renewal of its license it may be required to present evidence that it has programmed in the public interest in order to show that it is entitled to a "renewal expectancy" and should thus be preferred over a new applicant for that license.

With its radio deregulation decision, the commission eliminated the guidelines that described amounts of news, public affairs and other "quality" programs that broadcasters should provide. The commission believes that marketplace forces will ensure that sufficient amounts of public affairs and news programming continue on commercial radio. The commission reserved the right, however, to regulate in the event of a "market failure" where radio licensees in a particular market were not serving the public's needs and interests. No such failures have yet been noted.

While the commission has moved to eliminate reg-

ulatory policies directed at program content, some restrictions remain. For example, Congress has made it a criminal offense to broadcast obscene, indecent, or profane programming, and Congress has banned promoting lotteries or advertising cigarettes on a broadcast station. Also, there are detailed rules designed to ensure the rights of candidates for public office to achieve access to the airwaves and to promote "fair" presentations of contrasting points of view on controversial issues of public importance.

Without a doubt, the present commission is more inclined than any previous FCC to leave programming decisions to the discretion of the broadcast licensee. This involves risks that licensees will present programs which we do not like, but in my view this is the only course of action that is consistent with the requirements of our Constitution's First Amendment. Nothing presents higher risks to democracy than government oversight of the media.

FM growth

As evidenced by the figures I cited earlier, FM has grown dramatically during the last decade to become the dominant radio medium in the United States. Until very recently, listeners wanting stereo music had no choice but FM. While the FCC authorized AM stereo in March, 1982, it did not specify a technical standard. The presence of competing, incompatible methods of offering AM stereo has no doubt slowed the introduction of this service. Also, music programming on FM may be preferred by listeners because if the signal can be received, it will be relatively free of noise.

Finally, because of stereo availability and the noise characteristics of FM service, sophisticated radio receivers have higher quality tuners for FM reception.

Simulcasting on AM and FM still occurs in the United States, but the FCC has long regarded simulcasting as an inefficient use of the spectrum. Accordingly, the FCC has restricted it. In addition, marketplace forces militate against simulcasting as radio markets become more competitive.

I am in no position to judge the respective merits of British and American radio since I have had so little exposure to the British variety, but I am willing to put in a few words of defense for the American system. First, I believe the American consumer has more stations from which to choose. And since ratings determine commercial station formats, the American consumer is directly involved in licensees' programming choices.

In addition, most radio consumers in the United States can select programming from public broadcast stations as well as commercial stations. Like public television, public radio can offer more innovative and experimental programming due to lower pressures to achieve high ratings. I think the United States would benefit greatly from a stronger public radio presence, so I look with envy on the license fee available to the BBC. On the other hand, I think the variety of funding sources now available to public broadcasting in the United States plays a crucial role in the variety and independence of that service.

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Second Row

JAYNE LEVY, WAXY FM, Ft. Lauderdale/Miami

ALAN TIMPSON, KRTH FM, Los Angeles
KHJ AM, Los Angeles

BILL KEY, WHBQ AM, Memphis

Third Row

BONNIE BEQUET, WOR AM, New York
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