

STEREO TV

What's being done to promote set sales?/43

ROAD TO NATPE-II

Indies rationing sitcom reruns in early fringe/48

HDTV UPDATE

Question now is not only when, but how/51

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Television/Radio Age

November 25, 1985

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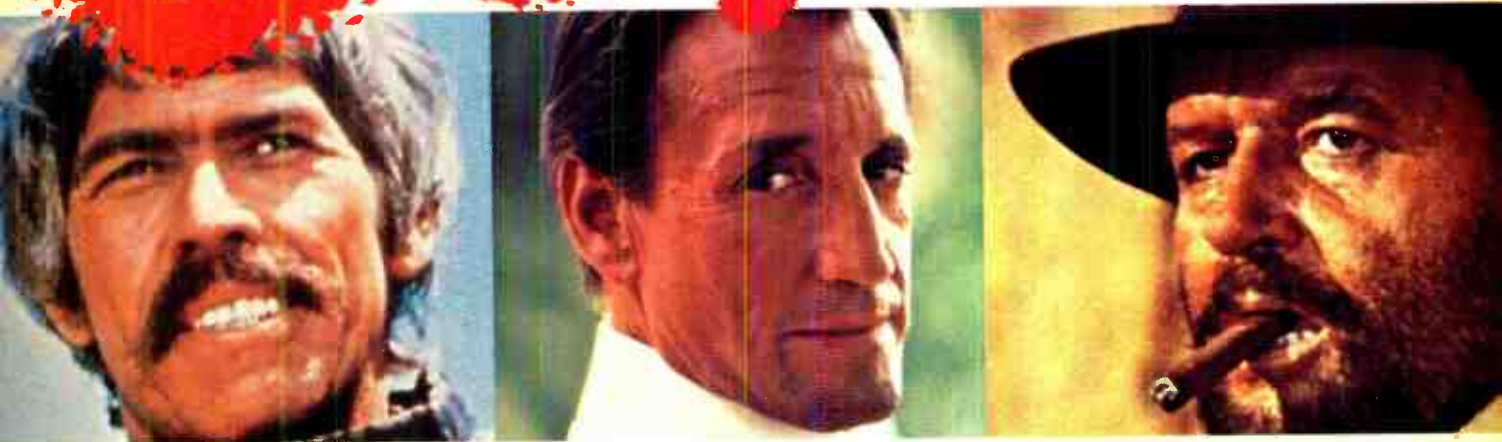
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CEA represented the seller in this transaction. This notice appears as a matter of record only.



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October, 1985

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Long Beach Cablevision Co.

a joint venture between Times Mirror Cable Television Co., Inc. and Knight-Ridder Newspapers, Inc., serving 38,000 basic and 64,000 pay television subscribers in Long Beach and Signal Hill, California

has been sold to

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Starshine Cable TV, Inc.

servicing 3,100 basic and 2,100 pay television subscribers in Belleview, Marion Oaks and Cedar Key, Florida,

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\$3,850,000 Senior Secured Debt

has been arranged for

Kennedy Cablevision, Inc. of Reidsville, Georgia.

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Scott County Cable TV Co.

servicing Oneida and Huntsville, Tennessee

has been sold

to a partnership formed by

Paradigm Communications Inc. and First Rock Financial Corp.

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Television/Radio Age

November 25, 1985

Volume XXXIII, No. 10

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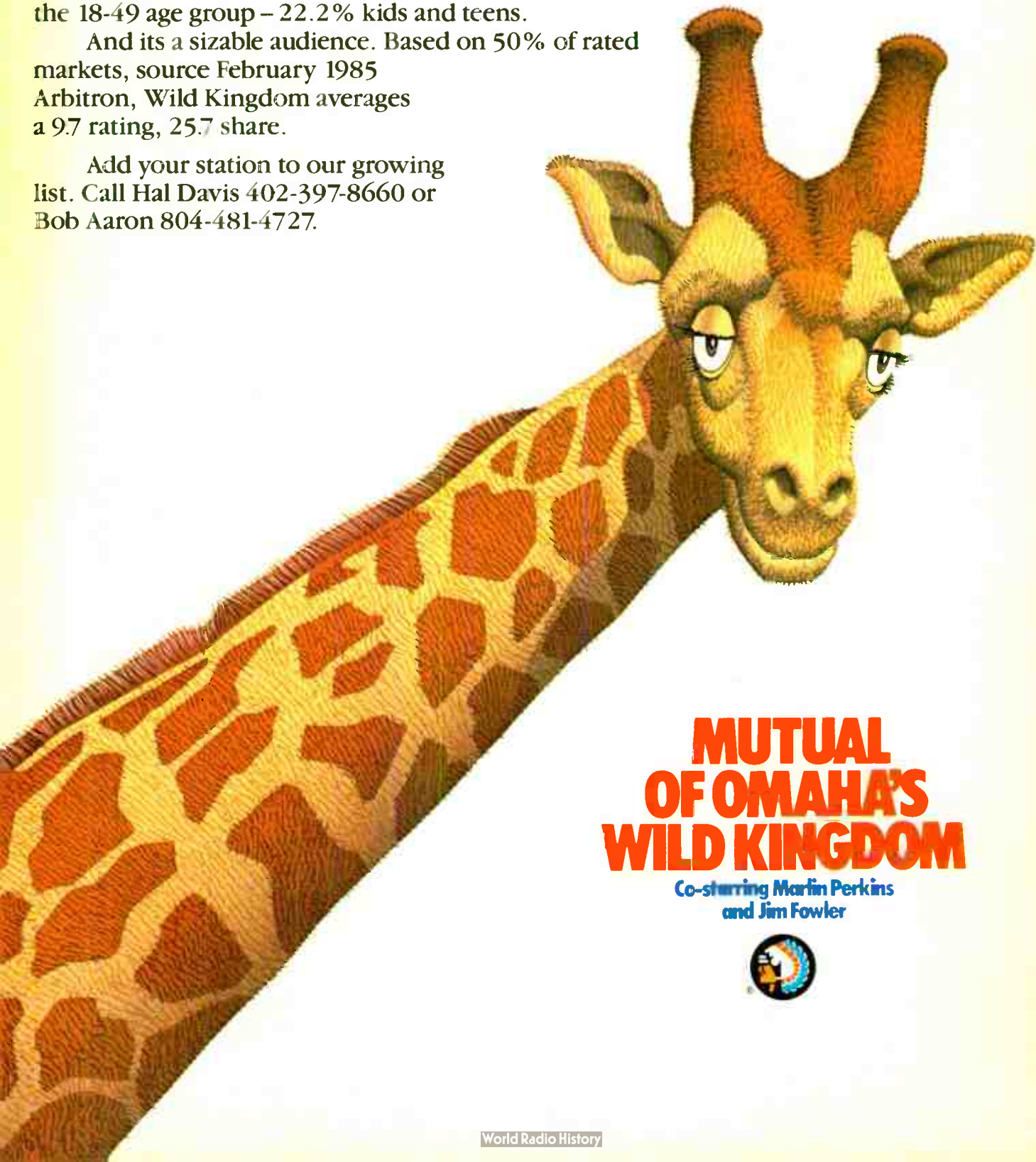
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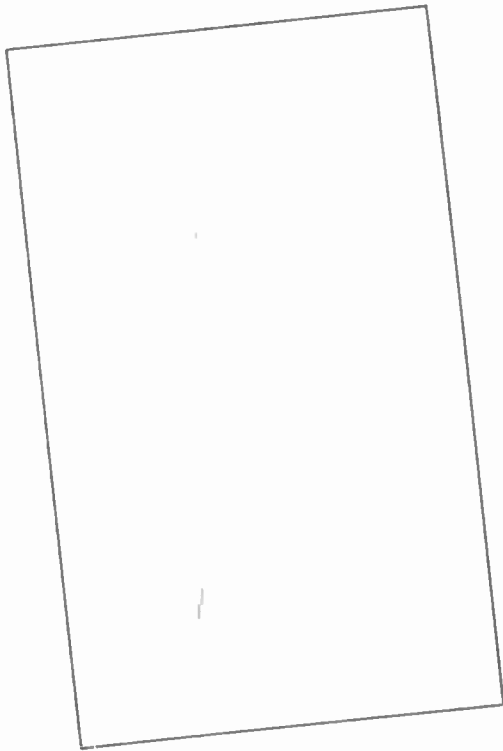
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**THINK OF
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The telephone is a marvelous instrument; too bad many misuse it

More than 100 years ago (March, 1876) Alexander Graham Bell invented the telephone. Bell was an inventor with business acumen, and he quickly realized the commercial potential of his invention.

By the turn of the century, there were just under one million phones in use. Today, there are over 200 million phones in use in the U.S.

The principles of the telephone are the same today as they were when invented in the latter part of the last century: The voice vibrates the air, which, in turn, vibrates a diaphragm. The motion of the diaphragm produces a corresponding vibration in an electric current. At the receiver, the current flows through an electromagnet. As the power of this magnet fluctuates, so does its attraction for an adjacent steel diaphragm. The diaphragm vibrates, moving the air and providing sound.

A marvelous instrument indeed—except in its utilization—in the hands of those who don't know how to use it. The telephone is a people-to-people, person-to-person instrument. Its abuse is painful when it becomes a negative tool in the hands of imbeciles, morons, or rude individuals.

Since most bosses do not answer their own phones, many times they are not aware, or they do not really care, how their secretaries handle their incoming or outgoing messages. The boss may never know what kind of image is being projected of him, his office, or his company by an arbitrary irritating unfriendly, or even rude secretary who feels all-powerful for the few seconds he or she is on the phone call.

Labunski's rejoinders. Fellow columnist and IRTS executive director, Steve Labunski, got fed up and penned the following:

“‘Will he know what this is about?’

“‘Not unless he's clairvoyant,’ you answer, reconsidering your lifelong opposition to capital punishment. “‘And just what is this in reference to.’

“‘We have cataloged some of the better answers to this offensive query and offer them to those who have also had enough—

“ ■ ‘The shipment arrives at midnight, and he is to come alone.’

“ ■ ‘Tell him that the blonde who liked his poetry called to say that the test came back positive.’

“ ■ ‘Internal Revenue wants to ask some questions about his office at the beach house, and I wanted to consult with him before I go down to see them.’

“Most of today's executives fancy themselves great communicators and like to write articles and make speeches about the importance of interpersonal communications. They further demonstrate their commitment by installing ultramodern communications equipment in their offices. Then they spend most of their time trying to figure out how to avoid picking up the phone.”

Many executives adopt the policy of never returning a call. There are many legendary stories of business lost or opportunities missed.

The late Clarence Randall, who was chairman of Inland Steel Corp. and who wrote several books on management, once commented on this particular syndrome of executives who designate an assistant to intercept calls. *Time* magazine tested his observations. Ten top executives in the U.S. were called, and the magazine left word with the secretary who was calling. Two executives out of the 10 returned the calls. Efficient telephone communication is not a prerequisite for a Harvard MBA; but it is a matter of good judgment.



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Sidelights

Tv news credibility

The Gannett Center for Media Studies released its "Media and the People" study on Friday, and the good news is that, "Television is consistently ranked as more believable than newspapers."

The study, a 50-year review of the "American experience with the news media," refers to surveys conducted by Louis Harris and Associates in which people are given a list of institutions and asked if they have "a great deal of confidence, only some confidence, or hardly any confidence at all" in them.

Television news, according to the Gannett study (and confirmed by the table below) "consistently outranks the press. Television in 1984 tied for seventh place among the 14 institutions, while the press ranked 11th, just behind 'major companies.'"

However, the study adds that "none of the 14 institutions is regarded all that highly by the public, especially in comparison with responses in the late 1960s and early 1970s. In short, the public is not inclined to give most institutions, including the news media, a complete vote of confidence, but neither does it write them off altogether."

The Gannett study says that perhaps the most important area of the public's perception of the news media might be its relationship with the government. Examination of that relationship was heightened, it is pointed out, by '83's Grenada invasion.

"Most of the Grenada studies," the Gannett treatise says, "call into question *Time's* informal soundings of public sentiment against the press and in support of the administration.

"A 1983 Louis Harris survey, just under two months after Grenada, found a majority (65 per cent to 32 per cent) agreeing that 'a small group of reporters should have been allowed to accompany the troops when they invaded Grenada in order to report it to the American people,' and a like number (63 per cent to 34 per cent) agreed that 'by not allowing at least a small pool of reporters to report an invasion, a president or the military might be tempted to cover up mistakes or lives lost.'"

The Gannett report concludes that, "without doubt, media credibility and confidence, especially as it relates to the ethics of journalists, editors and media organizations, is on the public mind. More fundamental issues such as freedom of the press and the autonomy of media from various pressure groups and economic influences rarely get sustained public attention.

"Media leaders and critics are fond of hand-wringing speeches about the 'arrogance of the press,' yet there is not evidence that this is of great concern to the public. Bad news is on the public's mind, but here the 'kill the messenger' response of the general public sometimes gets confused with the issue of confidence in the media. The public can very much dislike the flow of particular kinds of negative news, but still have strong support for and confidence in the news media. Sorting out genuine public concerns from largely internal 'shop talk' issues that media people care about is a continuing task for the public and for the media."

Principal author of the Gannett study was D. Charles Whitney, Gannett Center research coordinator. He was assisted by Michael Cornfield and Eric Goldstein. The study was presented Friday morning at the Kellogg Conference Center at Columbia University in New York.

A classic in Chicago

"The Best of Kukla, Fran and Ollie" comprises the acquisition of the first major collection for the Museum of Broadcast Communications in Chicago. The collection consists of 54 programs dating back to 1949, including "The Mikado" and "Ice Cream with Dave Garroway."

Says museum president Bruce Dumont, "Burr Tillstrom, Fran Allison and the Kuklapolitans represent the very best in television and also represent an important chapter in Chicago history. We are pleased with the contribution and will make sure Kukla, Fran and Ollie are made available for future generations." The full collection of 500 kinescopes is housed at the Chicago Historical Society. The museum's collection of the 54 "best" was transferred to video tape by the staff of Optimus, Inc., Chicago. Video tapes were provided by Zenith Corp.

A non-profit organization, the museum was established to collect and exhibit documents from radio, television and broadcast advertising. Programs and commercials created or produced in Chicago are the main thrust of the museum, but it will also include material produced elsewhere in Illinois and throughout the nation.

VCR software use grows

Consumers are expected to purchase 44 per cent more prerecorded videocassettes in 1985 than they did in 1984, and total rental quantities will increase

(continued on page 22)

Harris Survey trend data on confidence in institutions (in percentages)

	1984	1983	1977	1973	1971	1966
The military	45	35	27	40	27	61
Medicine	43	35	43	57	61	73
The White House	42	23	31	18	xx	xx
Major educational institutions such as colleges and universities	40	36	37	44	37	61
The U.S. Supreme Court	35	33	29	33	23	50
Congress	28	20	17	xx	19	42
Television news	28	24	28	41	xx	xx
Organized religion	24	22	29	36	27	41
State governments	23	18	18	24	xx	xx
Local governments	23	18	18	28	xx	xx
Major companies	19	18	20	29	27	55
The press	18	19	18	30	18	29
Law firms	17	12	14	24	xx	xx
Organized labor	12	10	14	20	14	22

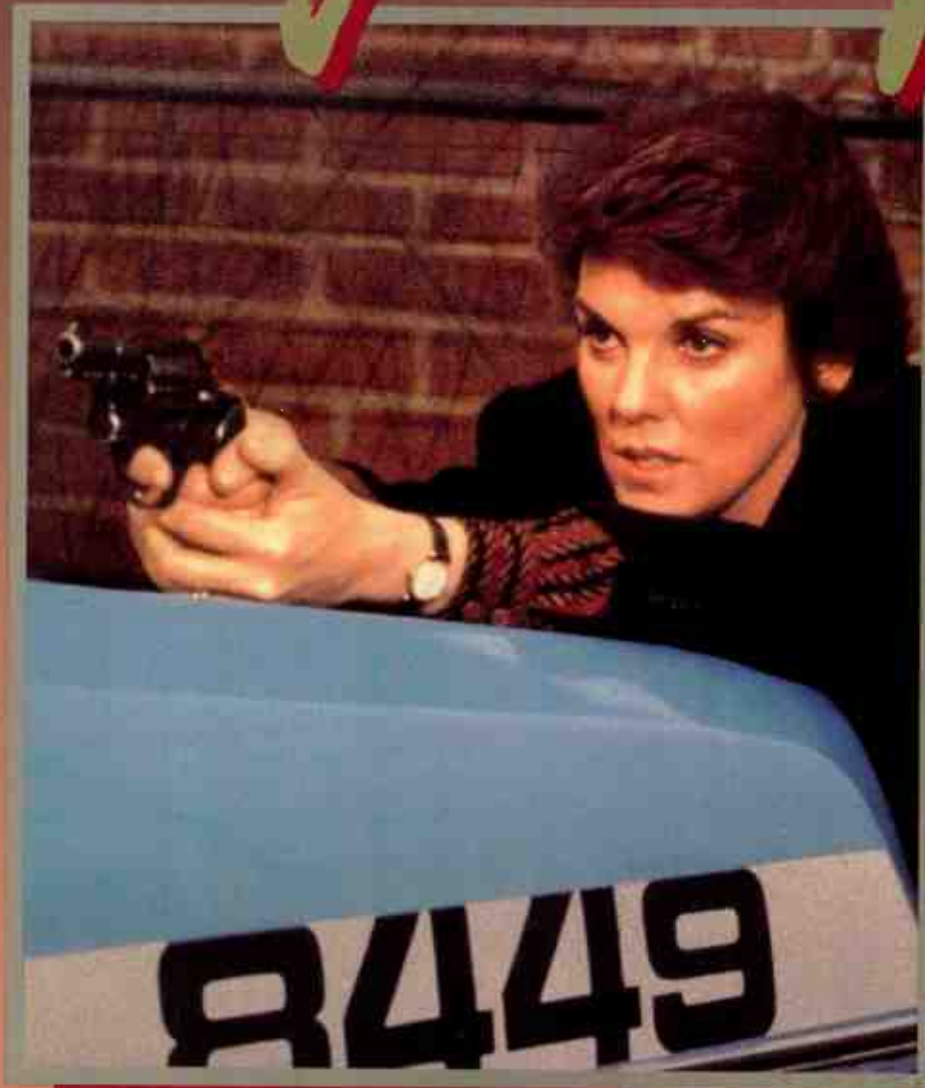
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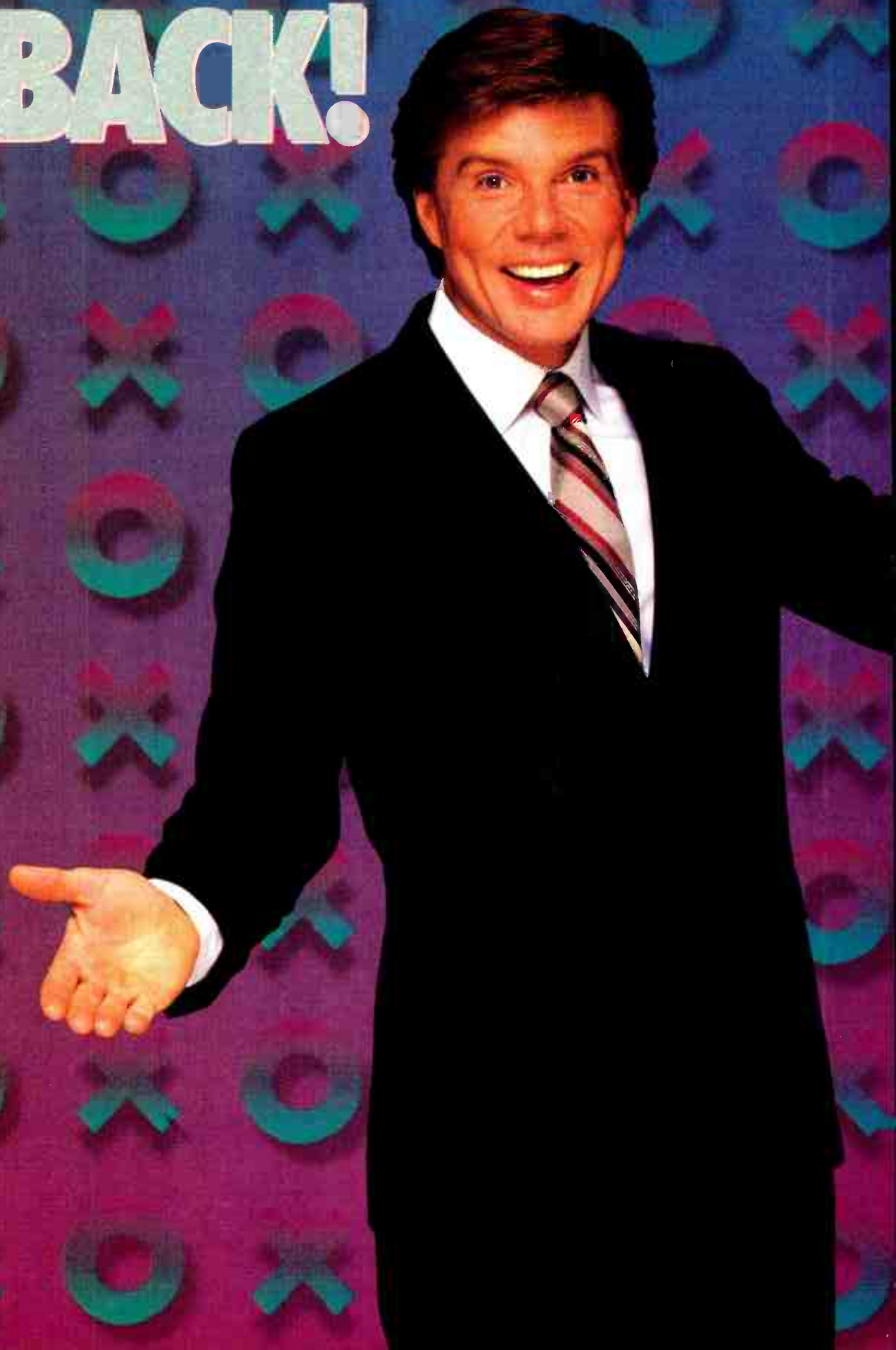


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TELEVISION SYNDICATION

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Sidelights

by about 90 per cent, according to an A. C. Nielsen survey for the Magnetic Audio/Video Products Division of The 3M Co. Sales of prerecorded cassettes to dealers are expected to increase by nearly 77 per cent over last year, according to the survey.

The survey was based on 866 telephone interviews of VCR owners from a weighted random sample of respondents drawn from a list of VCR owners generated as a result of Nielsen's quarterly sweep in October and November of 1984.

The survey showed that more than eight out of 10 VCR-owning homes rented prerecorded videocassettes in 1984, averaging a rental of almost 3.5 videocassettes a month. Nearly 12 million VCR owners rented cassettes in 1984, compared with 300,000 in 1980.

The proportion of VCR owners renting cassettes drops off during and after the third year of VCR ownership, the survey states. It indicates 83 per cent of those owning the hardware two years or less had rented during the past year, but only 69 per cent of those who had their VCRs three or more years rented. Rate of rental also decreased. Those owning a unit one year or less averaged 41 rentals during the year, those owning one for two years averaged 60, and those having a VCR for three or more years were down to 25 rentals.

Purchases represented significantly less activity but were more stable. Eight per cent of those with a VCR less than a year had purchased at least one cassette, 14 per cent of those in the two-year bracket and 13 per cent of those with a unit three or more years. Quantity decreased at a greater rate—with an average 5.6 tapes bought by those with a VCR less than a year, 4.3 by two-year owners and 2.8 by owners of more than three years.

Popular movies. For those renting cassettes, current popular movies was the top category, getting at least one purchase during the year of 97 per cent of them. Children's movies were next at 54 per cent, followed by classic movies, 54 per cent and adult movies, 43 per cent. Such categories as sports, cultural, educational and how-to represented too few purchases to provide a clear picture. But music videos, covered in the survey for the first time, got response from 31 per cent of cassette renters.

VCR owners with cable rented fewer cassettes—an average of 39 during 1984, compared with 45 for non-cable homes. They purchased an average of 3.4, compared with 5.2 for non-cable

homes—this being the first year where a significant difference was seen in this area between cable and non-cable homes.

Sunday jazz

Earlier this year, WRKI(FM), an album oriented rock (AOR) radio station in Danbury, Conn., began programming a "jazz brunch" on Sunday mornings from 8-11. In record time, according to Buzz Knight, program director, the station became dominant in the time period for the 25-34 demo—"either Number 1 or Number 2. We went from non-existent ratings on Sunday morning to great strength."

WRKI's experience is symptomatic of a trend that seems to be developing among select AOR, CHR, adult contemporary and urban contemporary stations around the country. It happened first—a couple of years ago—at KFOG(FM), an AOR outlet in San Francisco. And it is felt to be so viable that NBC Radio Entertainment is launching a two-hour jazz show January 5, to be broadcast on Sunday mornings and



Responding to a trend among rock and contemporary radio stations to feature a "jazz brunch" on Sunday mornings, NBC Radio Entertainment will launch a two-hour weekly Sunday morning jazz show on January 5. Program will be hosted by popular alto saxophonist David Sanborn, l. NBC Radio Entertainment vice president & general manager Willard Lochridge, r., says current Source affiliates will have right of first refusal.

to be hosted by popular alto saxophonist, David Sanborn.

"After KFOG had success with it, we started looking at it seriously," says Andy Denmark, manager, program administration, for NBC Radio Enter-

tainment. "Then we went to a Burkhardt/Abrams annual client meeting, and they recommended that one way to make an impact in the marketplace was to add a jazz brunch on Sunday mornings.

"Then a jazz brunch featurette started being added by mature rock stations in medium markets, such as Albany, N.Y., Louisville, Omaha.

"WQXI Atlanta started with a weekend feature; now they play it from 8 p.m.-1 a.m. Friday and Saturday and from 7-midnight Sunday." (The station normally programs an adult contemporary format.)

KFOG's success. Significantly, Dave Logan, a partner at Burkhardt/Abrams/Michaels/Douglas, was the program director of KFOG when that station launched its jazz feature. He remembers the "enormous success" the program enjoyed shortly after it was begun in the summer of 1983. "People would call up and say, 'Wow! What was that?' We got great love letters from listeners, saying things like, 'I can't believe I'm hearing this on the radio.'"

As a result, the station began rotating about 10 or 12 of the jazz cuts into its regular programming, records "with a progressive edge," from such artists as Pat Metheny, Al DiMeola and Passport.

Logan believes the music appeals to the 25-34 age group, "which is developing more sophisticated tastes." The traditional rock instrumentation of artists such as Metheny and violinist Jean-Luc Ponty "makes it very easy for the rock & roll audience to relate."

Could this type of "progressive" jazz develop into a format on its own? "It's contingent upon what's going on in the market," says Logan. "If you have a big urban population, a big ethnic population," and if the market already contains successful AOR, CHR and urban contemporary outlets, a jazz station could find a niche, he believes. But the few existing jazz stations, he says, have been "too traditional. Too much Sonny Rollins, Thelonius Monk. Maybe you could have a *Jazz Masters* hour on Thursday nights at 11 to play those artists."

The NBC/Sanborn program will, says Denmark, be aimed at stations that "don't have access to good interviews and may not have access to all the records." The network show, he says, will combine music with short interviews and tour updates.

According to Willard Lochridge, vice president and general manager of NBC Radio Entertainment, Source affiliates will have right of first refusal in each market.

Adds Frank Cody, director of programming for NBC Radio Entertain-

ment: "We think this is music people will want to listen to while playing Trivial Pursuit, while having white wine and quiche. It's background music for Sunday morning, but there's a *foreground* interest in the music."

It's 35-54 in 2000

Agency avail requests are expected to center on adults 35-54 vs. the current 25-54 in radio buys by the year 2000, according to an analysis by Eastman Marketing Services.

Eastman points out that the most rapidly growing age cells are 45-54 and 35-44 and that, within the next 10 to 15 years, the 35-54 combined age group will account for nearly 40 per cent of all adults.

At the same time, the report states, the 25-34 age cell will decrease the most in importance and by the year 2000 will account for less than 20 per cent of the adult population. The extremes of 18-24 and 55-plus, it's reported, will level off and be essentially the same as they are today.

As things stand now, according to an Eastman Radio avail analysis, 43 per cent of requests for avails are in the 25-54 demographic, having grown

steadily from 22 per cent of all avail requests in 1980. In 1975, when the 25-54 demographic was not in use, 18-49 accounted for the greatest number of avail requests—27 per cent, followed by 25-49, 22 per cent, and 18-34, 10 per cent. In 1985 projections, 18-49 amounts to only 18 per cent of avail requests; 25-49, 8 per cent and 18-34, 10 per cent.

18-24 decrease. As for the changes expected in population distribution, 18-24s are expected to decrease from 16 per cent in 1985 to 14 per cent in 2000, and 25-34s from 23 per cent to 18 per cent, while 35-44s grow from 18 to 21 per cent and 45-54s from 13 to 18 per cent. Meanwhile, the 55-64 demographic is expected to decrease lightly after 1985's 13 per cent but level off at 12 per cent in 2000, while 65-plus, after showing a slight gain beyond 1985, will return to the '85 level of 16 per cent in 2000.

Eastman, filling in the typical avail request for the year 2000 beyond the 35-54 demographic, adds, "Campaign length: 26 weeks. Rating source: Arbitron latest quarterly report and current three month rolling average; use socio-economic profile of station to match needs of advertiser. Comments: Radio

to be utilized as major part of media mix with television. Stress radio's multi-week cum capability but don't ignore its ability to generate high frequency levels."

Audience segmentation. Explaining its rationale, Eastman states, "Continuous measurement is already a reality in major markets and will become an increasingly significant factor in the years ahead. Segmentation of audiences by socio-economic factors also is a part of today's evaluation and will become even more so in the future. It will be just as important to show potential advertisers what kind of audience you reach as it will be the amount of audience.

"Multi-week cum formulas now in use show radio to be an even more powerful reach medium than ever before. Radio will be perceived as *both* a reach and frequency medium. In that planners will feel more comfortable with its measurement, they will include it more often in their media plans."

Target training

Continuing sales force training has moved beyond the age/sex breaks in the rating books to lifestyle at the

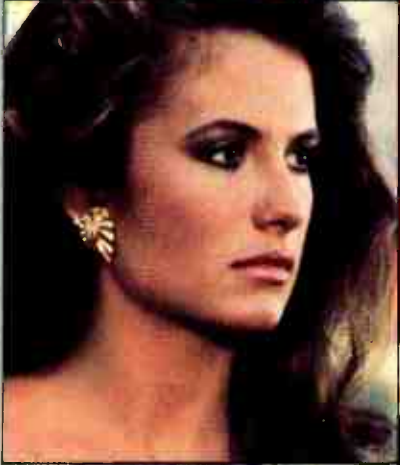
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Sidelights (continued)

KFMB stations in San Diego. And the sales staffers at KFMB, KFMB-FM and KFMB-TV are encouraged to invite their prospects to the sessions.

Each "State of the Industry" session focuses on a separate target category, such as real estate, personal computers, financial services, or health care services, with selected speakers, representing the session's target industry, to describe what's going on in their business in such areas as the effects of changing demographics on the industry, competition and legal problems, preferred advertising approaches, and how media sales people can best help advertisers in the target category market their wares.

The stations' target marketing research is set up more like a VALS system than broadcasters' standard age and gender demographics. Except that instead of dozens of consumer types, *Target Marketing* divides San Diego's consumers into eight classifications. Any one such classification is described by such factors as what neighborhoods its members live in, what kinds of cars they drive, percentage of income spent on entertainment, and on what types of entertainment.

A station executive says this system classifies consumers by lifestyle, the psyche of the product user, "to help our target advertising prospects look at the mind set of their own target consumers." This, she adds, "gives our account executives, and thus our clients, a distinct advantage in the marketplace. Through our forum, they become privy to insights into consumer buying habits, hot buttons, and sales turn-offs, as well as their bottom line needs and media expectations."

Tv pitcher analysis

Viewers of baseball games on TV will be provided with instant graphic analysis of pitcher performance if an aeronautical engineer who has created the Baseball Pitch Analyzer is able to sell his invention to the broadcast industry. Thomas Michael Harris believes his patented invention will do for baseball what the instant replay has done for football.

According to Harris, the analyzer gives the viewer a behind-the-catcher view of the ball from the time it leaves the pitcher's hand until it reaches the catcher's mitt, with the ball being seen as moving through a three-dimensional strike zone and detection of "stuff" (curves, sliders, sinkers) the pitcher has put on the ball.

Harris is adopting technology he has

used for instrument display systems available to pilots of military aircraft. The system uses special high speed video cameras, sophisticated computer software and mathematical techniques developed for weapons ballistics. A computer calculates the theoretical trajectory of the ball and then graphically compares it to the path of the real baseball with the pitcher's "stuff" on it. The flights of both balls are then superimposed on a three-dimensional strike zone so the TV viewer can see how much the real ball curved and where it went through the strike zone.

To gather the information, the high speed cameras and an operator are positioned just off the playing field, close enough to get all the action and yet not interfere with the play. Once the camera scenes are transferred to the computer, the ball can be viewed from any vantage point, the most effective usually being from behind and slightly to one side of home plate.

Harris plans to have his system ready for the 1986 season.

State-of-the-art students

There are no hand-me-downs for broadcast students at New York's St. John's University. The institution's new \$3 million television center is so state-of-the-art that its inventory of equipment is said to compare with that of network TV studios and top teleproduction houses in the city.

Says James L. Greenwald, chairman of the St. John's Communication Arts Advisory Council and chairman and CEO of Katz Communications, "It is the fact of St. John's location in New York City, the television capital of the world, that practically dictated the decision to establish the TV center."

Preparing for a digital future, the center has already "gone digital" in much of its equipment. This includes a Chyron 4100 titling system. The center also has a top-of-the-line Grass Valley 300 switcher and, to go with it, an NEC digital video effects system. For live and tape studio work, the center uses a modular Strand Century lighting system. Also included is a Q-TV Video Prompter and an MCI audio board.

For studio and location use, there are three microprocessor-controlled Ikegami HK-357As with pushbutton controls, automatic setup and remote operation. ENG cameras are HL-79Es from Ikegami. The center has three Sony "Type C" studio videotape recorders and a Sony BVE computer controlled and automated editing system.

States the Very Reverend Joseph T. Cahill, C. M., president of the University, "In preparing our students for the highly competitive production job



Katz Communications chairman and CEO James L. Greenwald serves as chairman of the St. John's University Communication Arts Advisory Council.

market, it is essential that they receive hands-on experience in the use of the exact same up-to-date and sophisticated equipment they will encounter in career employment in television and related fields."

Beneficiaries of this electronic bounty will not only be the students but also non-profit and charitable organizations, which can avail themselves of student talent during the center's off-hours for production of PSAs. The center is under the administrative direction of Patricia Ruggieri, former operations manager of the Center for Non-Broadcast Television (Automation House) in New York.

Making the big 'Time'

The host of a radio program that was once considered unmarketable by commercial stations has made a big enough name for himself to recently have appeared on the cover of *Time* magazine. In the cover story, Garrison Keillor, who has been called a contemporary Mark Twain, is interviewed about his new book, *Lake Wobegon Days*, which has hit the top of *The New York Times* bestseller list, and his radio program, *A Prairie Home Companion*.

Keillor has established a loyal core of listeners with this live, weekly program on Los Angeles public radio station KUSC(FM) and its sister stations, KCPB(FM) Thousand Oaks and KSCA(FM) Santa Barbara at 6 p.m. Saturdays. Keillor has also appeared on the cover of *Atlantic Monthly* and has been featured in recent issues of *New Yorker* and numerous local publications.

Time credited Keillor with "bringing the gift of gab back to the airwaves. Produced by Minnesota Public Radio, the program has been heard in southern California since 1980.

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Tele-scope

INTV drawing kudos for must-carry proposal

Prevented by rules from speaking out on the substance of a case before the Federal Communications Commission, the commissioners have nonetheless revealed their interest in the Association of Independent Television Stations (INTV) proposal for a new must-carry rule.

In fact, it appears that the INTV proposal helped somewhat in changing the minds of the three commissioners who held sway in deciding that the commission would not take further action this summer when the U.S. Court of Appeals ruled its must-carry rules unconstitutional. There is a feeling in the commission that INTV came up with a solution the agency originally thought was unreachable.

The rule proposed by INTV says: "Cable television

carriage of television broadcast signals is permissible, for purposes of Section 111(C) of Title 17 of the United States Code, if the cable system carries, as part of the basic tier of cable service regularly provided to all subscribers at the minimum charge, the entire signals of all local television broadcast stations without discrimination or charge. A television broadcast station is "local" as to a cable system if the cable system lies within the "local service area" of the television station, as defined in 17 USC and 11(F)."

Wording critical. The rule would rest on the wording of the 1976 Copyright Act, with respect to compulsory licenses. That law allows the FCC to determine which broadcast signals are permissible for cable carriage. The INTV solution would leave cable free to carry all local signals under a compulsory license or take its chances in negotiating its own deals.

The action taken by the commission seeks comments within 40 days—and replies within 20 days after that—on the INTV proposal, plus other proposals presented by public broadcasting, Henry Geller and

(continued on page 32)

Web billings down 18.3% in summer quarter

This is the first in a series of data reports on network TV revenues, supplied by Broadcast Advertisers Reports, which will appear in this magazine every four weeks.

Network TV revenues declined 18.3 per cent during

the third quarter from a year ago, due primarily to the precipitate drop of ABC billings in '85 when compared to the figures generated by the Olympics in the summer of '84—August in particular. ABC had billings of \$1,006,976,000 during the July–September, '84, period, according to BAR, and dropped to \$564,477,100 this past summer. NBC billings increased 13.4 per cent, while CBS went down by 2.5 per cent for the quarter. For the nine months, ABC was down 22.2 per cent.

Network television revenue estimates—BAR

(Dollar estimates in thousands)

Dayparts	September	% change	Third Quarter	% change	Nine months	% change
Prime: Sun 7–11 PM & Mon–Sat 8:00–11 PM	\$ 345,383.9	–3.9%	\$ 911,923.2	–22.1%	\$3,106,578.1	–5.8%
Mon–Fri daytime 10 AM–4:30 PM	123,906.0	+7.2	377,352.5	–4.1	1,190,900.4	+4.8
Mon–Sun late night 11 PM–sign off	29,465.6	–7.8	90,746.4	–25.0	281,433.2	–12.8
Sat/Sun daytime sign on–6:00 PM	108,485.4	–14.2	199,881.7	–30.5	626,656.5	–20.0
Mon–Fri early morning sign on–10 AM	15,641.3	+16.4	42,684.6	+7.9	143,276.4	+12.2
Mon–Fri early fringe 4:30–8:00 PM	31,177.9	+3.8	86,800.7	+5.0	312,497.3	+11.2
Sat/Sun early fringe Sat 6–8/Sun 6–7 PM	8,234.1	–35.4	26,843.6	–10.3	166,816.8	+19.3
Subtotal early fringe	39,412.0	–7.9	113,644.3	+0.9	479,314.1	+13.9
Totals	\$662,294.2	–4.0%	\$1,736,232.7	–18.3%	\$5,828,158.7	–4.3
	ABC		CBS		NBC	
Third quarter	\$ 564,477.1	–43.9	\$ 584,842.5	–2.5	\$ 586,913.1	+13.4
Nine months	1,913,982.8	–22.2	2,037,765.8	+4.3	1,876,410.1	+12.1

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the National Association of Broadcasters (NAB). Other proposals can be made to a Notice of Inquiry, which the commission approved as part of the same action.

All other pending proposals related to must-carry, such as TV stereo, teletext, and carriage of the vertical blanking interval, are wrapped into the overall must-carry decision since their outcome could be altered by the commission's decision in the larger case.

Chairman Mark Fowler expressed his disappointment with the NAB and its approach to the matter. He said, "I commend INTV for coming in with a fleshed out proposal. . . I'm disappointed that NAB didn't do likewise. I hope to hear more from NAB. They have a lot at stake in this."

New Jersey compromise

An old bone of contention between Congress and the Federal Communications Commission played a large part in what became the largest transaction ever approved in a single meeting by the FCC, the transfer of \$5.5 billion worth of broadcast properties.

Legislation has been held hostage in the past at the instigation of New Jersey senators and representatives, and pressure consistently has been brought to bear on the FCC in order to try to get a commercial VHF station for New Jersey. The WOR-TV move from New York to New Jersey was one result. So when Capital Cities and ABC offered another solution to that problem, as part of their \$3.5 billion merger, capturing nearly 25 per cent of national television households, the FCC jumped at the chance.

Delaware, which doesn't have a commercial VHF station, still doesn't get a VHF outlet, but it and New Jersey will get what the newly-merged company calls "an unprecedented physical presence" and a permanent waiver of FCC rules that would have prevented the company from owning WABC-TV New York and WPVI-TV Philadelphia, whose signals overlap. CapCities/ABC says it will increase significantly its service to New Jersey and Delaware from the Philadelphia station and open an auxiliary studios in Wilmington, Del., and Trenton, N.J.

News bureaus. In addition, the company promises to open news bureaus in Atlantic City, N.J., and in Harrisburg, Pa. The ABC Network will open a facility in Philadelphia. The effort to get a VHF station for New Jersey in the past has concentrated on interfering with the New York market, but this solution would have it and Delaware served from Philadelphia. There is no requirement by the FCC that CapCities/ABC follow through on the promise; the commission is accepting the solution on faith. Also, the permanent waiver of the duopoly rule, in this instance, is only for as long as CapCities owns the two stations.

Commissioner James Quello says, "They paid the price for the waiver." James McKinney, chief of the Mass Media Bureau, says the waivers granted Cap-

Cities/ABC and Rupert Murdoch, in his \$2 billion deal with Metromedia, also approved by the FCC, give those merged entities a chance to make a decent profit off their excess properties.

"It's good for the public to have properties go at the highest cost possible."

Left unresolved by the commission's merger action, was one of the proposed sales by CapCities. It would transfer ABC's WRIF(FM) Detroit to Silver Star, which is being investigated by the commission for allegations it broke its promise made in acquiring another property in Cordelo, Ga., in a distress sale. The Detroit transfer was authorized conditional to settling the other problem.

Future called uncertain

Speaking to a record-breaking TvB conference, with about 1,000 TV executives in attendance, Paul Bortz, managing director of Browne, Bortz & Coddington, Denver consultants, declared that while the dramatic changes in television in the past have been predictable, the future won't be that easy to predict.

A number of factors to consider, Bortz said, include a decline in rates of household growth, a decline in inflation and steady TV audience levels. He also raised questions about independent stations, cable networks, rating techniques and bankers.

Top 10 web TV spenders, September—BAR

Parent company	Estimated expenditures	Year-to-date expenditures
Procter & Gamble	\$34,022,400	\$309,841,100
General Motors	18,075,000	118,824,700
McDonalds	17,102,200	135,252,400
General Foods	14,499,300	150,631,800
American Home Pots	14,396,900	134,564,700
Kellogg	14,333,100	118,033,300
Ford	14,144,000	122,380,900
R. J. Reynolds Inds.	13,652,100	146,273,100
Pillsbury	13,519,800	64,857,900
Anheuser-Busch	13,121,900	101,807,800

Top 10 spot TV spenders, Third Quarter—BAR

Parent company	Estimated expenditures	Year-to-date expenditures
Procter & Gamble	77,302,303	180,121,946
Pepsico	56,189,515	143,974,831
McDonalds	36,439,880	91,481,797
General Mills	31,998,635	81,042,783
Pillsbury	29,797,699	80,901,559
General Foods	24,954,758	69,237,808
Anheuser-Busch	24,809,116	60,063,347
GTE	24,097,932	44,681,797
Coca Cola	22,866,039	59,389,039
R. J. Reynolds Inds.	20,863,940	66,655,418

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TV Business Barometer

Local September biz goes up 12%

Local TV billings have been growing at a pretty steady rate since the spring. Examination of the monthly percentage increases vis-a-vis the corresponding '84 month since April shows only a small variation—no more than about 2.5 percentage points. Through August, the increases were: April, 11.2 per cent; May, 10.4; June, 13.0; July 12.2, and August, 11.9.

September was no exception, coming in at 12.0 per cent. This is exactly the year-to-date level since July. Dollar volume reflected the seasonal pickup from the lower summer level with a September total of \$415.2 million, compared to \$383.8 million in August. The figure for September, '84, was \$370.7 million.

The summer quarter was up, as might be expected, 12.0 per cent.

It was a billion dollar quarter, but so was the third quarter of '84. The '85 figure came to \$1,155.7 million, as against \$1,031.6 million in '84. Still, the July–September period beat the January–March span, when local billings were \$954.0 million.

Year-to-date figures, through September, come to \$3,327.6 million, compared with \$2,970.7 million for the same nine months in 1984. The increase amounts to—again—12.0 per cent.

At this point a reminder must be interposed regarding the peculiarities of the Standard Broadcast Calendar (SBC). While September of both 1985 and 1984 were both five-week Standard Broadcast Months (SBMs), there were 39 weeks through September in the SBC this year, but 40 weeks through September for the '84 SBC. If the years were evened out, the increase for local TV advertising through September, 1985,

would be in the neighborhood of 15 per cent.

After a big jump in August in network comp, related to the '84 Olympics, network comp fell back to a more "normal" level of 3.9 per cent. The total station take came to \$35.9 million. For the quarter, network comp totaled \$111.7 million as compared with \$105.5 million in '84, representing an increase of 5.9 per cent.

The nine-month total for network comp came to \$334.2 million, as against \$317.9 million in '84. The rise amounts to 5.1 per cent.

Billion dollars?

The total station ad picture in September—spot and local time sales, plus network comp—showed a total of \$915.0 million. This was up 11.2 per cent over September, 1984. Billion dollar months for TV station advertising are getting closer and will soon be common. For the moment, the closest TV stations have come to it was in May, when the total reported was \$997.5 million.

Local business +12.0%

(millions)

1984: \$370.7 1985: \$415.2

Changes by annual station revenue

Under \$7 million	+12.0%
\$7–15 million	+9.0%
\$15 million up	+12.6%

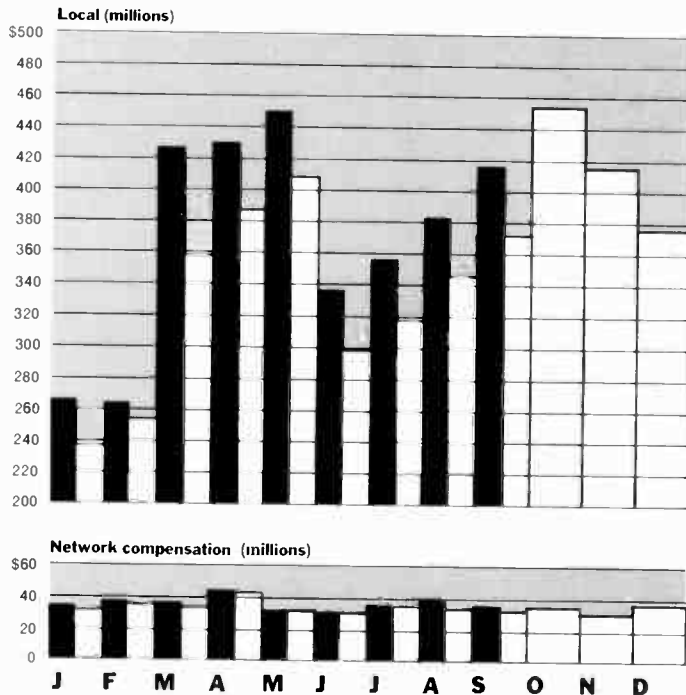
Network compensation +3.9%

(millions) 1984: \$34.6 1985: \$35.9

Changes by annual station revenue

Under \$7 million	+4.6%
\$7–15 million	+1.7%
\$15 million up	+4.2%

September



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Television



Radio Report

Birch gains in Southeast with new agency clients

Birch Radio reports some gains in the Southeast, with one major advertiser and two more Tampa-St. Petersburg agencies opting to use the rating service on a primary or exclusive basis. Lake-Spiro-Shurman, Memphis-based house media placement agency for Schering-Plough U.S. plans to use Birch for youth-oriented products from Maybelline, Dr. Scholl's and U.S. proprietary drug and toiletry divisions (Coppertone and Tropical Blend).

Sherri Feuille, manager of radio buying for the house agency, says Birch's use of telephone methodology is more successful with younger demographics than Arbitron's diary retrieval: "This methodology yields significantly higher response rates and higher listening levels for this population segment. In addition, we prefer Birch's sampling procedures, which utilize a single person per household sampling frame."

Florida shops. The Florida agencies joining the fold are Louis Benito Advertising, reportedly the largest agency in Tampa-St. Petersburg, and Dynamedia Advertising. Benito will use Birch on a primary basis for planning, buying and negotiation in Tampa-St. Petersburg and will be actively utilizing the service in Orlando, Jacksonville, West Palm Beach, Miami and Ft. Lauderdale. With the agency buying radio for McDonalds, Joy Duffy, vice president and media director says, "We're particularly impressed by the methodology, frequency and qualitative/product usage data. Knowing which stations do better with fast food consumers, for example, will really improve our targeting and efficiency."

Tina Gonzalez, media director at Dynamedia, reports Birch will be used as the exclusive radio ratings source in Tampa-St. Petersburg, Orlando, Jacksonville and Miami-Ft. Lauderdale and that it will be adopted on an exclusive basis in other markets as Birch expands measurement.

In the Tampa Bay area, Tully-Menard and Faller Klenk Quinlan had already adopted Birch on an exclusive basis along with national and regional agencies operating in the area, such as Kenyon & Eckhardt, D'Arcy Masius Benton & Bowles, Ted Bates and Bozell & Jacobs.

RAB billing pool shows gains

Radio Advertising Bureau reports a 13.8 per cent increase for national spot billing, January through August, based on its 56-market composite billing pool. That's slightly higher than the 11.6 per cent gain for the same eight months, based on commissionable billing placed through the national spot reps as reported to Radio Expenditure Reports. (Latter source shows an 11.4 per cent increase in national spot radio, January through September.)

Local radio revenues for August alone, according to RAB billing pool figures, rose 8.9 per cent over August '84, to bring the local January through August increase to 11.7 per cent.

Robert Galen, RAB senior vice president for research, explains that the 56 markets reporting into the composite billing pool represent 35 per cent of the U.S. population. Twelve midwestern and eight eastern radio markets report in through Hungerford & Co., nine southern and 18 western markets report in through Miller, Kaplan, Arase & Co., and RAB's own research staff compiles revenue data for the nine other markets reporting.

Hirsch, Sillerman merge

Hard on the heels of Robert Sillerman's deal for five radio stations in three markets (see page 78), his new company, Sillerman Communications Group, was merged with Carl Hirsch's Regency Broadcasting Co., which recently agreed to acquire KJOI(FM) Los Angeles for a recording-breaking \$44 million in cash.

Sillerman, who earlier this year with his former partner Bruce Morrow ("Cousin Brucie" to New York fans), unloaded the Sillerman Morrow Broadcasting Group of eight radio stations and one TV outlet, and Hirsch, who recently resigned as president/COO of Malrite Communications Group, will serve as co-chairmen of a new company, Legacy Broadcasting, Inc. Hirsch will be president/CEO.

Sillerman said that he was "ecstatic that we were able to accomplish this merger almost overnight." Hirsch said he "couldn't be happier or more excited." Legacy will maintain offices in both Los Angeles, corporate headquarters, where Hirsch will be based, and New York, where Sillerman is now working.

RER adds a rep source

Radio Expenditure Reports, the Larchmont, N.Y.-based service which collects and reports expenditures in spot radio based on rep business—published in *Radio Business Barometer*—is adding its 16th reporting source—Concert Music Broadcast Sales, Inc. RER estimates that it now reports between 90 and 95 per cent of all rep billings.

Billings from CMBS will be reported to RER beginning with the October figures, but data on the last quarter of '85 will only be used internally, i.e., in reports to rep information-providers. Data for the *Radio Barometer* will be reported beginning with the January 1986, figures.

Blair find it's doing well

Blair Radio's recent telephone survey of 383 agency timebuyers, which was conducted by Magid Research in 12 major ad centers and sought timebuyer perceptions of radio rep firms, showed Blair among the

leaders—which is no surprise, since they paid for and released (the gist of) the research. However, ranking right up there with them were two other reps—Katz and McGavren Guild, according to a spokeswoman for Blair.

The survey covered the top 20 spenders in radio among the agencies in each market and the top 30 in New York. The questions posed included “which rep (1) shows a higher standard of honesty and integrity, (2) is better at getting higher rates, (3) is more professional at working with you to achieve your goals, (4) is more aggressive than others in their pursuit of winning, (5) relies more on personal relationships and other non-media considerations and (6) seems to be growing faster than the others.”

While details of the responses were not available, the Blair spokeswoman said that there was no “outstanding leader” among the top trio in getting higher rates. The buyers were asked to rate the top salespeople from all radio rep firms. Of the top 12 named, two were from Blair.

NRBA survey revamped

A revamped version of NRBA’s annual programming survey was sent out last week to a random sample of 1,200 radio stations. The association said that its fourth Radio Programming Survey had undergone a “thorough review by industry programming experts.” And with the help of the Indiana University Department of Telecommunications, NRBA has redesigned the survey to glean more accurate and in-depth information concerning format trends, programming usage, AM stereo and subcarrier usage.

Last year’s survey went to all commercial radio stations in the U.S. with 3,513 usable returns, an estimated 46 per cent response. This year, with a smaller but presumably more representative sample, NRBA will employ telephone callbacks to maintain a high response rate.

New questions. Questions added or redesigned included: “better defined formats; demographic data paralleling Arbitron research; addition of broadcast hour profile (minutes of news, talk, public affairs, commercials per hour; expansion of play-by-play sporting events; expansion of syndication/longform programming questions; specific questions on AM stereo usage and plans, and expansion of SCA information, including purpose of usage and lease fees.”

Deadline for returns is December 10 at NRBA headquarters. Results will be released in January.

GOALS unit resumes review

Now that the Procedures Review Sub-Committee of the Radio Advertising Bureau’s GOALS Committee has completed its rewrite of GOALS’ charter, Jeff Wakefield, research director of Major Market Radio and new chairman of the Sub-Committee, says its next job is to pick up where it left off before tackling

the charter revision, and go back to its ongoing project of reviewing and suggesting refinements for the audience measurement methodologies used by Birch and Arbitron.

These reviews, says Wakefield, cover everything from the way the rating services draw up their samples to interviewing techniques, editing procedures, and how they produce their computer tapes. “It’s internal,” explains Wakefield. “We won’t be putting out any public statement saying ‘Birch is good,’ or ‘Birch is bad.’ We’ll suggest to them where we think they could tighten up and improve their methodologies, in the interest of producing the most accurate and useful listener measurement possible, just as this sub-committee has been doing with Arbitron over the years.”

RAB launches ‘Orsons’

Honoring the creativity of the late Orson Welles in radio, the Radio Advertising Bureau has developed a new awards program where winning stations will receive statuettes called “Orsons.” The Orson Welles Creativity Advertising Award will recognize creativity and innovation in writing and production of radio commercials by station personnel.

Entries may be submitted between December 1 and March 1 in 12 retail business categories. Writers and producers will be eligible for cash prizes and “Orsons” for 30- or 60-second spots written, produced and aired during 1985. Awards designated by market size will be judged by a nationally known panel of creative experts and will be presented at the annual Association of National Advertisers-RAB Radio Workshop in June, 1986.

Says William L. Stakelin, RAB president, “Orson Welles is often thought of for his film work, yet he creatively transformed radio at a crucial period in the development of our medium. Throughout his life he was an advocate for radio.”

Information and entry materials may be obtained by calling Eric Thom at 1-800-232-3131.

Top 10 web advertisers, September—BAR

Parent company	Estimated expenditures	Year-to-date expenditures
Sears Roebuck	\$2,218,641	\$13,313,994
AT&T	2,053,986	15,258,136
Warner-Lambert	1,571,412	9,602,798
Triangle Publications	1,539,288	4,919,187
Ford	1,472,232	2,734,416
Geo. A. Hormel & Co.	1,178,799	7,043,391
Chesebrough Ponds	1,162,261	6,265,846
Anheuser-Busch	985,780	7,403,974
Nestle	858,960	2,928,163
Procter & Gamble	835,535	8,695,465

Radio Business Barometer

Fourth quarter finishes strong

Network sales chiefs proved to be close to the mark with their predictions in this space in recent issues of a healthy fourth quarter.

"Fourth quarter turned out even better than we originally projected," says Lou Severine, vice president, director of sales for the ABC Radio Networks. "The quarter has been extremely strong. It will probably finish around 10 per cent ahead of last year's fourth. It's been a record quarter, record profits, record everything."

At NBC, Kevin Cox, vice president, sales, NBC Radio Networks, describes the recent business that came to the radio networks from Cream of Wheat and General Motors Corporate ("Buckle up your seat belts for safety") as "unexpected but substantial dollars.

The result is that, though fourth quarter won't finish at quite the high levels of the industry's first nine months, volume will still add up to a strong increase over last year."

Steve Youlios, vice president, sales for the CBS Radio Networks, reports fourth quarter "finishing as strong as early indications led us to believe it would. The quarter is almost wrapped up, except for a few late gift item advertisers who will probably come in closer to Christmas, and it should put the industry 12 to 14 per cent ahead for 1985 as a whole."

Six good quarters

This, adds Youlios, "gives network radio six straight quarters of solid performance that started back in July '84, and now looks like it will continue into next year."

At the Mutual Radio Network, Neal Weed, vice president, sales, says that fourth quarter "should finish extremely well. The marketplace for network radio will probably wind up 15 to 18 per cent ahead for the year. Our own performance at Mutual has been exceptional because of the complete sellout of our sports packages this year."

Besides Cream of Wheat and General Motors' corporate seat belt safety campaign, other recent network radio buys have come down from Chevrolet, IBM, and from Beatrice Foods.

Looking ahead at next year, NBC's Cox says that upfront business "looks strong, and we expect to see quite a bit of action ordering for next year during the next couple of weeks."

ABC's Severine reports that, as of mid-November, the network was working on its upfront business for next year, and that it "looks very healthy—20 per cent ahead of where we were in mid-November, 1984."

Network **+18.0%**

(millions) **1984: \$25.9** **1985: \$30.7**

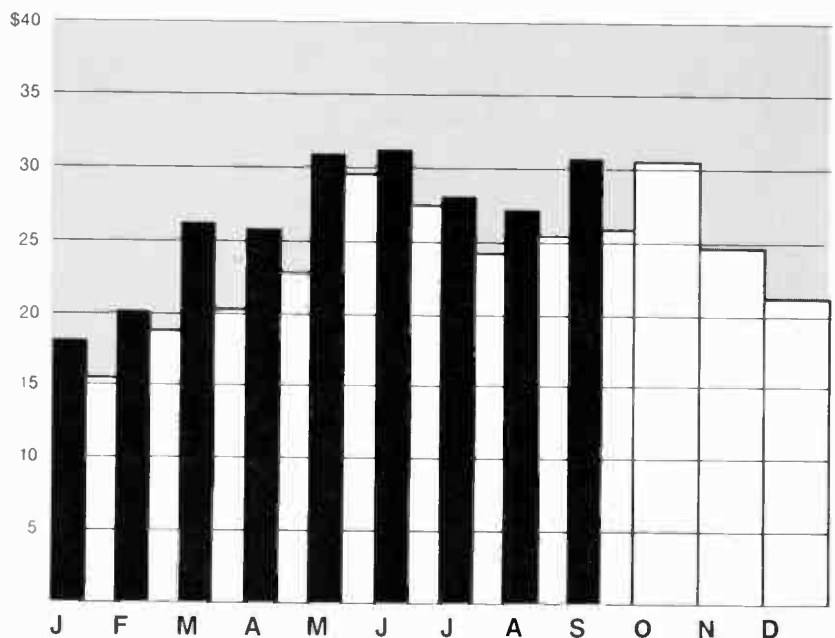
Changes by sales offices

City	Billings (000)	% chg. 85-84
New York	\$19,711,109	+10.0%
Chicago	5,500,342	+18.0
Detroit	3,219,636	+96.0
West Coast	2,292,834	+32.0

Source: Radio Network Association

September

Network (millions \$)



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Dear Curious:
 I'm a new face in town...romantic, fun, exciting —
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 I'm a new, first-run daily half-hour, based on a
 phenomenon that's already hooked over 40 million
 people across America.
 You'll find me quite attractive — especially in the
 afternoons, if you want to increase your share of
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 Want to know more? Let's get personal. I'm
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 Respond to "Purely Personal"! (213) 277-7751

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NOW...THE WORLD

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 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 encouragingly the increase 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 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 USA, 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. Transmission 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 rest

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Minneapolis-St. Paul
KSTP
4-5 pm

Indianapolis
WRTV
4-5 pm

Hartford
WFSB
4-5 pm

New Orleans
WWL
4-5 pm

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WOMEN 18-49

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#1
WOMEN 25-54

And #1
in Household
Rating & Share!

And #2
in Household
Rating & Share!

Up 20% in Share
of Women 18-34
vs. October '84!

Up 43% in Share
W 18-49 & 65%
W 25-54 vs.
October '84!

Up 50% in Share
W 18-49 & 41%
W 25-54 vs.
October '84!

And #1
in Household
Rating & Share!

And #1
in Household
Rating & Share!

America is discovering

America



DOMESTIC TELEVISION
AND VIDEO PROGRAMMING

POST-NEWSWEEK
STATION SINC

Television/Radio Age

November 25, 1985

TV station stereo promotional efforts run the gamut—from creative, high profile tie-ins with dealers to low-key, subtle logo IDs.

More than 200 stations will be equipped by next year, but set sales move slowly

Stereo television: Is anybody out there watching (listening)?

It's a classic case of the cart before the horse.

By early next year, more than 200 television stations will be broadcasting in stereo, an 800 per cent increase in less than a year.

But sales of stereo-equipped television receivers are moving along at a snail's pace—so slowly that the Electronic Industries Association (EIA) has not yet started to measure shipments to dealers, although a spokeswoman says the trade association will begin to do so in January.

What are the prospects for the coming holiday season and beyond? Can anything be done to light a promotional fire under stereo TV sales?

The attitude of set manufacturers toward stereo promotion is a mixed bag at best—from an extremely aggressive posture by Zenith, for instance, to a rather ho-hum manner among such producers as Sharp and Toshiba.

TV stations' promotional efforts, too, run the gamut of extremes—from creative, high profile tie-ins with dealers

to low-key, subtle logo identifications.

The whole picture is further complicated by an inconsistency in the amount of programming available. Only one of the three networks—NBC—has embraced stereo enthusiastically, and the syndicated supply of stereo programming is spotty, at best.

Add to that one more obstacle—the inability of the amplifier in the base-band cable converter to transmit stereo. This equipment is used in cable systems reaching at least 2 million subscribers.

'Uphill battle'

"It's strictly an uphill battle," says Barbara Kaufmann, programming coordinator at WTLV(TV) Jacksonville, a Harte-Hanks ABC affiliate that has been stereo for almost a year. "There's very little product available." The station broadcasts its local newscasts in multi-channel sound as well as *The Insiders*, the lone ABC program regularly offered in stereo.

WUSA-TV's tent card





**NOW YOU CAN
WATCH BOTH EARS.
WITH BOTH EARS.**



If the right one don't get you
then the left one will.

First in Television Stereo in Baltimore.

STEREO

WJZ-TV 13

WJZ-TV magazine ad

From NBC's promotion kit

NBC provides promotion kits to affiliates that are broadcasting in stereo; ABC affiliate, WJZ-TV Baltimore runs ads in local business publications

The only stereo promotion done by KXTV(TV) Sacramento-Stockton according to Allan Howard, vice president, general manager of the Belo CBS affiliate, has been on those few syndicated and local shows that are in stereo. One example is Paramount's *America*. "The full show is in stereo," says Howard, and the station promotes it as such—"See *America* in stereo on Channel 10."

Howard characterizes the transition to stereo as "like the early days of color TV. I have a gut feeling that there is a great deal of interest in it. We have a program, *Ask The Manager*, and we get quite a bit of mail and phone calls about it."

Pointing out that all of the commercial stations in the market are now stereo-equipped, Howard says retailers do report that "when people buy a new set, they want a stereo set, or one that can be converted."

One of the most enthusiastic promoters of stereo among the stations contacted is WJZ-TV Baltimore, a Group W ABC affiliate.

Among the station's activities: several full-page ads in local business magazines; demonstration tie-in with a local consumer electronics merchandiser; and stereo broadcast of a nine-hour classical music fund-raising marathon for the Baltimore Symphony.

The magazine ads carried teaser-type messages such as: "If the right one don't get you, then the left one will," or, "We've cured Mono in your lifetime." Each message was then followed by: "First in television stereo in Baltimore. STEREO. WJZ-TV 13."

An in-store promotion, with Stereo Discounters, was held over the weekend of November 9-10. According to Rita Poore, WJZ-TV creative services manager, "We had a booth and invited people to come in and listen to the difference." And the retailer gave away a stereo set. The event was promoted on both WJZ-TV and WIYY(FM), Baltimore's top-rated album oriented rock (AOR) radio station.

Adds Jim Brennan, president of Brennan Advertising, Stereo Discounters' agency, "We bought a cash sched-

ule on WJZ and WIYY, as well as using newspaper inserts and mailers." Tying the set giveaway in with stereo VCRs, the store's ad theme was: "See, hear and experience stereo TV for yourself."

WJZ-TV also received support from the local Zenith distributor, The Zamolski Co., when the station launched its stereo sound on May 15. The distributor, in a sizable ad in the *Baltimore Sun*, said: "Congratulations WJZ-TV first in stereo TV," and went on to proclaim that the move "marks the beginning of a new era in television, an era that will change the way you view, and especially the way you listen to TV."

Since 1982, WJZ-TV, has been donating nine hours of broadcast time once a year for the "WJZ/BSO Marathon," a fundraiser for the Baltimore Symphony Orchestra. This year, the marathon, held on October 27, was broadcast entirely in stereo.

Viewer contest

Another promotion-minded stereo station is KPLR-TV St. Louis, Koplars Communications independent. "Soon after we launched stereo," says Steve Grzyb, promotion director, "we did a contest with viewers. The answers to certain trivia questions were in our prime movies. Viewers sent in the answers; we had a drawing and gave away one stereo TV set a week for five weeks." The station, he says, received between 2,000 and 3,000 entries.

KPLR-TV also displayed stereo at the annual expo sponsored by AOR radio station KSHE(FM). "We put up a soundproof booth," Grzyb says, "and

Stations saying Arbitron's continuous measurement is an offer they *can* refuse

Promotional plans upset by added radio books in 61 markets

Radio stations in 61 markets are beginning to take a new look at their promotion strategies now that Arbitron Ratings has unilaterally decided to extend continuous measurement to 75 markets. The sudden reality of having their audiences measured 48 weeks out of the year starting with the summer of 1986, for many, is forcing a choice of spreading current promotional expenditures over that period or increasing their expenditures.

While stations haven't yet had the time or pressure to revise their promotional plans, one effect that many see is the reduction of television advertising, which has generally been an expensive short-flight proposition during ratings periods, and greater use of billboards. But many say the heavy promotional emphasis will continue to be for the spring book, which they see as more representative of year-around activity as well as being a major timebuying tool for the particularly important fall quarter.

Promotional considerations aside, extended continuous measurement (three months per seasonal report) is being welcomed at the agencies (*Radio Report*, October 29), but not among stations and their trade associations (*Radio Report*, November 11). The latter parties are disturbed that Arbitron decided to go ahead without first consulting them, and the initial response of nearly all stations queried in the affected markets is that they're not going to put up the money for the additional books.

Unlike those in the newly year-around measured markets, Larry Wexler, chairman of the Arbitron Radio Advisory Council, has no quarrel with the value of continuous measurement, but he has a major ax to grind with Arbitron because of its implementation of the plan without first checking with the council. As vice president and general manager of WPEN/WMGK(FM) Philadelphia, he is in one of the 14 original year-round markets and already subscribes to four books a year.

"There's nothing wrong with the idea of continuous measurement," Wexler asserts. "What's wrong is how they've priced it and how Arbitron put a gun to the stations' heads because it was demanded by advertising agencies who pay 10 per cent of what the stations pay. Arbitron is feeling the heat from Birch because one of Birch's best selling points is continuous measurement in 86 markets. If the agencies want it, why don't they pay for it?"

Wexler is sharpening his axe for the next meeting of the council December 3, where he believes "some council members will be questioning the reason for being of the council." He says of Arbitron, "It's very hard to make a friend at the bar when you knock the guy off the stool before you say hello to him."

Arbitron's posture

Arbitron's stance in not consulting with the council first is that this was "a business decision" as opposed to an issue of methodology. Says Tom Mocarisky, director of communications, the decision was based on pressure from the agencies and on the interest in continuous measurement demonstrat-

ed by response to Birch Radio, which now reportedly has a 15 per cent share of the national radio ratings business.

"There are some tough decisions that Arbitron has to make," he asserts. "We can't just sit around and watch the marketplace slip away." He adds that agencies have complained that they can't use the current summer books because they are only 14 markets deep.

Going up to 75 markets with year-around measurement involves adding 61 markets to the summer report and 47 to the winter. There were already 260 markets measured in the spring and 130 in the fall.

Arbitron is offering stations an incentive to sign before December 31. Stations in three-report markets that elect four reports will get a 13 per cent increase if they sign before that date or 20 per cent afterward. For those going from two to four reports, the respective increases are 25 and 50 per cent. For those in two report markets electing to go to three reports, it's 15 per cent and 30 per cent.

Arbitron has had three-month measurement in each quarter since September, 1980, and effected this procedure by spreading the original one-month sample over three months and adding a total of 20 per cent to the overall sample.

When Arbitron comes out with a new service, the usual procedure is to obtain commitment from three stations per market before going ahead in each market. Not so in this "business decision." Mocarisky says, "We're gambling a lot of money to see if this will work."

Arbitron representatives have just completed a tour of all affected markets to explain the rationale to stations either in group or one-on-one meetings. Its message is that continuous measurement will help the radio industry as a whole "by giving it more visibility and clout and a better indication of

"Arbitron is feeling the heat from Birch because one of Birch's best selling points is continuous



measurement in 86 markets. If the agencies want it, why don't they pay for it?"

Larry Wexler
Chairman,
Arbitron Radio Advisory Council

“My promotion, except on-air, is heaved up in the spring and fall. Either we’ll have to reduce the weight of spring and fall and carry it into summer or winter or we’ll have to spend more money.”



Philip Stumbo
Vice president, general manager,
WHLI/WKJY(FM) Hempstead, N.Y.

year-round interest.”

Mocarsky reports there was no signatures on contracts yet at presstime. Rating responsiveness on a scale of one to 10, he says, “I’d give it about a six.”

Few advantages

But station executives in the affected markets, when specifically asked for positive elements by TV/RADIO AGE, could find little to say. The most common advantage cited, for example, by Galen Scott, station manager of WXTZ(FM) Indianapolis, is, “It could alleviate some stress if the bottom falls out of your ratings in one book and you would otherwise have to wait another six months for another one.”

Robert J. Russo, vice president of sales for WBEN-AM-FM Buffalo, cites a specific instance where continuous measurement might have helped his station. Coincidental with his station picking up an additional sport, the fall, 1984, book showed the station losing 50 per cent of its female audience in morning drivetime, despite the fact that programming in that particular daypart had not changed.

“For a six-month period,” he recalls, “whenever a female buy came up, they were saying we’d lost our female audience because of our emphasis on sports. By spring ’85, all of this lost audience was shown as back again. If we’d had a summer book, it would probably have shown the same thing three months earlier.”

Russo sees another benefit for his station because of its emphasis on news and sports along with its adult contemporary format. He feels his AM station’s emphasis in the winter on reporting school and plant closings (because of snow) and its carriage of professional hockey could give it some good numbers in that season. While a summer book probably wouldn’t do his AM sta-

tion any good, he notes, the reverse would be true for the FM station, which skews younger and would benefit more from listenership during summer vacation. But, he asks, “Is the additional listenership shown going to offset the additional cost?” He points out his stations already are paying Arbitron about \$70,000 a year and that, if they just opted for one more book after the December 31 cutoff, this would mean a 30 per cent increase. He doubts that it would bring another \$21,000 in sales.

Effect on Arbitrends

Radio executives like Janet Karger, vice president and general manager of WHJJ/WHJY(FM) Providence, speculate that one reason Arbitron is pushing continuous measurement is to get a better base for its Arbitrends monthly computer access reports. She adds that Arbitrends is “too unreliable as a selling tool—But if you have an unstable station, it’s good as a programming tool.”

Arbitrends, according to Mocarsky, is only in 21 markets, with about 160 out of a possible 225 subscribers in these markets. Its monthly data comes from a three-month rolling average, with each month weighted equally. A current problem, though, is that in seven of its markets there have only been three books a year.

And Wexler points out, “Arbitrends is retarded in three-book markets because, out of nine reports a year, two are not useful. What does a May–June–October report show? Or June–October–November?” In three-book markets, July, August and September are not measured.

Says Mocarsky, “The potential is there to expand Arbitrends to more markets now, but we haven’t decided yet. We’re taking it one step at a time.” Similarly, he adds, there will be no thought of taking extended measurement beyond 75 markets until it’s determined what the results are from the recent move.

In another move to beef up Arbitrends, Arbitron is adding four new demographics starting with the winter 1986 survey: persons 18–34, 25–54, 35–64 and 35-plus.

Not all stations see continuous measurement necessitating change in promotional thrust. Speaking of her Providence stations, Karger says, “It won’t affect us because we pretty much promote year-around.” She sees other stations being compelled also to promote more throughout the year: “None of us can afford TV throughout the year, so there will probably be greater use of billboards. There are a total of 660 boards in the Providence metro, and for a limited period of time, for about \$30,000, you can buy one out of six boards.”

She says her stations will not in-

(continued on page 98)

“We’re not faced with the problem of deciding [on the added books] until the summer of ’86. If everybody we compete with buys them, we may have to. If nobody bought them, we definitely wouldn’t.”



Jim Wood
General manager,
WWNK-AM-FM Cincinnati

Affiliates using game shows; 'America' undergoing changes due to soft ratings

Indies adopt ration plan in early fringe on sitcom reruns

By ROBERT SOBEL

With the drought in available off-network half-hour sitcoms continuing into this season and probably beyond, independent TV stations are coddling early fringe with care and control. Indeed, indies are adopting a sort of self-rationing plan in the airing of off-network half-hour sitcom product, i.e., delaying or discreetly triggering the strip shows according to specific requirements at the station.

On the affiliate level, the early-fringe time is being filled by either game shows, or the major first-run syndication hour, *America*, or both. Most games proliferating in the time period are the spillovers of shows which were unable to firm a berth in access and were picked up by affiliates for early fringe as compatible fare to early news or to *America*. As to the latter, the Paramount/Post-Newsweek news/information/entertainment show at this stage is flying in thin air as its creators look to bolster it.

Other highlights regarding early fringe, based on interviews with stations, reps and other sources:

■ The new off-network hours, *Dynasty* and *Knots Landing*, are performing better in early fringe than in other dayparts, according to initial Nielsen overnight reports, with affiliates using them after the afternoon soaps.

■ Checkerboarding of first-run half-hour weekly shows is being used by one of the consistently top-rated indie stations in the country, and could be a bellwether in scheduling in early fringe should the concept click. In some other cases, the weekly fare, used mostly on weekends, is getting a midweek play.

■ *M*A*S*H* is losing some of its ratings punch and is beginning to be used more sparingly or moved into an early-fringe spot from access. However, the strip is still fetching solid numbers in most any daypart it plays.

■ Lorimar-Telepictures, in a major departure, is introducing an off-network series into syndication via barter. The show, *Falcon Crest*, is being made available for fall, 1986, along with cash off-network heavies such as 20th Century Fox's *The Fall Guy* and MCA TV's *Magnum P.I.* and *Knight Rider*.

The prospects on *America* continuing after January are still doubtful.

And the jury is still out on whether the program will ride out the storm generated from initial weak rating showings on affiliates in several of the major markets. However, in Washington, *America* is "doing fine" on ABC affiliate WJLA-TV, where it is aired from 4-5 p.m., after *General Hospital*, and as a lead-in to *Jeopardy!* According to Jim Griffin, program director at the station, the October Nielsen shows the program as doing "about the same" as its predecessors of last season, *Love Connection* and *Anything for Money*, and getting "good demographics." In the October book, *America* got an average 6 rating and 17 share, down a share point from May, 1985, and four from October, 1984.

But Griffin points out that *Connection* had been running on the station and was an established show, so it was enjoying a good run, whereas *America*, as a new program, will take time to build. *Jeopardy!*, at 5, competes against news on both other affiliates. The game show had been on "a competitor" at 4 p.m., but was acquired by the ABC affiliate. *Jeopardy!* replaces *Every Second Counts*, a game show which didn't make it into a second year.

America, continues Griffin, is doing everything it was plotted out on paper to do. "Obviously, we will have to take a look at more studies to determine the viewer profile beyond just the demographics. But when I look at the other characteristics of the entire early fringe for our station, I'm pleased."

KGO-TV, San Francisco, an ABC-owned outlet, airs *America* from 3-4 and moved *Donahue* to the lead-out 4-5 p.m. position. This fall, *Donahue* replaces what station manager and vice president Len Spagnoletti describes as "mystery movie-type stuff," *Columbo*, *O'Hara U.S. Treasury*, *Police Story*. *Donahue*, according to Spagnoletti is, "doing very well, it's been leading the time period so far."

Local challenge

Donahue, however, is facing a strong challenge from *The Afternoon Show*, a local talk-variety program which San Francisco's CBS affiliate KPIX(TV) a Group W station, is producing and running from 4 to 5. KPIX's general manager Arthur Kern, says the new show, "is an inch behind *Donahue*. In October, the show did a 5 rating with a 17 share in Arbitron, and a 6 rating with an 18 share in Nielsen.

"In Arbitron, *Donahue* did a 6 rating with an 18 share and in Nielsen it did a 7 rating with a 21 share." KPIX's *Afternoon Show* replaced a half-hour show, *People are Talking*, and re-runs of *Tattle Tales*.

In Dallas-Ft. Worth, WFAA-TV re-

From l., 'America' hosts Stevenson, Damon, Purcell

The jury is still out on 'America', which had initial weak ratings on affiliates in several major markets





'Dynasty' star Linda Evans



Michele Lee and Kevin Dobson of 'Knots Landing'

The two major off-network hours debuting this season—Metromedia's 'Dynasty' and Lorimar's 'Knots Landing'—are performing best in early fringe.

moved *PM Magazine* from the 4-5 time period at the beginning of the season and put in *America*. David Lane, president and general manager of the Belo outlet, is pleased with the move. "America is doing better here in terms of rating points than in any other market," he says. "We're doing what would round up to a 7 rating—probably a 6.5 or 6.6—and a 17 per cent share of the audience. *PM Magazine* did a little better." Nevertheless, Lane says, "We believe that *America* is a better companion for our early news, which starts at 5 p.m. You can see that in the flow. We retain our audience which was watching *America*. We're probably better positioned with *America* in terms of what it's doing for the news."

The reps haven't given up on *America* either. Matt Shapiro, MMT Sales' manager of programming operations, says that initial numbers from only two non-overnight October markets "aren't bad. They are adequate for a first October book. In some other markets, *America* is not doing that well, especially in some of the top markets. It could be an interesting situation where a show is dropped because it's not performing well in the top markets, although in the heartlands, such as Minneapolis and Indianapolis, it is doing numbers which people might be willing to stick with longer."

Jim Major, Petry Television vice president, director of programming, notes that "shows of this kind have never started off strong traditionally. Most never began with such high visibility as *America*, so there are differences between this and the *Merv Griffin Show* and *Donahue*, both of which started slowly from a local production

base. We expected a lot of *America*, but I wonder now whether this was a realistic expectation."

Major notes that the key at this point regarding *America's* future is the CBS-owned stations, which carry the show. "If they pull the plug, it will bring severe damage to the overall effort." At presstime, no CBS-owned outlet had dropped *America*.

However, two CBS-owned stations, WBBM-TV Chicago and KCBS-TV Los Angeles, recently moved the show to earlier time periods because of its disappointing ratings and because it was hurting their local news. At WBBM-TV, *America* was shifted to the 3-4 p.m. slot, from its 4-5 p.m. lead-in to its early-news berth, in a switch with *Price Is Right*. At KCBS-TV, *America* had

been played in the 3:30-4:30 p.m. time period, but was moved up a half-hour earlier.

The producers of *America*. Paramount and Post-Newsweek, are attempting to shore up weaknesses in the show, and John Goldhammer, former executive producer and vice president of Paramount's non-network first-run shows, has been moved in to help. Goldhammer is credited with successfully turning around a foundering *Entertainment Tonight* production when the show was in its opening stanzas. Also, it's reported that McLean Stevenson will be dropped as an *America* host, although at times he will be a contributor to the show; and Paramount is introducing a new campaign focusing on the show generally. Previously, pro-

'Gimme A Break' star Nell Carter



The shortage of off-network sitcoms is forcing indies to, spoon-feed them onto schedules.

Several premium-priced off-network hours will debut in fall '86.



20th Fox's 'The Fall Guy'



MCA TV's 'Magnum P.I.'

motion concentrated on upcoming guests and topics in each show.

All-in-all, the reps collectively view *America* as the kind of program "which is good for the industry." Petry's Major says, "We should all support the show." MMT Sales' Shapiro adds that if *America* fails it would be a tragedy in that "a lot of people would get burned again and would be much more hesitant about supporting future first-run attempts, which are necessary in the business."

The true test of *America*, note reps, will be over the next few weeks, as HUT levels rise in conjunction with the end of daylight savings time, with Paramount looking for additional and new audiences.

Sitcom shortage

Meanwhile, the shortage of off-network half-hour sitcoms continues. Only one half hour sitcom strip entered the fall race, MCA TV's *Gimme a Break*, as early-fringe fare, racking up solid numbers on many indies. At WFLD-TV Chicago, *Break* almost tied as the Number 1 show in the 6-6:30 time period, with

an 11.3 rating and 21 share, while the news on WLS-TV had an average 11.8/22, in the five weeks beginning September 16, according to the Nielsen overnight reports of nine metered markets.

At WPIX(TV) New York, *Break*, shown at 6 p.m., averaged a healthy 5.8/12 in the four-week period beginning September 23. According to Leavitt Pope, president of WPIX, *Break* replaced *Private Benjamin*, which was moved to a 9:30 a.m. slot, after completing a cycle as an early-fringe vehicle.

The off-network half-hour shortage supply has forced indies to use the product carefully, and many have been delaying airing the sitcom shows, even though the shows may have been bought two or three years ago, the reps point out. Farrell Meisel, Seltel vice president/director of programming, notes that sitcoms now being aired in early fringe after a "holding" pattern include *Benson*, *Diff'rent Strokes* and *Three's Company*.

At KMSP-TV Minneapolis-St. Paul, Stu Swartz, general manager, says that *Benson* is making its initial entry on

the station. Airing at 6:30 p.m., the sitcom replaces *Taxi*, which is being rested. Other changes were made the past fall in early fringe. KMSP-TV is now running two sitcoms, *Happy Days* and *Good Times*, in the 5-6 p.m. period, replacing *Love Boat*, despite the fact that the hour show was getting an average share of 21. Swartz says one of the reasons for running *Days* is that the series had limited exposure in the market on the ABC affiliate KSTP-TV and was acquired by KMSP-TV after Paramount bought the strip back from KSTP-TV.

It's Swartz's feeling that *Days* can get higher numbers in the 18-34 and 25-54 demos than did *Love Boat*. *Diff'rent Strokes* which has been averaging a 21 share, remains at 6 p.m.

Benson is also new on KVVU-TV Las Vegas, explains Rusty Durante, general manager and program director of the Meredith indie. It was held back from making its debut last season to make up the slack in viable off-network half-hours for early fringe. It airs at 6:30.

Performances of new off-network hours coming on this season are still too

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'Falcon Crest' cast



Lorimar-Telepictures' 'Falcon Crest' is the first recent vintage off-network strip to be offered on a straight barter basis.

'Unanimous' vote by multi-nation group opens way for international standard

High-definition TV: The question is not only when but how

By ALFRED J. JAFFE

The adoption early this month of a proposal for a high-definition TV standard by representatives of more than 50 nations and broadcast-related organizations meeting in Geneva appears to have finally started a process that many expect will lead to the widespread distribution of electronic pictures of startling realism and matchless color.

One big question is when. Another, maybe bigger, question is whether "true" high-definition TV (HDTV) will reach the home during this century, or whether "improved" and "enhanced" TV—in which elements of the existing system are retained, along with compatibility—will become the consumer technology of choice. Many experts believe it is in the latter areas that the broadcaster is most likely to play a role.



Julius Barnathan, president of broadcast operations, engineering at ABC, says company will go along with a HDTV standard if the Europeans will, but "we found out otherwise." ABC, he says, is primarily interested in enhancing TV over-the-air now.

The questions reflect a lack of international agreement among the experts and interests involved, despite the "unanimous" vote on the HDTV proposal. However, there is agreement that progress is being made along both tracks. One point of view entwines the two paths of progress—and presumably makes the argument moot—by maintaining that a high-definition production standard is one thing and how the picture is finally distributed is another.

Conference proposals

What was proposed at the international conference, with the strong support from the United States, was a standard for studio production and international program exchange. The proposal was voted by a study group of the International Radio Consultative Committee (CCIR, using the French version of the committee's name), an organ of the International Telecommunication Union, with about a half dozen nations footnoting their concerns about converting from HDTV to existing systems.

The final okay on recommending a standard—the study group did not recommend a standard but proposed a recommendation—must come at a Plenary Assembly of the CCIR, a meeting of nations which gathers every four years. The 16th Assembly is scheduled to meet next May in Geneva.

The proposed standard evolved from a technical achievement of the Japanese, in particular, the NHK network, with some input later from other nations. It calls for 1,125 scan lines, in contrast to 525 lines in the U.S. NTSC system—which is also used by the Japanese and most of Latin America—and 625 lines used by the rest of the world in the PAL and SECAM color signals. It also calls for 60 fields (60 Hz) per second, compared with 50 fields in the 625-line systems, with two-to-one interlace, that is, two fields per frame, with one field of odd-numbered lines interleaved with the second field of even-numbered lines. While the con-

ventional TV picture has an aspect ratio of 4:3 (four wide to three high), the proposed standard would be 16:9, a wider proportion typical of most movie screens.

According to the Advanced Television Systems Committee (ATSC), led by former FCC chairman E. William Henry, which is coordinating U.S. work on the new standard, the proposed system would "sharpen the television picture five-fold and offer a 10-fold improvement in color rendition."

A single worldwide TV standard, which would do away with the complications and costs of conversions, has been the goal of broadcasters, engineers and programmers for years. Moving the TV signal to a higher level of picture clarity and color rendition provided them with a way of reaching this goal. But getting from here to there, with a massive existing infrastructure of production, transmission and receiving systems, presents a sizable barrier.

One of the engineering "diplomats" on the U.S. side, Joseph Flaherty, vice president for engineering and development at CBS, breaks the argument about compatibility—How do you get an HDTV signal into existing sets in the home?—into smaller pieces.

"It's an accident of history and technology that we ended with the same (NTSC) standard for production and transmission. NTSC is primarily a transmission standard. Don't forget, we've had 'high-definition TV' in the



Joseph Flaherty, vice president, engineering, development at CBS, says HDTV production standard should be established first, argues that NTSC as both production and transmission standard was an "accident of history."



Keith Williams

Director of music video, 'Arrival,' HDTV program on Halley's Comet produced by AFI on Sony equipment, spot checks scenes on monitor

form or 35mm film for 35 years to preserve the quality of the program." Hence, Flaherty argues, actual HDTV can be regarded as the electronic counterpart of high-quality film. The first step, he maintains, is to get a production standard so that everyone, worldwide, can record the same form of high-quality electronic master. Then, work can begin on a transmission standard. Adds Flaherty, "We'll work on that during the next four years," i.e., until the 1990 CCIR Plenary Assembly.

However, some CCIR members feel there is a firm linkage between a production and transmission standard. "They feel they must understand the transmission system before they approve a studio standard," explains Robert Hopkins, ATSC executive director, who was the U.S. spokesman on HDTV during the CCIR meetings.

Different service

Hopkins, of course, does not agree. "Europeans," he notes, "look at TV as a service so that everybody must have access. But high-definition TV in the home may be a different service. Maybe it's not for everybody."

The ATSC executive director posed the following hypothetical example. "Suppose TV is covering an ice hockey game today. The puck is small, so the camera zooms in on the puck in order to make it visible. But in doing so, the camera misses the high-speed skating. Now, a high-definition TV camera can cover both high-speed skating and the puck.

But if the high-definition picture is converted to 'normal' TV for people with low-definition sets, something is lost; it's not the right kind of picture. How do you satisfy people with both high-definition and 'normal' TV?"

Another issue faced by the CCIR, which seems to have been resolved, is the different field rates employed by the 1,125-line HDTV system and the existing PAL and SECAM formats, i.e., 60 Hz and 50 Hz, respectively. The as-

sumption is that converting line rates—e.g., 1,125 to 525 or 1,125 to 625—is not a big problem. But converting down from 60 to 50 Hz, many engineers felt, would noticeably degrade the signal. This concern was voiced by members of the powerful European Broadcasting Union.

However, Hopkins said, the Japanese proved that down-converting the field rate could be accomplished without noticeable degradation. The EBU, which is not recommending the 1,125-line system, but is not opposing it, either, came out with a statement expressing the belief of its specialists as regards the performance of the NHK-developed standards converter "that a quality essentially equivalent to PAL quality will be possible within a reasonable period of time."

The real problem, says Hopkins, is compatibility. Again, he came up with an illustration. "If you have a two-channel (HDTV) system, you might end up with the PAL signal at 625 lines and 50 Hz and the auxiliary information (to make a high-definition picture) at 60 Hz. Some people feel that a 50 Hz broadcast standard may be necessary. But if you have 60 Hz studio switchers, you don't have a single standard."

At this point, one of the tasks of the ATSC is to help the U.S. State Department in its efforts to assure a minimum

of opposition to the proposed HDTV standard by the time the CCIR Plenary Assembly meets next May. These efforts will be directed at the U.K., West Germany, The Netherlands, France and Australia. Their "concerns" about the 50 vs. 60 Hz issue were footnoted in the CCIR study group proposal. The USSR had enunciated a 50 Hz position early on, but their current policy is not clear to 60 Hz supporters.

Advanced video systems

The ATSC is working on voluntary standards for advanced video systems on three fronts. The Technology Group on HDTV is led by Renville H. McMann, Jr., vice president, advanced television research, at the CBS Technology Center. HDTV is defined as an improvement in both horizontal and vertical resolution of at least two-to-one, a wide aspect ratio of at least 5:3 and multi-channel audio. HDTV may involve even wider chrominance (color) and luminance (black-and-white) bandwidths than enhanced or composite systems and may involve separate transmission of chrominance and luminance signals, i.e., component signals. (NTSC is a composite signal format, in which all the elements are combined in a single signal.)

The Technology Group on Enhanced

E. William Henry, Robert Hopkins



Chairman, l., and executive director of ATSC, which is coordinating work on HDTV standard

Photo by Donna Foster-Roizen



ABC's Frank Haney; Sony's Larry Thorpe



Sony's William Connolly

Sony believes HDTV, NTSC will develop side by side; above, two Sony HDTV cameras at SMPTE

525-line Systems is chaired by Dan Wells, assistant vice president, engineering, at Comsat. In describing the terms of reference for the group, the ATSC said its purpose is to "develop and recommend voluntary national standards involving improvements through changes in the production, transmission and reception of the presently utilized 525-line signal format."

Here, too, the group may recommend wider bandwidths for chrominance and luminance signals as well as separate transmission of these signals. Also, the group may consider, "as appropriate, multiple-channel sound, potential extensibility of the system, and conditional access through addressing, scrambling and encryption."

While the "enhanced TV" group is involved with 525-line systems, their recommendation would involve improvements not compatible with NTSC, unlike, for example, stereo TV sound. For compatible improvements, there's the ATSC's Technology Group on Improved NTSC. These would involve "no incompatible changes in the present radiated signal standards. The system retains the present 525-line scanning standard and the present 4:3 aspect ratio. Examples include improvements in home receivers, studio cameras and television plant distribution and processing."

Heading this group is Kerns Powers, staff vice president, communications research, RCA. Powers delivered a paper at the recent conference in Los Angeles held by the Society of Motion Picture and Television Engineers which was entitled "NTSC is Alive and Getting Better" (see TV/RADIO AGE, October 14, page 44).

As is apparent from the title of his

SMPTE paper, Powers is optimistic about improvements to the TV picture without waiting for HDTV. He also raises questions about European support of the CCIR proposal. "Not a single European country supported the proposal that I know of," he remarked.

In any case, he feels that whatever happens to the HDTV proposal, it won't slow down improvements to NTSC and enhancements of the 525-line format.

The first major improvement, he feels, depends on a high-definition picture tube in the home set along with field storage circuits. He sees a "field store on a chip" by 1990 and a high-definition picture tube also available by that time, though he concedes that it still might not be "cost effective." The picture tube would be incorporated into a home TV set that would contain circuits that would double the

number of lines coming in so that "you won't see the lines."

He notes that RCA has dropped for the time being efforts to incorporate digital circuitry into the home TV set. "We were pursuing a digital processor and expected it to be in use by 1985, but we feel that it would not show an improvement in picture quality—and digital costs money." The digital processors now being incorporated in TV sets are basically gimmicks, Powers feels, since, while they can generate a picture-within-a-picture and show a freeze frame, they don't provide a better picture.

MAC standard

Dan Wells' group has been studying, among other things, a multiplexed analogue component (MAC) standard for direct reception in the home via satellite and is now getting into the issue of enhanced 525-line TV for terrestrial broadcast. The "straw man," or standard being studied, combines the B-MAC system being pushed by Scientific-Atlanta and the time-multiplexed component (B-TMC) system supported by CBS. The group is also working on an improved, digital audio signal.

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Improved encoding for NTSC was shown at SMPTE conference by Faroudja Laboratories using logo of Society

Yves Faroudja

Photo by Donna Foster-Roizen



Cancellation of CPs by FCC casts doubt on its potential as a broadcast service

Disagreement over LPTV's future

Ripples of concern passed through a segment of the broadcasting industry recently when the Federal Communications Commission announced that it was jerking the construction permits previously granted to 38 licensees to begin low-power TV operations. About 1,200 CPs had been issued to that point.

The reason given for cancelling the CPs was that the owners failed to construct the facilities that had been authorized within 12 months after they won the permits in a lottery last year (that period soon is going to be extended to 18 months). Does that mean that LPTV was a passing fancy? Is it not living up to its potential as yet another new broadcasting service?

James McKinney, chief of the FCC's Mass Media Bureau, says he is not optimistic about LPTV's future as a medium and cites figures that show that after five years as a service, most of the licenses granted are being used for translators to rebroadcast the signals of established full-power stations and not for new stations originating local programming.

Barbara Kreisman, who just stepped down after three years as chief of McKinney's LPTV branch to head his legal branch, disagrees and says, "We are right now at the crucial point in low power. We're still pioneers. I think the service is going to work."

The FCC may have pulled the CPs of more than 50 stations for lack of activity, she says—"because they have done absolutely nothing"—but many others are actively building their stations or already are on the air. She feels that the FCC made mistakes in the past in its handling of LPTV but has gotten the situation under control and expects to eliminate enough of a backlog sometime next year to open a window for new LPTV applications.

That backlog and other events have helped to discourage would-be LPTV operators from getting into the field or continuing on with their effort, she feels.

The FCC has done some unusual shepherding of the service. Normally encumbered with bureaucratic procedures, it was able to overlook some of its own rules to help LPTV entrepre-

neurs, unsophisticated about the complicated rules of the federal government, to abide by the law.

Personal phone calls

For example, before pulling the CPs of the 38 original inactive applicants, Kreisman personally got on the phone to many CP owners whom the FCC had not heard from. She found out, she says, that about a dozen of them already were on the air and just hadn't sent in the proper papers to the commission.

On the other hand, she says, "You

"We are right now at the crucial point in low power," says the Mass Media Bureau's Barbara Kreisman. "We're still pioneers. I think the service is going to work."

have some people in there who have applied for many permits who as far as I know have not put any on. Now I don't know if this pattern is going to continue. But I know that these people who are putting the stations on the air now are very serious about it and plan to continue."

Aside from the delays the FCC suffered when its computer system became overwhelmed with 17,000 applications for only about 4,000 expected stations, some of the delays have been caused by the obstacles any fledgling industry would face, Kreisman says. Chief among those is the problem of financing.

The main obstacle cited used to be

programming, she says, but "I don't hear the cry of programming any more. Apparently these stations that are on the air have developed a programming pattern. Some do a little bit of local, some do old movies."

She acknowledges, "There are going to be a lot of failures, as there are in any new business opportunity. Those people who have no communications background or who did not carefully think out what they were going to do, as should any business entity, fail. But there are a number that are getting on the air, and it's too early to tell where it's going to work or not work."

Her own feel for the industry indicates, she says, that most of the stations on the air now are in small markets, "not eentsy weentsy markets, but small markets" classified as Tier I and meant to serve primarily rural areas at least 55 miles from one of the top 212 markets as listed by the FCC.

In the meantime, of the 1,200 CPs granted, about 360 LPTV stations are on the air. That figure is misleading, however, because more than 200 of them are educational stations operated by the state of Alaska. And, as McKinney notes, 80 per cent of licenses granted are for translator use, not original programming (an old service, there are about 6,000 translators on the air).

But Kreisman believes there is nothing wrong with that. "In most cases, [a translator location] is not a spot that LPTV would use or enjoy, because it's usually either in a saturated market where they're being used to boost an additional full service, or there isn't enough of an economic base to support low-power."

FCC was inundated

When LPTV was opened for applications in 1983, the FCC was inundated with so many that its computer couldn't handle all of the requests. So a freeze was placed on new applications while the backlog was cleared up. Lotteries are held at the rate of about once a month to award mutually exclusive applications, and about four dozen stations are assigned at each session. More importantly, 300 to 500 applications are disposed of each time, too, sometimes more than 50 for a single station. And the bigger lotteries are yet to be held.

At that rate, says Kreisman, she expects the situation to be under control and the freeze on applications lifted within a few months.

But some of the damage has been done. Some with applications on file and waiting for the lottery procedure to get around to their application had lost interest. When their application won,

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Viewpoints

Gene Wilkin



President of Wilkin Consulting Services on how to successfully manage a new independent TV station

Why do so many UHF independents lose money? Here are the reasons

To date more than half the independent UHF stations lose money. (Source: *NAB Financial Report*). There are many reasons why this is so.

(1) Inadequate financial power to sustain the first years of deficit on top of acquisition and construction costs and initial operating loads.

(2) Inability to create a working staff relationship where (in order) the emphasis in station management should be on people, programming and promotion.

(3) Lack of cost controls to hold down emotional surges that occur in budget considerations where many dollars are spent needlessly.

(4) Unawareness that technically a UHF can consume vast amounts of power; to keep the plant going requires engineering professionals of a high order.

(5) Lack of an understanding that independent station management requirements (especially UHF) are totally different from the network affiliate operation in many departments.

(6) Using "traditional" sales methods to sell UHF which is (in the marketplace) closer to selling a high-priced local radio station. Sales methods cannot rely on "over-the-transom" dollars or revenues generated solely by "getting a 3 or 4 share."

(7) Aside from proper state-of-the-art tech needs, putting dollars into studio "Taj Mahals" (the viewer could care less) and other unnecessary frills which place essential financial power under pressure.

(8) The allotment of extravagant sums into programming that may have "done well on the network" but could fail in syndication.

The beach is littered with the bones of television shows that have failed. Eighty-five to 95 per cent do not make it after the initial go.

Legend: Of the 3,000 estimated program "ideas" expressed in precis form, some 300 reach the "full script" stage. Of those 300, about 30 make it to pilot

and of that group about three find their way into a network schedule.

Of the remaining trio only *one* has a chance of producing enough episodes to be stripped in syndication Monday through Friday on a local station schedule.

The *new* indie operator coming from success in other fields of business and industry may view television as a tremendous opportunity.

Audience delivery

Television, like radio, depends on a "mass" tonnage delivery of audience. Granted, some narrow audience demographics appeal to specific advertiser needs; in the main, television is a "market basket" medium. Most of the "spots" in commercial time tout goods that are found on the supermarket shelf.

One of the elements that keeps it all going is the "new product" coming on line all the time. These new goods and services are the lifeblood of ad agencies and the TV sales departments.

Failure of *any* station, much less an indie with no automatic check coming in from a network every month, to provide a highly consistent delivery of audience on a cume or individual program basis . . . courts deficit financing for many years.

However, all is not negative. There are pluses; great opportunity as always for *aware, astute and patient* owners.

As to independent operation, one rule of thumb is important. For every indie operation, a market should have at least \$25 million in advertising revenue (annually).

If such a station garners a 7 share, sign-on-to-sign-off, it *should* get 1½ times that in total market revenue or 10 per cent. Thus, 10 per cent of the \$25 million is \$2.5 million, currently the average annual cost of a middle-of-the-road operation.

Important checklist

This is all easily said. To gain that 10 per cent is a considerable challenge for the UHF operator.

1) Does your station have parity in signal reach and efficiency with all other stations in the market?

2) Does your station have a "personality" as reflected in a program schedule that is steady and recognized?

3) Does your station have a national representative that is known and respected on the "street" (Madison Avenue)?

4) Does your station have a multi-faceted leader as the general manager; preferably someone with at least four years exposure in a successful indie operation?

5) Does your pro forma recognize some operational areas are steady in expenses and thus projectable (i.e., technical, and sales excluding commissions) while others are not (i.e., promotion and local production)?

If your answer is "yes" to all of the above, fine. If not and some "maybes" or "nos" show up, you must deduct appropriately from the bottom line.

Programming/Production

ANE theatrical, animation packages

American National Enterprises is set to introduce two packages into syndication, a 15-title theatrical movie grouping, and an animation feature package consisting of 12 titles to be unveiled for U.S. broadcast use. The latter product represents the initial entry by the company into animation distribution. Among the movie package titles, which will be sold under the name of Reel of Fortune, are *Killing*, *Em Softly*, *Homework*, *O'Hara's Wife*, *Once Upon a Scoundrel*, *The Twelve Chairs* and *Ruckus*. The latter two titles were acquired from Wrightwood Entertainment, Ltd.

ANE, says Rip Coalson, president of and chief executive officer of the company, is offering the movie package via cash, with five runs over five years, "our typical deal." The package contains only one made-for-TV movie, *Izzy and Moe*, starring Jackie Gleason and Art Carney, which racked up good ratings when it was shown recently on CBS. The package is being offered in syndication on a delayed basis after a 12-month window exposure on home video, pay-cable and, in some cases, late-night network.

For example, Coalson points out, in an interview, that a network sale was made a year ago with CBS on *Scoundrel*. The network has already given the movie one of its two runs and will probably run the movie a second time in the winter. Stations can then start airing the movie a year later.



A frame from "Lily in Love," movie acquired by American National Enterprises. Movie stars Christopher Plummer and Maggie Smith.

As to the theatrical animation package, only one feature, *Aladdin and His Magic Lamp*, has been seen in U.S. the-

atres, but all are first-run for syndication in this country. No umbrella name has yet been given to the package, notes Coalson. It is being sold for cash as well. Coalson sees the package as being used in three ways by stations: as specials to be run around the holidays; movies that may be run in early fringe or in primetime on weekends; and as kid programming, on Saturday and Sunday mornings or early afternoon.

Each title runs from 80 to 92-plus minutes, and ANE is seeking five runs over five years. According to Coalson, plans call for the animation package to be available to stations beginning this spring. Actual release time will depend on sales of Reel. "If our sales staff has penetrated the top 20 markets on the movies, we will go with the animation around March, April, May. But if they are only close to getting the top 20 markets on Reel, I will hold off the release of the animation package, so that the sales people can focus only on Reel." Generally, ANE ties up all rights on acquired product. Both packages will be sold at the INTV and NATPE conventions.

Two other areas represent growth at the company, points out Coalson. ANE formed a "non-theatrical" division in January, which encompasses sales to airlines, armed forces, ships at sea, schools and libraries. Rather than lay off the rights to other companies, ANE went in-house on selling its product to these markets, says Coalson. According to Coalson, the division has had a very good start. "For example, *Lily in Love*, has already done more than \$450,000 in airline sales alone." In some cases, ANE looks to acquire product for these ancillary rights only, he says.

Another growth area is the retail aspect of ANE's home video operation. Called The Roadrunner Video Inc., a wholly-owned subsidiary bought in June, it distributes home video product via vans to retailers mainly for rental use. When the company was acquired, it had 22 retail outlets it serviced. At present, the number has tripled, says Coalson. Roadrunner, in addition, now has an operation in Texas, along with offices in Utah, Arizona, Nevada, Colorado and California. Roadrunner services "mom and pop" stores in rural areas, with sales-people rotating the cassette supply in the store frequent visits.

The videocassettes are manufactured by Prism and are issued on the ANE Home Video label, an arm of

ANE. ANE is traded in the over-the-counter market.

Inday revisions, cuts

Unsurprisingly, the producers and distributors of Inday, the two-hour news/information/entertainment daytime block, are offering participating stations the option of cutting the block to one hour. The Tribune stations, one of the partners in the co-venture, along with LBS Communications and Columbia Pictures Television, have already elected to reduce the block to one hour (TV/RADIO AGE, October 28). However, 89 stations plan to keep the two-hour format through the 26-week cycle ending March 26, according to Henry Siegel, chairman and president of LBS.

A revised format is being constructed for April, 1986. Stations cutting the show to one hour are using Inday News and *What's Hot! What's Not!* Two of the segments considered the best opportunity for doing well. According to Jim Dowdle, president and chief executive officer of Tribune Broadcasting, the *Hot!* show "is our strongest programming entry with the greatest opportunity for immediate success.

TPE \$20 million strip

Television Program Enterprises will invest about \$20 million, including talent, production, promotion costs and giveaway money the first year in a new access music/variety/competition first-run strip, *You Write the Songs*. In an unrelated development, TPE is understood to be set to launch reruns of its successful weekly series *The Lifestyles of the Rich and Famous*, as a half-hour strip for early fringe. Regarding *Songs*, the first-run strip is being offered for cash for airing on stations beginning next fall, and will be hosted by Ben Vereen. Vereen not only will be m.c. but will perform as well.

In the format, three songs, backed by singers and dancers, will compete daily, with the winning songwriter receiving \$1,000. The winning song competes the following day against two challengers. Songs accumulating the most wins throughout the season compete in the quarter-finals, with the 12 top songs vying in the semifinals. The four finalists emerge from semifinals and then compete for the finals in one show, called *The Best New Song of the Year*. The winner receives \$250,000 in cash, and the three runners-up get \$50,000 each. The 12 semifinal songs will be recorded for a special "You Write the Songs" album.

Each show will feature top guest personalities. These will include Dionne Warwick, Anthony Newley and Kool and the Gang, The semifinals and fin-

als will be aired in February in conjunction with the sweeps period, says Al Masini, president of TPE and creator of the series.



Ben Vereen will host "You Write the Songs," first-run access strip from Television Program Enterprises, for airing next fall.

Life Styles of the Rich and Famous will go the half-hour strip route next fall, from its present one-hour weekly form, with 134 episodes being offered, according to a knowledgeable source. Official announcement by TPE is expected soon.

Syndication shorts

It's a "go" for **Lorimar-Telepictures** new access game show strip, *The \$1 Million Chance of a Lifetime*, to be made available for airing in January. Stations signed include KHJ-TV Los Angeles, WOR-TV New York, WJBK-TV Detroit, WITI-TV Milwaukee, XETV(TV) San Diego and WAGA-TV Atlanta.

Also Telepictures' *News Information Weekly Service* has expanded its news operations and is offering stations a second weekly satellite feed. In the expansion, N.I.W.S. will be sending more than 40 elements per week, including reports on medical and dental breakthroughs, consumer reports and investigative pieces.

Blair Entertainment has signed Robert Halmi to be executive producer and producer of *The Lollipop Dragon*, two half-hour animated holiday specials for airing in the fall, 1986. *Dragon*, although never marketed commercially or on TV, has been class-tested for 16 years in schools and churches.

In a follow-up to the Metroprime package of three miniseries of last season, **Orbis Communication** will distribute three more miniseries for Metro-media Producers Corp.: *All the Rivers Run*, *Spearfield's Daughter* and *Mussolini and I*. Metroprime '86 is offered

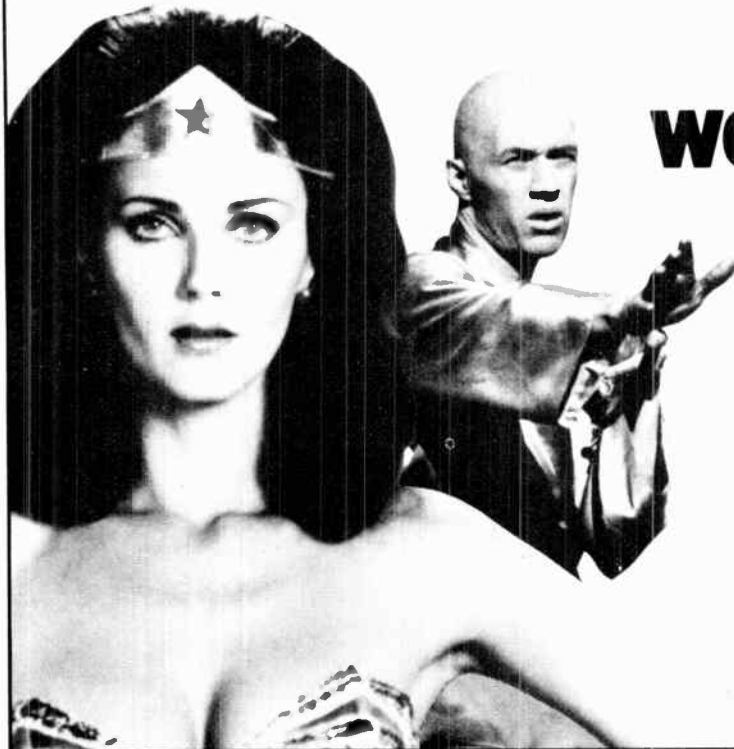
on a barter basis with 10½ minutes for national and 11½ for local advertising in each two-hour episode. *Rivers Run*, three-part, six-hour show, will be available for the first quarter of 1986. It's part of the HBO Premiere Film Library. *Daughter* is also a six-hour miniseries, and *Mussolini and I* is a four-hour show.

Now in its fifth year in syndication, **Worldvision's** *Little House on the Prairie* has a present lineup of 187 stations. Recent additions include WRAL-TV Raleigh-Durham, KIDK-TV Idaho Falls, WMDT(TV) Salisbury, KTVF(TV) Fairbanks, WSMW-TV Worcester and WTZA-TV Kingston, N.Y. Worldvision recently released an additional six runs of *Little House*, with KTLA(TV) Los Angeles and KXTX-TV Dallas among the initial stations renewing for additional runs.

Syndicast Services will distribute *Entertainment '85*, hour special featuring entertainment's top names and events of the year. Gary Sandy is host of the show, which reviews movies, fashion trends and sports, among other topics. Special is due to begin airing this month.

Dr. Martin Luther King Jr. will be saluted by **Tribune Entertainment** via a music tribute, *Free at Last*, available for airing January 6-25, 1986. LaVar Burton will host. Highlights include

A real beauty and a wise move.



WONDER WOMAN

61 hours

KUNG FU

62 hours

Warner Bros. Television Distribution
A Warner Communications Company



Programming/Production

(continued)

segments by the Black Street Puppet Theater and participation by choirs and schools from across the country that are named after Dr. King.

Telepictures *ThunderCats*, animation strip, has been sold in more than 25 foreign markets to date. Already airing on cable in the United Kingdom, the BBC recently bought the strip. Other foreign sales include Brazil, Denmark, Ireland, Costa Rica, Colombia, Sweden and Chile.

A new half-hour weekly first-run information/entertainment program, *What's In a Name?* will be produced by **Brase Communications** in association with **Lionheart Television International**. The program will be introduced at NATPE and is being sold via cash. The show is being targeted for access.

A two-hour made for movie, tentatively titled *Miracle of the Heart—A Boys Town Story*, will star Art Carney. The telefilm will be produced in first-run syndication by **Larry White Productions** in association with **Columbia Pictures Television** and distributed by **Colex Enterprises**. Colex, joint distribution venture of LBS Communications and Columbia Pictures Television, will handle station clearances and ad sales. *Miracle* is due to have its world premiere telecast during the 1986 Easter season.

D. L. Taffner/Ltd's. *Three's Company* has been sold to 205 stations. Most recent additions are KECY-TV El Centro-Yuma and WVVA-TV Bluefield-Beckley-Oak Hill. Series is seen in 97.9 per cent of the U.S. TV households. Also at Taffner, *The Ted Knight Show* has been sold to 16 stations covering 33 per cent of the U.S. In production in Los Angeles for an April, 1986, weekly start, the series is an extension of *Too Close for Comfort*. Stations clearing include the Metromedia group, WOIO(TV) Cleveland, KDVR-TV Denver, WTXN-TV Hartford-New Haven, WSDX-TV Huntsville-Decatur-Florence, WBFS-TV Miami and WWSG-TV Philadelphia.

'Bingo' for viewers

A locally-produced game show airing successfully in Honolulu and involving home participants in the winnings has triggered the development of a syndicated strip. The show, *\$9,000 Jackpot Bingo*, airs in the access period on Honolulu CBS affiliate, KGMB-TV, where it has rated as the top show in the time period over the past four months, according to its producers. To be called *Bingo USA*, the syndicated version has been picked up by KOIN-TV Portland,

Or., KQHA-TV Quincy-Hannibal, and WSAZ-TV Huntington, W. Va.

Bingo USA will be produced on location in Waikiki Beach and features hosts Kirk Matthews and Karen Keawehawaii, with a live audience and a participating at-home viewership. Home winners, according to Dick Weiner, executive vice president of Lee and executive producer of the show, have shared more than \$50,000 in cash prizes since *Bingo's* debut on July 1.

A special research sampling by Nielsen during the fifth week of the show's run indicates *Bingo* did substantially better than its closest competitor, *Wheel of Fortune*, says Weiner.

Another indicator of the show's popularity is that bingo card distribution, handled by local merchants, has increased from 200,000 to 900,000 weekly, representing almost three cards per TV household in the state. The cards are supplied by World Wide Bingo, consultant on the use of bingo games in the radio and TV industry.



Hosts Kirk Matthews and Karen Keawehawaii KGMB-TV Honolulu of viewer-involvement strip show, looking for mainland syndication distribution.

Lee Productions will offer a sales, production and marketing consulting package, and the show will be taken to both the upcoming INTV and NATPE conventions. The company is currently talking to a number of syndicators for possible distribution.

Goldwyn new product

The Samuel Goldwyn Co., is entering the production of first-run product for syndication, by preparing two first-run pilots for the upcoming NATPE convention. One is *Makeover*, a strip show designed for those wishing to change their appearance, or personal outlook. Host Leslie Blanchard will offer advice on personal grooming and lifestyles during the half-hour episodes. It's aimed for the morning time periods.

A second show, *On The Record*, is a

weekly music review and preview series to be hosted by Steve Pond and Robert Christgau. A pilot for that show featured Aretha Franklin, Stevie Wonder and Eddie Murphy.

At NATPE Goldwyn is also offering a new movie package, *Explosives II*. Included in the lineup of films are *Nightmare on Elm Street*, *Heated Vengeance*, *Blood Simple*, *Creature* and *Man Hunt*.

Heading the Goldwyn sales effort are Charles Schreger, vice president for special projects, and Jack Masters, director of national TV sales.

Schreger says Goldwyn's entry into first-run syndication was the result of a study of the marketplace. "What we did was look at what we thought were the logical places for us to do programs. One was that there was a need for a program about 9 am," which is the spot coveted by *Makeover*. Another "fertile place," Schreger says, was the weekend, and that's where they're aiming *On The Record*.

Zooming in on people

Rand Stoll has been promoted to the new position of senior vice president, **LBS Syndication**. Stoll joined LBS in 1982 as a station sales representative. In 1983, he became an advertising sales rep and was appointed vice president, advertising sales manager earlier this year.

Grant Norlin has been named vice president, domestic syndication sales at **Metromedia Producers**. He was vice president, western division. Before joining MPC, Norlin was vice president, eastern sales at Telepictures and, before that, was manager, New York office at Multimedia.

Robert F. Davis will retire as **MCA TV** vice president of research and sales development at the end of the year. Davis joined MCA TV in 1968 as director of television ratings research. He was promoted to vice president in 1971. All-told, Davis's career broadcasting spans 35 years. Also at MCA TV, **Paullette Morrison** has been named to the newly created post of research operations manager. She has been with MCA/Universal since 1980.

Ferris D. Kaplan has been named director of marketing research at **Fries Distribution Co.**, reporting to Robert Lloyd, executive vice president of worldwide distribution. Kaplan comes to Fries from Whitefeather Productions, where he was director of research and development.

Roslyn Lisbona-Fisch, director of syndication operations at **Telepictures**, has been promoted to vice president, syndication operations. Prior to Telepictures, Fisch worked for a number of

independent producers and in the story department at American International Pictures. Also at Telepictures, **Jim Engleman** has joined the company as vice president, media sales in Chicago, and **Yelena Lazovich** has been promoted to manager, creative services. Engleman was with NBC network sales in Chicago, as a sales account executive. Prior to Lazovich's promotion, she was promotion coordinator in the creative services department.



Yelena Lazovich

Alan Zaretsky has resigned as president of **On the Air**. He'll remain as consultant to the company. Zaretsky, a co-founder of **On the Air** in 1980, expanding the company's direction into the development and production of first-run syndicated programming. Prior to **On the Air**, Zaretsky was a vice president at **Air Time, Inc.**, a communications firm.

Michael Zucker has been named vice president, marketing, a new post, at **Embassy Telecommunications**. Zucker spent the past six years at **Lorimar**, most recently as vice president, television marketing. Before joining **Lorimar**, Zucker was a consultant to advertising agencies and, before that, media director at **Warner Bros. Films**. Also at **Embassy**, **Bob Moore** has been appointed to the newly created position of director, research. Moore had been director of research at **KSBS-TV Los Angeles** since 1982.



Michael Zucker

Gary Benz has been promoted to the new post of vice president, production, at **Access Syndication**. He joined **Ac-**

cess Entertainment Group in 1983 and was supervising producer. Prior to joining **Access**, Benz co-founded **Dar Robinson & Co.** in 1980, where he was vice president of production. Among his credits at **DRC** were producer and director of 30 episodes of *That's Incredible*.



Gary Benz

Jerry A. Kapner has joined **King World's** merchandising and licensing subsidiary as director of licensing, and **Lisa K. Lombardo** has been appointed to a similar position. Kapner will develop toy lines; and Lombardo will concentrate on developing apparel and housewares.



Lisa K. Lombardo

Elie Bailey has been named vice president, public affairs, **Lorimar Inc.** She joined **Lorimar** as assistant production controller in 1984 and was director of administration since January. Since her appointment, Bailey has named **Catherine Felker** to manager, special events and employee relations.

Fran B. Harmon has been named director of market research at **Access**



Fran B. Harmon

Syndication. She had been with **Group W Productions** since 1983, most recently as assistant research manager. Before that, she was market research coordinator at **Embassy Television** from 1982-83.

International Festival

The following are the International Film and Television Festival of New York 1985 Gold Medal Award Winners,

ENTERTAINMENT SPECIALS:

Action/Adventure—Gerhard Baur Dokumentarfilm, Sulberg/Moosback, West Germany, *The Decision*; **Children**—Praxis Media, Inc., South Norwalk, Ct., *The Velveteen Rabbit*; **Local Comedy Special**—KABC-TV, Hollywood, *Sports Goofs: Men of Steel, Fingers of Butter*; **Network Comedy Special**—Home Box Office, Inc., New York, *Whoopi Goldberg Direct From Broadway*; **Local Documentary**—KCOP-TV, Los Angeles, *Rape*; **Syndicated Documentary**—U.F.R.C. Productions, Montreal, *Harvest of Despair*; **Network Documentary**—Turner Broadcasting System, Atlanta, *Iran: Behind the Veil*.

Series of Documentaries—WQED, Pittsburgh, *The National Geographic Specials*; **Drama Special** (tie)—ABC, New York, *Heartsounds*—ABC Theater; & Home Box Office, Inc., New York, *The Laundromat*; **Local Music Special**—Television Broadcasts Ltd., Kowloon, Hong Kong, Entertainment segment of the *Miss Hong Kong Pageant '85*; **Network Music Special**—Home Box Office, Inc., New York, *Tina Turner: Private Dancer*; **Nature/Wildlife/Outdoors Special**—WGBH-TV, Boston, *Monarch of the Mountains*; **Talk/Interview Special**—Tyne Tees Television, *Newcastle upon Tyne, England, Tina Turner Interview*;

ENTERTAINMENT PROGRAMS:

Action/Adventure—London Weekend Television, London, *The No Surrender* episode of *Dempsey & Makepeace*; **Children's Program**—Scholastic Productions, New York, *The Almost Royal Family*; **Children's Series**—Multimedia Entertainment, New York, *Young People's Specials*; **Comedy Series**—Paramount Pictures Corp., Los Angeles and Showtime/The Movie Channel, New York, *Brothers*; **Syndicated Documentary**—Rainbow Broadcasting Co., New York, *Acts of Violence*; **Network Documentary**—Granada Television Ltd., Manchester, England, *End of Empire: Palestine*; **Documentary Series**—WETA/TV, Washington, *Spaceflight*; **Drama Program**—Cypress Films, Inc., New York, *The Joy That Kills*; **Drama Series**—Home Box Office, Inc., New York, *Ray Brandbury Theater: The Play-*

Programming/Production

(continued)

ground & The Crowd; **Local Music Program**—Television Broadcasts Ltd., Kowloon, Hong Kong, *H20*; **Syndicated Music Program**—Worldwide Sports & Entertainment, Marina del Rey, CA, *The Live Aid Concert*; **Network Music Program**—RCA Video Productions, Inc., New York, *Ray Davies's Return to Waterloo*; **Nature/Wildlife/Outdoors Program**—National Geographic Explorer, New York, *Iceland Breakthrough*; **Sports Program**—Home Box Office, Inc., New York, *Disposable Heroes: The Other Side of Football*; **Sports Series**—Major League Baseball Productions, New York, *NBC Baseball Pre-Game Show*; **Talk/Interview Series**—Showtime/The Movie Channel, New York, *Take One: Robert Benton & Mel Brooks*; **Magazine Series**—Smithsonian World, Washington, DC, *Smithsonian World*;

NEWS PROGRAMS:

Local Hard News Coverage—WOR-TV, New York, *Women Trapped Under Crane*; **Network Hard News Coverage**—Yorkshire Television, Leeds, England, *Bradford City Fire*; **Local Investigative Report**—KHJ-TV, Hollywood, *Child Abuse, The Day After*; **Network Investigative Report**—Granada Television Ltd., Manchester, England, *World in Action: The Betrayal of Bhopal*; **Local News Special**—KRON-TV, San Francisco, *Airlift Africa: and The Face of Hunger*; **Network News Special**—Turner Broadcasting System, Atlanta, *Breaking the Spell*; **News Documentary**—KMGH-TV, Denver, *You've Come a Long Way, Baby*; **Documentary Series**—WUSA-TV, Minneapolis, *Victory in Europe: A Sentimental Journey*; **Network Documentaries (tie)**—ABC, New York, *The Fire Unleashed*—An ABC News Closeup, and Reuven Frank, NBC, New York, NBC White Paper—*The Biggest Lump of Money in the World*; **Local Public Affairs Program**—KUHT-TV, Houston, *Child At Risk*; **Network Public Affairs Program**—The Canadian Broadcasting Corp., Toronto, *The Family Secret*; **New Magazine Series**—Organizing Media Project Inc., Washington, *Inside Your Schools: Public Education's TV Magazine*;

PUBLIC SERVICE PROGRAMS:

Local Community Service Program—WBZ-TV, Boston, *Rape: An Act of Hate*; **Network Community Affairs Program**—The War Amputations of Canada, Ottawa, *Legacy of Love*; **Local Religious Program**—KPIX-TV, San Francisco, *With God on Their Side*; **Syndicated Religious Program**—Lutheran Television, St. Louis, *Three Days*;

Network Religious Program—London Weekend Television, London, *The South Bank Show: Olivier Messiaen—The Music of Faith*; **Educational (Children)**—KABC-TV, Hollywood, *Coliseum*; **Educational (Children) Series**—Lancit Media Productions, New York, *Reading Rainbow*; **Local Educational (Adult)**—WXYZ-TV, Southfield, MI, *Kids and Heroin*; **Network Educational (Adult)**—HTV Limited, Cardiff, South Wales, U.K., *The Art of Persuasion—A Very Difficult Client*; **Local Cultural Program**—WHA-TV, Madison, *Uncommon Places: The Architecture of Frank Lloyd Wright*; **Network Cultural Program (tie)**—Araness Communications, New York, *Heritage: Civilization and the Jews—Out of the Ashes*, and London Weekend Television, London, *David Lean—A Life in Film*; **Cultural Series**—WNEV-TV, Boston, *Jesse Jackson: On the Record*.

Alpha kid winners

Ten children's programs have been presented with the first Alpha Awards for excellence by the American Children's Television Festival. The awards were given in Chicago, during the new festival. Future festivals are set for each year. Winners are:

ABC Afterschool Specials, ABC; *Faerie Tale Theatre*, Showtime/The Movie Channel; *Home Turf*, KRON-TV San Francisco; *Mister Roger's Neighborhood*, Family Communications; *The New Image Teen Theatre*, KPBS-TV San Diego; *One to Grow On*, NBC; *Out of Time*, Educational Film Center; *Reading Rainbow*, Great Plains National/Nebraska ETV and WNEB-TV, in association with Lancit Media Productions; *Sesame Street*, Children's Television Workshop; and *WonderWorks*, WonderWorks.

Sesame Street and *ABC Afterschool Specials*, were included as winners and were given special Alpha Awards by the Festival's board of directors. The awards presentation was telecast by WTTW-TV Chicago and distributed to all Public Broadcasting Service stations. Jackie Cooper hosted the festivities.

Fellowship to Rush

Herman Rush, president of Columbia Pictures Television Group, will receive an honorary fellowship from Bar-Ilan University at a dinner saluting the Israeli institution's 30th anniversary December 16 at the Century Plaza Hotel in Los Angeles.

Says Henry G. Plitt, chairman of Plitt Theatres and president of the West Coast Friends of Bar-Ilan, "Herman Rush embodies the same values

and ethics that Bar-Ilan conveys to its 13,000 students." He points to Rush's firm stance against drugs in the entertainment industry. In a recent presentation at the White House, Rush, representing the Entertainment Industry Council, accepted an award for its work in this area.

NBC family unit

NBC Entertainment has created a new family programs unit, which, according to Brandon Tartikoff, NBC Entertainment president, "will add to NBC's commitment to present a mixture of specials, movies and events especially for the family unit." He adds, "We have established a special fund to develop programming that parents and their children can watch together."

The new unit will be headed up by Phyllis Tucker Vinson as vice president, children's and family programs. She had been vice president, children's programs since 1982. Winifred White has been promoted to vice president, family programs and will report to Vinson. She had been director, children's programs since May 1984.

Tartikoff states, "NBC has been the leader in Saturday morning programming and the leader in primetime programming for kids and teenagers for three years. In addition to acquiring quantitative leadership with the young audience, NBC's next goal is to broaden our source of programming and encourage the artists we now have working with us in all other areas to create family programming for NBC. Specifically with *The Cosby Show* and *Amazing Stories* we are providing in primetime the type of programming an entire family can watch together."

WMCA makes changes

WMCA New York has changed its logo and made some on-air changes. Roy Fox has returned to the Straus-owned outlet and will host the afternoon drive time, from 4-7 p.m. He replaces Barry Farber, who will return to his overnight spot. Bob and Betty Sanders, a talk team from WBBM Chicago, a CBS-owned outlet, are now doing the morning drive show, *Breakfast With Bob and Betty*, from 5-9 a.m., Monday-Saturday; and Meg Whitcomb, syndicated columnist, hosts *Dear Meg*, a "Dear Abby" type of program, in the 3-4 p.m. Monday-Friday, slot.

WMCA recently changed its logo from "WMCA Good Guys," an identification used for many years, to WMCA Radio Listen to Life. "Fox has been a radio talk show host since 1958 and was a member of the station's talk team in the 1970s.

Commercials

Toy commercials: Fantasy is reality

Mel Ciociola believes a toy commercial has to create a fantasy around the toy, but he leans toward real life portrayals and generally spurns "video trickery." This is because he gives kids credit for more imagination than he does adults.

The head of the two-and-a-half-year-old New York-based advertising agency, Ciociola & Co., is earning a reputation as a toy advertising specialist, even though his previous big-agency experience was mostly in package goods. Before going off on his own, he was executive vice president and executive creative director at BBDO, Chicago. Previous stints were at Young & Rubican and N W Ayer.

Although Ciociola has retail and financial accounts, his major area is toys. Current accounts are Matchbox Toys, known for years for die cast cars and now heavily promoting the Voltron robot—labeled the fourth best selling toy in the U.S. by *Toy & Hobby World*; and Sanrio Inc., which produces Hello Color color-changing plush and plastic toys. The agency also has done project work for Commonwealth Toy & Novelty, Ertl Co. and Highground.

The father of three children, Ciociola says, "I try never to take a toy out of its real environment and not to create a world that's impossible. The idea is to create a fantasy around the toy that kids can perceive. Kids think of their fantasies more like reality than adults do."

A good example is a recent Voltron commercial, where three children are piloting space vehicles, but only in their own minds—one from a bicycle, one from a wagon and another from a porch chair. Instead of using what appears to be a real space vehicle, lighting is used to create the imagery.

Of course, with a toy licensed from a TV show, the value of identification isn't neglected: "If we have a licensed property like Voltron, we use their animation. Most of the commercials have 10 seconds of animation up front, and most use the music from the show and the theme—'Voltron, defender of the universe.' It's ridiculous and unnecessary to walk away from an equity."

Ciociola says half the job is establishing the personality of the toy and the other half is "demonstrating everything the toy is capable of doing within the constraints of time." Establishing the personality is something Ciociola contends the large agencies neglect.

"When you go to the large agencies," he asserts, "toys are their smaller accounts, so they're not assigned to the

top talent. The toy business is really a fashion business. Products go in and out, and most of them last maybe two years. But the large agencies treat toys as a formula business. Somebody made a spot that got through [the National Advertising Division of the Council of Better Business Bureaus], and every-



Mel Ciociola follows one of his children's commercials into production.

body else made a spot that way. They shot the code instead of the storyboard."

He finds less restrictiveness in toy advertising than there once was. "Particularly in spot markets, it's become much more lenient. You still can't mislead children. If I think I'm misleading my own kids, I won't let it go. But the personality of the toy has to come through, or it's just a toy."

For Matchbox's Parasites—miniature alien creatures that children fold into cars and trucks—Ciociola studied films like *Close Encounters of the Third Kind* and *War of the Worlds* and made commercials that emulated movie trailers. Reactions of everyday people are shown along with cutaways of child's hands playing with the toy, and a story develops with lines like "They came from that comet" and "I tell you sheriff, they're driving cars and trucks." One commercial ends with a child holding the toy against the light of the moon and voiceover asking, "Will you collect them before they collect you?"

The creative agency head also notes that toy commercials must come to terms with the reality of male chauvinism among children: "We can't ignore that there's a major difference between boys and girls, so very few product lines

will show a girl playing with a boy's toy. If it's a product for both, we'll usually show them playing separately. It's the same as, with adults, that many women smoke Marlboro but no men will smoke Virginia Slims."

An exception to the rule has been Hello Color, toys that instantly change color when dipped into water. "We had boys and girls playing with them together because we didn't want it perceived strictly as a girl's toy."

Because of their high energy and musical content, Ciociola says, his commercials have been characterized by observers as looking more like music videos than commercials. "They're right in terms of the feeling and energy," he says, "but they're not as techy."

Network drug ads?

The lifting September 9 of a 30-month moratorium on all prescription drug advertising by mass media has all three networks entertaining the prospect of accepting certain advertising in this category, but only CBS has taken a firm step in this direction. CBS has put together a set of standards for the category and presented it to the U.S. Food and Drug Administration, which lifted the moratorium, and a House Commerce Subcommittee. Additionally, the set of standards has been sent out to pharmaceutical houses.

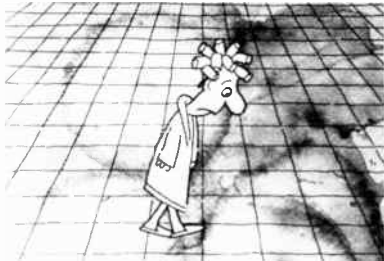
A CBS spokeswoman says the network is still awaiting feedback from the drug firms and that only some "low level" interest has been seen so far. She adds there is no sign of any mass movement toward prescription drug advertising. The standards remain rigid enough to discourage most prescription advertising. For example, the spokeswoman notes, commercials probably could not be product-specific or they would trigger the FDA's "brief summary" requirement, which undoubtedly would overload a typical 30-second spot.

About two years ago, CBS conducted research indicating three-quarters of those surveyed felt they were getting inadequate information on drugs.

Rick Gitter, vice president of broadcast standards, East Coast for NBC, says the lifting of the moratorium has given the network reason to reexamine its policy. Although NBC currently prohibits prescription drug advertising, he notes, it has occasionally taken advertising from prescription drug houses that is not product specific. For example, it has run commercials from Merrell Dow Pharmaceuticals advising viewers to see their doctors to discuss new ways of giving up smoking. The company's product, Nicorette, is not mentioned, and Gitter points out that

Selling Commercials

Armstrong Flooring • Kalish & Rice



GIFFORD ANIMATION, New York

Ciba-Geigy



DOLPHIN PRODS., N.Y., COMPUTER ANIMATION

Honeynut Cheerios • Dancer Fitzgerald Sample



KCMP PRODUCTIONS LTD., New York

Kids World • RMR Advertising, N.Y.



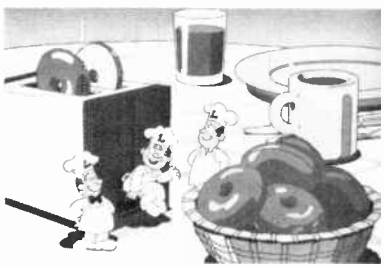
BANDELIER INC., Albuquerque, N.M.

Knopf Video Books



DOLPHIN PRODS., N.Y. COMPUTER ANIMATION

Lenders Bagels • Velv Advertising



KCMP PRODUCTIONS LTD., New York

Shop Rite • Gianettino & Meredith



BANDELIER INC., Albuquerque, N.M.

WALA-TV • Mobile, Alabama



IF STUDIOS, New York

Commercials (continued)

the rationale is that the doctor could recommend other smoking cessation programs.

NBC's concern, says Gitter, is that it avoids intervention in the relationship between the physician and patient as well as delivering information for which the viewer lacks sufficient expertise.

An ABC spokeswoman says, "Our current policy is not to accept prescription drug advertising. We're taking a second look at our policy, but it's too early to say whether something will come of it."

Hispanic copy testing

A copy-testing procedure aimed at Hispanics has been developed by Market Development, Inc., San Diego-based specialist in consumer research and marketing. Called Ad Trac-Hispanic, the procedure, according to Loretta M. Adams, president of the eight-year-old firm, allows an advertiser, through pre- and post-production consumer research and interviews, "to reliably determine the best strategy against which the production budget should be spent as well as whether or not a particular commercial should be aired."

She claims, "Ad Trac-Hispanic works by using its unique transcultural approach to the design, data-gathering and analytic process to be used in the conduct of the personal interviews. This process gives the marketer a full probing of responses to get beyond generic answers without any loss of nuance due to language or culture."

The process includes several key Hispanic markets in order to permit advertisers to see whether executions are equally effective in the various Hispanic subcultures.

Ad effectiveness

What makes for a good TV commercial? The singular difference between the responses of advertisers and of agencies is that advertisers are understandably more results-oriented, according to two surveys by Television Bureau of Advertising. Roger Rice, TvB president, unveiled the comparative results of the surveys at the 76th annual meeting of the Association of National Advertisers, recently held in Boca Raton, Fla.

In a survey last spring of the creative heads of the top 100 agencies, the most commonly mentioned ingredient was simplicity. But the more recent survey, of those who were planning to attend the ANA meet, unveiled as the critical factor such answers as "Did it sell?,"

"Does it persuade?" and "business results."

Away from the most critical factors, qualities mentioned by agencies and advertisers were more similar. For agencies, other measures were having one basic idea, making the point clear, getting viewer attention, involving the viewer, using emotion, considering production values, proving the benefit and identifying the product.

Advertiser preferences included having meaningful consumer benefits, having strong attention grabbers, having a simple idea well visualized, good product identification, continuity, memorability and distinctiveness, humor, and persuasion, entertainment, believability, intrusion in an interesting manner and emotional involvement.

Alcohol abuse PSAs

Ninety-eight per cent of TV and radio stations surveyed by the National Association of Broadcaster's Alcohol and Drug Abuse Task Force reported they ran alcohol related PSAs between November, 1984, and May, 1985. The task force's report also said 71 per cent produced their own locally tailored PSAs.

The survey got a 33.3 per cent response rate, with 505 TV and 323 radio stations returning questionnaires. In free time for outside-produced PSAs on the subject, most mentioned sources were Mothers Against Drunk Driving (MADD), Students Against Drunk Driving (SADD), the National Highway Traffic Safety Commission of the U.S. Department of Transportation and the NAB.

Sixty-three per cent of TV stations and 56 per cent of radio stations also provided nonprogramming assistance to their communities. Most frequently mentioned activities were participation in community groups, dial-a-ride programs, driving-while-intoxicated demonstrations and health fair sponsorship.

ANDY deadline set

December 6 has been set as the deadline for entries to the 1986 ANDY Award competition, according to Veronica Slade, executive director of the Advertising Club of New York. Under the chairmanship of Lee Anne Morgan, president of Morgan & Partners, the 1985 competition drew a record-breaking 8,000 entries, covering print, radio, television, posters and other media. Entrants competed for 71 top awards, including 146 awards of distinction and 829 awards of merit.

With Morgan heading the awards committee for her second year, entry

categories have been streamlined from 31 to 20. She predicts the number of entries this year will top 10,000. Also the number of finalists in each category has been increased from three to five. She states that, although there is still only one "excellence" winner per category, entrants will now have a greater opportunity for recognition.

A new award category—"best of show of 1986"—has been added, to recognize excellence and creativity in advertising regardless of the medium.

Expo 86 promoted

A highly researched, state-of-the-art campaign for Expo 86 is being launched in the U.S. with \$7 million in TV expenditures. The exposition is set for Vancouver, British Columbia for May 2-October 3.

The 30-second spots use new film techniques to allow viewers to see the finished site for the exposition before it's actually completed. More than 50,000 feet of film were shot during the 16-week production schedule. Baker Lovick Advertising's Vancouver office developed the creative concepts while two other Vancouver firms, Grant Productions and Gastown Productions, handled production and post-production. Omnibus Computer Graphics of Toronto keyed in one billion digital calculations.

Market research has been conducted for three years, with thousands of phone calls and personal surveys, monitoring vacation planning habits in urban centers across Canada and in the western U.S. In addition, 72 hours of research tested four ad themes to determine the creative subject matter.

A \$5 million Canadian TV campaign, with a 13-week flight, was launched shortly before the U.S. campaign. It was targeted to reach 93 per cent of Canadians, 25 times each. It's estimated a total of \$80 million will be spent on the promotion of Expo 87.

Developer buys network

In what is believed to be the first use of network television by a landowner and developer, Kaiser Development Co. will use a related NBC Sports event to promote its Rancho California to corporate executives who make real estate decisions for their companies. Four 30-second spots will be shown November 30 and December 1 on NBC's The Skins Game, a four-man, 18-hole golf tournament.

The tie-in is that the tournament takes place at Jack Nicklaus' Bear Creek Golf & Country Club, which is inside the 97,500-acre Riverside County planned community that is being ad-

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Commercials (continued)

vertised. The commercials, created by agency Cochrane Chase, Livingston, Newport Beach, Calif., use animation instead of what Carolyn Johnson, CCL vice president and creative director, calls "a traditional, expected travelogue approach." This follows up a cartoon-like print campaign using such publications as *The Wall Street Journal* and *Business Week*. The commercials emphasize the convenience of recreational facilities, the low cost of land for industrial use and the availability of nearby housing.

CCI is a member of Saatchi & Saatchi Compton Worldwide. The Rancho California creative team was art director Loretta Lyname and copywriter Angela Waterman. Says Frederick Richardson, CCL group vice president, "The two things we're aiming to achieve are, first, to show the consumer that Nicklaus' beautiful Bear Creek is located in Rancho California and, second, to motivate the executive to call his industrial and commercial real estate broker for more information on Rancho California."

International appeal

A campaign positioning Lowenbrau as an international beer has been launched by J. Walter Thompson/Chicago. With the German-origin beer brewed in this country by Miller Brewing Co., the campaign is themed "This world calls for Lowenbrau."

Miami Vice and *Friday Night Videos* are among the buys for the brand, which is using network primetime, late night and sports. The TV spots will be reinforced by radio spots formatted in young adult rock, rhythm and blues, contemporary and Hispanic.

The new advertising thrust was selected from ideas submitted by four agencies—the other three being Backer & Spielvogel, Chiat/Day and Saatchi & Saatchi Compton. Before designing the creative approach, JWT conducted research among more than 1,000 representative beer drinkers across the U.S.

Some western color

Monument Valley and three cowboys were used by J. Walter Thompson/New York to introduce Kodak's Color Watch photofinishing system. The 30-second commercial, shot in front of the classic western landmark, has the cowboys arguing about the lack of faithful colors in photographs often developed by non-Kodak suppliers.

The point is demonstrated by display of such photographic results as a

white cowboy hat turned yellow and a green horse. Titled "Smile Pardner," the spot closes, "If you don't see that sign [Kodak's Color Watch seal]—keep on riding."

The commercial will appear on network TV through mid-January. JWT's team included Greg Weinschenker, senior vice president, group creative director; Peter Farago, associate creative director; Gerry Killeen, vice president, creative supervisor/writer; Fred Lind, art director; Pamela Maythenyi, vice president, executive producer and Susan Stout, producer. Weinschenker was producer, and Ron Dexter was director of photography. Production house was The DXTR's, Hollywood.

Promo spot winners

In its second round of awards, the International Film & TV Festival of New York honored what it chose to be the top promotion spots and IDs (see November 11 issue for further information on the awards and agency and production house winners).

The latest winners were: Home Box Office, program promo; Showtime/The Movie Channel, program campaign; KGO-TV San Francisco, news promo; WFLD-TV Chicago, news campaign; ABC and National Geographic Explorer (tie), station promo; WRAL-TV Raleigh, N.C., station campaign; KWHY-TV Los Angeles, station ID; Filigree Films, series of station IDs; Charlex, Inc., lead-in title of a TV program and WBZ-TV Boston, series of opening titles.

Music Notes

A new lyric has been added to the Meow Mix commercials. **Shelton Leigh Palmer & Co.** has updated the jingle for Ralston Purina and **Della Femina Travisano & Partners**. With a cat crooning over "a new sprinkle of flavor cats savor," the revised lyrics are "Meow, meow, meow, wow!" With **Shelly Palmer** responsible for composition and production and **Gregg Smith** for arrangements and orchestration, two 30s and two 15s were done for TV and one 30 for radio. One pair of spots achieved a nine-cat symphony by using an actual cat's meow which was digital-sampled and resynthesized.

Sid Woloshin, who created the original "Great American Shoe Store" theme for Kinney Shoes, has revised the jingle for the latest 30 by **Sawdon & Bess**. Meanwhile, Woloshin was called on again by **Mingo-Jones Advertising** for a new package of radio spots for Kentucky Fried Chicken. Three spots promote separate menu offerings, each

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including an instrumental, a full vocal arrangement and a vocal tag.

The Kantor Co., Studio City, Calif., has done its first production for **Young & Rubicam/New York**, using the talent of its newest member, **Michel Colombier**, whose credits include the scores for *Purple Rain* and *Against All Odds*. The commercial was done for Manufacturers Hanover Trust.

Reversing the usual procedure for radio spots, **John Bahler Associates** took **Bert, Barz & Kirby's** voice track for a Bud Light beer commercial and then wrote the music. In the spot for **Needham Harper Worldwide/Chicago**, the setting is a piano bar, and the voiceover is a humorous, improvised a cappella song performed slightly off-key. The spots involve a couple trying to choose the right love song at the piano bar. Both JBA and BB&K are located in Hollywood.

John Hill Music, New York, has just completed three diverse assignments. One was for Plough's Showtime Make-up through **Warwick Advertising**, using as lead vocalist John Zacherle of TV horror show fame. The company also completed music for a package of Lysol spots for **Marschalk Co.**, using an array of synthesizers, emulator and drum machines. For **J. Walter Thompson** and Burger King, "Incredible Drink Machine" uses a combination of electronic and traditional musical instruments.

Dan Aron, president and creative director of **No Soap Productions**, New York, completed a TV 30 for Procter & Gamble's Prell shampoo and new Prell Conditioner through **Wells, Rich, Greene**. Model Christie Brinkley appears in the spot. No Soap's **Red Nienkirchen** composed and arranged an original, rhythmic, melodic underscore that captures the rhythm of an exercise class to emphasize the theme, "Prell one, two...the conditioner is new." The use of synthesizers, Linn drum, guitar, bass, flute and flugelhorn accentuates the energy, sense of play and humor inherent in the spot.

Digital Production Library, Dallas is offering an all-new library of production music for audio, video and film production and libraries. It is being distributed on digital compact discs and includes only material that has been recorded since late 1984 specifically for the library. All materials have been mixed and mastered specifically for the compact disc medium. Digital Production Library will be available shortly for a \$3,000 licensing fee, including all materials and one-year usage rights.

Continuing her relationship with Elizabeth Arden's in-house agency, composer/synthesist **Suzanne Ciani** designed futuristic music for a 30-second TV commercial introducing Advanced

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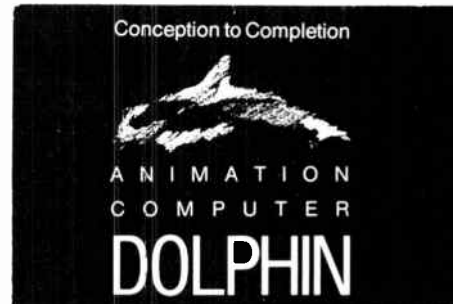


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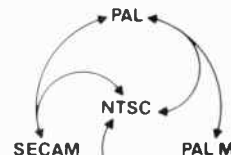
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Commercials (continued)

Energizing Extract Skin Lotion. The music was composed for a synthesizer setup which included a Yamaha DX7, Voyetra, Roland Planet S, Synclavier and Eventide Signal Processor.

NHS starts new unit

Needham Harper Worldwide is forming a new unit to create advertising for new, smaller accounts. No name has been given to this unit yet. Bob Cox, who had been executive vice president; director of creative services in the New York division, will head the unit, which will also be available to Needham Harper international agencies and U.S. subsidiaries.

Succeeding Cox is Tony Vanderwarker, who has also been elected an



Cox



Vanderwarker

executive vice president and elected to the board of directors. Vanderwarker was senior vice president, group creative director at Needham Harper, Chicago.

Cox will report to John Bradstock, president, Needham Harper, International. Vanderwarker will report to James Kuras, president of the New York division.

Giordano moved up

Lynn Giordano, one of four executive creative directors at SSC&B: Lintas USA, has been appointed an executive vice president. She has been an executive creative director since April, 1985.

Giordano, 37, oversees the creative groups responsible for Noxell, Carnation's Instant Division, Van Munching's Amstel Light beer, Cherry Coke and the New York State Department of Commerce.

FCB creative head

Ted Littleford, 44, has been named executive vice president and executive creative director at Foote, Cone & Belding/New York. He succeeds Len Su-

garman, 45, who will return to London early in 1986 as vice chairman, chief creative officer of FCB/Europe.

For the past five years, Littleford has been deputy executive creative director for the agency. Before arriving in New York four years ago, Sugarman had been creative director of FCB/London and had also served as deputy chairman of that office.

Commercials Circuit

The Care Bears dance in a commercial produced by **DuRona Productions**, New York promoting DownyFlake Care Bear waffles. The live-action spot for **Grey Advertising** was directed by **John Sturmer**, with **Joe Mantegna** as executive producer. **Barbara Barrow** was executive producer of the 30 for the agency, and **Pat Birch** choreographed for DuRona.

Jon Francis of **Jon Francis Films**, San Francisco directed four 60-second spots for **Charles Schwab & Co.**, the largest discount brokerage house. The spots all begin with an introduction by Charles Schwab. The camera eavesdrops on real-life conversations about investments between business people in office settings, on the tennis court and on the golf course. The spots for the three-day shoot in Marin County were created by Schwab's in-house agency, **CRS Advertising**.

Choreographer **Twyla Tharp**, who recently made her debut as a theatrical director with Broadway's *Singin' in the Rain*, will now be available for commercial direction projects exclusively through **Iris Films**. Meanwhile, another Iris director, **Stuart Macleod** filmed a trip through a mythical land of frozen enchantment for Hotpoint's "Freeze Electric" commercial out of **Ted Bates**. The commercial opens with two icy maidens singing the praises of the new refrigerator, and the camera skims past icicles and over snow-covered mountain peaks to emphasize the refrigerator's style and capacity.

VCA Teletronics' Center Stage was the setting for a Mutual of Omaha group of spots launching Mutually Preferred Group Insurance Benefits for Government Employees through **Bozell & Jacobs**, Omaha. Two 60s and a 30 show New York cast members discussing the benefits of the new coverage. The spots were directed by VCA's **Michael Pelech**.

Carol Channing and Sammy Davis, Jr., were both at **Silvercup Studios** in Long Island City, N.Y. to appear on stage five for a Crafted With Pride bedroom sheet commercial for the Union Textile Council of Manufacturers. Sets consisted of a completely designed



Coordinating a spot for DownyFlake Care Bear waffles are, l. to r., producer Barbara Barrow of Grey Advertising, director John Sturmer of DuRona Productions and choreographer Pat Birch.

bedroom and backstage door entrance. Davis sang and danced, while Channing was the spokeswoman for Crafted With Pride. **Fred Levinson** was the production company for **Warwick Advertising**.

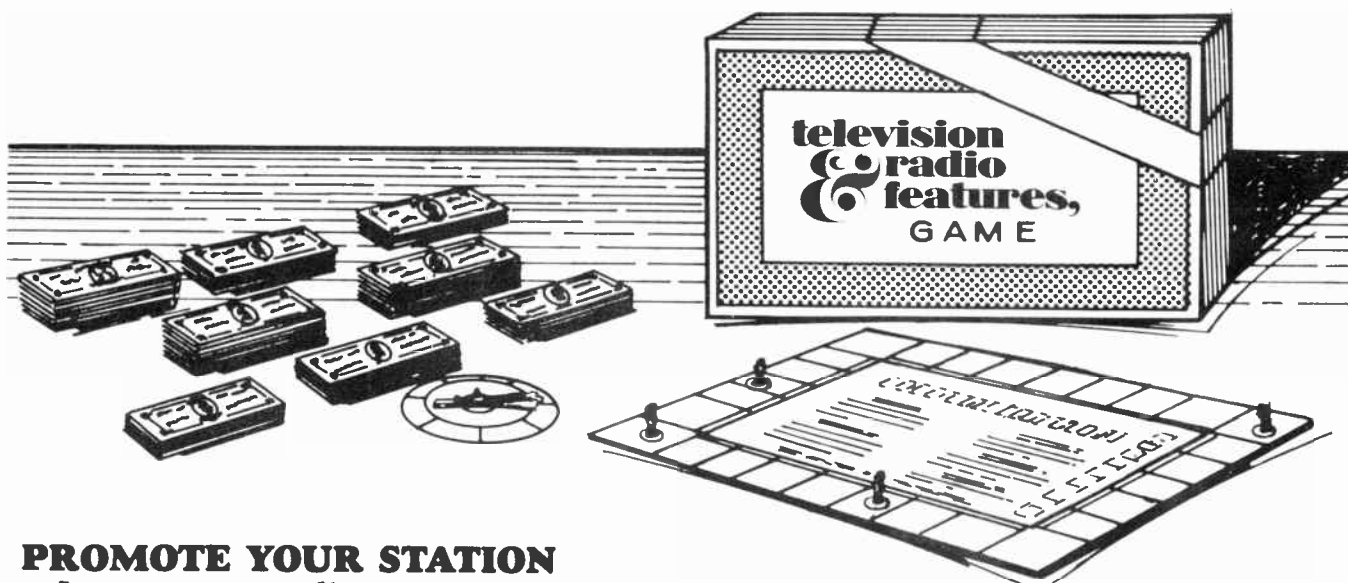
Rik Sandoval of **Sandoval Productions**, Los Angeles, has been doing a volume of radio and TV spots to promote programming of ABC-TV and Columbia Pictures Television. For ABC, radio 60s have been done to promote such shows as *Moonlighting*, *Webster* and *Lime Street*. For CPT and **McCaffrey & McCall**, Sandoval wrote and produced a four-minute featurette sales presentation and eight 30-second TV spots for the miniseries, *Jenny's War*, starring Dyan Cannon.

Director **Sid Myers** of **Myers Films**, New York, completed a 30 for Hershey Chocolate Co.'s Skor candy with **Doyle Dane Bernbach**, New York. The spot shows a tired executive taking a short candy break and suddenly being surrounded with people, including a woman who fans him, a violinist and dancing girls. Myers executive producer was **Richard Fink**. Representing the agency were **Carin Zakes**, producer; **John Caggiano**, art director and **Mike Mangano**, copywriter.

Director **Nat B. Eisenberg** of **N.B.E. Productions**, New York, completed projects for two Block Drug Co. products—Nytol and Caffree tooth paste—through **Jordan, Case, Taylor & McGrath**, New York. For Nytol, on location in a bedroom setting at a Manhattan loft, a sleepless housewife learns that "Nytol will help you get your zzzs." For Caffree, "the toothpaste that decaffeinate your smile," Eisenberg traveled to a diner in Dumont, N.J., where the counterman shows how coffee and tea can stain teeth and how Caffree keeps them clean. Producers were **Pat French** for N.B.E. and **Bob Van Buren** for the agency.

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Spot Report

November 25, 1985

Daypart syndication leaders in October: Katz

Donahue, *Hour Magazine*, *Wheel of Fortune* and *M*A*S*H* were the leading syndicated shows in household shares in their respective dayparts on affiliates in 22 markets in the top 50, according to October NSIs, as compiled by Katz Television. On the indie side, *Thundercats*, *WKRP in Cincinnati*, *Three's Company* and *Tales from the Darkside*, did likewise in their respective dayparts. *Donahue*, in 20 markets, took the daytime daypart with a 7 rating and 31 share, followed by *Hour Magazine*, (12 markets) 4/21 and *Sally Raphael*, (nine markets) 4/19. In early fringe, *Hour Magazine* (four markets) dominates with an 8/27, while *Wheel of Fortune* is second (four markets) with a 10/24, followed by *Jeffersons* (seven markets), with an 8/23.

Wheel is the winner in access on 19 stations with a 19/34, while *Jeopardy* (seven markets) takes second with a 15/29, and in third slot it's *The New Newlywed Game* (five markets), 10/19. Late night's syndication winner, *M*A*S*H* (seven stations) had a 9/24. *Entertainment Tonight* (three markets) was next with a 6/22, and *Taxi* had a 7/21.

On indies, *Thundercats* (four markets) 4/12 topped the daytime slot, while the *Brady Bunch* (five markets), *Divorce Court* (six stations) *Hawaii Five-O* (one station) and *Joker's Wild* (three stations) all tied for the second slot with a 2/11 each. *WKRP* (three stations) was the winner in early fringe with a 7/14, and *Too Close for Comfort* (eight markets) had a 7/13 in a tie with *Three's Company's* (seven markets) 6/13. *Company* (seven markets) took access by itself, with a 9/16, while *Barney Miller* (three markets), *Gimme a Break* (three markets), *M*A*S*H* (12 markets) and *Taxi* (three stations) all had a 13 share. In late night, *Tales from the Darkside* (three markets) did a 3/10, *WKRP* (four markets) a 4/9, and *Hawaii* (three markets) a 2/8.

NBC and cable news

Having made the decision last week that its poll of MSOs indicated enough support for another cable news network, NBC will be sending out "commitment" letters to cable operators seeking enough subscribers to make the web viable. One more step remains—actual affiliation agreements.

The operational plan, the concepts, etc., are all in place. If it's a "go," an organization of about 500 persons will be set up, nearly all working in the U.S., since NBC News overseas would be called upon to

supply foreign news to NCN as well as the network and its affiliates. Says Tom Wolzien, vice president of editorial and production services for NCN: "We've gone about as far as we can go without actually starting the service."

The draft agreement calls for payments of 12, 15 and 18¢ per subscriber per month for the first, second and third years of the five-year pact, respectively, with no more than two cents additional during each of the following two years. NBC figures it will take five years to break even. NCN is seeking a minimum of 13.5 million cable households in order to be assured of a Nielsen rating. Despite affiliate differences, there's substantial affiliate support, according to Wolzien. He listed three affiliate benefits: (1) the right to excerpt NCN at any time, (2) another source of revenue via sales or swapping of news with cable systems, (3) first refusal, other than from cable systems themselves, on filling the five-minute local news window.

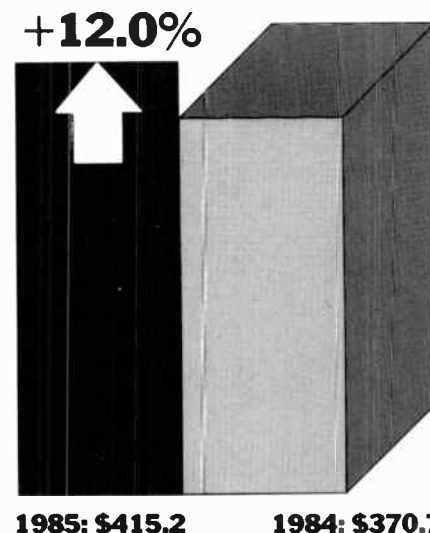
Digital standard approved

Following approval of a proposal for a worldwide high-definition TV standard (see story beginning on page 51), two study groups of the International Radio Consultative Committee (CCIR) have recommended a component digital TV tape recording standard for worldwide program exchange. The recommendation goes for approval to the CCIR Plenary Assembly, which meets next May.

The fundamental specifications for this standard were approved last July by the U.S. Society of Motion Picture and Television Engineers. The format was developed in close cooperation with the European Broadcasting Union and, hence, represents a world-wide consensus.

September

Local business (millions)



Complete TV Business Barometer details p. 34

Spot Report

Campaigns

Anheuser-Busch, RADIO

The Bloom Agency/Dallas

BAYBRY'S CHAMPAGNE is scheduled for seven weeks of radio advertising that started in mid-November in a long list of western markets. Target audience includes both men and women 18 and up.

Beatrice Companies, Inc., RADIO

HCM/Chicago

MEADOW GOLD DAIRY PRODUCTS are being recommended for three to four weeks that started in late November in a select but widespread list of radio markets. Media placed schedules to reach women 25 and up.

BellSouth Advanced Systems, RADIO

Luckie & Forney/Birmingham

TELECOMMUNICATIONS EQUIPMENT is being advertised for six weeks that started in early November in a good many southeastern radio markets. Buyers worked to reach men 25-plus.

Chick-fil-A, RADIO

Cargill, Wilson & Acree/Atlanta

FAST FOOD RESTAURANTS are using four weeks of radio advertising that started in late November in a long and nationwide lineup of markets. Demographic target is adults 18 and up.

General Mills, TV

Needham Harper Worldwide/Chicago
PEANUT BUTTER BOPPERS are scheduled for four to six weeks of spot appearances that started in early or late November in a fair lineup of northeastern television markets. Media arranged for a variety of dayparts to appeal to women and children.

New tool

Black & Decker's new Drill/Driver was introduced on November 18 in the top 30 spot television markets via a new commercial created by BBDO/New York.

The new tool is described as a light-weight, compact combination power drill and power screwdriver, and the target demographics for the launch is adults—women as well as men.

The introductory advertising is scheduled to run during the holiday season in prime access and fringe positions, aimed at the 25-54 age bracket. Followup scheduling is planned for the spring home-improvement season.

G. Heileman Brewing Co., TV

Robert L. Cohn/Northfield, Ill.

MILWAUKEE and OTHER BEER LABELS are scheduled for seven to 10 weeks of spot exposure that started on various October air dates in a fair selection of southeastern and midwestern television markets. Target audience is men of legal drinking age and up.

Geo. A. Hormel & Co., RADIO

BBDO/Minneapolis

NOT SO SLOPPY is being advertised for 13 weeks that started in early October in numerous northeastern, southeastern and midwestern radio markets. Buying team arranged for schedules to reach women 18 and up.

HoneyBaked Ham Co., TV

Smeltzer Communications/Roswell, Ga.

HAMS will be advertised for eight weeks starting in mid-November in a fair selection of southeastern television markets. David Smeltzer heads the media action, using news, daytime and fringe placement to reach women 25-plus.

International Business Machines, RADIO

Doyle Dane Bernbach/New York

IBM TYPEWRITERS are being sold via three weeks of radio advertising that started in late November in a long and coast-to-coast lineup of larger markets. Media target is men 25-plus.

The Kellogg Co., TV

Leo Burnett Co./Chicago

WHITNEY'S YOGURT is being advertised for 13 weeks on television during fourth quarter in a long and nationwide list of spot markets. Negotiators worked to impress adults 18 and up with primetime and fringe showings.

Saga Corp., RADIO

Ketchum Advertising/San Francisco

STUART ANDERSON'S BLACK ANGUS RESTAURANTS are using eight weeks of radio advertising that started in early October in a long lineup of western and midwestern markets. Media team placed schedules to reach both men and women 25 and up.

Service Merchandise, TV

*Standard Advertising Agency/
Nashville*

VARIOUS CATALOG ITEMS are sharing 13 weeks of advertising that started in late September or early October in a long and coast-to-coast lineup of television markets.

Buyers placed news, fringe and prime access spot to reach consumers in various age brackets.

Tetley, Inc., TV

*North Castle Partners/Greenwich,
Conn.*

TEA is being pitched for 18 weeks that started in September in a fair group of eastern, southeastern and midwestern television markets. Media lined up a full arsenal of dayparts to appeal to women 25-plus.

Tyco Industries, TV

Bozell & Jacobs/Atlanta

VARIOUS TOYS are scheduled for six week television appearances that started in early November in a good many southeastern spot markets. Media lined up fringe, daytime and week-end inventory to reach kids.

Zale Corp., RADIO

The Bloom Agency/Dallas

JEWELRY FOR CHRISTMAS is being advertised via five weeks of advertising that started in late November in a long and nationwide spread of radio markets. Buyers set schedules to reach both men and women 18 and up.

Appointments

Agencies

Mary G. Nielsen has been named media director of Pearson Clarke & Sawyer Advertising and Public Relations, Tampa. She moves in from Ensslin & Hall Advertising, also Tampa, where she had been a media planner.

Louise Unell has joined Tracy-Locke in Denver as manager of research services. She had been an account executive with Information Resources, Inc., parent company of BehaviorScan, and before that had been a research analyst for Leo Burnett in Chicago.

New kids' release

Advertising for Karl-Lorimar Home Video's original feature-length Gobot cassettes and for two Mask cassettes have been placed for Kideo Video on a long and coast-to-coast lineup of TV stations covering over 90 per cent of the country. Kideo Video is a joint venture of LBS Communications and DIC Enterprises. The two 30-second spots will be aired on children's holiday specials and on *Inspector Gadget* in over 100 markets. The campaign is said to be among the most extensive in the history of children's home video. And in addition, Tonka Toys is investing over \$15 million on advertising to support its Gobots toy line.

Diane Cimine has been elected a vice president of Dancer Fitzgerald Sample. She joined DFS in 1981 and is now an associate media director with the New York office.

Maxine Schwartz has joined Eisaman, Johns & Laws as a senior broadcast buyer. She was most recently a buyer for McCann-Erickson in Los Angeles, working with the Coca-Cola, Wells Fargo Bank and California Milk Advisory Board accounts.

Diane Halladay has been promoted to associate media director at Leonard Monahan Saabye in Providence, R.I. She came to the agency in 1982 as a planner and now steps up from media supervisor.

Jeanne Schwenk, Julia Jones and **Robert Lettiere** have been promoted to media planners at Foote, Cone & Belding/New York. All move up from assistant planner. Jones joined FCB in 1984 and Lettiere came aboard last year.



Diane K. DeYoung has been promoted to media buyer at William R. Biggs/Gilmore Associates in Kalamazoo, Mich. She joined the agency as a traffic assistant and now steps up from media assistant.

Catherine M. Fuller has joined Koehler Iversen, Inc., New York, as media coordinator. She comes to the agency from media and research posts with Kornhauser & Calene, Media Networks, Inc., and most recently with Simmons Market Research Bureau.

Margaret Adamson has moved up to media planner at Foote, Cone & Belding, San Francisco. She joined the agency in 1982 as an account coordinator and now steps up from assistant planner.

Mary J. McCarthy has joined Kalish & Rice, Inc., Philadelphia as a media buyer. She comes to the agency from

THE POWER HOUR IS NUMBER ONE!



**HE-MAN™ #1
WITH KIDS
IN NEW YORK**

WNEW-TV 4 P.M.
386,000
BEATS
Transformers 258,000

**HE-MAN™ #1
WITH KIDS
IN LOS ANGELES**

KCOP 3:30 P.M.
319,000
BEATS
Flintstones/Gumby 119,000

**HE-MAN™ #1
WITH KIDS
IN CHICAGO**

WFLD-TV 3:30 P.M.
292,000
BEATS
Mask 100,000
Voltron 37,000



**SHE-RA™ #1
WITH KIDS
IN NEW YORK**

WNEW-TV 3:30 P.M.
355,000
BEATS
Mask 216,000

**SHE-RA™ #1
WITH KIDS
IN LOS ANGELES**

KCOP 4 P.M.
334,000
BEATS
Jayce 86,000

**SHE-RA™ #1
WITH KIDS
IN CHICAGO**

WFLD-TV 4 P.M.
311,000
BEATS
Transformers 166,000
New Jetsons 43,000

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FIRM _____

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CITY/STATE /ZIP _____

TV 1

Gray & Rogers where she had been an assistant buyer.

Cheryl G. Brandys has been promoted to media planner at Bozell & Jacobs in Chicago. She joined the agency as an assistant planner and will now be responsible for planning on the J I Case, Hyster, Jewel, and Northern Illinois Gas accounts.

Gwendolyn L. Jones has been named a media buyer for Waldbillig & Besteman Advertising in Madison, Wisc. She was previously a corporate communications and marketing assistant with Auto Glass Specialists, Inc.

Jennifer Parke, who had been a planner at McCann-Erickson/Atlanta, has transferred to Detroit where she's been assigned as planner for the agency's Buick Motor Division account, with its regional marketing organization.

Media Services



Lynne Boutross has been named West Coast manager of MG Media in Los Angeles. Before joining the company she had been director of special projects for Embassy/Jerry Perenchio.

Representatives



MacAllister

Dave MacAllister has transferred to Chicago as vice president/midwestern region for Eastman Radio. He is succeeded as manager of network operations by **Marty Damini** who returns to Eastman from a similar post with Christal Radio.



Damini

Dennis C. Taylor and **Chuck Verell** are now sales managers with Katz Inde-

pendent Television. Verell, formerly vice president, general manager of WXNE-TV Boston, heads the rep's Boston sales office, and Taylor steps up from account executive to replace **Sam Bowers** as Cleveland manager. Bowers has transferred to Katz Independent's Detroit office.

Jim Schneider and **Steve Marriott** have joined Eastman Radio as office managers. Marriott moves in from Weiss & Powell, where he had been Western region manager, to head Eastman's San Francisco office. Schneider returns to Eastman as Los Angeles manager from Selcom Radio, where he had been Western regional manager.

Jay Zeitchik and **Swain Weiner** have been promoted to team managers at Katz American Television. Weiner joined Katz in 1978 and now moves up to head the Eagles sales team in New York. Zeitchik came to Katz in 1981 and will now manage Katz American's Blues.

Audrey Wolotsky has been named research manager for Republic Radio. She was formerly manager of market research for WCBS New York, and before that had been with the research unit of CBS Radio Spot Sales.

Faith Oakes and **Connie Justi** have joined Harrington, Richter & Parsons in New York as account executives. Justi moves in from Blair and is assigned to HRP's Blue Team. Oakes

Grey forms GEM

Grey Entertainment & Media has been formed by Grey Advertising to handle entertainment and communications advertising. The new GEM results from the merger of two established Grey divisions; Grey, Lyon & King, and Grey's Entertainment and Leisure division, which brings such clients as ABC, Warner Brothers, WINS New York, Loews Theatres, Trans-Lux and B. S. Moss Enterprises to the new operation. Grey, Lyon & King clients include Rupert Murdoch's News Group Publications, Inc., which includes the *New York Post* and *The Star*. This means that GEM opens with billings of \$50 million in the television, movie, radio, motion picture theater, magazine and newspaper categories. Grey chairman Edward H. Meyer adds that GEM is also ready to service accounts in the sports, culture, restaurant and cabaret fields.

joins the Green Team from the account executive staff of Adam Young.

Patricia Elizabeth Skipper has been appointed an account executive with the San Francisco sales office of Seltel, Inc. She moves in from the sales staff of United Television's KBHK-TV San Francisco.

Gary Bronson and **Sid Gurkin** have been appointed account executives at Petry. Gurkin, formerly a vice president for MMT Sales, and later general sales manager for KDVR-TV Denver, will now be selling for Petry Television and Petry National Television in San Francisco. Bronson joined Petry earlier this year, has completed the rep's sales training program, and is now assigned to Petry National's Blue Team in New York.

Tom Fiorita has been named an account executive with the Atlanta office of Storer Television Sales. He came to the company as a sales trainee in August, moving in from the Pepsi Cola Bottling group in Boston where he had been a district sales manager.

Dan Hirsch and **Dave Elliott** are now account executives with the New York office of Independent Television Sales. Elliott had been with Avery-Knodel Television and Hirsch moves in from Katz' TV Sports Division.

Gregory R. D'Alba and **Robert A. Knight** have joined Blair Radio as account executives. Knight moves into the San Francisco office from the sales staff of WMJX Boston to replace **Susan Hagy**, now manager of Blair Radio's Houston sales office. D'Alba joins the New York office from a post as account executive with WBLS(FM) New York.

Michele Heller and **Becky Charvat** have been appointed account executives with the New York office of Seltel. Charvat was formerly with the media department at J. Walter Thompson, and at Seltel is assigned to the Affiliate Blue Team. Heller had been with Benton & Bowles and will be selling for Seltel's Affiliate Red Team.

Kay Cee Tyler and **Nancy Brazil** have joined Eastman Radio as account executives. Brazil is working out of Los Angeles and Tyler is with Eastman's Detroit sales staff.

Retail Report

Putting together service groups

In most people's minds, the word "retail" conjures up a "store," or "merchant," someone who sells goods.

But to Ellen Cote-Tomas, retail sales manager for WCCO-TV Minneapolis-St. Paul, retail also means people who provide services. Earlier this year, Cote-Tomas put together a group of chiropractors and raised \$135,000 for a one-year advertising schedule for the newly-formed Chiropractic Communications Group.

The station had initially invited about 500 chiropractors for a 5 p.m. meeting. "They had an image problem," Cote-Tomas explains, "and we feel we helped them correct that problem." The money for the TV campaign, she says, "is not only new money for TV; it's new money."

On the heels of this success, WCCO-TV is now in the process of assembling a similar group of cosmetic dentists. Says Cote-Tomas: "We hope to develop \$200,000 or more."

The Minneapolis station launched a full-time retail development program in October, 1984, headed by Cote-Tomas, who had been a saleswoman there for five years. At the same time, the station opened a production facility, Production 4 Studios, whose "principal reason for being," says Cote-Tomas, "is to support retail development for WCCO-TV."

"We're one of the few stations in a major market," she says, "that started a campaign promoting ourselves—a 60-second commercial that sells the merits of WCCO-TV and Production 4 Studios. It's directed business-to-business, aimed at newspaper advertisers, someone who has never used television." The spots run during the CBS affiliate's 6 and 10 p.m. newscasts.

The ad, in fact, was selected as best all-around commercial and best "on-air" commercial in the 1985 Television Bureau of Advertising/Sales Advisory Committee station commercials competition. It depicts desert sands to indicate the passage of time and the development of TV as an ad vehicle, stressing the strengths of the medium and the ability of the station to produce commercials "inexpensively."

Another unique retail development strategy is the post-Christmas promotion mounted by a smaller station, independent WDNS-TV Derry, N.H., which covers a portion of the Boston ADI, but which concentrates on serving its local community.

"Sixty per cent of our clients are first time (television) advertisers," says Bill Smith, general manager. "We have gotten people away from the idea that television costs \$3,000 for a 30-second spot."

To stimulate business after the holidays last January, the station had a "sales blitz. Everybody on our sales staff dropped everything for two weeks; we identified every retailer in the viewing area that hadn't been on TV, and we offered them a nice package, including video and slides, at real attractive prices. It was right after Christmas and provided them the opportunity of promoting their carryover merchandise."

Because the deal was so "sweet," advertisers were required to pay in cash upfront. Known as the "Post-Christmas TV Package Sale," the promotion will be repeated again in January, 1986. The beauty of it, says Smith, is that of the 80 retailers participating in the post-holiday promotion, "twelve, or 15 per cent, signed 13 or 26-week advertising contracts. They had seen the power of television."

Other retail-oriented spots receiving special recognition from the TvB/SAC competition included: a commercial from First Tennessee Bank, produced by Fallon McElligot Rice and submitted by WTVF-TV Nashville (first place, markets 1-50); an ad for Pierre's of Exchange Street, a consumer electronics store, produced and submitted by WCSH-TV Portland, Maine, (first place, 51-100); and the chiropractic spot from WCCO-TV (second place, 1-50).—**Sanford Josephson**

**If you don't have the
real one,
you don't have a ghost
of a chance.**

THE REAL GHOST

BACK AGAIN TO

From the creators of the blockbuster movie



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SAVE THE WORLD.

... 65 animated half-hours.



Media Professionals

How computers save media staff time



Lourdes C. Gregorio

*Director of media services
McAdams & Ong, Inc.
Philadelphia*

Lourdes Gregorio, who heads media at McAdams & Ong, Philadelphia, reports that using computer technology "has created two dramatic changes" in her agency's media department. One, she says, is that her media operation "has been able to reduce the media superiority of New York agencies to the point where we now can often compete with these giants on a head-to-head basis." The other is that her media people "have more time and capability to function as media-marketing people, thus making a stronger contribution through a more active role in the campaign planning process with creative, account people and clients."

Gregorio recalls the days "when media plans, flow charts and research required many painstaking hours and a certain amount of guesswork. But now time spent manually researching plans and flow charts has

been cut by 70 per cent. Our days are occupied with strategic thinking. And we can be more confident about our plans because our computer systems store the accurate information we need."

She points out that while her people "still practice the basic methodology of forecasting and estimating, our media specialists can now pinpoint target demographics closer to reality. Our media information systems clearly present market profile, share, potential, objectives, strategies and projected results. Target demographics are visualized not by age alone, but also on the basis of lifestyle, income and personal product/brand preference."

Describing how the computer helps "bring more strength" to the positioning of products and services, Gregorio says that, "For one client whose six ADIs lie in three different states, we planned broadcast in quarterly increments. For TV, we learned the reach and frequency of the overall schedule in each market and analyzed various dayparts and daypart mixes to enable us to buy the most efficient schedule. We also analyzed our competitors' media strategies using the information systems. Our product positioning in all media could not have been stronger."

She adds that in preparing new business presentations, computers permit quick discovery of the reach and frequency information needed to create a speculative plan, and that, "More importantly, we can quickly estimate the total cost of advertising in any given market."

With the help of computers, she concludes, "Any one on our media staff can now participate in client meetings or new business meetings and contribute to the marketing and creative strategies, as they are being developed. What it all boils down to, is that the media expert has become a more valued player on the total agency team."

Stations



Richard W. Gilbert has been elected president and chief operating officer of Park Communications, Inc. He had been president of the Register and Tribune Co. of Des Moines, Iowa, and before that president of the Des Moines Register Broadcast Group, consisting of three television and four radio stations.

Gene Mitchell has been appointed vice president, general manager of WLPM/WFOG(FM) Norfolk-Suffolk,

Va. He had previously headed WLKW AM-FM Providence and WROW AM-FM Albany Schnectady-Troy.



Joseph Wallach has been named president and chief operating officer of KVFA-TV, the new Spanish-language television station in Los Angeles. He was formerly executive director of Globo Television Network in Brazil.

Alejandro Avendano has been appointed executive assistant to **Carlos Barba**, president and general manager of WNJU-TV New York and head of NetSpan. Avendano had been a writer

and director with the SIN Television Network.



James D. Mulla has been appointed president and general manager for Gannett Broadcasting's WDAE and WIQI(FM) Tampa-St. Petersburg. He had been president and general manager of WCZY AM-FM Detroit, also Gannett stations.

Fritz Mills is now director of sales for WCAY-TV Nashville. He had been general manager of WSMH-TV Flint, Mich., and before that had been with TeleRep and Katz.

Tina Myrick has been named general sales manager of Metromedia's WCBM Baltimore. She was previously general sales manager for WCAO/WXYV (FM), also Baltimore.



Jerry Donovan has joined Bonneville Broadcasting System as director of sales and marketing. He was formerly senior vice president, Midwest region, for Eastman Radio, working out of Chicago.



Hal Edwards is now general manager of WBBJ-TV Jackson, Tenn. He moves in from WBAK-TV Terre Haute, Ind., where he had been station manager.

Chuck Jewell has been named general sales manager of WHO Des Moines. He moves up from national sales manager for WHO and sister station KLYF (FM).

Chuck Cookson has been promoted to general sales manager at KEZI-TV Eugene, Ore. He came to the station as a technician when it signed on in 1960, became chief engineer in 1966, and switched to sales as an account executive in 1979.

Robert S. Kraus is now general sales manager for WJTV-TV Boston. He moves in from WQTV (TV), also Boston, where he had been vice president and general sales manager.

F. Russell Wood has been appointed director of market development for KSL and KSL-TV and Video West, Salt Lake City, Utah. He first came to KSL in 1973 as an account executive, later became sales manager, and in 1980 left for sales management posts with KMBR Kansas City before returning to Salt Lake City.

One Seller's Opinion



Rep suggests strategies for rate maintenance

Maisano

Even when business appears to be flourishing, and goals have been exceeded, having to turn down business due to a "sold out" position can be disheartening. Was it control of inventory, packaging or pricing that denied us the maximum revenue?

This is happening to some of America's most successful radio stations. We surveyed some of our client stations to see if there are solutions to this that might help other stations, and the results indicate that the problem has increased due to more last-minute buying.

In 1982, we sponsored a study of radio listeners, *Listening to the Listeners*, conducted by Rob Balon Associates. One question asked was, "When you change stations on your car radio, what's usually the reason?" The main reasons offered were repetition—"Everything sounds the same"—34 per cent; "Music that took me out of my mood"—28 per cent; "Songs I did not like"—11 per cent; and, low on the list, "Offensive commercial/too many commercials"—4 per cent. So it appears very possible that limiting commercial load may not be as necessary as some believe. Commercials are informative and keep listeners aware of new products, a point that listeners mention as a positive feature of radio.

Other than increasing commercial load, policies that work at various stations include:

- All discounted or lower priced schedules could be preemptible.
- A rate can be developed that would guarantee clearance.
- Develop a generous make-good policy. One possibility is to match all non-cleared spots in first week available at a rate of ROS bonus for every paid make-good.
- "Must clear" orders could pre-empt other orders sold by the same sales person.
- Make all single-station buys on AM-FM combo sales subject to preemption.
- Set aside for the national rep a predetermined number of spots each month at regular rates up to 30 days prior; after 30 days, spots are sold at a premium, providing an incentive to buy earlier.
- Get orders placed Monday-Friday with flexibility, vs. one-time Monday, one-time Tuesday, etc.
- Designate a part of inventory "national only" and save it up to 72 hours, when it then becomes available local or national.
- Sell more full TAP plans. Research proves this provides more reach and frequency.
- Dayparts should be designed and priced by demand rather than by inflexible time periods.
- Sunday newspapers carry more ads than any other weekday. Stress this to get more Sunday radio advertising.

This is our product. Better controls with necessary flexibility and constant attention are necessary to make the most of every minute.—**Tony Maisano**, executive vice president/southern division, McGavren Guild Radio, Atlanta

Paula Cole has been named national sales manager for the Voyager Group radio properties, WRDU Raleigh and WMFR/WMAG(FM) Greensboro-Winston-Salem-High Point, N.C. Cole has been with Voyager since its formation in January 1982.



Dori Walls has been promoted to Pueblo sales manager for KOAA-TV Colorado Springs-Pueblo. She joined the NBC affiliate in 1979 and has been an account executive since 1981.

Joseph D. Eisberg has been appointed national sales manager for WTZA-TV Kingston, N.Y. He moves in from Seltel, Inc., where he had been senior vice president and general manager of the rep's Affiliate Division.

New Stations

Under Construction

KUTP(TV) Phoenix; Channel 45: ADI Phoenix. Licensee, United Television, Inc., 8501 Wilshire Blvd., Suite 340 Beverly Hills, Calif. 90211. Telephone (213) 854-0426. Jerry Braet, general manager. Represented by Petry Television. Target air date is late December.

Radio software

Waters Information Services, Inc. of Binghamton, N.Y. has published its 1985 Radio PC Software Directory for radio stations. The guide includes details on over 60 pieces of radio software for personal computers.

The programs, from over three dozen suppliers, include software to handle such radio station operations as traffic and billing, music scheduling, ratings analysis, newsroom automation, co-op advertising control, sales office automation and school closing announcements. Each listing includes facts on compatible hardware, RAM and disk storage requirements, principal applications, customer support, pricing and user history. Price of the directory is \$29.95.

Buyer's Checklist

New Representatives

Blair Radio has been named national sales representative for KLSY AM-FM Seattle-Everett and for WMAS AM-FM Springfield, Mass. WMAS airs *Music of Your Life*, and its FM sister broadcasts an adult contemporary format. The Seattle stations are owned by Sandusky Newspapers and both feature George Johns' adult contemporary format.

Eastman Radio is now the exclusive national sales representative for KEZX(FM) Seattle-Everett and KRKE AM-FM Albuquerque, N.M. All three stations program an adult contemporary sound.

Independent Television Sales has been appointed to sell nationally for WGBA-TV Green Bay, Wisc. The independent station was recently purchased by Family Group, Ltd.

Katz Radio is the new national sales representative for WKLS AM-FM Atlanta and for WXUS(FM) Lafayette, Ind. WXUS is owned by U.S. Broadcasting, Inc. and airs a contemporary sound. The Atlanta stations, owned by Taft Broadcasting, both program album oriented rock.

McGavren Guild Radio has been named national sales representative for KMPS AM-FM Seattle-Everett and KFYE Fresno. KFYE plays adult contemporary music, and both Seattle stations offer a country sound.

Masla Radio has been appointed to sell nationally for KLXX/KBYZ(FM) Bismarck, N.D., WIBB Macon, Ga., and for KNZS/KQWK(FM) Pittsburg, Kans. Both Pittsburg stations offer an MOR format; WIBB airs an urban contemporary sound; and both Bismarck stations program country music.

Republic Radio Sales is now the national sales representative for WDTX(FM) Detroit, WFBR Baltimore and new St. Louis station, WKKX(FM). WKKX programs contemporary country music; WFBR is a personality-oriented talk-sports station; and WDTX, formerly WCLS, offers "pop" music.

Savalli, Schutz & Peterson have been named national sales representative

for KPRO Riverside-San Bernardino and WMNB AM-FM North Adams, Mass. WMNB airs popular contemporary music, and its FM sister features beautiful music. KPRO programs news, talk and sports.

New Affiliates

Mutual Radio's Larry King Show is now carried by WEEI Boston, KXOK St. Louis, and WNOX Knoxville, Tenn.

NBC Radio has added new affiliates KMBZ Kansas City, KONO San Antonio, and WAPI Birmingham, Ala. WAPI is returning to NBC after a year's absence.

Transactions

Rock of Kansas, headed by Jerry Atchley, has acquired KLEO/KSKU(FM) Wichita-Hutchinson, Kans. from **Sampson Communications** for \$3.3 million. Broker in the transaction is Americom Media Brokers.

The Baltimore Radio Show, Inc. has concluded purchase of WKHI(FM) Ocean City, Md. from **Atlantic Broadcasting Co.** for \$3 million, subject to FCC approval. President of The Baltimore Radio Show is Harry R. Shriver, and James Layton will continue as general manager of WKHI.

KCOL Corp. has been formed to acquire KCOL AM-FM Fort Collins, Colo. from **Beef Empire Broadcasting Co.** for \$2.6 million, subject to FCC approval. KCOL Corp. is headed by Jack Minkow, a former vice president of American Broadcasting Companies.

Sillerman is back

Sillerman Communications Group, whose Sillerman Morrow Broadcasting sold its nine radio and TV stations earlier this year "because of tax considerations," is back in broadcasting. The company has agreed to acquire five radio stations from Doubleday Broadcasting and Metromedia, and is on the lookout for good television properties, too, so long as they're "in major markets and will help us build a major broadcast group."

Doubleday stations going to SCGI, subject to FCC approval, are WLLZ(FM) Detroit, KDWS AM-FM Minneapolis-St. Paul, and KPKE(FM) Denver. The Metromedia property is KHOW Denver. Total dollars involved add up to \$38 million.

CableAge

A&E broadens upscale appeal

The Hearst/ABC-Rockefeller Center venture going on meter stressing a demographic advertising sell.

C6

Cable making daytime pitch

With statistics showing Big Three erosion in daytime, cable moves to fill breach.

C11

See this now: HBO's 'Murrow'

Broadcaster-newshounds examine pay net's saga of the archetypal broadcast newsman.

C3

Today's man at Lifetime net

Charles Gingold, a well-known station hand and former NATPE chief, goes cable.

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.

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CableInsider

See this now—on HBO

Much of cable television is looking more and more like traditional broadcast TV, with similar concepts, formats, and heavy use of off-network syndicated fare that once was broadcast TV. This makes cable programming that even slightly departs from the norm appear to stand out as something unique, the exception that proves the rule: that cable, theoretically freed from the same degree of commercial constraint as broadcast TV, can offer programming of a higher order, something worthier than the mass appeal, mass-eyeball norm.

One such program, already winning well-deserved accolades from TV broadcast professionals—arguably the hardest audience of all to please—is the upcoming HBO January made-for-pay movie *Murrow*. The film, a Titus production for Television South, is a wholly believable, wholly satisfying, rendering of the life and times of archetypal TV newsman Edward R. Murrow. It is a difficult subject; to television journalists, and to print journalists who believe that television is capable of journalism, Murrow retains an almost mystical presence, the “conscience” of American broadcasting.

Journalism first. It was Murrow who constantly battled encroaching commercialism of TV news, who, to the irritation of some, put the public interest above the necessary quest for profit. In the opinion of many who knew him and his work, he was ultimately defeated by the very system that now lionizes him and his work as the benchmark by which network news is judged.

What makes the HBO version of the Murrow story so compelling, so viscerally on target, is that it seizes upon the contradiction as the key to understanding not only Murrow, but, to some degree, the journalistic and creative constraints of commercial broadcasting. The drama is not an indictment of the system as much as a lesson in its disturbing realpolitik.



Travanti as Murrow

Producers Robert Berger and Herbert Brodtkin (who did NBC's *Holocaust* and HBO's moving *Salkharov*) weave the Murrow tale with well-paced intel-

ligence, without taking on a preachy, whining tone. Instead, through well-honed scripting, careful casting and a set of bravura performances by Daniel J. Travanti as Murrow, Edward Hermann as Fred Friendly, and Dabney Coleman as William S. Paley, they effectively tie together the times in which Murrow toiled and the principles for which his work stood. The teleplay by Ernest Kinoy approaches elegance in its understated power, and in its employment of speeches and writings by Murrow in the construction of believable dialog. Douglas Edwards, the CBS compatriot of Murrow and Friendly, described the production after a recent screening as “very true to the money. I congratulate those who put it together.” The acting captures nuances that insiders appreciate.

Admittedly, it is, as PBS newsman Robert MacNeil remarked at the screening, “a piece of hero worship,” in the tradition of screen biography. But, MacNeil adds, the content jibes with his own knowledge of the historical period, and as entertainment, it’s “just fine.” MacNeil remarks that Dabney Coleman’s angst-ridden William S. Paley may have lacked some of the “autocratic” attributes of the original. He terms the real Dr. Frank Stanton, clearly the heavy in this HBO production as played by John McMartin, as “more refined and sensitive” than depicted. “But,” he adds, “he was the numbers cruncher; he almost invented it.”

The public trust. Without recounting the Murrow story, suffice it to say that the highlights of his career—the war years in London, the McCarthy era, the banishment of *See It Now* from primetime in favor of quiz shows and horse operas—are vividly recreated with a sense of historical exactitude. And, it must be said, the film has a point of view, not wishy-washy but stated fervently: that the use of the airwaves by commercial broadcasters is a public trust, and that there is a public responsibility to inform and educate as well as to entertain. And, as a corollary, that broadcast journalism must be insulated from commercial influence if American television is to be deserving of that trust.

What is interesting here is that the point is made by HBO—and, quite arguably, could not have been made as compellingly on broadcast TV as on cable. In that sense, the movie works as a strong vehicle to further cable’s own message. HBO president Michael Fuchs, no stranger to heeding the dictates of commercialism, openly empathizes with the delicate balancing act between creativity and free expression on the one hand and commercialism on the other. He allows that the scene during which Paley confronts Murrow with the realities of business life is repeated many times within the board rooms of HBO. With this production, Fuchs, whose idea it was to mount the Murrow story, deserves credit for confronting a disturbing issue at a time when it deserves to attract notice, and to generate debate and contemplation.

—Victor Livingston

Note: Fred Cohen, recently HBO’s man in London as senior v.p. of HBO Enterprises, and head of HBO International, has resigned. Cohen also was head of Time-Life Films.

Newsfront

Today's man at Lifetime

Change continues to swirl around the Lifetime cable network, the Hearst-ABC-Viacom venture borne out of the merger of the old Daytime and Cable Health Network and an operation that continues to show comparatively weak ratings.

The network has discarded its "talk television" format, unveiled with much hoopla earlier this year, in favor of a programming approach focusing on what Lifetime president Tom Burchill calls "today's woman."



Charles Gingold

In making yet another format shift, Burchill apparently has designated Mary Alice Dwyer-Dobbin, who came to Lifetime as programming vice president after forging Daytime's female-appeal programming, as yesterday's woman. The new programming chief is a well-known broadcast station hand, Charles Gingold, until now program manager at Group W's KWW-TV in Philadelphia. The official announcement states that Dwyer-Dobbin, who was responsible for executing Burchill's talk TV concept, will remain as a consultant.

Gingold, who garnered eight Emmy awards in 1981 during his tenure as programming director of WABC-TV in New York, takes the reins on December 2. But he's already talking up his belief that "first-run programming will be the salvation of cable," and that "the other cable networks scrape only what is left over on the syndication dish—and that isn't the way to go."

Continues the new cabler, "Cable has gotten away from narrowcasting, and there's nothing wrong with narrowcasting." He adds that his observation of Lifetime shows that its programming needs "focusing" and "modifying." Until he's ready to make major changes—which he says will come "quickly, but with care and caution"—he'll use syndicated product only as "a holding measure."

As for Lifetime's recent move toward three daily movie blocks, in the morning and in early and late fringe, Gingold says he'll take a more "thematic" approach than the current eclectic mix. He hints that he has an alternative concept for the 9–11 a.m. morning block, and that he's ready working on its refinement.

Gingold acknowledges the challenges he's facing in trying to inject stability and ratings growth into Life-

time's programming. While he allows that he's given some thought as to how the corporate brass at Capital Cities will view the Lifetime investment when they take power at ABC, he says he's confident that "being smart broadcasters, they'll see the potential of Lifetime."

ESPN to drink in brew

Good news in the beer category is brewing at ESPN. Anheuser-Busch, the network's premier charter advertiser and chief benefactor of exclusivity for major events, has just completed a five-year deal with the network worth \$70 million. The old five-year pact just expiring was worth \$25 million.

What's more, the new agreement allows ESPN to invite in other brewers for half-sponsorships of newly acquired events and programming, things like the National Hockey League card and the America's Cup, according to ESPN ads sales chief Roger Werner. And it also allows the network to get full sponsorship from other brewers for 15 events.

"This doesn't depart radically from the earlier contact, but means more total dollars from the beer category," says Werner. He expects to be making announcements shortly regarding new beer advertisers. First in line appears to be Stroh's.

Playboy Channel's new head

Personnel changes at another troubled network, this time a pay operation: Michael Brandman, who came to the presidency of the channel from the production side and tried to broaden its appeal, has resigned. His efforts to add more mainstream programming to Playboy's heavily sexual content by most accounts had failed to satisfy subscribers; too many of them apparently churned out when confronted with Broadway plays and such instead of skin and sex talk.

Christie Hefner, head of Playboy Enterprises Inc., has put the channel's fate in the hands of Richard Sowa, now president of Playboy Video Corp. He is in charge of the channel as well as home video, pay-per-view, syndication and films. Reporting to Sowa is the new Playboy Channel chief, Edward Rissien, a producer for the channel.

The latest upheavals at the troubled Playboy Channel raised new questions about its future.



Richard Sowa, Edward Rissien

Sources say Playboy brass is pleased with response to its pay-per-view satellite offerings, which reflect a strong sexual orientation.

Channel brass are working on adaptations of "Erotic Classics" and "Ribald Classics," two bawdy sections of the magazine.

A hint of the shakeup at Playboy Channel came several weeks ago when the channel passed over its own Broadway taping of *Sunday in the Park with George*, selling it instead to Showtime.

Executive producer of that production: Michael Brandman.

'Explorer' to WTBS

Ted Turner has copped another coup on a competing cable network. This time it's MTV Network Inc.'s Nickelodeon, the kid's service, which is losing its three-hour Sunday 5 to 8 p.m. *National Geographic Explorer* slot to the sometimes yachtsman.

The program, consisting of some new material and other segments culled from previously aired specials on PBS, appeared to be an integral part of the new "Nick at Nite" strategy when it was announced last April.

But as of February 2, the National Geographic Society moves its *Explorer* to superstation WTBS, which ranks as the largest advertiser-supposed cable network with 35.2 million cable households.

By contrast, Nick at Nite reaches 11.6 million households.

Also, while WTBS will continue to air the show on Sundays, it moves to the prime of primetime in a two-hour version, from 8:05-10:05 p.m. ET. And the show will be repeated the following Monday to give West Coast viewers a window in the same primetime slot in their zone.

According to National Geographic officials, "financial considerations" dictated the move.

Also, under the new deal, Turner will handle ad sales and will provide other financial support; at Nickelodeon, the Society was responsible for selling the show.

States Gilbert Grosvenor, president of the Society, "This expansion furthers our mission to increase geographic knowledge to the broadest possible audience."

Nickelodeon programmers were huddling to decide what to put in the slot being vacated by *Explorer* as of the end of January.

Showtime gotta have Hart

Showtime, whose programmers have been delighted with the response to its original production for the past three seasons of the Twentieth Century-Fox series *The Paper Chase*, is finally bringing the series to a fitting end—and a new beginning as well.

The Viacom-owned pay service has commissioned four new one-hour episodes and a two-hour special series wrap-up conclusion for telecast in 1986. The finale: the long-awaited law school graduation of Hart



Hart, Kingsfield to end 'Chase'

(James Stephens), one of the few honor students to spend so many years toiling in law school.

But don't think Hart is off the Showtime case so easily; Showtime's also bringing back for 1986-87 showing all 58 *Paper Chase* hours ever produced for television, including the 22 initial hours originally produced for CBS airing as well as the other Showtime-produced episodes. (The service picked up the show in 1983 after its PBS run).

Boola-boola moola

Talk about narrowcasting: A five-year-old but scarcely known satellite network says it's turning a nice profit through closed-circuit satellite telecasting of Ivy League football games—in some cases, games that major cable networks such as ESPN wouldn't mind getting their hands on.

It's called the Ivy Satellite Network, and Richard Brescia, president of Bresica & Co. who is the marketer of the concept, has attracted major advertisers including Anheuser-Busch, Shearson-Lehman Brothers, BMW, GTE, Polaroid, Dow Jones & Co., and General Cigar.

This season, the network offered three contests: Princeton-Dartmouth, Amherst-Williams, and Harvard-Yale, each a classic showdown for the alumni of the schools involved. Full sponsorship for the three-game series: \$25,000.

Top 10 cable network advertisers—September, 1985

Parent company	Estimated expenditures	Year-to-date expenditures
1. PROCTER & GAMBLE	2,497,004	19,134,727
2. ANHEUSER-BUSCH	1,910,743	13,038,424
3. GENERAL FOODS	1,351,904	12,323,342
4. GENERAL MILLS	1,335,149	8,288,235
5. MARS	1,168,645	7,959,458
6. R. J. REYNOLDS INDS	971,256	7,434,626
7. TIME	919,236	9,309,175
8. FORD MOTOR	624,041	4,868,488
9. LEVI STRAUSS	618,469	3,365,363
10. PEPSICO	593,039	3,861,534

Source: Broadcast Advertisers Reports

If demographics are key, will metering help or hurt advertising sales effort?

The quality sell: A&E net broadens its upscale appeal

November 25, 1985

CableAge

By VICTOR LIVINGSTON

For much of its two-year existence, the people who run the Arts & Entertainment Network have eschewed the label "cultural channel," preferring instead to position the service as cable's premiere showcase for "quality entertainment"—the service, they say, that "keeps cable's promise."

This is no mere matter of semantics. The service's ancestor, Hearst/ABC's ARTS, tried a "purer" cultural sell and, from a revenue standpoint, failed. So did CBS Cable, which delighted basic cable connoisseurs with its rich (figuratively as well as literally) original productions, but impressed Madison Avenue as too 'hoity-toity,' too narrow to support with significant advertising commitments.

Indeed, the positioning of A&E is closer to another of its ancestors, The Entertainment Channel, whose leadership also railed at those who termed the

effort "cultural." While that joint venture of RCA and Rockefeller Center Inc. failed as well, it was a pay service, one that was generally well-received by the critics if not the paying cable subscriber—perhaps more a victim of an overcrowded pay environment than any flaw in programming strategy. Indeed, classy original programming such as the Broadway hit *Sweeney Todd*, along with its trove of quality British imports, established a benchmark for quality programming designed, you might say, "not necessarily for high-brows only."

That quality tradition has been carried on by the corporate parents of ARTS and The Entertainment Channel in the present A&E, which debuted February 1, 1983, as a basic, advertiser-supported cable service. (ABC, Hearst, and RCA-Rockefeller Center Inc. each own a third of the network.) While it has benefitted greatly from a 10-year

A&E's Nielsen debut puts it in the 'eyeballs' game. But quality of audience and demographics are equally important.

'Alas (Mel) Smith, (Griff) Jones'



programming pact originally entered into between The Entertainment Channel and the British Broadcasting Corp., it inherited only a handful of advertisers and an equally tricky marketing problem: How to make the "quality programming" approach digestible to a broader subscriber base, thus attracting national advertisers.

Broadening without diluting

It is a delicate mix, one that still has fine arts at a core ingredient, but with generous helpings of musical performance, dramatic and comedy series and specials, and classic films. While the network has made strides in its first two years, it requires much additional confidence and support on Madison Avenue before it prospers. Its officials say A&E's present course should land it in the black by the end of 1986. And they firmly believe they can turn A&E into a moneymaker by reinforcing the value of its narrowcast bent. While the present A&E subscriber base consists of 17.3 million potential households and 2,100 cable affiliates, its officials boast of a heavy percentage of upscale viewers of both sexes with incomes of \$30,000-plus—the discriminating audience valued by advertisers but a group left unsated by much broadcast network fare.

A&E faces some formidable near-term challenges, not the least of which is providing Madison Avenue with quantifiable proof that there's a sizable, quality audience out there actually watching. A complicating factor: Although the service telecasts a 20-hour day, just over half of subscriber base gets only eight primetime hours. That's something of a holdover from the old ARTS days and a byproduct of a since-discarded dual satellite transmission

system; until last spring, eight hours of A&E was "piggybacked" with Nickelodeon on one transponder, with the 20-hour feed available on the less looked at Westar V. A&E has since gotten full transponder time on Satcom IIR, a prime cable bird, and has abandoned Westar. But because telecast hours are not uniform, the network has a problem selling daytime and early fringe.

More significant at present in A&E's debut on the Nielsen meter in January, something that arouses mixed feelings among its top brass. On the one hand, they have the opportunity to present the "real numbers" for which ad executives have been clamoring. On the other hand, those numbers, at least initially, may well turn out to be comparatively small, perhaps unreportable—especially given that the current metering system affords no allowance for the quality demographic groups attracted to an A&E.

But even if initial numbers turn out to be small, officials maintain they've got the necessary corporate support to give the service a sufficient gestation time. In particular, while executives at ABC are bracing for possible personnel shifts and cutbacks as executives of Capital Cities Communications take power, the betting is that A&E will find corporate benefactors among the Cap Cities triumvirate under chairman Thomas Murphy. Murphy and company have a reputation for placing a premium on quality, family-oriented programming. While that ideal may be difficult to achieve in the big-numbers world of broadcast network TV, A&E could provide just the right environment for the fulfillment of the Cap Cities programming philosophy. As for Hearst and RCA-Rockefeller Center, support in those quarters appears unflagging.

On the ad side, there are encouraging signs. Officials predict that ad revenues will quadruple in 1986 (they won't release figures). Advertisers seeking to reach a select upscale audience appear to be coming to the realization that A&E's programming mix offers a worthy, relatively inexpensive vehicle—a format akin to a Public Broadcasting Service with full commercial opportunities.

Indeed, in some select cases A&E is becoming a "first window" for quality product that ultimately will air on PBS—another potential selling point to advertisers. (Example: the upcoming new BBC-A&E co-production of *Oliver Twist*, which appears on A&E in the new year and will hit public TV some two years later.)

Beyond image and big ticket

Two years ago, A&E began with "maybe four or five advertisers," recalls Goit. Today, the roster numbers about 100. The network already has achieved notable success as a vehicle for corporate image advertising. Some of the most thoughtful, engaging long-form commercials on TV grace A&E on behalf of such blue-chip entrants as IBM, AT&T and Exxon. It also has done well among purveyors of big-ticket items such as autos, attracting General Motors and Ford among domestic makers. It also is attracting an increasing number of financial services advertisers, some of them relatively new to cable. In addition to Shearson-Lehman/American Express, it has attracted Visa, Dean Witter and other well-known names.

But A&E ad sales senior vice president Whitney Goit knows that the network must go beyond image advertising and the big ticket sell if it is to achieve the financial success that its quality demographics deserve. Now that financial advertisers are using A&E in growing numbers, it's his hope that his sales force can break through to capture major package goods advertisers—specifically, those seeking to reach working women and upscale homemakers, the demographic at the crux of A&E's package goods effort. It's still a dual-audience pitch (52 per cent female, 48 per cent male) but weighted toward the upscale female sector.

Data based on Nielsen and MRI research, being presented to agencies and clients by A&E, show those two target groups are heavy users of key package goods such as coffee, toothpaste, soap and cooking and salad oils. According to A&E-supplied figures, the network delivers the highest concentration of women with \$30,000-plus income and college graduates than any other cable

A new 'Oliver Twist'





Nick Davatzes: *He's succeeding where others failed.*

network (62 per cent), and the second-highest concentration of working women, 64 per cent (MTV is highest with 67 per cent). These are the very groups being seriously underdelivered by the Big Three networks, Goit underscores. And underdelivery is worst in daytime, where some of these package goods advertisers traditionally concentrate their buys. Yet network daytime is a medium that, in Goit's words, has become "downscale" as upscale women have entered the workforce and as high-income homemakers turn to cable for more intelligent fare.

"Our viewers tend to have more sophisticated tastes," says Goit. "They don't watch *Leave It to Beaver*. Just because you are buying one of the bigger cable networks doesn't necessarily mean you're reaching the A&E audience . . . There are viewers in the mature TV market that aren't thrilled with network TV; that's the audience we deliver."

This pitch—emphasizing upscale users of package goods—is a far cry from the sales approach of the old ARTS, which limited its audience by concentrating on fine arts programming, thus winnowing its advertising base to the corporate image sector. Meanwhile, other networks were going after an increasingly broader audience, and competition resulted in excess inventories and pricing pressure—making cable buys "commodity driven" and complicating efforts to sell a narrow demographic. ARTS also put off the ad community by pricing its spots at too high a premium, Goit allows.

"The whole scenario just didn't support the specialized sale that ARTS based its business on," necessitating a push to capture the high-end of general advertising categories. But it's still a demographics sell at A&E; Goit's not recommending the network primarily as an erosion fighter or a "boutique item," but as a vehicle to reach a select

upscale audience that can't be reached with broadcast. In a manner, the sell is as much against prestige print media as it is against network. As Goit says: "Why give up the power of TV and go strictly to the printed page when you can reach that specialized audience with A&E?"

It's too early to say whether the pitch is working with the package goods people, although A&E already counts Ralston-Purina as a new foods advertiser. The ad community, Goit offers, is "very jaded, very cynical. It takes time. We are not an MTV, and we're not going to 'catch fire.' But awareness of what we're doing is going, and it's starting to be appreciated."

A renaissance programmer

The same can be said for A&E's broadened programming mix, which this year has garnered more Awards for Cable Excellence (ACE) nominations than any other basic cable network (26), just behind HBO and Showtime. Indeed, programming vice president Curtis Davis, a composer, writer and creator of *NET Playhouse* in his earlier life with the Public Broadcasting Service, is an ACE nominee himself for co-writing *The Mozart Miracle*, an A&E American exclusive. His symphonic composition, *Four Sonnets*, recently was performed by a festival orchestra in Miami. (Declared the *Miami Herald*: "Much of Davis' writing is dreamily lovely in somber colorings, and there is a lyrical intensity . . .")

This past spring, Davis revamped A&E's lineup by creating new themed programming blocks: "The Classics," "Family Theater," "In Performance," "Horizon," dramas about people and their achievement, and "Discovery," adventure-oriented specials and mini-series. A&E continues to bank heavily on BBC product (Davis estimates he'll use about 165 hours a year, with co-productions accounting for another 35). The highlight for the new year: the six-part BBC-A&E new production of *Oliver Twist*. This past fall, the network heavily touted *The Borgias*, a lavishly produced mini-series saga of the infamous Papal family.

Another new BBC entry is *Alas Smith and Jones*, starring the British duo who created the parody on the news that is the basis for HBO's *Not Necessarily the News*. The half-hour comedy show debuts Sunday, December 15 at 8 p.m. ET for a twelve-week first run on A&E.

Due mainly to budget constraints, A&E produces none of its own programming, and its involvement in the BBC co-productions is largely financial. Therefore, its strategy hinges on

creative acquisition of product. In that area, there's a "new" domestic twist: increasing use of off-network product such as the Larry Gelbart sleeper for NBC, *United States*, the acclaimed (and predictably cancelled) dramatic series, *James at 15*, and Dabney Coleman's much-missed *Buffalo Bill*. There is also an emphasis on classic American films. After the new year, A&E will be running movies on Friday nights at 8 (instead of performing arts), in addition to its Saturday night double feature. Movies, Davis explains, "consistently pull some of our strongest numbers." He concedes that similar titles run on broadcast, but usually in late-night. "We run them in primetime," he says. The Friday movies also will feature BBC made-for-TV fare never before seen in the U.S. From the Canadian Broadcasting Co., A&E has acquired a series called *The Great Detectives*, which will get a primetime berth in January.

There's also some juggling: Classics have been moved from Friday night to Tuesdays to better capture the student audience; jazz, previously on Sundays, goes to a new *Friday Night Jazz* 11 p.m. ET segment, immediately after a relocated *Short Story* independent filmmaker showcase.

Davis has no problems reconciling his connoisseur side with the need to broaden A&E's upscale appeal by running both ballet and *Buffalo Bill*. "It's a question of balance, of degree," he states. "A service like ours always will maintain that cultural component because it is at the heart of our identity, it's what makes us different, what allows the cable operator to keep the promise of cable." Using a railroad analogy, with some opera thrown in, he adds: "We've been running a good train. But we're discovering we have more freight to carry, so we've hooked



Curtis Davis: *An artist who also heeds bottom line.*

on another engine. But at the back of our train, we'll still have that unusual attachment, not a caboose, but something like that elaborate car that was designed for (the late opera star) Adelina Patti by George Pullman, with which she crisscrossed the country to make her last public appearance."

Continues Davis: "The ARTS network was far too narrow to survive as a business. We have an obligation to the stockholders to get into the black. . . . You have to recognize that even viewers who look to TV as a medium capable of offering experiences of some depth also use it as a medium of amusement and distraction. And why not?" But, argues Davis, "When the mood is right, the viewer will pick something that really pushes the envelope."

Raising consumer awareness

The task of raising public awareness of A&E's evolution falls to marketing and affiliate relations vice president Andrew Orgel, a veteran of The Movie Channel and MTV, one who understands things popular. He's now planning a new year consumer and trade advertising blitz to raise awareness not only of the network, but of specific programs. It involves national radio, magazine and cable buys (A&E is producing its first TV spot). It also covers cable guides, primarily *TV Guide*. And Orgel is cleverly utilizing the power of local cable advertising to get his A&E spots on local avails of other cable networks with similar demographics—primarily Cable News Network, ESPN, Financial News Network and The Weather Channel.

Orgel's modest eight-person affiliate relations staff continues to concentrate on local marketing that allies cable operators with local art institutions and libraries (the service is using library membership rolls to help operators prospect for upscale cable subscribers). A recent promotion co-sponsored by Centel and Group W featured jazz artist Wynton Marsalis speaking at the Chicago Art Institute about his A&E show *Catching a Snake*.

Perhaps most significantly, Orgel plans to utilize A&E's carriage fee structure, now at about 7¢ per subscriber, to encourage operators to carry the full 20-hour feed. Operators who persist in carrying only eight hours will be paying a higher fee, with the amount of increase not yet determined. It's logical that A&E do this, since full carriage is key to advertising sales—and because affiliate fees at present still account for the majority of the network's revenues.

As system channel slots are freed up due to removal of the federal must-car-

ry provisions, Orgel hopes to increase the subscriber base to 20 million by the end of next year, just about the time officials predict the service will get into the black.

Orgel's main message: A&E "fulfills cable's promise" by providing a true alternative to traditional TV fare. As the other cable networks look more and more like independent TV stations, he states, A&E is broadening its mix on a higher plane. The appeal is now wider, but the idea is to remain an intelligent alternative, the thinking person's TV choice. And that is what is going to attract new viewers, Orgel says.

"The issue is choice. Duplicate signals—religious, movies, music, PBS—doesn't offer choice. . . . We've been a very dynamic company and have grown very quickly, and Curtis Davis has done a terrific job in trying to balance the quality programming with the programming that gets viewed approach."

To help better acquaint the audience with the programming, A&E in October began publishing its own monthly cable guide, to be mailed directly to viewers for \$18 a year, with quantity discounts for operators. It is a response to long-felt frustration over lack of

A&E coverage in the consumer press. (The service's ink has increased markedly of late. A key supporter: John O'Connor of *The New York Times*.)

But is it broad enough?

A&E is talking up its use of movies and off-net fare to confront the perception among some important people that it is too heavily reliant on BBC product, and thus perhaps not eclectic enough to attract major ad dollars. Beverly O'Malley, senior media vice president of Dancer Fitzgerald Sample, has recommended A&E to a few of her clients, but believes that its avowed broadening hasn't gone far enough.

"To me, the programming is still very PBS-y," she declares. "I'm not convinced that they have settled on a programming formula they want to run with. They seem uncomfortable with an ARTS format, but that's still the perception they have.

"I don't see a strategic (programming) difference between A&E and PBS," she states, adding, "I hate to see them getting into British soap operas. The programming is broader, but compared to what? When they were giving me the 'broader' pitch, the only leave-

**"Due to technical problems
beyond our control,**



**we are about to lose
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behind was for *The Borgias*. Tell me that isn't ARTS."

O'Malley makes it clear that she still sees A&E primarily as a corporate image vehicle. But her comments point up A&E's potential: "The advantage is that we can put real commercials in A&E. If I were looking at image enhancement, I'd look at both (A&E and PBS) and make a determination."

As for using the network for a broader swath of clients, she says, "If they have a qualitative story to tell, they'll have to come back with more qualitative research. More metered research will certainly make life easier. But what if they come up with hash marks? . . . I look at A&E on a special opportunity basis. But I won't put big bucks in them until I know more. I'm one of the wishful thinkers who believes they can generate ratings (with a broader quality programming mix). PBS can pull it off. But what if they don't?"

Still an ancillary buy?

Yet another powerful Madison Avenue shaker, senior vice president Bart McHugh of Doyle Dane Bernbach, takes a more positive bent, but still sees the service as somewhat of an ancillary buy. "I see A&E as almost the ultimate of the cable promise," he says, adding that he's put a number of clients on the network "in a minor way," using the service as "an additive situation to a cable package for an advertiser looking for an upscale audience."

McHugh says A&E had to go on the meter, because "that's synonymous with success in the cable business. What's the worst thing? They get asterisks? They won't be alone. I don't expect a 15 rating. I sell it on the synergy between the advertiser and the program and the audience."

"I don't think at this point A&E can

be used as a foundation service, because technically speaking, it's still unmeasured," McHugh adds. "But for someone looking for a refined audience, sure. They've got a good cross-section of programming that appeals to the intelligent audience."

A&E's Goit is working with Nielsen and Mediamark Research Inc. (MRI) to come up with qualitative data for presentation with the Nielsen meter reports, to be issued quarterly. Goit also notes that he plans to release ratings as a cume, adding scores for each of the two A&E showings in the eight-hour programming cycle into one rating figure. (Because A&E has no West Coast feed, it programs with two repeating four-hour blocks). Share figures will be an average of the two.

The qualitative research, Goit maintains, should help cushion low numbers. A&E brass, including president Nicholas Davatzes, acknowledge that initial numbers may be low, noting that as more cable networks capture larger slices of the total TV audience, individual network ratings can be expected to dip. But Davatzes, a former executive at Warner Amex Cable, says A&E has no choice but to play the numbers game. "We can't deny there's a meter, and that it's a critical tool," he states.



Whitney Goit: *Pitching upscale message to package goods trade.*

"But there is enough reason to doubt the meter, so other sources of research, such as MRI, will be released to give a critical different point of view."

On the overall, Davatzes is confident his service will break even in 1986. "We have met or exceeded our projections, and the investors have allowed us to reinvest in the product," he says. "We broadened the network a bit, but have always stayed within the confines of quality entertainment. . . . We're succeeding in a market that others have had difficulty with." □

A&E's CBC 'Taming of the Shrew'



Andrew Orgel: *Choice, not duplication, sells the public.*

TV network erosion is happening there as much as in primetime

Seeing the light: cable nets making a case for daytime

By LES LUCHTER

Minus the publicity afforded to a *Donahue* or *General Hospital*, without the advertiser excitement granted even such a risky venture as *Indy*, basic cable has been going about its daytime business rather quietly. Somewhat surprisingly, daytime basic shares and even ratings often surpass their nighttime counterparts. But cable networks, which largely built their subscriber numbers on a primetime foundation, have been relatively slow to exploit the gaps popping up in network delivery.

This past September, according to Nielsen, the three networks' share of the daytime audience slipped to a low of 59 per cent, down from 63 per cent a year earlier and 65 per cent in 1983. In the past ten years, the network share has fallen from 81 per cent in 1975-76 to 62 per cent last season.

During this period, the rate of network attrition in daytime was just about identical to the primetime rate. The networks, however, started off with a higher share in primetime—89 per cent—so despite the dropoff, network primetime share last year was 11 per cent higher than daytime.

As in primetime, the networks' day-

time loss is not necessarily basic cable's gain, as independents and pay cable also siphon off viewers. Cable-originated channels end up with relatively small shares in both time periods. Yet, according to Nielsen, the daytime (10 a.m.-4:30 p.m.) share beat primetime in both June and July of this year—8 per cent in both months for daytime, 6 and 7 per cent for primetime.

Erosion in pay homes

It's in pay cable homes, however, where the strength of basic really comes forth. According to the Cable-television Advertising Bureau's Bob Alter, cable origination had a 15 share in pay homes during August. Combined with an 8 share for superstations, that gave ad-supported cable 23 per cent of the audience—more than ABC's 20 per cent, CBS' 17 per cent or NBC's 15 per cent. While the combined network share was 52 per cent in these homes, it was 76 per cent in non-cable homes. And the independents' share dropped from 18 per cent in non-cable households to 10 per cent in pay cable homes. Adds Alter, "it doesn't matter what time of year you're talking about."

Such talk doesn't impress the Big Three networks, however. Although Nielsen figures for early October showed the combined network daytime rating dropping 5 per cent from 1984, one network official noted that the coveted audience of women 18-49 and 25-54 had actually increased 8 and 11 per cent respectively.

"Cable is not a daytime medium," declares Doyle Dane Bernbach's Bart McHugh. "To get to women most efficiently in broadcast, you've got to use daytime. In cable, you don't have to do that because cable is an efficient medium in its entirety. You use all of cable for the same reasons you use broadcast daytime."

"We've never had a client ask us just for a daytime buy," echoes Young & Rubicam senior vice president Ira Tumpowsky. "The ratings are low and I don't think the same vitality has been put into daytime cable as has been put

into primetime."

But Tumpowsky realizes "it's hard for them (cable networks) to program anything new and original because the audience isn't available." And he doesn't see the audience increasing, because "people who are available already tune in to the best degree that they can."

"Most of our cable buys have been going after audiences wherever they are," says Dancer Fitzgerald Sample's Beverly O'Malley. "If the audience we're looking for takes us into some daytime, we go there." "There are enough cable networks out there with respectable numbers in the daytime," O'Malley says, "making their sales a little easier now. We've seen a lot of the asterisks (unmeasurable audiences) going away."

Unlike broadcast, where lack of availability has created a sellers' market and primetime CPM's are higher than daytime, McHugh says "the pricing of daytime and primetime cable is the same because you're paying a specific CPM for a handful of a target audience."

Tumpowsky brings up targeted cable networks. "If Financial News Network averages a 0.4 rating and they get a 0.4 in daytime," he suggests, "then they're bringing in as much audience as wants to see them."

That probability is exactly what's gnawing at ESPN. While some of the vertical cable networks thrive in daytime—Cable News Network and The Weather Channel, for instance—ESPN has a dilemma on its hands once *Nation's Business Today* ends at 9 a.m. The network reaches a heavily male audience that isn't around in great numbers during the daytime. But, unlike FNN with the financial community, ESPN needs big numbers to attract big-name consumer goods advertisers.

"More than probably any other cable network, we're concentrating on primetime," says ESPN program scheduling specialist Steve Risser, "and everything else sort of falls in its place." Indeed, he says, "If we have a major sporting event in primetime, we're going to repeat that in the afternoon. The salespeople are counting on so many airings."

Yet changes have begun, Risser notes. Leading the way is the year-old aerobics show, *Bodies in Motion with Gilad*, which runs every day at noon. In an effort to provide other consistency to the daytime lineup, *Sportslook* now runs every day at 11:30 a.m. and 6 p.m., and Risser sees a "good opportunity" to schedule recreational or other strip programming between 4:30 and 7 p.m.

Risser adds, however, that ESPN is getting about the same 2 share in day-



Bob Alter, CAB:
Daytime offers new opportunity.



Bev O'Malley, DFS:
*Following audience
into daytime buys.*

time as in primetime. But a 2 share of the smaller daytime audience doesn't bring in many viewers.

Women and daytime videos

Another vertical cable network with comparatively low daytime numbers is MTV. "Their audience isn't available for the most part," explains Tumpowsky. "At 3 p.m., the ratings go up." "Nickelodeon," he adds, "is just the reverse."

With Nickelodeon doing quite well by appealing to kids all day long—while everyone else seeks females—and with MTV rather quiet without its regular audience in tow, the folks at parent company MTV Networks Inc. are now pushing VH-1 to traditional daytime advertisers. The "adult" music video channel, after all, appeals to 25-49-year-old women all the time.

This just might strike the right chord with advertisers. "VH-1 should garner some decent rating point levels during the morning if the concept is viable," predicts Tumpowsky. Although MTV Networks doesn't sell by daypart, a recently released MTV study, "The Crisis in Daytime Television," is being used to show advertisers that VH-1—with 65 per cent of its daytime audience consisting of 25-49 year-olds—is a good way to make up for lost network daytime shares.

Ned Greenberg, director of audience research for MTV Networks, notes that in pay cable homes, the number of daytime hours spent with cable-originated and pay per week has increased from under one hour to 2.8 hours in the past five years. Network daytime viewing, meanwhile, decreased from 6.62 to 5.77 hours per week, and viewing of public TV and independents from 3.06 to 2.47 hours.

Lifetime, like VH-1, is geared toward females throughout the 24-hour day. But while its primetime shows—parti-

cularly *Dr. Ruth*—also invite men in, the daytime hours from 9 a.m.-4 p.m. consist largely of informational and educational shows specifically for women. In the afternoon, says vice president and director of sales Andy Feinstein, 77 per cent of viewing households include women aged 18-49, double the number of the nearest cable competitor.

If any cable network could be expected to have a viable concept of daytime programming, it would be Lifetime. Its family tree, after all, includes Daytime, the short-lived basic service which always saw the light of day. "We've come a long way in terms of production values . . . and incorporating entertainment values into those information formats," says Mary Alice Dwyer-Dobbin, until recently Lifetime's vice president of programming (see page c4).

Some day-life at Lifetime

Despite Lifetime's primetime difficulties, things have been going rather well in the daytime. Not that there haven't been problems. A two-hour movie, added at 4 p.m. in August, has improved previously weak fringe ratings and "helped draw viewers to the channel." But Lifetime still wants to shore up the time periods right before the movie, as well as the entire morning block.

Morning ratings have been unreportable, according to vice president of research Barry Kresch. And Lifetime admits that Lifetime's 9 a.m. movie, which pulled only a 0.3 rating in October, doesn't work particularly well as a 6 a.m. movie in California; it may be replaced soon with exercise and information programs. Kresch points out that cable HUTs are lower than broadcast HUTs in the morning since "15 per cent of the universe" is three hours behind the east.

From noon to 4 p.m., however, Lifetime generates about a 0.4 or 0.5 rating, which sales chief Andy Feinstein notes is about the same as the service's evening rating. Production costs for the two time periods are also about the same, as are CPM's, and thus profitability.

Recent moves to cut down repeat telecasts should help expand Lifetime's daytime ratings even more, according to Kresch. In the next year, for instance, 195 episodes of *Regis Philbin's Lifestyles* will be produced rather than 65. There will be 65 new episodes of *Mother's Day*, twice the previous number, and additional episodes of the previously syndicated *Richard Simmons Show* have been acquired.

Lifetime and VH-1 are obvious choices for cable networks with heavy female appeal. The Weather Channel

may not be so obvious. But TWC actually has more viewers in daytime than primetime, says network president Mike Eckert. The ratings are about 1/10 of a point higher than in all other dayparts, he reveals. While The Weather Channel doesn't daypart its programming, it has set up specific time blocks "because of the way advertisers buy," explains Eckert. The morning block covers 6 a.m. to noon—which takes care of 6-9 a.m. in all time zones. But Eckert says the noon to 6 p.m. period is the network's strongest, because housewives turn to the channel for information more than any other group.

"Our ad sales are up about 60 per cent year to date," Eckert relates. "And daytime is doing better than the other dayparts."

CBN not pushing daytime

Not so at CBN Cable, which has 55 per cent women viewers in all dayparts, according to vice president of sales Doug Greenlaw. But he feels the high demographics of cable households have precluded the medium from being a major force in daytime. "The upper income, highly educated female has more of a propensity for work," he says, and isn't home to watch shows directed at her.

Greenlaw says "it doesn't make sense" to push daytime as a separate daypart. "We have to use our strength, so we use most of our numbers—for late fringe, weekends, and daytime—for the cumulative effect."

"You start off early in the morning," Greenlaw says, "and as the day progresses, you build from a tiny audience to a small audience, and it really doesn't pick up for us until we get into the early fringe."

Yet Greenlaw has faith in the lineup of mostly game shows and vintage sitcoms that inhabit CBN's 10 a.m.-6 p.m. daytime block. To add value to his daytime numbers, and "to our entire network and cable in general," he commissioned a reach study from Nielsen on daytime and late fringe. "You can spend between 10-30 per cent of your TV budget on cable and it does not negatively affect your reach," he concludes, adding that, "of course, your frequency goes wild." "Even though the numbers aren't huge," he says, "we show that daytime can be added to the reach pie . . . and we have a highly educated, upper-income type person watching anyway."

"I don't see a big difference in the (type of) people watching in daytime," says Greenlaw. "There's just less of them."

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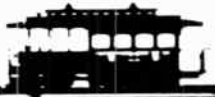
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The Mothers-In-Law, *The Flying Nun* and *Hazel* are coming; golden oldies *My Little Margie*, *Bachelor Father* and *I Married Joan* are leaving the CBN schedule.

CBN, of course, hopes to improve on its 1.0 rating in the daytime, which is at least a point under its primetime ratings.

A similar situation exists at the USA Network. Ad sales vice president John Silvestri boasts that the network's afternoon block—including the first-run game show *Jackpot* and the informational series *Alive & Well*—has been increased to about a 1.0 rating. "We want a 1.5 or 2.0," he says.

Joe Weber, director of acquisitions and scheduling, says more first-run daytime programming would result in higher ratings, but that such fare is "very expensive." Curtis Davis, program director for the Arts & Entertainment Network, whose daytime schedule consists largely of shows already run in primetime, echoes Weber: "For financial reasons, there is a limit on how much programming we can premiere in daytime. We hope to expand that slowly through 1986" (see page c6).

For the broadcast networks, of course, daytime delivers great profits despite lower ratings than primetime, because shows are so much cheaper to produce. USA's daytime shows also come cheaper than primetime, but "we haven't sold as many units as we have in prime, so the profitability is probably about the same," says Silvestri.

Silvestri says that *Heartlight City*, the 11 a.m. women's-oriented music video show, has been selling successfully, and that the network's noon movie also does well. But there have been problems leading in to *Heartlight City*, with *Peyton Place* reruns recently being replaced by a second half-hour of *Candid Camera* reruns. "We're still looking around for just the right morning vehicle," says Weber, who points out that a problem exists in transitioning from a successful childrens' block, which runs until 10.

WTBS, daytime's highest rated basic cable channel, flows from old sitcoms to a movie, to *Perry Mason*, to another movie, to cartoons, and back to old sitcoms. The channel's daytime movie package, in fact, is the only specific daytime cable programming praised by Y&R's Tumpowsky. But, he notes, the ratings have been "fairly decent, not outstanding. They've stayed about where they were in the past two or three years."

Jack Petrick, WTBS programming vice president, says the current lineup came about following some experimentation with first-run programming,

which can be taxing on a service where primetime CPM's and audience are much higher than daytime. "We tried Mike Douglas and Bill Tush and then went into *The Catlins* soap opera," he recalls. "After two years, the audience didn't grow, so we decided to go back to sitcoms."

The kid's programming, now including *Bugs Bunny* and *The Flintstones*, should be bolstered for down the road when MGM/UA's classic *Tom and Jerry* cartoons revert from local stations to their new corporate owner. Another long-range possibility: strips of WTBS's self-produced sitcoms, *Safe at Home* and *Rocky Road*. Starting this month, however, Petrick notes that WTBS's schedule begins to benefit from the new emphasis on MGM library product.

Country in the afternoon

The Nashville Network, which has so far programmed daytime with reruns of its six hours of nighttime programming, plans a major change next month. *Tumbleweed Theatre*, its well-rated weekend showcase for classic westerns, is due to ride into the weekday 12:30-2 p.m. perch.

On weekends, the films have been getting mostly female audiences, and Lloyd Werner, head of ad sales, hopes to attract typical daytime advertisers. "There are some folks who are interested in taking all the time," he boasts.

According to Werner, "We decided to rerun the six nighttime hours during the morning and afternoon to see if the programs would discover their own audience levels." The results have been encouraging. During this year's third quarter, for instance, the 4 p.m. showing of the 90-minute *Nashville Now*—on its fourth run within 24 hours—averaged a 0.9 rating. It's not unusual for the program's primetime and early fringe runs to get the same numbers, although the demographics are different—73 women and 42 men per 100 households at 4 p.m., compared with 87 women and 59 men during primetime.

Other Nashville Network shows with strong afternoon ratings include *New Country*, with a 0.6 third quarter rating, and the game show *Fandango*, with 0.5. Werner uses cumulative ratings to get advertisers to buy all four runs of a given show. "Failing that," he says, "we sell by daypart." "Even if you had good daytime numbers, because of the low CPM, it's very difficult to make big sales," he explains. Unlike several other cable networks, primetime CPM's on The Nashville Network cost about twice as much as daytime.

The 60 per cent of Nashville's advertisers who buy all four runs of a show



Mike Eckert, TWC:
Weather-watchers big in daytime.

get enough of a discount to effectively receive the 10 a.m. run for free. Werner freely admits the low priority of the traditional daytime hours to his network: "The first thing we were concerned about was primetime, the second was weekend daytime, third was early and late fringe, and fourth was daytime."

Bucking normal daytime demographics, but still pulling in good ratings, Cable News Network and CNN Headline News have more male than female viewers in the daytime and also deliver the largest audience outside of sister super station WTBS. CNN senior vice president John Barbera tackles the issue of network attrition head-on when pitching potential daytime advertisers.

"If daytime is defined as 10 a.m. to 4:30 p.m.," he says, "you want to recover those viewers at the same time you lose them. It doesn't do you any good to try to gain your impressions at 6 o'clock at night or on the weekend."

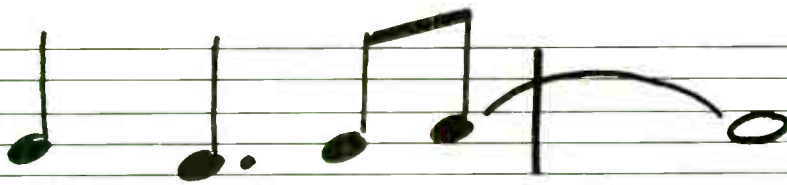
In September, the two CNN networks had the same rating from 9 a.m. to noon as for 8-10 p.m., and even a higher rating from noon to 5 p.m. The share was 6 per cent from 6-9 a.m., 5 per cent from 9 a.m. to noon, and only 2 per cent in primetime; yet CPM's are higher for primetime because of income and education levels.

Barbera says CNN has a fairly consistent level of viewers throughout the day, because the format does not allow for the programming highs and lows common with horizontal channels.

The correct strategy has yet to be proven. If its any consolation to cable network executives, they're not alone in struggling to locate and hold those missing daytime network viewers. The ambitious Inday syndication network had its two hours chopped in half after only a few weeks on the air this fall. As The Nashville Network's Werner says, "No one has found a handle for programming daytime in cable." □



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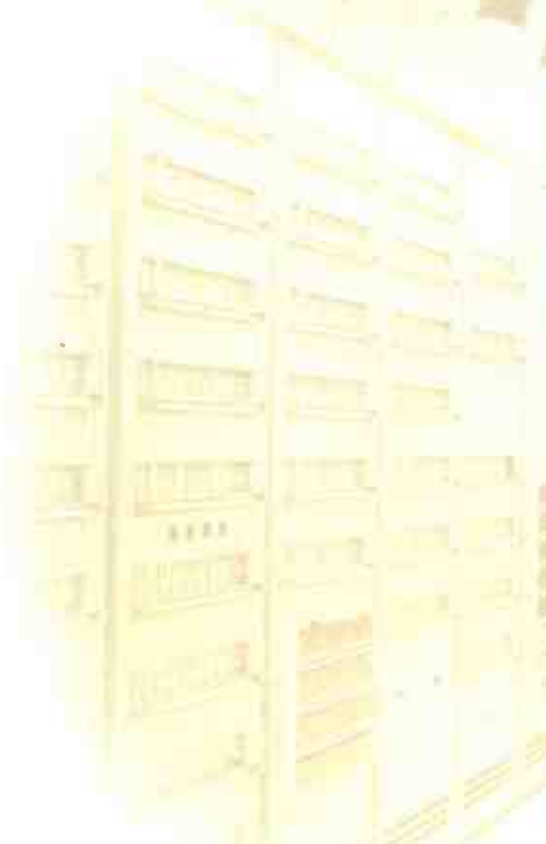
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Wall Street Report

Price Communications: a rundown of the company from the horse's mouth

Highly leveraged companies are no novelty these days with buyouts on top of buyouts, but Price Communications Corp. is building that way from scratch. Run with a knowledgeable hand by Robert Price, a lawyer and former deputy mayor of New York, the financial strategy of the company encompasses a deft combination of boldness and caution.

Price, president and treasurer, recently wrote a chatty, five-page, single spaced letter to his 1,500-odd stockholders and bondholders, bringing them up to

highly leveraged position does not, as he puts it in his letter, either cheer him or concern him. What it does, he says, is put greater constraints than would "normally" be imposed in making further acquisitions. But he's not about to stand on the sidelines.

Citicorp a stockholder

Price's confidence that he can handle the risks is echoed in effect by some pretty knowledgeable stockholders. Among the 1,200 to 1,400 stockholders is Citicorp, which has 25 per cent; Lincoln National Insurance Co., 10 per cent, and assorted mutual funds and "Wall Street types," roughly 30 per cent. Price holds 8 per cent, and the remainder is in the hands of varied individuals.

Further, his bond offerings in February and September were oversubscribed. The earlier sale totaled \$80 million (face amount) of 11 3/4 per cent 10-year

Price Communications Corp.

Consolidated operating statement items (selected)

	Year ended December 31,					Six months ended June 30,	
	1980	1981	1982	1983	1984	1984	1985
Broadcast revenue	\$ —	\$ —	\$ 585,056	\$ 5,970,572	\$ 16,108,155	\$ 7,176,601	\$ 13,542,835
Agency and representative commissions	—	—	72,749	807,433	2,449,763	1,211,233	2,023,308
Net revenue	—	—	512,307	5,163,139	13,658,392	5,965,368	11,567,899
Operating expenses	—	—	410,156	3,081,789	8,180,515	3,690,548	8,250,984
Depreciation and amortization	—	—	45,562	862,584	1,937,618	923,386	1,800,724
Profit from broadcasting and other operations	—	—	56,589	1,218,766	3,540,259	1,351,434	1,516,191
Corporate expenses	12,412	248,431	487,586	871,595	1,191,390	783,114	1,056,485
Interest expense	—	—	148,877	1,108,057	3,112,188	1,345,720	5,673,084
Other income—net	46,914	265,500	330,760	249,455	433,435	287,488	2,587,022
Income (loss) before income taxes and extraordinary item	34,502	17,069	(249,114)	(511,431)	(329,884)	(489,912)	(2,626,356)
Net income (loss)	\$23,356	\$ 11,069	\$(242,114)	\$(643,556)	\$(237,883)	\$(489,912)	\$(2,486,356)
Net income (loss) (per share)*	\$.03	\$.01	\$(.10)	\$(.20)	\$(.12)	\$(.14)	\$(.62)

* Adjusted retroactively for a four-for-one stock split effected in August 1981, a pro-rata stock distribution effected as of July 1981, and five-for-four stock splits effected in April 1983, January 1984 and January 1985.

date on what the company has been doing—which is plenty—and why, what it may do, why he's doing what he's doing, why he's not doing other things and throwing in, for good measure, some suggestions about investing in other companies and inviting the letter's recipients to visit the company's properties.

Price Communications has really only been in business less than four years but it's already acquired 15 radio stations, with two more on the way, three TV outlets, two professional journals, two newspapers and an outdoor company. In doing this, he's acquired considerable debt and, in fact, his cash flow probably will not cover his interest payments next year. His

notes and in September the company completed a \$125 million debenture sale at 14 5/8 per cent plus a \$20 million 13.65 per cent zero coupon note sale.

Price notes in his letter that, "In 1986, part of our estimated cash flow shortfall will be caused by the interest we are paying on our fixed rate public debt versus the considerably lower rate we could be paying our banks for the same borrowing."

So why not borrow from the banks? Price's response is that he feels he's better off with fixed interest rates for the next 10 to 15 years than with a floating bank rate. "If the prime goes to 12-13 per

(continued on next page)

cent in three years, I'm smart." Even if there isn't much inflation over the next few years, he says in his letter, "we will be able to repay our debt with somewhat cheaper dollars." Of course, he also expects his cash flow to increase, an assumption based on the not unreasonable expectation that his ad revenues will rise.

Cash for acquisitions

Meanwhile, Price told his stockholders, when the company pays for all the acquisitions that are under contract, it will have about \$35 million for future acquisitions and other corporate purposes. "This cash position affords us substantial comfort in terms of any unforeseen contingencies."

Despite what Price said about the perils of a floating bank rate, he expects to hedge by getting "9½ percent money" for "stand-alone" financing on newly-acquired properties, that is, separating their financing individually from that of the rest of the company's debts.

He explains it as "borrowing bank money at the prime rate at the subsidiary level for a portion of our acquisition cost with the balance of the purchase price coming from our cash position as 'surrogate equity.' This will preserve the relatively senior position and integrity of the subordinated debentures at the parent company level."

Price Communications now has six AM-FM combinations, two stand-alone AMs to which he expects to add FM partners shortly and one stand-alone FM (KIOI San Francisco). Four of the AMs are 50,000-watt clear channel outlets.

First property in 1982

The company started up in 1979, but for three years its only source of revenue was interest on investments. Price bought his first property, Group W's 50 kw WOWO Ft. Wayne in 1982, later adding an FM. In subsequent years he bought WIRK-AM-FM West Palm Beach; WTIK New Orleans; KOMA Oklahoma City, a 50 kw station to which he recently added KIMY(FM); WIBA-AM-FM Madison, Wisc.; WNIC-AM-FM Detroit; WLAC-AM-FM Nashville and WKBW Buffalo, acquired from Capcities. The latter two AMs are both 50 kw outlets.

Price's three TV stations are all affiliates: KRCG-TV Jefferson-City/Columbia, Mo., a CBS station; WEEK-TV, NBC in Peoria and, subject to FCC approval, WZZM-TV, ABC in Grand Rapids. Supervising the broadcast properties are Dick Appleton, senior vice president/Television, and Jack McSorley, senior vice president/radio.

Price recently bought two New Jersey newspapers from Capcities—the daily (28,000 circulation) and Sunday *Register of Red Bank*, serving Monmouth County, and the *Toms River Reporter*, a 100,000 circulation semi-weekly covering Ocean County. He had

previously purchased the New York Law Publishing Co., which publishes the daily *New York Law Journal*, the official daily legal newspaper in New York City, and the *National Law Journal*, a weekly. The New York Law Publishing Co. also has a seminar program, a number of legal newsletters and a law book publishing company.

Finally, there's a small outdoor company in Missouri, in the KRCG-TV coverage area. It contains about 340 board locations in seven counties.

Doesn't like indies

Price deliberately stays away from independent TV stations. Programming know-how is the key, he notes, and it's not an easy thing to master. "If independent television is a long-range viable medium," he said in his letter, "then the strength there will belong to Tribune Co., TVX and Metromedia (now Rupert Murdoch), who have developed programming expertise. These are groups with whom we should not now be competing. We prefer to have each network spend . . . \$1 billion each to supply our programming."

Cable, too, leaves him cold. "I have never been fully able to understand," he said in his letter, "the economics of cable television apart from traditional 'classic' cable (specifically, the delivery of signals to distant or difficult reception areas). . . I don't think we can make two dollars out of one dollar for our stockholders." Price also wrote that he feels uncomfortable competing for properties with Heritage Communications and Comcast, "in my opinion, the two best cable operators in the United States." He recommended to his readers that they "examine those two companies for investment."

Price's recommendations

Besides recommending two cable companies for investment, Price, in response to continual requests from his stockholders, added two other communication companies—Gannett and Capcities. The former he called "the premier communications investment in the United States today." The latter, he said, has "one of the smartest management teams in the communications industry. Capital Cities' strength remains the ability to make two blades of grass grow where one grew before with tight budgets, creative concepts and reduction of unnecessary expenses. Their operating personnel are skilled in community service, the budgetary process and marketing."

Once Price Communications began making acquisitions, it went into the red. Price himself can't say when the company will get into the black, and he stated in his letter, "I have always indicated that it may be a period of time before we have any earnings per share because our current goal is to increase broadcast flow per share (operating profits protected from an income-tax paying position)."

For this reason, Price has in the past been puzzled by the trading history of the common stock (OTC). He felt it was overpriced and said so when asked. Last February it was traded at about 16. Recently, it was traded 8 3/4, which, Price feels, is more like it.

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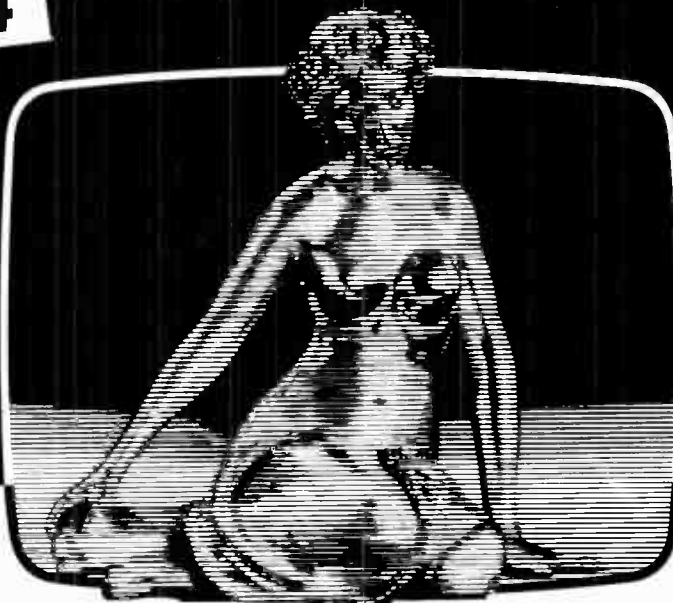
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FEBR. 13

Tele 7 Jours Dinner Gala



Studio Bazzoli

Promotional (from page 47)

crease their promotional budgets, but, if there is one period where the heaviest promotion takes place, it's spring—because clients and agencies use the spring book, released early in July, to place fall business. Next most important, she says, is the fall book, which has revenue impact on the significantly lighter first quarter. Winter and summer, she adds, are still less important because—at least in her market—they are so “seasonally affected.”

“Particularly in our market,” says Karger, “the summer book is pretty unimportant because people listen so differently in the summertime. In the winter, the weather has an unrepresentative effect on listening. I can see a spring promotion, though, being stretched from three to five months because agencies, for the first time, are going to be able to measure station stability.”

“This could be an approach for stations that have limited budgets and can't afford year-around promotion.”

Competitive pressure

At WSM-AM-FM Nashville, Tom Cassetty, general manager, doesn't see the seasonal differences coming into play as they do in Providence. For his country music stations, he notes, the summer books would not be particularly important, but, “The rockers will be hyped then because the kids are out of school. We can still create a good story for our format and our demographics at that time, though.”

Cassetty hopes he will be able to spread out his promotional expenditures over 48 weeks, but adds, “If someone splatters hard during one of these survey periods, we'll have to meet competition. We use mostly TV, but we may have to use more of a media mix. We may use billboards more, especially in the summer.”

Aside from actual expenditures, one concern that he cites is that “trying to keep the staff excited for 48 weeks a year is a difficult job.”

A recent format and call-letter change has confused the issue for what is now WWNK-AM-FM Cincinnati. Until the formats of both stations were changed in August from country to adult contemporary, the stations were known as WSAI and WSAI/WKXF(FM). Says Jim Wood, general manager, “We're developing a new marketing plan, so we don't know what we'll have to do even for two books yet. I would perceive higher promotional budgets if we see the off-books are going to be important to us. We've always programmed on a year-round basis, but with a country station, we were more

laid back promotionwise. Now we will have to be more intense promotionally 12 months a year—so the Arbitron four-book situation probably just means that our planned approach was a wise one.”

Spending spiral

Philip Stumbo, vice president and general manager of WHLI/WKJY(FM) Hempstead, in the New York area's Nassau-Suffolk Counties market, points out that the promotional situation on Long Island is already highly competitive. In about seven years, he says, the promotional expenditures of the roughly 20 stations in the two-county area have about doubled, with about 10 stations making up 80-90 per cent of the expenditures.

He estimates some \$21 million in advertising will be placed on Long Island stations in 1986.

“My promotion,” he reports, “except on-air, is heaved up in the spring and fall. Either we'll have to reduce the weight of spring and fall and carry it into summer or winter or we'll have to spend more money. I think that eventually we're going to be forced to spend more money. We work with a combination of billboards, bus cards, *Newsday*, local newspapers and pennysavers, New York television, cable TV and trestle signs—doing a little of each twice a year.”

Scott at WXTZ Indianapolis says his station promotes on a year-around basis already and that no decision has been made as to whether expenditures will be increased. Unlike those who promote against the fall book for fourth quarter buying, Scott aims his promotional guns at the book for the comparable period. He says, “Some buyers use a two-book average, some go back to the previous season and some use the most recent book. I don't know of any way to use the books except on a

broad basis. People who try to use them on too exacting a basis are fooling themselves.”

Says Russo of WBEN, “Historically our heavy promotion dollars were reserved for the sweeps, and we can't increase those dollars. We have to think in terms of segmenting that budget and using it four times a year. Three-month measurement has already made us more careful of how we spend our money.”

“This year we're spending more, but we're more choosy about what we buy. When we buy TV spots, we look for sports and newscasts where we get the most bang for our buck.”

“Having four books will really change the way we do business. Vacations will have to be scheduled differently for talent. We never let them go during a survey period, but if you go 48 weeks a year, when can they take vacation? Do we send all the talent out in the four weeks when there is no survey?”

Judicious TV buying

Wexler, who has never been without a summer book because of his experience in the New York and Philadelphia markets, says stations shouldn't let continuous measurement affect the way they promote, except that, “Perhaps they'll have to be more judicious in how they buy TV. They may have to buy more by demographics and qualitative data rather than taking a blitz approach over a few days or a couple of weeks.”

He points out, “Where two-book markets have been accustomed to promoting in the spring and fall, they're buying TV at the most expensive times. In January they should get a bigger bang for their buck. If they don't panic, continuous measurement won't cost them any more in promotion.”

The fact that they may have to

“Continuous measurement doesn't do anything for the overall industry. It's just another method to extract more dollars from stations that are already strapped for money.”



Robert J. Russo
Vice president of sales,
WBEN-AM-FM Buffalo

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change promotional plans because of agencies subscribing to four books doesn't mean that the stations themselves will buy them. With most of those queried planning to stay with two books for now, Wexler says Arbitron's approach is more at fault than the value of the measurement: "The way Arbitron introduces products they're their own worst enemy. Broadcasters have to pay up front before they find out if there's any benefit.

"A lot of radio broadcasters don't believe in the strength of their own medium. All they have to do to stop continuous measurement is not buy it. Then Arbitron will either have to cut back or get agencies to pay more. I think that, for the most part, Arbitron produces a good product, but they astound me with how they put obstacles in their own way."

Cassetty of WSM, though, feels stations will ultimately pay the price for non-acceptance of continuous measurement: "They'll probably give us a year, and if they don't get enough sub-

scribers they'll go way up in the price for the original two books."

"We're already one of the market leaders," says Janet Karger of WHJJ/WHJY (FM) Providence. "The agencies will have the new books, but we just won't pitch using those numbers. We don't feel we'd make enough money on it to justify the expenditures."

scribers they'll go way up in the price for the original two books."

The word that got around at the radio broadcasters' association in Nashville, says Cassetty, is that none of the stations in that market are opting for the additional books.

But Cassetty adds, "You can't account for what they'll do if they get a book showing they've done from a 4 rating to a zero."

Cassetty isn't concerned about the prospect of agencies asking for avails against the new books, with the station already having gone without Arbitron books altogether for three years: "If they want the information, they'll just have to look it up themselves. When we didn't take any of the books, if they showed us the numbers and asked about them, we'd answer the best we could."

"We'd just as soon that Arbitron would choose another market for continuous measurement," Cassetty continues. "If they're going to four times a year, I'd rather see them shorten the measurement period to one month

Not worth it

Karger says her Providence stations will continue with just spring and fall, and she has previously worked in four-book markets. She asserts, "We're already one of the market leaders. The agencies will have the new books, but we just won't pitch using those numbers. We don't feel we'd make enough money on it to justify the expenditures.

"The stations continuous measurement will help most are the smaller stations that could make a case for stability—but they're the ones that can't afford it."

Also holding out are Wood's Cincinnati stations. He says, "I've never heard any advertisers or agencies complain about twice-a-year measurement." As for the argument that stations showing ratings declines can

bounce back faster, he points out, "it works both ways. If you have a good book, you have a long time to sell off of it.

"I hear the four-book markets still sell off the spring and fall books. People know that, in the summer, a baseball station is going to go up. My main concern is that, when they go 75 markets deep with four books, there will be a lot of stations in a lot of markets not buying all four books. If this happens, I fear Arbitron is going to gudge prices up to pay for it or else put less of their own money into the books and make them less effective.

"We're not faced with the problem of deciding until the summer of '86. If everybody we compete with buys them, we may have to. If nobody bought them, we may have to. If nobody bought them, we definitely wouldn't." He concedes the actions of other stations may be just a perceived pressure.

"I don't think I'm going to make a decision yet," says Stumbo, speaking for his Long Island stations, "at least not for 1986. I just finished my '86 bud-

get, and there's no room for it. Of course, if another station picks up the books and starts running around with them, we may have to reconsider.

"I'm very disappointed with the way Arbitron never notified us that they were thinking of it. It could cost me another \$20,000-\$25,000 for these two additional books."

Stumbo feels his salespeople can handle requests for avails without actually having the winter and summer books: "My salespeople are just going to have to sit down with the buyer and work right there in his office. But if we find that having these books ourselves is going to generate two or three orders worth \$20,000 or \$30,000, then you can be sure we're going to buy them."

Daytime factor

Another concern of Stumbo's is that WHLI is a daytimer, which is on the air for the most hours during the spring. Despite the fact that Arbitron claims to adjust for daytime stations, he notes, the fall books always show less audience. He feels winter would be particularly bad, with the station on only from 7:15 a.m. to 5:15 p.m. He adds, "We've been pretty successful selling both with and without the books. A big chunk of our retail business is done without them."

After seeing Arbitron's presentation, Scott of WXTZ Indianapolis is waiting to discuss the matter with AM sister station WIRE. His initial reaction is not to buy the additional books: "We dropped Arbitron altogether two or three years ago and only became a subscriber again a few months ago. So we've just agreed to spend a considerable amount of money, and we're not confronted with spending more. We may wait until the measurement is in place and there's been some experience with what happens. We generally try not to sell on a CPRP basis and just approach people with the benefits of advertising."

In Buffalo, Russo notes his stations subscribe to Birch, and he considers it "a boon to our industry." He explains, "It allows the buyer to consider the qualitative aspects of the audience, and even with the qualitative information, it's not as expensive as Arbitron.

"I'm of the opinion that, with the amount of money stations pay Arbitron, it's about time they develop something that will help us sell our stations better.

Continuous measurement doesn't do anything for the overall industry. It's just another method to extract more dollars from stations that are already strapped for money. "It's particularly difficult for the smaller stations to continue to exist." □

Stereo (from page 45)

whose stereo system was adopted by the industry following FCC authorization, is the most aggressive promoter among producers interviewed.

The manufacturer currently has a stereo TV commercial featuring the Preservation Hall Jazz Band running on the networks and in the national spot market. Stereo TV, says a spokesman, "is one of our major advertising thrusts for fall. We believe we're in a unique position in that Zenith invented the system."

Both Panasonic and Sony have stereo print ads running for the fall and holiday seasons, but TV commercials just incorporate stereo as one of several features.

Sony's print stereo promotion offers a free FM Walkman with every purchase of a Sony KV-1981R Trinitron TV set. The headline: "Now get a great stereo Trinitron TV for your home. And a great stereo for away from home." Copy emphasizes the TV set's double-sided speakers and built-in MTS stereo

RCA, according to a spokeswoman, "has no holiday advertising plans directly geared to stereo TV. It will be highlighted in our ad slicks, and co-op funds will be available to dealers."

At Toshiba America, stereo will be mentioned "in all of our advertising at the high end of the product line," says Rich Meidenbauer, advertising manager, consumer products. However, "We do not advertise it as a main feature of the set. We have more salable features, such as the digital PIP (Picture in Picture).

"One problem the industry has," he continues, "is that the stereo sound you're going to receive in TV sets is not going to be as good as the sound people get from their hi-fis." That's why, he adds, "most of our sets have audio outputs that can be plugged through hi-fi sets."

Similarly, there are no special plans to advertise stereo TV products at Sharp Electronics. "Most of the national TV advertising for fall or next spring will be done across the broad spectrum of Sharp products," says

"One problem the industry has," says Toshiba's Rich Meidenbauer, "is that the stereo sound you're going to receive in TV sets is not going to be as good as the sound people get from their hi-fis."

decoder.

Sony's television advertising for the holidays, says Jeff Brooks, director of advertising for the Consumer Products Division, will put the emphasis on picture quality.

"When people come to the dealer," he explains, "they will see that 88 per cent of our line is stereo." He adds that Sony has a couple of joint stereo promotions planned with local television stations, but he declines to identify the stations at this time.

Panasonic's print advertising combines stereo and its "high resolution" color to ask the question: "Why get stuck with a TV from past?"

The copy points out that "the future of television is incredible stereo sound from TV broadcasts. This year alone, over 200 stations are expected to be broadcasting selected programs in stereo. With the Panasonic stereo television, you'll be ready."

The ad will be running through the end of the year in several magazines including *Life*, *Esquire*, *Money*, *Penthouse* and *The New Yorker*.

Herb Galliford, national marketing manager for video products.

Spanish audio

An additional selling point for stereo in some markets is the ability, through use of the Secondary Audio Programming channel (SAP), to offer a second audio track in another language.

Two stations capitalizing on this feature in order to simulcast some of their programming in Spanish are independents WTIC-TV Hartford-New Haven and KTLA(TV) Los Angeles.

WTIC-TV added SAP in February of this year and in September began airing bilingual broadcasts, doing transfers on six hours of syndicated programming weekly. Arnold Chase, president of Chase Broadcasting, WTIC-TV's parent company, estimates that "40 per cent of the population [in the Hartford-New Haven market] is Spanish, but there is no Spanish station." Response from the Hispanic community, he says, has been very positive.

Two technical developments, he

points out, are helping the Hispanic community get the Spanish audio without necessarily having to purchase a stereo TV set. Hartford, he says, is a test market for a monaural 19-inch SAP-only TV set manufactured by Quasar that retails for \$270. Also, Radio Shack, he adds, has just come out with a stereo SAP stand-alone audio receiver to sell for \$140.

WTIC-TV, after doing the groundwork on the Spanish transfers, has plans to provide this service to other stations, and Chase points out that "we are already working with WCIX-TV in Miami; they will start it later this month."

KTLA has been running Spanish simulcasts practically since it went stereo in October, 1984. According to Nicholas Hoogstaten, director of advertising and promotion, the station runs 17 hours of programming a week in Spanish, including such syndicated series as Worldvision's *The Love Boat* and MCA TV's *Columbo-McCloud-McMillan & Wife* "Mystery Movies." Says Hoogstaten: "Anytime we have anything on in Spanish, all of the sets at retailers in downtown Los Angeles are tuned to us."

Cable obstacle

A continuing thorn in stereo's side is the inability of some cable systems to transmit stereo sound.

That is a significant problem for WDBB-TV Tuscaloosa, an indie that signed on in stereo in October, 1984. Says David DuBose, general manager: "We run a promotional spot instructing viewers they must tune us in off the air because the cable systems in this area can't transmit in stereo. In fact, it's a little bit of a drawback to cable systems when we promote stereo because they hear complaints from their subscribers.

"The majority of systems in this area are small—they are old systems; but we're hoping the largest system will use this as a test area."

In St. Louis, KPLR-TV has a comparable problem, one it hopes to solve by meeting with cable systems.

And the station's Steve Gyzyb points out yet another roadblock. "We have asked *TV Guide* and the people who do the local listings in the newspaper to come up with some sort of symbol that will denote a stereo broadcast."

The same type of campaign is being waged by Jude Schlager, promotion director of WGAL-TV.

"We are actively encouraging them to support stereo programming the same way color was supported," he says. "We have talked to everyone—*TV Guide*, the newspapers. They contend they're thinking about it." □

some already had moved on to other entrepreneurial projects. Others no longer had a hold on the financing they thought they would have for the station.

"Had we started over again, it may have been more efficient for us to pick spots" for LPTV stations rather than letting the applicants draw them, she says. Sorting out the overlaps and the interference with existing signals has been a nightmare for the commission.

"I think the problem is that nobody envisioned the large influx of applications. If we had only received a few thousand or a few hundred applications, it wouldn't have been a problem." And, if everyone who applied really had wanted to operate a station, she says, "I don't think you would have any backlog and most people would have gotten what they wanted."

Kreisman believes the FCC has solved its problem now, but says there still are contributors to the problem. She cites "quote, consultants out there, who still file hundreds of applications in the names of their adult children, or in the names of employees or in the names of different applicants, and they are getting in the way of legitimate peo-

ple getting through the process quicker."

The only reason she can figure for the duplicated applications is to improve the chance of winning the CP and then selling it. That won't work because there are FCC rules to prevent that, Kreisman says, but it still stalls the process.

When she was in her job, she said, she personally looked at every CP sale application, and that process is still being followed by her acting successor. "We have never approved anything other than documented out-of-pocket expenses," she says in deciding how much the CP for an unbuilt station can be sold for. "I've held up a few and a few are continuing to be held up because we don't have that kind of documentation."

There are no exceptions to that rule, she says, and the FCC intends to take action against anyone involved in a deal in which an LPTV CP is sold for more than out-of-pocket expenses.

Another wrinkle has developed that the FCC did not envision when it projected 4,000 LPTV stations around the country. Several of them that have been on the air have now applied for licenses as full-power stations, reducing the number of LPTV opportunities.

One who has been successful at that is Rick Hutcheson, president of Low Power Television, Inc., who has stations on the air in LaSalle, Ill., and Jackson, Tenn., plus one that just went on the air in Jonesboro, Ark., and another that is converting from an LPTV to a full-power station in Ottumwa, Iowa, going through the regular process for obtaining a normal TV license.

With his success, he is understandably bullish on LPTV. It is a great opportunity for the little person to get into television, he says, often with an investment of just over \$500,000, including \$200,000 worth of equipment. The targeted audience often is just over 50,000, too small to attract a full-power station. Often they are run as small-market radio stations with pictures.

Two basic philosophies

Hutcheson says there are two basic operating philosophies for LPTV owners.

One is "a large market, targeted-audience format or a small market, general audience format."

Another benefit that full-power commercial stations may see in the future, he says, is that a lot of people are learning and getting hands-on experience in TV at the LPTV stations. The LPTV station must operate on a low budget, so many of the behind-the-camera personnel are trainees.

His stations are run like independent, full-power stations, Hutcheson says.

"We run three to four movies a day, a small amount of music videos, we purchase the rights to syndicated shows, and from time to time we take things from satellites, like Cincinnati Reds baseball."

LPTV stations tend to get programming cheaper than the full-power stations, he says, because they are reaching smaller audiences. He has worked out an agreement with Twentieth Century-Fox, he says, to get good-quality movies for about \$19 a run. His programming costs are about \$3,000 a month, he says.

LPTV also is offering radio and local newspaper advertisers a chance to get their product or service on television for the first time because the time is cheap, he says. His rate card, for example offers time at \$5 to \$35 for a 30-second spot.

And advertisers can target their audience more specifically. For instance, he says, his LPTV station in LaSalle offers an advertiser time he otherwise would have to buy on a much more expensive Chicago station.

The new service also has been helped, Hutcheson says, by the court

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action eliminating the FCC's must-carry rules as written. LPTV was never given must-carry status and thus was shut out of cable.

Now that systems can eliminate duplicated signals, he says he has found more success in getting his LPTV stations on cable, partly because the systems have an opportunity to show more localized programming.

Offers warnings

But Hutcheson has warnings. From his own experience, he says, he believes LPTV does not make commercial sense with an audience of less than 50,000. An entrepreneur also should expect an operating cost of \$25,000 to \$30,000 a month if any local origination is done, but can expect to break even in two to three years, like most broadcast operations.

"In markets that don't have a local, full-power station, we do a daily half-hour news show," Hutcheson says. Usually there are updates in addition, and his stations take Independent Network News, he says.

Otherwise his policy is to not compete directly with the news programs of full-power stations.

Although LPTV stations that want to convert to full-power stations are not given a demerit for diversity of ownership, they also do not receive any credit in a comparative proceeding for being an LPTV station. LPTV stations also are viewed as a secondary medium, and can be knocked off the air if a full-power station is interfered with or wants to expand its service area. Hutcheson believes that is wrong.

"This is the one area where we are looking for the commission to take a more reasonable posture than it has taken in the past.

"Even leaving out the fact that we are a secondary service, things can be done so that a person who invests or a company that invests has other options in the event a frequency is taken by a full-power coming in."

Legislation needed

Congress can help by enacting legislation to make it clear that LPTV stations are not considered distant signals under any must-carry rules that are revived, Hutcheson adds.

Kreisman concludes, "For a while it was us who was subject of the criticism, for not getting grants out there. I think now we've sort of turned it around. I think there is enough out there for the industry to get going. I think it's a service that will be successful in many instances, but we'll have our failures. Five years from now we'll look better."—**Howard Fields**

Indies (from page 50)

early to call, say rep and station sources. However, according to early reports, the two major off-network hours making their syndication debut, Metromedia's *Dynasty*, and *Knots Landing*, from Lorimar-Telepictures, are both performing better in early fringe than they are in other dayparts.

Petry's Major notes that *Dynasty* is doing very well in early fringe in Boston, where, aired at 4 p.m. with *General Hospital* as lead-in, it averaged an 8.1/24 in Nielsen for the four weeks be-

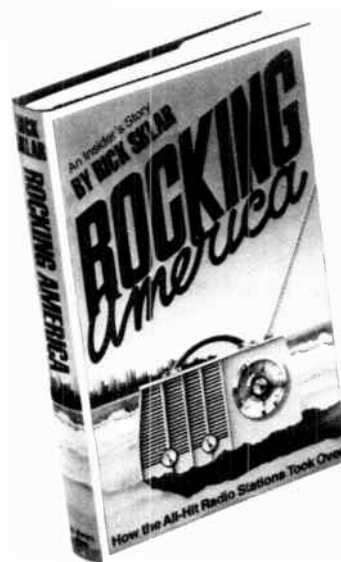
ginning September 19, soundly beating all other programs in the time period. Played by stations in other dayparts, however, the show is getting low share levels, with one exception, on WTTG(TV) Washington, where it beat WDCA-TV's prime moves by 5 share points.

Knots Landing is Number 1 at 3 p.m. on WFAA-TV Dallas-Ft. Worth but it is faring much below the share points of its *General Hospital* lead-in.

For 1986, the off-network hour race is seen as especially interesting. The season will see in strong competition

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several of the major off-network shows which have drawn big dollars from stations. These include *Magnum P.I.*, *The Fall Guy* and *Knight Rider*. However, the new off-network hour that will draw a lot of attention for next season undoubtedly will be *Falcon Crest*. The Lorimar-Telepictures serial strip will be breaking new ground, representing the first recent vintage off-network hour strip being offered on a straight barter basis.

According to MMT's Shapiro, Lorimar is presenting *Falcon Crest* as a show which will play best on affiliates in early fringe out of soaps, as does *Dallas*, and that early fringe is the time period where *Dynasty* and *Knots Landing* currently appear to be playing best. He points out that, from the syndicator's perspective, the programming makes sense, but from a station viewpoint an affiliate would be giving up 42 per cent of its inventory to the barter arrangement, which stipulates a split of five minutes for Lorimar and seven minutes for local sale per hour episode. "This is a stiff price for stations to pay for an early-fringe show," comments Shapiro.

Speculation on why Lorimar is going the unorthodox route on *Crest* is that the syndicator found the selling of

Knots Landing much more difficult than anticipated, after getting good clearances and subsequent good ratings from *Dallas*. "They didn't sell *Knots* for a lot of money, and they wound up selling the program to a number of indies, because they didn't clear many affiliates in major markets," notes a source who didn't want to be identified.

Meanwhile, KVVU-TV Las Vegas is possibly the only indie in the country to use checkerboarding in early fringe. Durante says the station started playing four first-run sitcoms and one off-network sitcom in the 5:30-6 p.m. slot the past fall. *It's a Living* is shown on Mondays' *Too Close for Comfort*, Wednesdays; *What's Happening Now*, Thursdays; *Small Wonder*, Fridays, while *Bosom Buddies*, the off-network series, is played on Tuesday.

Durante continues that the checkerboard idea evolved because he felt the sitcoms would continue the demo flow from earlier fare and that they would be "wasted" on the weekend.

He notes that the first-run shows had some success as network programs but not long enough to make them viable strips for syndication and that the newly made episodes had added strength for them to work as mid-week

fare. Durante says he feels checkerboarding will work well on the sitcoms he's chosen because they all have similar demos and appeal.

"Looking at the Monday-Friday, 5:30 block, the shows, with the exception perhaps of *Small Wonder*, all fit the 24-35 demo," he notes. In the case of *Wonder*, the strategy is that it will add strength to the kids' audience on Fridays, a day when kid viewing levels are traditionally high because the children are unencumbered by homework. Also, he points out, if *Wonder* or any other show in the checkerboard fails, the form allows for the program to be replaced without damage to the concept.

Also, Durante continues, checkerboarding is a good way of exposing product which may otherwise be gathering dust on the shelves. The station is a big buyer of new syndicated programs, he says.

For example, because of its large number of product, the station hasn't been able to play *Police Story*, a series bought two or three years ago.

Other programming moves made by Durante this past fall in early fringe include introducing *That's Incredible!* at 5 p.m. as a lead-out from its kid block. The checkerboard block replaced *Alice*, and the rest of the early-fringe schedule consists of *Strokes* at 6, *Benson* at 6:30 and *M*A*S*H* at 7. Back in May, KVVU-TV was playing *Anything for Money* at 5.

Checkerboarding trend?

The reps interviewed are saying that if the station does as well or better than usual by using checkerboarding, other indie stations, especially outlets in major markets, may give the form a try as well. At MMT Sales, Shapiro says that because KVVU-TV is one of a handful of indie stations which gets consistently good ratings it may be hard to measure the impact of checkerboarding. However, he points out, he's "very interested" in the station's move and that it could give some general indication to broadcasters of its acceptability.

Shapiro continues that there are "quite a few" first-run half-hours available for next year which could fit into a checkerboard environment. Beginning with April, 1986, two Taffner shows are being offered, *The Ted Knight Show*, the *Too Close for Comfort* spinoff, and *Check It Out*, which is doing well on the USA Network. Shapiro notes that available for fall 1986, is Colex Enterprises' 22 half-hours of a new *Gidget* sitcom; Lorimar-Telepictures' *Mama's Family* and *One Big Family*, which is a Witt-Thomas Production, plus the continuation of *Small Wonder* and *It's a Living*.

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But Shapiro says he's skeptical about checkerboarding working. He notes that the concept requires a "tremendous" amount of promotion and is difficult and costly to promote, given a station which doesn't have the viewer base of KVVU-TV. Also, he points out, indies have traditionally made their mark by relying on viewer habit and consistency.

At Seltel, Meisel agrees that checkerboarding goes against the programming tide on the indie level because it represents a deviation from the indie viewers' normal habits of being attracted to strips. "Historically, the independent wheel cannot necessarily be reinvented. It just has to be updated. This doesn't mean the checkerboard concept can't work for KVVU-TV. But indie viewers want to know that they can watch a specific program at a specific time. However, this is also true of affiliate viewers who watch network programs."

It's pointed out, too, that indies run their weekly first-run half-hours on the weekends in early fringe, where the numbers are good on programs such as *Fame* (which is being stripped as well), *What's Happening Now*, *Small Wonder* and *It's a Living*. There's no need to rock the boat when they are succeeding and being used as good counter-programming to movies, note the reps.

Game shows

Meanwhile, the use of game shows in the afternoon by affiliates is escalating, and again a large number of new syndicated game strips will be introduced at this coming NATPE, with several ending in early fringe. The game shows, according to stations and reps, are rising in use in early fringe because of the success of *Wheel of Fortune*, and because they are inexpensive fare, providing decent numbers in several instances as a lead-in to early news on those stations not carrying *America*.

Petry's Major notes that while some of the shows are more successful than others, such as the *New Newlywed Game*, many are just working fairly. *Game* is aired in early fringe on Group W's NBC affiliate, KYW-TV, Philadelphia, where it has been getting an 8.2/20 average in the Nielsen overnights, in the four weeks beginning September 16, even besting its *Wheel of Fortune* lead-in of 7.3/19. In Chicago, *Game* got a 6.7/21 on NBC-owned WMAQ-TV.

Also, points out Major, many affiliates are using the games as blocks. In Dallas-Ft. Worth, Lin's Major says, KXAS-TV, NBC affiliate, has games from 2:30 to 5 p.m.: *Sale of the Century*, *Let's Make a Deal*, *Catch Phrase*,

People's Court and the *Price Is Right*, into their 5 p.m. news.

KYW-TV, in addition to *Wheel and Game*, in the 4 and 4:30 slot, respectively, has *Scrabble* at 3, followed by *Passport*. *People's Court* is the lead-out to *Game*. Also, into heavy game blocks in early fringe beginning this past fall are KUSA-TV Denver, Gannet ABC affiliate; KPIX, San Francisco; and Belo CBS affiliate in Houston, KHOU-TV.

At WLWT(TV), Multimedia NBC affiliate, program director Tom Lamarche notes that the station made changes in July in early fringe, using game shows as the key. "*Wheel of Fortune* continues to anchor the 4-5:30 game show block, followed by two shows returning to timeslots in which they have been successful: *Let's Make a Deal*, at 4:30 and *People's Court* at 5. "Not only will this strengthen our 4-5:30 game block," says Lamarche, "but it will also provide a stronger lead-in to *News 5*. In addition, by moving *Court* to 5, it allows me to run two compatible game shows from 7-8 p.m., *Name That Tune* and *Sale of the Century*."

'M*A*S*H' slippage

Meanwhile, although *M*A*S*H* continues to do well in early fringe and in other dayparts, the strip is tapering off in numbers somewhat. In several cases it is being shifted from access slot to early fringe, or not being double run anymore.

KVVU-TV's Durante notes that the station moved *M*A*S*H* from access to the 7 p.m. slot as of this past fall. The situation with *M*A*S*H* is not unlike other stations in that the show is not getting as large an audience number as it once attracted, although it's still getting very good numbers."

WTTG(TV) in Washington, a Medtromedia indie, made several changes in the early-fringe period, capped by moving *M*A*S*H* from the access slot into 7 p.m., and replacing it with *Taxi* at 7:30, according to Sandra Pastoor, program director. Pastoor says this marks the first time that *M*A*S*H* has been moved since the station began airing the strip many years ago. She continues that the series was beginning to show some slippage in numbers, and "we felt it was possibly time to give it a new time period to see if those viewers that didn't watch the program at 7:30 would watch it at 7."

The station's numbers at 7 p.m., Pastoor adds, have increased but the 7:30 ratings haven't, "and we are monitoring that very closely. It's very difficult for *Taxi* to compete with *M*A*S*H* regarding numbers, although we are still doing 17 ratings." □

In the Picture

Barbara Mullins



New director of broadcast production at BBDO/New York agrees on the importance of pre-planning to hold down costs, but describes situations "where we had to be ready for anything." She also describes some shoots where the goal was pure reality, and another where it's "larger-than-life illusion."

BBDO production head stresses client, agency, production house agreement

Barbara Mullins, senior vice president and new director of broadcast production at BBDO/New York, says the key to cost control of commercials production is "the clearest possible communication between client, agency creative, and the people at the production house." The ideal, she observes, is "total agreement on every step in the process and on the charges for every one of those steps, before starting to shoot."

Mullins notes that a representative of the client is an active participant when the agency sits down with the production house director, "all details are agreed on in advance, and everyone knows who's accountable for what. The job will cost less if all the experimentation is done *before* we get to the studio."

She concedes, though, that, "There will be times when someone will think of a way to improve the spot during the shoot. Then it's up to the client representative on the spot to decide whether the improvement is worth the efficiency lost if the change is made. You just have to take each situation as it comes."

And then there are the emergencies. In producing a series of "mini-docudramas" featuring entertainment and sports celebrities for HBO, one of the stars was Tina Turner. But the catch was, says Mullins, that, "Stars tend to be caught up in extremely busy schedules. The problem here was, when and where we could steal her away, however briefly, between her endless round of performances."

Catch as catch can

But finally the call came: "We could have Tina for 20 minutes between shows at Jones Beach. Off we went with our camera crew in convoy, catch as catch can, with no pre-prep so far as the set was concerned. We just made do with what we brought with us to patch up a mock dressing room with a string of lights, mirrors and gaffers' tape to hold it all together. Tina came in, read through the script once, we shot the

spot, and 20 minutes later she was back on stage, singing for her audience."

But Mullins emphasizes that, "What we got was real. A real star, in her natural environment, between concerts, who's featured in HBO programming. The combination of real people in their real environment—Tina in concert, Marvin Hagler and Sugar Ray Leonard at ringside, lend believability to the advertising. Yes, world-class talent costs the client more money than unknowns. But in advertisers' constant effort to capture and hold viewer attention, and stand out among the clutter and the zapping, and all the other distractions, it's well worth it if viewers who are only half paying attention, do a double take and say to themselves, 'Hey—Did I just see Tina Turner?' and then really start to pay 100 per cent attention. Then, what they see is the star, not so much pitching the product as representing it. And in the case of HBO, Tina, and the other entertainment and sports stars we're using in this series, they're actually going to be the product—key parts of HBO's programming."

Ready for anything

So while producers have to plan ahead like chess players, at the same time, says Mullins, "We have to be ready for anything. You can never even say to *yourself*, 'We can't do it.' We go ahead and *do* it. Then, everytime we bring off another minor miracle, we're amazed at what we did. It's this kind of challenge that makes this job so exciting."

But it's not done with sleight of hand; "The only way I know how to do it," explains Mullins, "is to surround myself with the best people, give them the idea and feeling I'm trying to get across, then get out of their way and let them do what they do best."

The "best people," she says, includes directors like Steve Horn, who did the HBO celebrity series, and Joe Hanwright, who directed another spot, this one for Old Milwaukee beer, that also delivered believability by using real people in their natural habitat. But this time, these real people weren't famous: they were real sports fishermen.

This one started with help-wanted ads on local radio and in newspapers, and passing the word in fishing equipment stores up in Minnesota lake country. Then Mullins' casting director looked over some 400 applicants to come up with the four selected for the shoot. At the same time, Mullins was flying overhead in a pontooned sea plane, scouting for the best lake location she could find.

Then, once her crew started setting up the shots, she recalls, "We kept asking these real fishermen, every step of the way, 'Is this how you really go after pike? Do you do it this way, or that way?' The whole idea was to create the reality of pike fishing, and avoid any move that could possibly give anyone the slightest idea that any of it was faked."

But Mullins' goal is not always pure reality. She has been working more recently with London director Ridley Scott (*Alien*, *Blade Runner*) to combine high-tech optical effects "to create spectacular, larger-than-life illusion" for an upcoming Pepsi Cola "image" spot.

High-definition (from page 53)

The MAC-type transmissions, Wells explains, would require an analog RGB (red-green-blue) input in the home set—that is, an input for an unencoded signal—but the standard would also require compatibility, so that a conventional TV set, which requires an encoded (NTSC) signal, could receive the transmission.

McMann's group is now concerning itself with the details of the 1,125-line standard. While noting the "reservations" about 60 Hz by the Europeans, he points out that it won't slow down what he sees as the initial use of the HDTV system—which would be movies shot in 1,125-line pictures and then converted to 35mm film for theatrical exhibition.

The CBS Tech Center executive maintains that converting 1,125 to other line rates—such as 525 and 625 and to, for example, 1,050, which is used by the experimental two-channel CBS HDTV transmission system—is no problem. In referring to the Japanese equipment for converting 60 to 50 Hz, which he called "successful," he added, however, that it's much harder to convert the other way—50 up to 60. Hence, he argued, a 50 Hz standard for HDTV would present serious problems for NTSC countries.

While converting the 1,125-line system to a two-channel, 1,050-line system for DBS is not in itself a major technical feat, it still presents practical problems because of the huge cost of setting up a hardware-cum-software system all at once, according to McMann.

Still, he appeared somewhat in-

trigued by the possibility that once RCA hoists its ku-band satellites, Hubbard Broadcasting, which has contracted for a number of transponders on the two birds and has been involved in DBS via its United States Satellite Broadcasting Co., might get together with CBS on its 1,050-line system. He also pointed to the Japanese MUSE system as an entry in the HDTV transmission area, though he raised questions about the MUSE requirement for frame store processing in the receiver, which, he says, is quite expensive. As for terrestrial transmission of HDTV, McMann "hopes" to see experiments by his technology group.

Among the less enthusiastic entities vis-a-vis the prospects for HDTV is ABC. Says Julius Barnathan, president of broadcast operations and engineering, "We are not opposed to standards. We were led to believe that the Europeans wanted (an international standard), but we found out otherwise. If the Europeans go along, we'll go along. If a standard is not necessary now, forget it."

ABC is primarily interested in enhancing TV over the air now, explains the ABC engineering chief. "Why is CBS pushing high-definition when they can't transmit it. Why push for equipment with the same result (as 35mm)? CBS may feel that HDTV can save money in production, but the networks will still spend the same amount of money to buy the programs. High-definition is costly to transmit and the equipment is expensive. And film guys want the film look. What I want is to see NTSC going in and coming out."

CBS' Flaherty remains optimistic

about the adoption of the proposed standard by the CCIR Plenary Assembly. While he notes that the CCIR study group did not pass a draft recommendation but a proposal for a recommendation, he points out that it still calls for action by the Assembly and so the distinction may not be important.

When will HDTV become a reality? Maybe by the mid-'90s, is Flaherty's guesstimate. "But it depends on how and which distribution systems push it. It depends on how aggressive they are. And we do have spectrum limitations."

NTSC improvement

One area where Flaherty and Barnathan see eye-to-eye is in the conviction that not only has NTSC improved over the years, but it will keep on improving. In fact, this view is practically unanimous.

William Connolly, president of the Sony Broadcast Products Co., which is deeply involved in HDTV and has a line of HDTV products, sees no conflict between NTSC improvements and the development of an international HDTV standard. "The two will develop parallel to each other."

Where will HDTV likely debut? In a "bounded medium," says Connolly—cable, VCRs, discs. Terrestrial transmission will remain NTSC for the foreseeable future, with MAC-type systems a possible alternative. Along with this, Connolly sees more bandwidth being employed in the production side, citing component signals and such advances as Sony's Super Slo-Mo, which uses more bandwidth to get three times as many frames per second "rather than, for example, using bandwidth for a wider aspect ratio or more definition in the picture."

The parallel developments Connolly cites could be illustrated by such examples as the recent six-day shoot of the five-minute music video, *Arrival*, which commemorates the coming of Halley's Comet, and Faroudja Laboratories' improved method of encoding NTSC. *Arrival* is one of the first projects in the U.S. shot on Sony's high-definition video system (HDVS). Produced by the American Film Institute, the clip will be transferred to 35mm film for winter release in movie theatres across the country.

The Faroudja method was displayed at the SMPTE conference in Los Angeles late last month in a special SMPTE off-floor exhibition of HDTV, enhanced/improved and digital TV.

Thus, the outlook for improving the TV picture is full of possibilities, with the changes in the next 15 years likely to be greater than during the past 15. But they will be evolutionary, not wrenching, changes. □

Among HDTV equipment displayed at recent SMPTE conference was Quantel "Paintbox."



Inside the FCC

James H. Quello



FCC commissioner, in a recent speech in Washington, before a joint meeting of the ABA Forum Committee on Communications Law and the FCC Bar Association

Technology explosion, deregulation provide many new challenges

During the past five years, we have been involved in a veritable explosion in technological developments, deregulation and unregulation which provides new challenges and responsibilities for the telecommunications industry and the FCC. There have been significant changes and far-reaching, often times controversial, developments in practically all fields of communications—from FCC radio deregulation (which, except for the logging issue, was significantly upheld by the federal appellate court) and TV deregulation to implementing Computer II and enacting revised regulations for the newly structured telephone industry and initiating Computer III.

During the past four years many outmoded or unduly intrusive regulations and unnecessary paperwork requirements were eliminated, particularly in the broadcast area. The FCC also simplified license renewal procedures and technical requirements. In general, communications regulations were, and are, being replaced by marketplace competition.

Meanwhile, the FCC has introduced many additional communications facilities to the marketplace, thus providing expanded service to the public. The commission promulgated new or expanded service in: LPTV (low power television), DBS (direct broadcast satellite), MMDS (multichannel multipoint distribution service), cellular radio, teletext, AM and TV stereo, cable, SMATV, STV and continued expansion in the number of FM, AM and UHF stations. The current FCC also authorized subcarrier service for radio and TV. In a very timely and significant action, the FCC also expanded the ways public broadcasters could raise additional funds, thus enhancing their self-sufficiency.

With a few exceptions, I have strongly supported the deregulatory thrust of Chairman Fowler. In the past few years, the FCC has done more than any FCC in history to get government off industries' backs. Most important, I think it has worked well for the American public, not only for the over-regulated in-

dustries. The overall result was massive elimination of unnecessary paperwork plus substantial savings of man hours and money for the government, the public, and the industry—all in keeping with the mood and will of the American public. Importantly, deregulation accorded broadcasters freedom to provide programs for public acceptance rather than for government compliance. As Chairman Fowler has emphasized, and I agree, the public should determine the public interest.

From what I see, the communications marketplace is brimming with legal activity and crisis-generating controversy. Also, sales and mergers are breaking all records. According to Paul Kagan Associates, sales of radio and television stations during the first half of 1985 exceeded the total number of sales for all of 1984. In all, 463 radio stations and 114 TV stations were sold during the first six months of 1985 compared to 438 radio and 59 TV stations sold during all of 1984.

Consider the recent and current contentious issues—the media mania mergers and hostile takeovers; the renewed drive to repeal the Fairness Doctrine and Section 315; the cable must-carry and copy-right uproars; public broadcasting U for V swaps; the proposals for advertising on public broadcasting; the proposed ban on beer-wine advertising and possible counter commercials; multiple ownership rule changes and temporary waivers; Intelsat competition; spectrum allocation and sharing; numerous competitive applications and use of lotteries (in the case of cellular lotteries, over my strong dissent); and the usual complaints and petitions to deny. I think all this controversy demonstrates the continuing need for a strong communications bar.

Trustee concept

In my view, the public is not well served by authorizing the ouster of a qualified licensee prior to determining that the successor is fully qualified. In fact, irrespective of my personal view, this is the policy determination that has been made by Congress and expressed in Section 310 (d) of the Communications Act—approval of the transfer must *precede* its effectuation.

In my opinion, the authority Congress has granted the commission under Section 309 (f) of the Act does not support a trustee concept to facilitate hostile takeovers. For example, there were no “extraordinary circumstances in the Multimedia case requiring temporary operations in the public interest,” and there was no reason to believe that “delay in the institution of such temporary operations would seriously prejudice the public interest.” The facilities of Multimedia were currently operating, and Mr. Cooke, an honorable gentleman, represented that he did not intend to change those operations. No extraordinary circumstances required temporary operations by a trustee. If time was critical, the commission could have better instituted an expedited 315 filing. In fact, the commission’s decision resulted in what I had predicted—greenmail. Now, in the Multimedia case, Mr. Cooke’s objective certainly wasn’t greenmail, but the net in-

advertent result was still greenmail.

We should remember that the laws and regulations which govern broadcasting have recognized that it is a form of commerce requiring extraordinary oversight by government. That it is not just another commercial enterprise is quite evident when you consider provisions of the Communications Act, particularly Sections 315 and 312 (a) (7). Whether we like it or not, the *law* clearly recognizes broadcasting to be a special case which requires extraordinary government treatment—treatment beyond that accorded to the printed press or any other business.

I am well aware of the free-market arguments that hostile takeovers provide an added spur to management to improve performance for the benefit of the ultimate owners, the shareholders. The rough-and-tumble of the marketplace, it is argued, merely assures that the assets of a business will be put to their best use. This economic Darwinism defines “best use” as that which will produce the highest return to the owners of a business enterprise over the short term. This definition doesn’t give due recognition to the requirement of meeting established public interest standards or the necessity for long range planning and stability to maximize program service to the public.

In fact, there has never been a successful hostile takeover of a broadcast company. Until recently, only a few were attempted. Last spring there was a sudden realization that it was possible, plus a perception that the FCC was facilitating takeovers. The financial specialists also appreciated that broadcast-cable properties were good cash flow vehicles and many seemed undervalued.

Frankly, I had no problem with the procedures used by CapCities-ABC, Turner-CBS, Murdoch-Metromedia, KKR-Storer, or Gannett-Evening News Association—all filed the required long form with 30 days for public comment, 10 days for reply comment and five days for rebuttal. This statement does not imply a final vote for or against these applications; but these procedures give the FCC a full record for analysis and require FCC approval *before* transfer of control.

Financial raiders

My general attitude questioning takeovers by professional financial raiders was initially expressed in my article in *The Los Angeles Times* (March 22, 1985). The key last two paragraphs read: “The financial community should realize that broadcast properties should not be considered just another takeover game. Potential buyers have to meet the requirements of not only the Securities and Exchange Commission and the Justice Department but also the FCC, which is required to make a *public interest finding before a transfer of control or ownership*. The requirement for FCC approval is something that potential raiders should keep in mind.

“Our broadcasting system requires a degree of sta-

bility that is not enhanced by excessive financial manipulation and speculation.”

My strongest objections were directed to the initial (now terminated) hostile takeovers of Storer, Multi-media and the Evening News Association—all facilitated by new-found FCC procedural shortcuts.

In my opinion, the FCC attitude and action in the Storer case added further stimulus to the communications takeover mania that was underway. I dissented to the FCC decision that found that attempts by dissident stockholders to place eight new members on the Storer board to cash in all assets did not constitute a *substantial* change of control. The key word was *substantial*—a substantial finding would have required filing a long form subject to public comment.

Some bottom-line opinions

This doesn’t allow much time for other contentious subjects. I’ll just state a few bottom-line opinions.

Must-carry: In my opinion, the FCC should have appealed the Court of Appeals decision invalidating the must carry rules and initiated a notice of proposed rulemaking on its own motion to remedy the inequities described in the court decision. The court practically invited the commission to recraft the item. The controversial court decision granted cable disproportionate power. I don’t believe any entity controlling a monopoly distribution pipeline should have the power to thwart any local TV station’s access to the audience it was licensed and is required to serve. I believe licensee service to the public is expressly required by the Communications Act.

Repeal of 315 and Fairness Doctrine: The prestigious RTNDA (Radio Television News Directors Association) is the appropriate organization to spearhead this renewed campaign. Courts are the logical vehicles for Constitutional challenge.

Cross ownership waivers: I believe the influential ANPA (American Newspaper Publishers Association) is the appropriate organization to initiate and spearhead an NPRM (notice of proposed rulemaking) to determine if and when enforcement of these rules is counterproductive to their intent and actually results in reducing diversity of media and thought. In the meantime, waivers should be considered only when strong factual evidence is developed that divestiture would lessen the diversity of information and media available to the public. Parties seeking waivers would have to meet a strong burden of proof. However, cross ownership restrictions can be counterproductive—for example, loss of TV stations led to the demise of the *Washington Star*, *Boston Herald Traveler* and the *Philadelphia Bulletin*.

Public broadcasting v for U swaps: An intriguing idea whose time has not come. Long-range implications are too negative, and there is overwhelming opposition from a large majority of PBS and commercial TV operators.

FCC takeover inquiry: Reconsider and drop ill-considered short term trustee concept in take-overs. Craft expedited 315 proceedings. FCC must pass on public interest qualifications *before* transfer of control.

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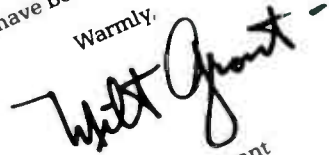
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 MCA-TV
 MCA Encore
 MGM/JUA Television
 Metromedia Producers Corporation
 MG/Perin, Inc.
 Muller Media, Inc.
 Multimedia Entertainment
 Orbis Communications
 Orion Television Syndication
 Ozma Broadcast Sales
 Paramount Television Group
 Primetime Entertainment, Inc.

KYW
 WIP
 WPGR
 WSNi
 WVFL
 WXTV
 WZGO
 Manheim Advertising
 TV GUIDE
 Jeffrey M. Brown Associates

Republic Pictures/NTA
 SFM Entertainment
 The Samuel Goldwyn Company
 Silverbach-Lazarus Group
 Southbrook Entertainment
 Syndicast Services
 Taffner/Limited, D.L.
 Telepictures Corporation
 Teleworld, Inc.
 Telstar Communications
 Titan Sports, Inc.
 TPE
 Tribune Entertainment Company
 Turner Program Services, Inc.
 Twentieth Century Fox Telecommunications
 Viacom
 Victory Television
 W.W. Entertainment
 Warner Bros. Television Distribution
 Worldvision Enterprises, Inc.
 Wrather Television

Admerex
 Al Paul Lefton
 Botway Libov
 Boyd, Tamney & Cross
 Campbell-Ewald
 Competitive Edge
 D'Arcy, MacManus & Masius
 Dancer, Fitzgerald Sample
 Doyle Dane Bernbach
 Eagle Advertising
 Elkman Advertising
 Gloster Marketing, Inc.
 Greenwald/Christian Adv.
 Griffin Bacall
 J. Walter Thompson
 Keye/Donna/Perlstein

Lawrence Butner Advertising
 Lewis, Gilman & Kynett
 Martin A. Lave Marketing
 Marx Advertising
 McKim Advertising
 The Mediators, Inc.
 N. W. Ayer
 Ogilvy and Mather
 Printz Advertising
 Reimal Carter Adv. Inc.
 Robin Rose Agency
 SFM Media Corp.
 Stockton, West, Burkhardt
 Tracy-Locke
 Young and Rubicam

Jesse W. Anthony
 Anita Asaro
 Jeff Bell
 Neil A. Brango
 Henry Briggs
 Sheryl M. Brown
 Patricia Byrne
 William Conrad
 John Cowie
 Lewis Crusco
 Jeff Davidson
 Wilmer Derry
 Bonnie Eplett
 Carol Fee
 Douglas Friedman
 Denise Gardner

John A. Gardner
 Kathleen Gorman
 Roger Green
 Marilyn Greene
 Carol Healey
 Karl Kreski
 Beth Ann Maurer
 Beth C. Parker
 Carolyn E. Parker
 Juan B. Polk
 Richard Quinto
 Robin Roberto
 John Ryan
 Ed Schaffer
 Peter Serratore
 Walter Shank
 Anita Smith
 Doreen Stiegerwald
 Crystal Tann
 Denise Vanneman
 Robert Welch

Paula Aberle
 Calvin Airy
 Rod Allen
 John Busbee
 Judy Lee Cain
 Carol Callahan
 Jerry Carr
 John Cheron
 Pam Eades
 Steve Ellis
 Bill Faun
 Sher Fisherman
 Chris Gross
 Sharon Holloway
 Earl L. Jones, Jr.
 Doug Knight

Joe Kopesky
 Lilianna Kurpanik
 Paul Marquez
 Skipp Moss
 Carla J. Myers
 Nelson Navarro
 Mike Paganello
 Russ Pigioli
 Stacey Panson
 Drew Pfeiffer
 Anthony Ravida
 Frank Redonda
 Ed Reid
 Karen Rickard
 Lisa Romer
 Sue Rothstein
 Michele Ruppall
 Scott Sanders
 Barry Sikes
 Keith Singer
 Gene Steinberg
 Dorothy Thompson
 Michael Turner
 Mark Yost



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