INDIE TV SCENE
Strong ad growth, concern over higher program costs/81

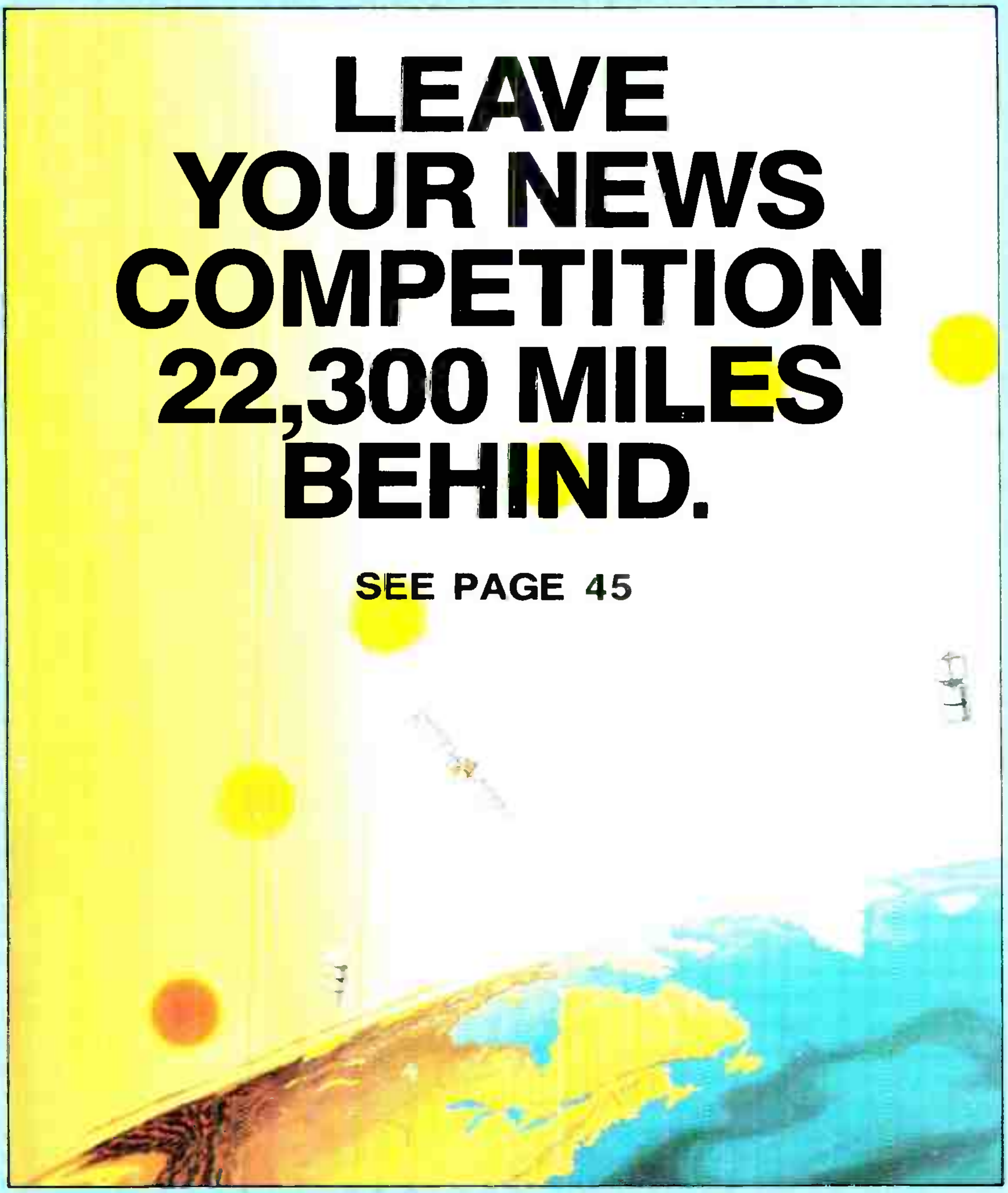
ROAD TO NATPE-IV
Hot independent competition over primetime movies/87

SHORTER TV SPOTS
S&S Compton exec sees them outlasting critics/90

ANOTHER LIFETIME
Cable net refocuses programming appeal CABLEAGE/C6

Television/Radio Age

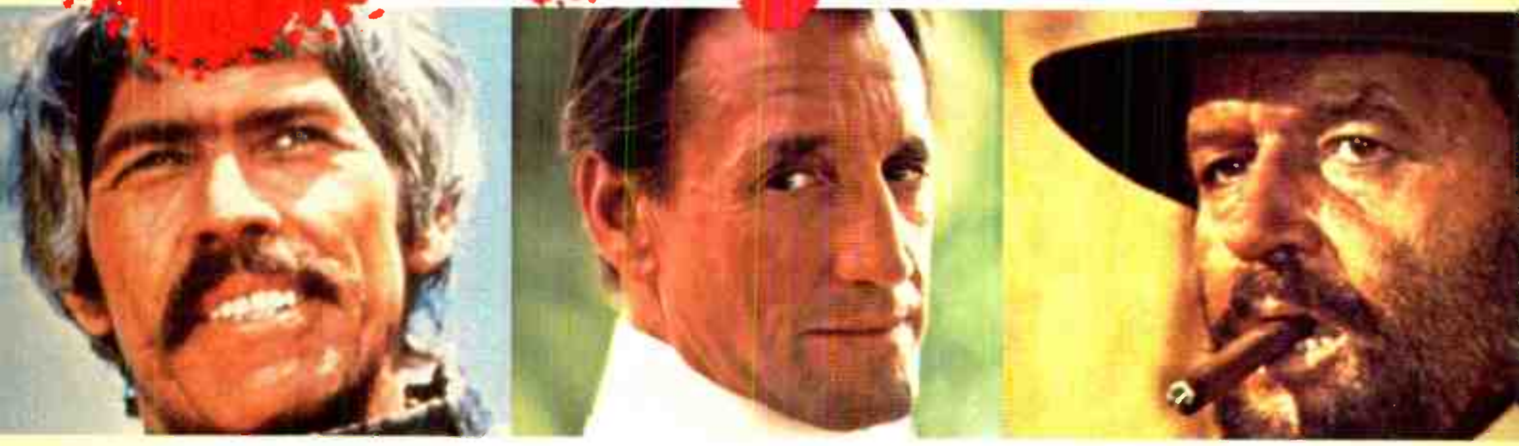
Including CableAge
December 23, 1985 $3.50



THE TOUGH

THEY'LL BLOW YOUR

GUYS



COMPETITION AWAY!

BEACH RED
BRING ME THE HEAD OF ALFREDO GARCIA
ELECTRA GLIDE IN BLUE
A FISTFUL OF DYNAMITE
THE FIVE MAN ARMY
HANNIBAL BROOKS
HICKEY AND BOGGS
LAST EMBRACE
NED KELLY, OUTLAW
ON THE RUN
THE OUTFIT
ROSEBUD
SHAFT IN AFRICA
SUBMARINE X-1
VON RICHTHOFEN AND BROWN

---

15 POWERFUL
MOTION PICTURES FROM

METRO-GOLDWYN-MAYER/UNITED ARTISTS ENTERTAINMENT CO.

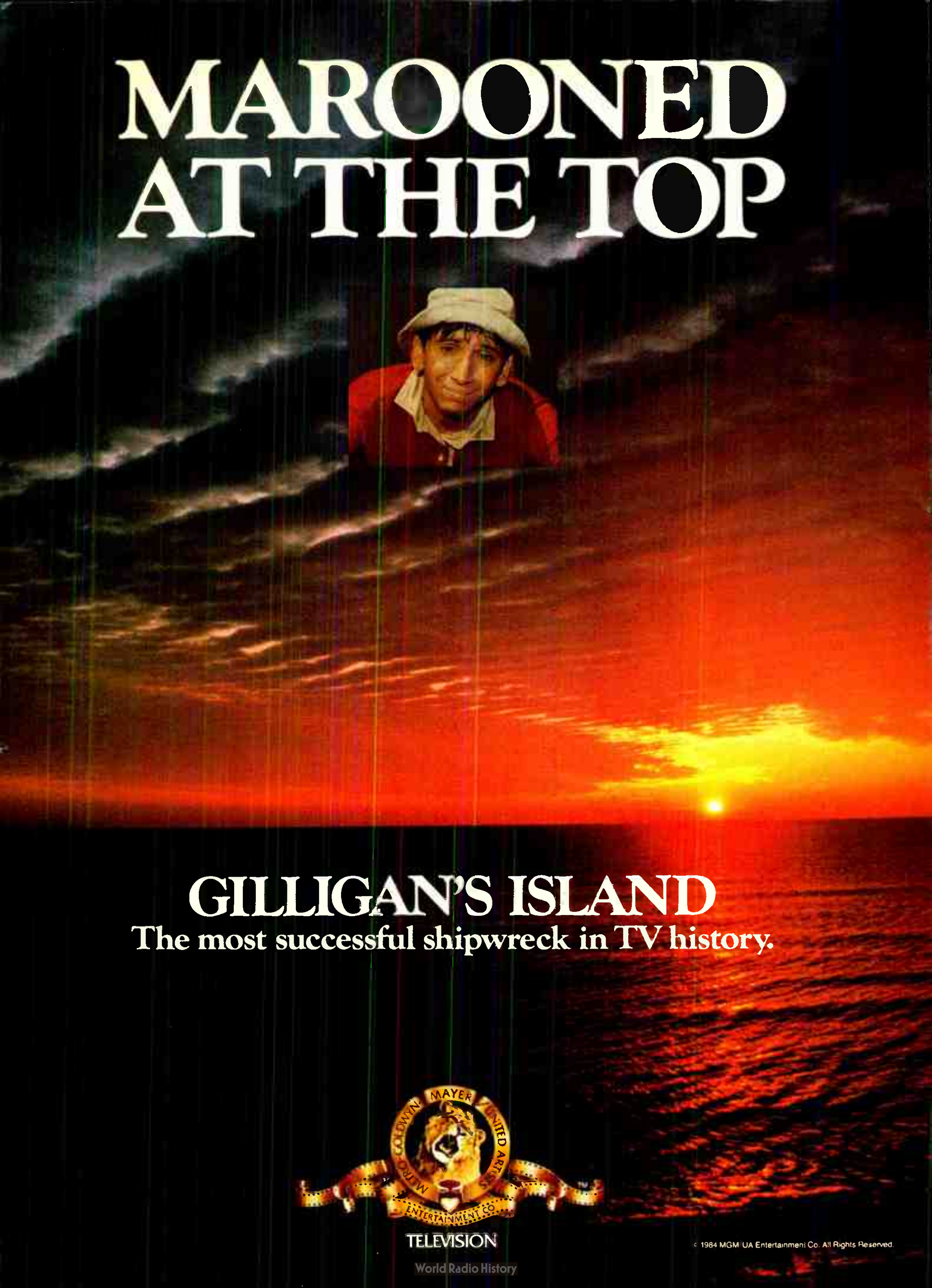
TELEVISION

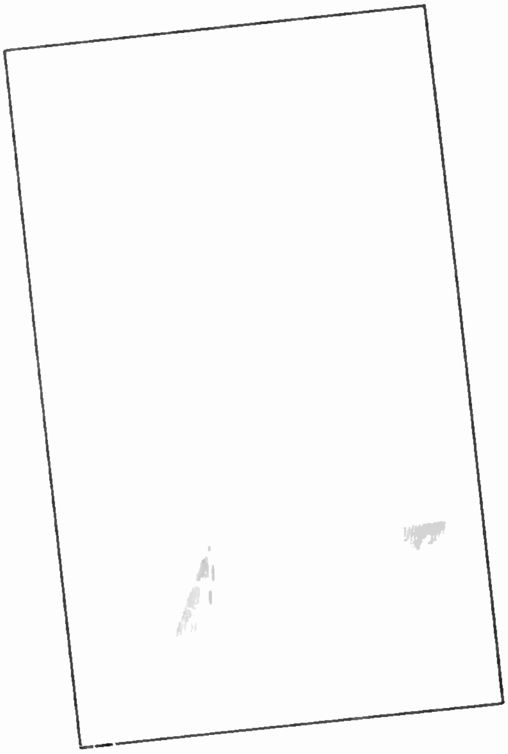
Television/RadioAge

December 23, 1985 *Volume XXXIII, No. 12*

DEPARTMENTS

Television/Radio Age (ISSN #US0040277X) (USPS #537160) is published every other Monday for $50 per year by the Television Editorial Corp. Publication Office, 1270 Avenue of the Americas, New York, NY 10020. Second class postage paid at New York, NY and additional mailing offices. POSTMASTER: Send address changes to Television/Radio Age, 1270 Avenue of the Americas, New York, NY 10020.


MAROONED AT THE TOP
GILLIGAN'S ISLAND
The most successful shipwreck in TV history.
METRO-GOLDWYN-MAYER UNITED ARTISTS ENTERTAINMENT CO.
TELEVISION
© 1984 MGM/UA Entertainment Co. All Rights Reserved.



Starting with the work of film dailies through the entire post production mixing, re-recording and composite print production, this informative source book covers every phase of the film editor's craft from script to screen.

Descriptive and detailed chapters provide guidance and know-how amateur and aspiring professionals need. Every aspect of professional film editing is clearly and thoroughly outlined including:

> **optical effects . . . montages . . . titles . . . laying in sound and music . . . building Foley (sound effects) . . . looping and automated dialogue replacement . . . and on to every other facet of the editing task.**

A glossary of terms and an index are included for quick reference.

T-1267	Hardbound	$22.95 ☐	
	Paper	$15.95 ☐	
	352 pages	250 illustrations	

Television/Radio Age Books
1270 Avenue of the Americas
New York, NY 10020

Enclosed find $____ for ____ copies of "The Magic of Film Editing."

Name________________

Address________________

City__________**State**__________**Zip**__________

Price includes postage and handling.

Television/RadioAge

Editorial, Circulation and Publication Offices
1270 Avenue of the Americas
New York, NY 10020
Phone: 212-757-8400
Telex: TELAGE 421833

Publisher
S. J. Paul
Executive Vice President
Lee Sheridan

Editorial
Vice President & Editor
Alfred J. Jaffe
Editorial Director
Sanford Josephson
Managing Editor
Edmond M. Rosenthal
Associate Editors
Robert Sobel, George Swisshelm
Contributing Editors
Europe: Pat Hawker, Julius Humi

Editorial—Cable Age
Editor
Victor Livingston
Contributing Editors
Basil Shanahan, Dr. Joel C. Millonzi, Joseph Dunn, Gary Rothbart

Washington
Howard Fields
716 S. Wayne St.
Arlington, VA 22204, (703) 521-4187

London
Irwin Margolis, *Managing Editor*
International Division
Commerce House, 6 London Street
London, W2 1HR, England
01-402-0919

Advertising
Vice President & Sales Director:
Mort Miller
Sales Representatives
Marguerite Blaise,
William J. Mathews
Production Director
Marvin Rabach
Production Assistant
Glenn T. Dowd
Circulation/Marketing Director
Brad Pfaff
Marketing Coordinator
Anne Hoey
Business Office
Marjorie Bloem

West Coast Office
Paul Blakemore, *Vice President*
Joe Finnigan, *West Coast Correspondent*
1607 El Centro, Suite 25
Hollywood, CA. 90028
(213) 464-3552

Member Business Publications Audit of Circulations, Inc. BPA

TELEVISION/RADIO AGE is published every other Monday by the Television Editorial Corp. Sol. J. Paul, President; Lee C. Sheridan, Executive Vice President; Paul Blakemore, Vice President; Alfred Jaffe, Vice President. Editorial, advertising and circulation office: 1270 Avenue of the Americas, New York, N.Y. 10020. Phone: (212) 757-8400. Single copy: $3.50. Yearly subscription in the U.S. and possessions: $50; elsewhere: $60


THE SFM EXPLOSION
SFM Entertainment, long recognized as the leader in marketing through television innovation, explodes into 1986 with more diverse programming to fit your needs.
The SFM Holiday Network—A family viewing tradition since 1978. Eleven outstanding features from Hollywood's finest studios, endorsed by the National Education Association. A special package for the special times of the year.
SFM I—New this year from SFM. A quality package of movies and documentaries featuring "The Indomitable Teddy Roosevelt" and "Pinocchio in Outer Space."
Stamp of Greatness—A unique new half-hour weekly series. Each episode will illustrate true stories of the remarkable men and women immortalized on postage stamps from around the world.
Directions—A distinctive half-hour weekly series especially for women. Directions offers a fast-paced and informative look at the world of fashion with features on the latest styles and trends.
The George Steinbrenner Show—A lively half-hour weekly sports series. George Steinbrenner hosts two well-known sports figures as they debate a controversial sports issue before a live audience.
Zoobilee Zoo—An original live-action program created especially for pre-school children. Charming animal characters will entertain and stimulate children's creativity in the arts.
Faces of Love—This first-run series features short stories by major writers, all focusing on the most powerful emotion of all—love. Eleven and a half hours of bittersweet romance.
The Hugga Bunch—This Emmy-award winning gang is back in a new five-part adventure as they spread the joy of hugging around the world.
The Texas 150th Birthday Celebration—The entertainment event of 1986. A three-hour live celebration featuring the country's best-loved stars saluting the 150th birthday of their Native State.
Jayce and the Wheeled Warriors—Jayce leads the Lightning League in a cosmic battle for the universe in 65 animated half-hours. Already a hit in 80% of the country.
The March of Time—The award-winning documentary series. A major event on British television, soon to come to the American television screen.
Come see what all the fireworks are about at INTV, Century Plaza Hotel
SFM entertainment
SFM Entertainment/Division of SFM Media Corporation
1180 Avenue of the Americas
New York, NY 10036 (212) 790-4800

Worldvision The Source calls your attention to a wo

FIRST RUN SERIES

The Jetsons — Hanna-Barbera's classic in a new and expanded package, now available as a half-hour strip. Already sold in 85 markets.

The Funtastic World of Hanna-Barbera — A brand new animation package for Sunday morning. Already sold in 90 markets. Now 2 hours.

Return to Eden — first the mini-series, a primetime hit. Now, the one-hour primetime dramatic series.

Starring The Actors — In-depth interviews with thirteen of today's greatest actors. 13 half-hours.

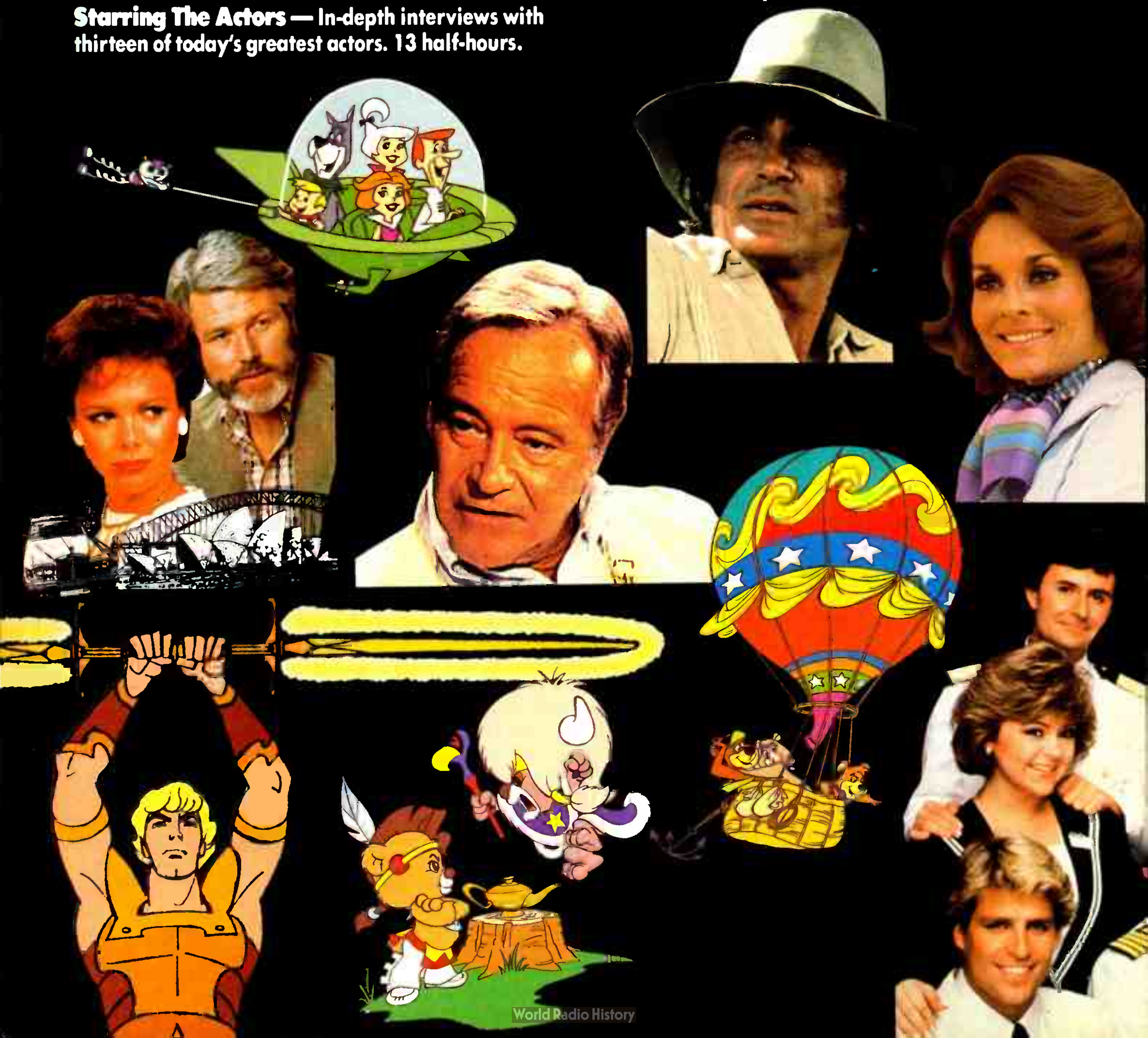
ON-GOING HITS

Little House On The Prairie — still #1 among all one-hour strips with women/teens/kids.

The Love Boat — full speed ahead — a winner for time periods. Additional hours now available.

Barnaby Jones — a proven success in primetime, early and late fringe.

Prime VII — 25 star-studded feature films, immediately available.



for Independents
d of program opportunities

NEW FOR 1986

NOW IN PRODUCTION

RAMBO — animated half-hour strip.
CENTURIONS — animated half-hour strip.
FOR THE PEOPLE — half-hour strip.
THROB — half-hour series.
A SHARK'S PARADISE — movie/one hour series.

EVERGREENS

A treasure chest of programs, including Combat, Dark Shadows, The Fugitive, Jackson Five, The Invaders, That Girl. Thousands of hours of entertainment to fit your Sign On thru Sign Off needs — and your budget.

WORLDVISION
ENTERPRISES INC.

The World's Leading Distributor for Independent Television Producers

New York, Los Angeles, Chicago, Atlanta, London, Paris, Tokyo
Sydney, Toronto, Rio de Janeiro, Munich, Rome
A Taft Company

SOURCE NOV '83 NSI AND ARBITRON SYNDICATED REPORTS
MAY '84 ADI/DMA HH RATING ARBITRON NSI


A
D
I


ALREADY SOLD IN OVER 45 MARKETS
TV'S MOST PRECIOUS COMMODITIES.
"Columbia Gems." A powerful selection of motion pictures.
The most valuable way to increase your share.
on of CPT Holdings, Inc.


Columbia
Gems
Columbia Pictures
Television
A UNIT OF

Publisher's Letter

As indies score market successes, TV and ad industries both gain

Long gone are the days when a non-network station in a given market was relegated to second sister status. Independent stations never have been stronger—and by all accounts, 1985 has been a banner year.

As related in this issue, the number of indies has reached an all-time high, more than 240. According to estimates by the Association of Independent Television Stations, indie station revenues for 1985 should increase some 13 per cent over last year's levels, bringing the total to something in the neighborhood of $2.5 billion. What's more, indies once again this year will enjoy 25 per cent of the total spot advertising pie—an estimated $2.8 billion out of total spot revenues of some $11.2 billion.

All of this bodes well not only for owners of and investors in independent stations, but also for the advertising community. It's much tougher to complain about affiliate "stranglehold" over advertising rates when indies provide the marketplace with such formidable competition. The recent Tribune Co. payment of $510 million to Golden West for KTLA(TV) Los Angeles serves to underscore the robust health of independent television.

How are the indies doing it? While the major networks are far from hurting, in many markets indies *are* siphoning audience from broadcast affiliates. And while the cable industry has produced figures to show that broadcast erosion in cable homes comes at the expense of both network affiliates and independents, it's probably true that competition between indies and cable has increased as each vies for a larger share of the network affiliate audience. As indie broadcasters attempt to secure some sort of local must-carry status on cable in the wake of the courts striking down the FCC's old must-carry rules, this competition may grow more strident.

Programming trends. While the appetite for movies and off-network series seems everlasting among indies, there are upward limits to the efficacy of such a strategy. Adventurous and forward-thinking indie programmers may increasingly turn to local production, more use of local hosts for certain types of syndicated shows and increased scheduling of 'special' programming.

In a sense, this is reinventing the wheel; in television's earlier days, network affiliates jealously guarded certain time periods for their own much-valued homegrown product. But if the wheel gets you there, it would be foolish not to roll with it. Local programming is, in a sense, the purest form of counterprogramming.

It is encouraging, as well as a reaffirmation of the value of local production, to see WPHL-TV Philadelphia succeeding in early fringe with *Dancin' on Air*. It is a locally produced teenage dance show that proudly and unabashedly traces its roots to the legendary *Bandstand*, spawned in the City of Brotherly Love by the former WFIL-TV and eventually picked up by ABC as *American Bandstand*. By reviving a tried-and-true local format, WPHL-TV is restoring a much-loved vehicle to a market presold on watching their young people dance to the music.

Further evidence of the strength of indie TV comes from Denver, where Tribune-owned KWGN-TV just registered significant ratings gains.

Those are but two recent indie success stories. As you will read in this issue, there are many more.

S. J. Paul

NOW!

SOLD
IN 70 MARKETS (TOP 30)

PRIMETIME ONE

AN AMERICAN CHRISTMAS CAROL
Henry Winkler, David Wayne
THE BUSHIDO BLADE
Richard Boone, Frank Converse
CHU CHU AND THE PHILLY FLASH
Carol Burnett, Alan Arkin
DADDY I DON'T LIKE IT LIKE THIS
Burt Young, Talia Shire
GRADUATION DAY
Christopher George, Patch MacKenzie
LEGEND OF WALKS FAR WOMAN
Raquel Welch, Bradford Dillman
MOTHER & DAUGHTER
Tuesday Weld, Frances Sternhagen
MY BODYGUARD
Chris Makepeace, Matt Dillon
NIGHTMARE
Patty Duke Astin, Richard Crenna
ON THE RIGHT TRACK
Gary Coleman, Maureen Stapleton
SEDUCTION OF MISS LEONA
Lynn Redgrave, Brian Dennehy
THADDEUS ROSE AND EDDIE
Johnny Cash, Diane Ladd
THAT LUCKY TOUCH
Roger Moore, Shelley Winters
TRAVIS LOGAN, D.A.
Hal Holbrook, Brenda Vaccaro
VISIONS OF DEATH
Telly Savalas, Monte Markham
WHEN SHE WAS BAD
Cheryl Ladd, Robert Urich
ZORRO THE GAY BLADE
George Hamilton, Lauren Hutton

SOLD
IN 40 MARKETS

PRIMETIME "90's"

DEADLY HARVEST
Patty Duke Astin, Richard Boone
FACE OF FEAR
Ricardo Montalban, Elizabeth Ashley
GOODBYE RAGGEDY ANN
Mia Farrow, Martin Sheen
FAMILY RICO
Ben Gazzara, James Farentino
ANTONIO AND THE MAYOR
Gregory Sierra, Diego Gonzales
DEATH OF INNOCENCE
Shelley Winters, Arthur Kennedy
THE MIGRANTS
Cloris Leachman, Sissy Spacek
HUNTER
John Vernon, Fritz Weaver
CRIME CLUB
Lloyd Bridges, William Devane
DR. MAX
Lee J. Cobb, Janet Ward

COMING SOON:

CEASE FIRE
Don Johnson
OLIVER TWIST
George C. Scott
CONSENTING ADULT
Martin Sheen
COCA-COLA KID*
Eric Roberts

SOLD
IN 68 MARKETS (TOP 43)

PRIMETIME PLUS

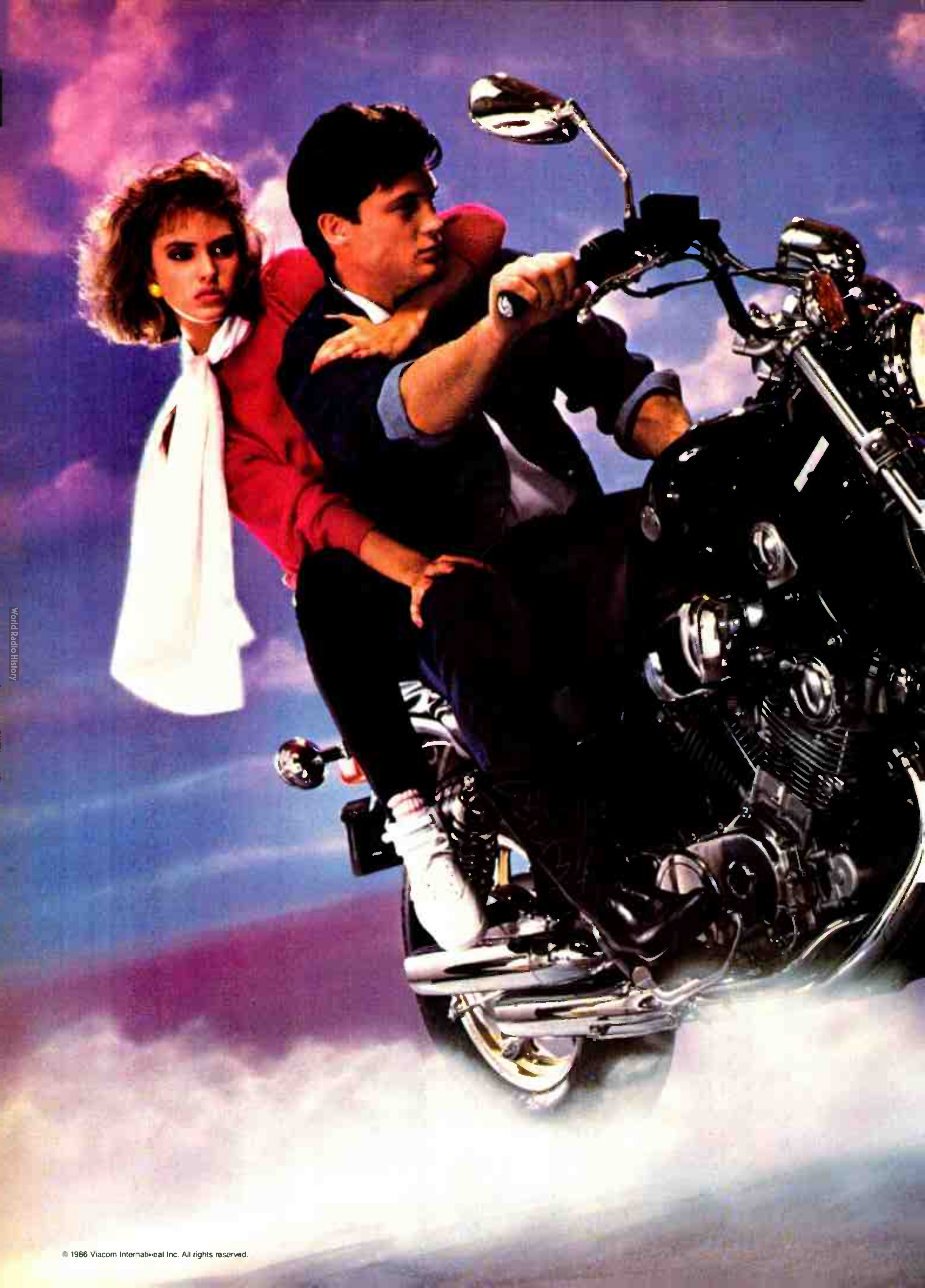
AMERICA AT THE MOVIES
A compilation from nearly 100 landmark American pictures
AUNT MARY
Jean Stapleton, Martin Balsam
CITY IN FEAR
David Janssen, Robert Vaughn
COFFEE, TEA OR ME?
Karen Valentine, John Davidson
CRISIS IN MID-AIR
George Peppard, Don Murray
CUTTER'S TRAIL
John Gavin, Beverly Garland
ESCAPE
Timothy Bottoms, Colleen Dewhurst
THE FOUR FEATHERS
Beau Bridges, Jane Seymour
THE HORROR AT 37,000 FEET
William Shatner, Buddy Ebsen
I WANT TO KEEP MY BABY
Mariel Hemingway, Susan Anspach
MONGO'S BACK IN TOWN
Telly Savalas, Sally Field
ORPHAN TRAIN
Kevin Dobson, Jill Eikenberry
RELENTLESS
Larry Wilcox, John Hillerman
REVENGE OF THE STEPFORD WIVES
Sharon Gless, Don Johnson
SOMETHING EVIL
Sandy Dennis, Darren McGavin

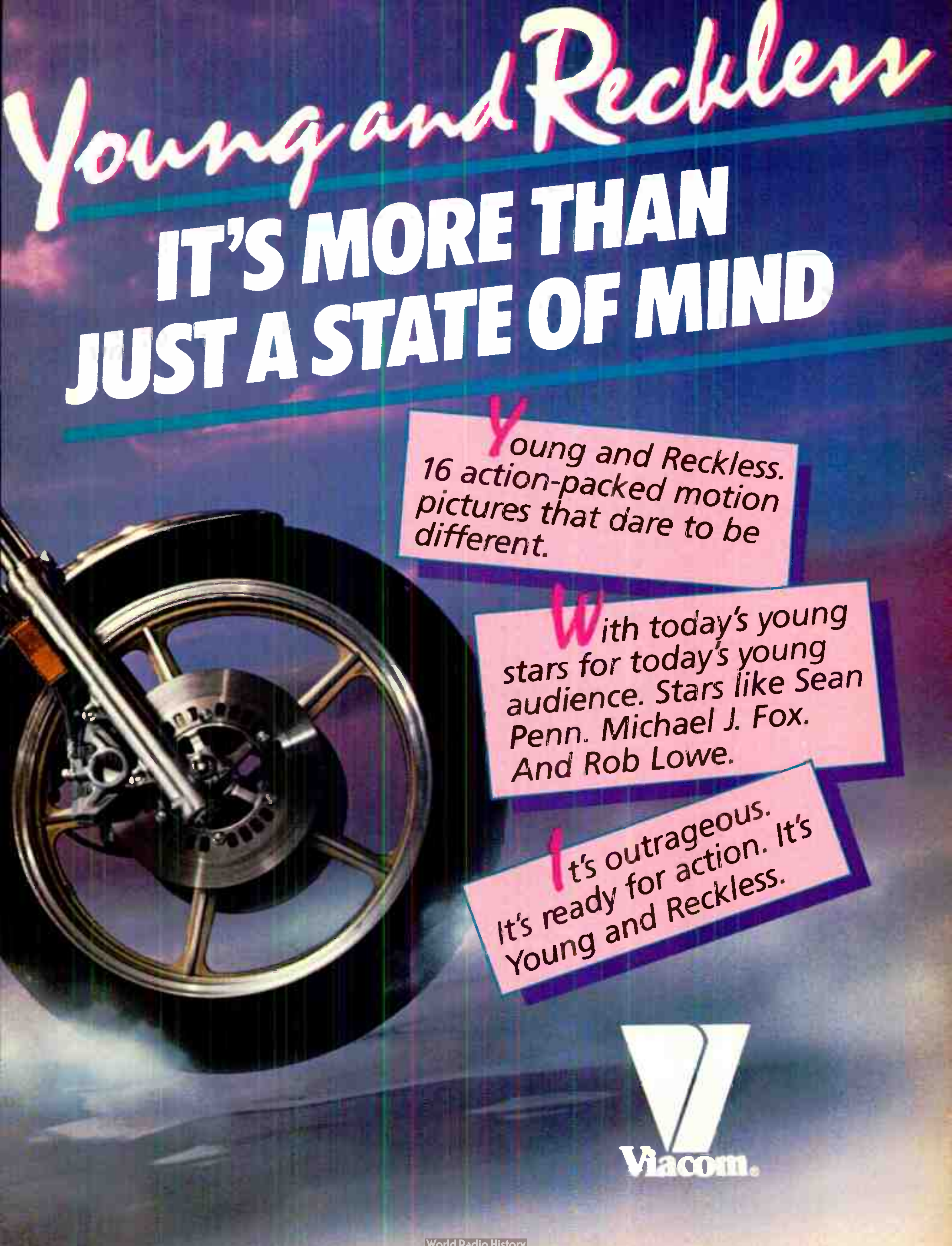
PRIMETIME
ENTERTAINMENT, INC.

Harvey Reinstein, Executive Vice President, Syndication Sales
444 Madison Avenue, New York, NY 10022 (212) 355-7070

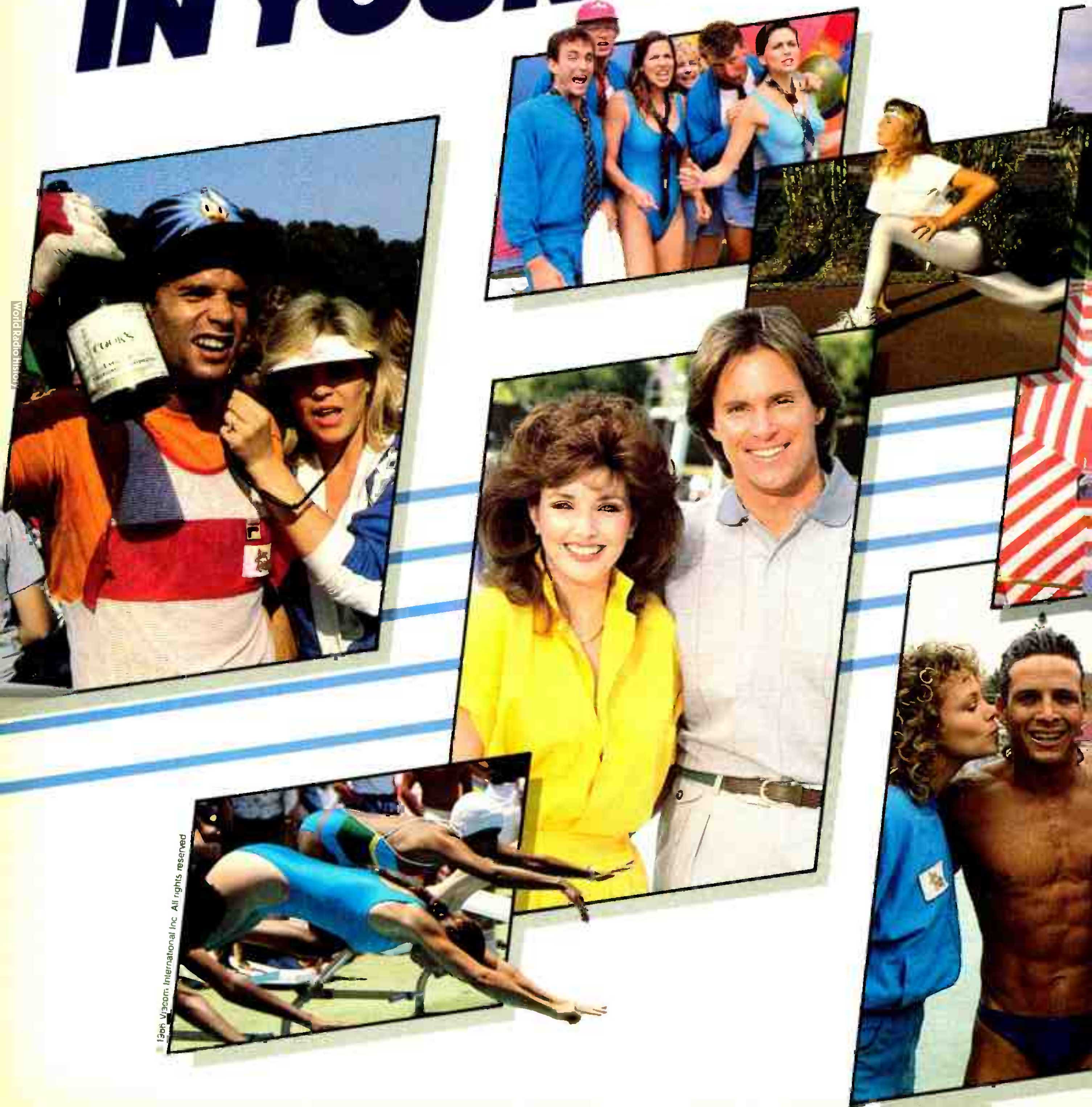
* "COCA-COLA" and "COKE" are registered trademarks of the same products of the Coca-Cola company.

NATPE BOOTH 605




Young and Reckless
IT'S MORE THAN JUST A STATE OF MIND
Young and Reckless. 16 action-packed motion pictures that dare to be different.
With today's young stars for today's young audience. Stars like Sean Penn. Michael J. Fox. And Rob Lowe.
It's outrageous. It's ready for action. It's Young and Reckless.
Viacom.

OUR STRENGTH
IN YOUR PROGR




PUTS MUSCLE
MMING!
STAR GAMES
All new teams. All new celebrities. All new shows. And exciting new host Morgan Brittany joins Bruce Jenner in hosting the 13 new action-packed episodes.
Star Games—the wildest, wettest, most unusual celebrity sports competition ever. Running in 108 markets covering 87% of U.S. TV households, Star Games has a proven track record that makes it one of the strongest first-run shows available for your station.
Viacom®

We'd like to thank all the little people...

for making Viacom the largest independent distributor of children's programming.

No one offers more outstanding children's programming than Viacom.

All tried and true consistent winners. Off-network, action-packed cartoons with favorites like Mighty Mouse, Alvin, Heckle and Jeckle and Deputy Dawg.

With rich production values, exciting stories and classic, well-known characters—in the type of entertainment kids just can't resist.

Plus, 27 half-hours of enchanting family classics like Tom Sawyer and Sleeping Beauty. And eight one-hour, exciting holiday specials from The Red Baron to The Mad, Mad Monsters and more.

So we'd like to thank all our little people. After all, without them, we wouldn't be so big.

Viacom®

Letters

Marketing radio

Your October 14th article, *Agencies rap radio failure to capitalize on targeting ability*, fixed blame on stations and reps. I think it's simplistic to blame seller or buyer for the present state of affairs; the selling and buying of radio time is rarely a one-sided transaction.

Most radio time is still bought and sold as it was 20 years ago. CPM and CPRP still reign. Does it really matter if this is the buyer's or sellers' fault? Are advertisers' true needs satisfied by the current system?

Some advertisers who are particularly adept at radio use station formats which match the characteristics of users of their product or service. Some even produce commercials styled for particular formats.

Category/brand behavior and listener demographics have been indexed according to radio formats by Simmons and MRI for years. Station ratings, rep, format, network affiliation and even market rates are on-line and accessible through a choice of several service companies. Agencies could select formats and compute reach-frequency levels based on category and brand behavior. Some formats outperform others three to one, yet most buys are still made on CPM for age and sex without regard to format.

Our company has already done what your article advocates. We formed a national satellite network of classical music radio stations called The Concert Music Network. We target upscale adults, and reach about six million a month. We do not sell on age and sex alone. Programs, features and spots are offered on the basis of income, education, occupation and category or brand behavior as well as age and sex.

We were the first to form a network of stations with the same format so we could offer the same upscale audience profile from market to market within an effective commercial environment. The old-line conventional networks still have a jumble of formats among their affiliates, making it impossible to offer consistent market to market impact or to target a precise audience.

Our Concert Music Network was the first, but it won't be the last to market radio by format. Someday soon an agency will select from a computer base only those stations with formats which perform at superior levels for a particular brand, and produce commercials which match the lifestyle of listeners to those formats, and with some creative packaging and programming, a new radio network will be born.

A Utopian ideal? I don't think so. The information age via computer has arrived. Anyone who really cares about getting maximum impact with radio can put together a format-oriented campaign. My guess is that there are many on both sides of the desk who really do care, and they'll take radio to new heights in the next few years.

ROY LINDAU
Director of sales,
Concert Music Network,
New York

Good editing

You did a masterful job editing my Dallas speech (*Viewpoints*, "Porn rock only today's version of 'Love for Sale', 'Makin' Whoopee'," October 14).

WILLIAM O'SHAUGHNESSY
President,
WXOV/WRTN(FM),
New Rochelle, N.Y.

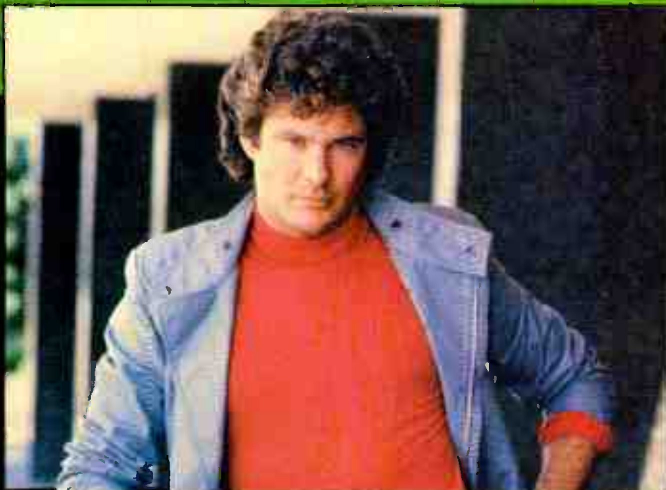
The One Place To Be

MCA TV

INTV
Century Plaza Hotel
Suite 622-628

NATPE
The Westin Canal Place
28th Floor

The One Place To Be
MCA TV



KNIGHT RIDER David Hasselhoff stars in this high-powered adventure hour with the perfect demographics for syndication.

UNIVERSAL PICTURES DEBUT NETWORK II The only group of theatrical movies, making their broadcast debuts, that could possibly match and, even, surpass the excitement, promotability and ratings power generated by the enormously successful Debut Network I.

SIMON & SIMON The action series with the light touch. A favorite among young adult audiences—especially women 18-49.

THE A TEAM One of television's top-rated series, with all the fast-paced action and rousing humor needed to make it big in syndication.

COMING SOON

Kate & Allie

Jane Curtin and Susan Saint James star in this fun-loving half-hour sitcom.

UNIVERSAL'S MARVELOUS 10 The comedy is free-wheeling, the action is non-stop, and the fantasy is out-of-this-world in this superb group of feature films with special appeal to kids, teens and young adults. They're the perfect way to generate giant numbers in the all-important 4-8 p.m. time block.

UNIVERSAL PICTURES
EXPLOITABLE 13 & PRESTIGE 13
Top box-office stars and extraordinary production values combine to deliver two highly promotable groups of theatrical motion pictures making their broadcast debuts.

FTV This outrageous, first-run, weekly, half-hour, music-comedy series is soaring into a hilarious second year. Advertiser-Supported.

PUTTIN' ON THE HITS This season's top-rated weekly, first-run, half-hour is coming back for a third year. Advertiser-Supported.

BLACK SHEEP SQUADRON

Robert Conrad battles, laughs and loves his way through this high-spirited WWII off-network action hour. A giant syndication hit.

Sidelights

Finance connection

Sign of the times: Two well-known broadcasters moving over into investment banking.

They are Gary Stevens, who recently announced he is leaving the presidency of Doubleday Broadcasting, and Herbert S. Schlosser, who is retiring from RCA, where he is an executive vice president and who headed the National Broadcasting Co. in the mid-'70s. Both outgoing executives, they will begin work at the Wall Street firm of Wertheim & Co. during the first week of next year, a coincidence in one sense, but not in another.

Stevens' exit from Doubleday was not unexpected since his radio domain had shrunk considerably since earlier this year. Doubleday sold five of its eight stations, four to Robert Sillerman for $27 million, and Stevens was left

Gary Stevens, *l., formerly of Doubleday Broadcasting, and* **Herbert S. Schlosser,** *r., retiring RCA exec, are both moving into the investment banking arena.*

with the two New York outlets, WHN/WAPP(FM) and the Washington FMer, WAVA.

Now, Stevens says, "I want to be where the action is." (See *Radio Report*, page 70, for excerpts from his speech before the recent Paine Webber Annual Conference on the Outlook for the Media).

Stevens feels he's the right guy at the right time. "I've sold and bought over $100 million in radio stations." He'll be making deals and projections, getting parties together, digging up business. At Wertheim, where he and Schlosser will be part of a growing capability in communications, his job, says Stevens, is to ask owners and managers, "What are your needs? How can we get you there?"

One thing that's changing, Stevens believes, is that "for the first time many lending institutions and investment types are recognizing that the value of communication properties goes beyond the bricks and mortar." But he adds that he's concerned that "the right people get in there."

Schlosser's appointment at Wertheim was announced by the Wall Street firm's vice chairman, James A. Harmon, on November 18. The announcement said that Schlosser will become a "senior advisor" to Wertheim in the areas of entertainment and broadcasting.

They are areas that Schlosser indubitably knows well. At RCA, where he worked for almost 30 years, Schlosser's last job was responsibility for all of the entertainment activities of the company other than NBC. These included RCA Records and RCA's participation in home video operations and cable programming. As part of his home video responsibilities, he was involved with the formation of two RCA/Columbia Pictures joint ventures as well as RCA's ill-fated video disc effort.

In the cable programming area, his expertise is connected with the Arts & Entertainment Network, a basic, advertiser-supported service. A&E is owned by RCA-Rockefeller Center, ABC and Hearst, with each entity owning a third. Elsewhere, Schlosser played an important role in the merger of RCA Records and Ariola Records, a subsidiary of the Bertelsmann Corp. of West Germany.

Schlosser joined NBC in 1957 as an attorney for California National Productions, its syndication arm. He was West Coast TV program chief, head of the TV network and eventually president and CEO of NBC, replacing Julian Goodman, who became chairman. Schlosser was himself replaced by Fred Silverman in 1978.

NHK and YLE

Foreigners have had a hard time finding a market for non-English TV programs in the U.S., but it doesn't stop them from trying. Among the latest making a special push to sell programs here are the Japanese and Finns.

Of the two, the former are making the greater effort, cultural differences notwithstanding. The giant Japanese public broadcast organization, NHK (Japan Broadcasting Corp.), will show its stuff at the NATPE International convention for the first time next month. This evolved out of NHK's taking on ABC Enterprises as a consultant, with some help from a former

(continued on page 34)

VISIT US AT INTV—Suites 601 and 603

Some of our most thrilling stories aren't on the air. They're in the rating books.

We're thrilling audiences all across America with delicious tales of the strange and unusual.

And our audiences are giving us plenty of thrills in return.

- In its very first year, TALES FROM THE DARKSIDE ranked within the top five of all weekly first-run half hours in syndication. (NTI SON average, major '84-'85 sweeps) This year—our second—TALES is the *highest-rated* first-run series created for late fringe. (NTI SON, 10/27)
- Fabulous dual demographic strength: 50 Women 18-49 and 45 Men 18-49 per 100 households. (NSI ROSP, MAY '85) That's stronger Young Men *and* Young Women demos than Wheel of Fortune, Entertainment Tonight, Lifestyles, Jeopardy, Three's Company, and Diff'rent Strokes.
- Dramatic gains in NSI markets this year over last year: NY's HH rating up 25%, share up 11%. LA's HH rating up 33%, share up 22%. And Boston's CBS affiliate is up 20% in HH rating, 27% in share.

We're so thrilled, we're producing 44 more first-run episodes. Half for the '86-'87 half-hour weekly series. And the other half for '87-'88, when the series goes into five-a-week cash-plus strip—a total of 92 episodes.

Fascinating stories. Great guest stars. Top writers and directors. Produced *on film*, it's shot both in Hollywood and New York.

And big, loyal audiences on 127 stations, covering 86% of the nation.

It's no wonder the networks are trying to get into the act with Amazing Stories, and the new versions of Alfred Hitchcock Presents and Twilight Zone.

For the whole thrilling story, contact your LBS rep now.

Tales FROM THE Darkside

FROM LBS COMMUNICATIONS INC. AND TRIBUNE BROADCASTING COMPANY

A LAUREL Production in association with Jaygee Productions

LBS Communications Inc.
875 Third Ave., NY, NY 10022, (212) 418-3000
9220 Sunset Blvd., Suite 101-A,
Los Angeles, CA 90069, (213) 859-1055
625 N. Michigan Ave., Suite 1200,
Chicago, IL 60611, (312) 943-0707

LBS
A DECADE OF INNOVATION

THE HOT TEAM. THE
THE HOT NEW WEEKEND

Kideo TV's going to brighten up America with smiles every weekend.

Launch: April, 1986.

Kideo TV is a full hour and a half of first-run animated entertainment. Three hot new half-hour series, seen 52 weekend mornings a year.

The opportunity is enormous.

There's a huge, growing audience of kids on weekend mornings.

Yet NTI confirms the three networks' Saturday morning blocks, combined, have lost a big, big 22 Kid Share points from 1980 to 84.

Today's kids want alternatives to the networks.

Not only that—there's *no* kid programming from the networks on Sunday mornings!

It's a major opportunity for stations. And we've added a real clincher: You get a full five minutes to sell locally for every minute Kideo TV sells nationally—during 4th quarter, when your local sales opportunities are greatest. 1st, 2nd and 3rd quarters: four minutes local for every two minutes national.

The series are terrific.

Rainbow Brite™ Now starring in her own animated movie, she's already a smash in her TV mini-series, *and* is one of the nation's biggest videocassette stars for children.

Popples™ They're fast, furry,

HOT PROGRAMS.
NETWORK FOR KIDS.

funny, and very, very lovable. Irresistible, innovative new characters to captivate young viewers.

Ulysses 31™ The great classic hero, transported to the distant future, in an epic spanning the galaxies. The runaway winner with kids all across Europe.

Lots of new animated specials for the holidays, too.

And valuable 60-second mini-programs—with important information on health, safety, and pro-social values for children.

The team is television's best.

Kideo TV is from LBS Communications Inc., television's biggest and most successful syndicator of children's programming. DIC Enterprises, television's biggest and most successful producer of animation for kids. And Mattel, Inc., creators of the worlds most popular and enduring children's characters.

There's no better qualified team to put smiles on kids' faces every weekend.

Contact your LBS rep for the complete Kideo TV presentation today.

Kideo TV™

A Children's Entertainment Project of Mattel, Inc., LBS Communications Inc., and DIC Enterprises
875 Third Avenue, NY, NY 10022, (212) 418-3000
9220 Sunset Blvd., Suite 101-A Los Angeles, CA 90069
(213) 859-1055
625 N. Michigan Ave., Suite 1200, Chicago, IL 60611
(312) 943-0707

VISIT US AT INTV—Suites 601 and 603

BUSTERS
BY DIC ENTERPRISES
HEATHCLIFF !?!
I AM #1 WITH KIDS IN 18 TOP MARKETS INCLUDING N.Y., L.A. AND CHICAGO!!!
HEY!! WATCH IT... WHADDYA DOIN.. !?!
BANG! BANG! BANG!
I WAS #1 WITH KIDS IN 13 OUT OF 20 TOP MARKETS BEATING FUNTASTIC WORLD AND SHEERA IN HEAD TO HEAD COMPETITION!!
WHAT A TEAM!! MASK – HEATHCLIFF – INSPECTOR GADGET CLOBBER THE COMPETITION!!!
PLUS SUPERFRIENDS
LBS
A DECADE OF INNOVATION

Sidelights (continued)

ABC executive, Milton S. Carney, whose talents in mounting the annual TV affiliates meeting for ABC are legendary.

NHK will show four dramatic shows and series, four documentaries and two programs that come under the heading of cultural productions. One of the dramatic series is *Oshin*, the most popular program ever shown in Japan. The 15-minute series, airing at 8:15 a.m. six days a week for two years, got shares as high as 55 and ratings up to 35. Running for two years, the series covers the life of a woman against the background of Japanese history from the Russo-Japanese War up to the present.

One of those attending the NATPE exhibition will be NHK's third ranking executive, Keiji Shima, described as a mover and shaker, who has been pushing for a more active sales effort by NHK both domestically and internationally. As a result, NHK Enterprises was set up as a commercial venture last January.

"Yellow River," *one of the documentaries to be shown at NATPE convention by NHK.*

The Finns' senior broadcast entity, YLE, recently hired the Riehl Co., a small distributor, to handle its sales in the U.S. Dale Riehl describes his appointment as a new effort by the Scandinavian broadcast operation to sell its product here.

Diehl has made scattered sales to PBS stations, and the Finns are having some exposure this Christmas season on New York City-owned WNYC-TV. This includes two offerings on the station's series, *Window on World Television*, which is carrying programs from around the world from November 3 to January 26. A week ago (December 15), WNYC-TV carried two YLE programs, *Paavo Nurmi, The Man and His Times*, the story of Finland's famous marathon runner, and *The Best Place in the World*, about the life of a gold prospector in icy Lapland.

Hoberman heads home

Ben Hoberman's fondest memories of his 36 years with ABC Radio still reside in Los Angeles—along with his three grown children and a home he's continued to maintain there since he became president of ABC Radio in 1979. Having announced his plans to leave the company once the merger with Capital Cities Communications is finalized, the only thing he's definite about is making good on a promise to his family to return to L.A.

Hoberman, 63, "and physically and mentally 23," he adds, says the prospect of duplicated management with CapCities had nothing to do with his decision to resign. Propitious timing is the key, he says. "If I were going to do anything, this is the time to do it." As for his plans, he asserts, "I'm not looking for another job with a big corporation or a 9-to-5 situation—but I haven't ruled out anything."

The radio executive says he'll continue to be active on the boards of directors of the National Association of Broadcasters, Radio Advertising Bureau, the Advertising Council, Jeffrey-Martin, Inc. and Eldon Industries.

Talkradio innovator. Los Angeles is the scene of what Hoberman considers his most monumental achievement. In 1960, shortly after he was named vice president and general manager of KABC, he established its 'Talkradio' format—"something nobody had heard of before." He notes it has remained an outstanding station ever since, generally running second in the market in overall audience only to KIIS-FM and continuing to be top station in its 25–54 demographics.

And the format still has a lot of mileage ahead of it, he contends. "I think the outlook is very encouraging as long as the subject matter is contemporary and topical and you have qualified people doing it."

Another source of pride for Hoberman is the establishment at KABC of its ombudsman service to help listeners solve problems with governmental agencies. He notes the station had supported a bill in California to establish a state ombudsman service, but the bill was defeated, so the station decided to establish its own. He reports KABC currently is handling some 250,000 requests for help a year and, although not all the individual problems are resolved, the station's clout has led to resolution of a great many of them.

Outlook for AM. Speaking about the outlook for AM radio, Hoberman holds, "I think AM may turn out to be the savior of a good portion of radio. The new ideas will have to come from AM because they will have to as a matter of survival. FM has become set in its ways, with less experimentation and creativity than there was 10–15 years ago. You can pretty well identify it as some form of music or another.

Ben Hoberman *will head for Los Angeles and forsake big business and the 9-to-5 routine when he resigns his post of ABC Radio president.*

"I think radio will continue to specialize and be more fragmented," he adds. And it's becoming better recognized as an efficient advertising medium."

Innovations at ABC Radio since Hoberman became president include the expansion of four ABC Radio Networks in 1982 to six regular networks plus the ABC Talkradio long-form program service. He also oversaw the conversion to digital satellite transmission of all network programs and the acquisition of ABC Watermark, the in-house production company that produces such programs as *American Top 40 With Casey Kasem* and *American Country Countdown with Bob Kingsley*.

Hoberman also was involved with the upgrading of network and station facilities culminating in the unveiling last year of the largest and most sophisticated radio broadcast center in the world. He was responsible as well for the strengthening of ABC's portfolio of owned radio stations.

Hoberman's first broadcast job was in his hometown of Hibbing, Minn., in 1940, where he worked at WMFG as an announcer-salesman. He continued his broadcast career in the U.S. Army during World War II with the Armed Forces Network in Europe, obtaining a field commission and heading all AFN stations in France and England as a first lieutenant.

After the war, Hoberman became as-

(continued on page 39)

Now, after 10 years...

The Facts Of Life

Silver Spoons

Who's The Boss?

227

Embassy III

A Proud History

An Exciting Future

EMBASSY®

EMBASSY TELECOMMUNICATIONS – A UNIT OF The Coca-Cola Company

Sidelights *(continued)*

sistant general manager of WELI New Haven, Conn., and in 1948 was named general manager of WDET-FM Detroit, which he put on the air for the United Auto Workers. He began his ABC career in 1950 with WXYZ-TV Detroit as the first salesman exclusive to television in the city. In 1958, he was promoted to general manager of WABC New York, which he managed for two years before moving to Los Angeles.

Hoberman is married to Jacklyn Kanter of Duluth, Minn. Their three children in Los Angeles are Tom and Joan, both attorneys, and David, a motion picture executive.

Getting hooked on UHF

Promotion plays a key role in attracting viewers to any new TV station. When you're the first UHF commercial station in a major market with little cable penetration, however, a special challenge exists—getting viewers to turn to that second dial on their TV sets.

That was the situation facing KITN(TV), Minneapolis-St. Paul, when it premiered in May, 1984. But even if viewers tried to tune in KITN, the city's second independent station, they probably wouldn't have seen very much—since few viewers in the area had ever bothered to hook up UHF antennas.

In the business. So KITN went into the UHF antenna distribution business, selling loop antennas from Russell Industries in Oceanside, N.Y., to the local Tom Thumb Store convenience chain, which then sold them to consumers for 99¢ each. Within 18 months, potential KITN viewers bought 170,000 of them.

"Tom Thumb initially said they would buy 5,000 with the guarantee we would buy back unsold inventory," remembers KITN promotion manager Robert Thaman. That, of course, proved unnecessary, as the station successfully promoted not only the concept of UHF TV but also the availability of the antennas through a series of radio and print ads. These were backd up with in-store and window promotions; and station schedules were attached to each antenna package.

The antennas wholesale for about 25¢ each, so why didn't KITN just give them away? This way, Thaman, said, "you know people are buying them to watch TV."

Has the promotion worked? Ratings were up 100 per cent this October, Thaman says. And University of Minnesota football games this fall averaged a 58 per cent audience share—not even counting the December 21 Independence Bowl game, also carried by KITN.

Radio trivia

Remember all those wonderful things touch-tone phones were designed to accomodate, such as communicating with remote computers?

Well, after years of promise, audiotex technology is finally starting to emerge. The interactive capabilities of touch-tone keypads are now being used for activities as varied as making airline reservations, registering for college courses . . . . and winning radio station trivia games.

The broadcast angle, introduced recently at San Francisco's KMEL(FM), is the brainchild of DataDial, Inc., a subsidiary of an Oakland-based marketing firm called Retail Concepts Inc.

In KMEL's game, listeners answer three rock trivia questions to win concert tickets provided by Bill Graham Presents. This concept, customized for any format and playlist, and other

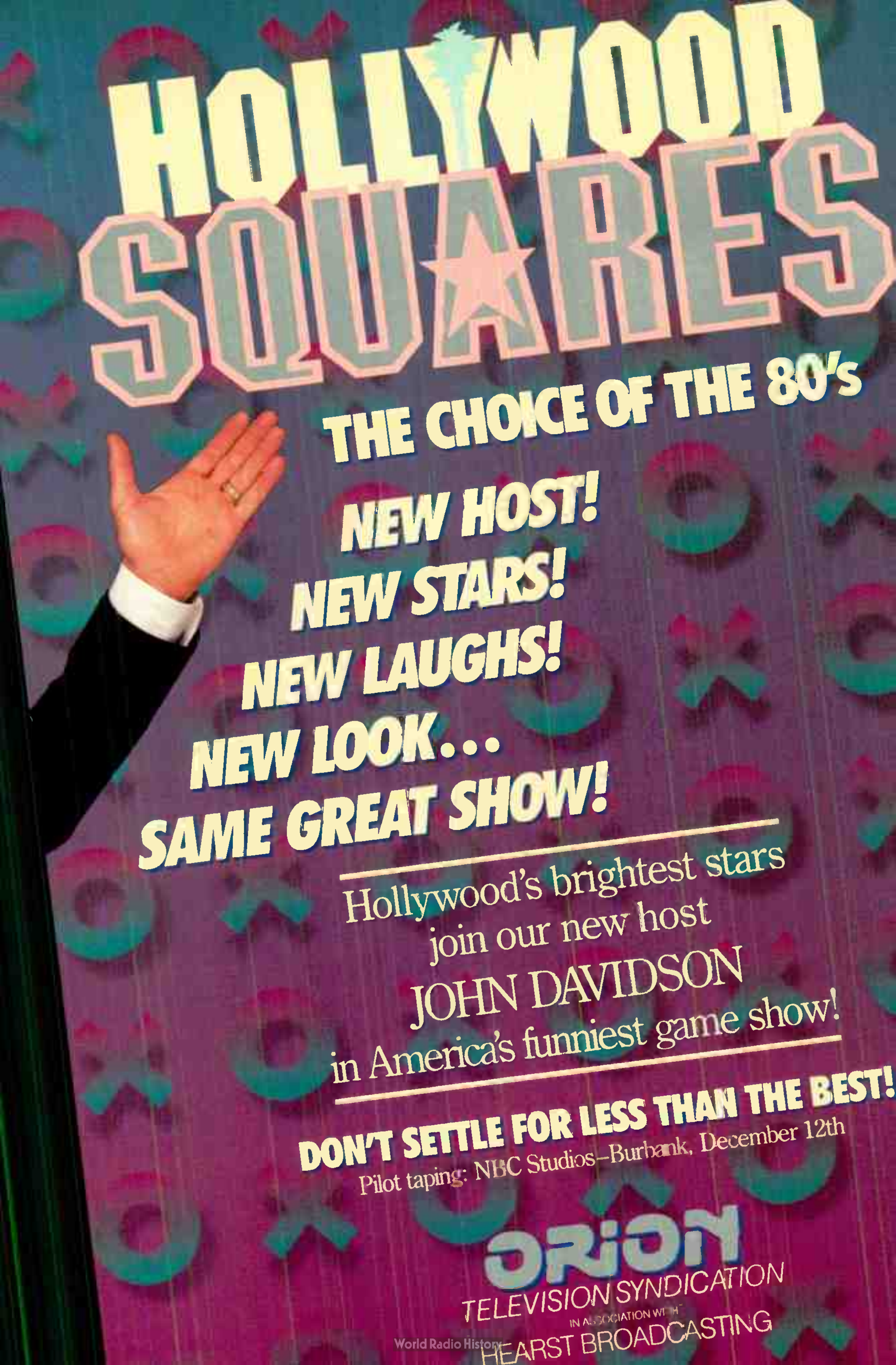
(continued on page 44)

Warner Bros., for more than two decades, has consistently supplied the greatest number and the most important features for syndication.

Volume 26 continues the tradition and the new era of commitment to supply you with the best.

Warner Bros. Television Distribution A Warner Communications Company


THE BEST IS BACK!


HOLLYWOOD SQUARES
THE CHOICE OF THE 80's
NEW HOST!
NEW STARS!
NEW LAUGHS!
NEW LOOK...
SAME GREAT SHOW!
Hollywood's brightest stars join our new host JOHN DAVIDSON in America's funniest game show!
DON'T SETTLE FOR LESS THAN THE BEST!
Pilot taping: NBC Studios–Burbank, December 12th
ORION
TELEVISION SYNDICATION
IN ASSOCIATION WITH
HEARST BROADCASTING

Sidelights (continued)

types of interactive telephone promotions are now being marketed nationwide by DataDial to both radio and TV stations.

Dennis Argue, DataDial president, notes that KMEL should get a second co-sponsor—"someone like a McDonald's or Burger King"—to make the promotion pay off. Stations who hook up with DataDial commit to run the promotion for a minimum of six months. It costs a minimum of $45,000 for the computers and software, which DataDial connects locally to 24 phone lines.

In markets with 976 Telco numbers, a station may have its callers pay anywhere from 55–75¢ per call (in KMEL's case, the charge is 55¢), with a portion of that earmarked to DataDial. If sponsors pick up the entire tab, which they must do in non-976 areas, listeners can call for free.

Argue points out that the DataDial system also allows stations to poll their listeners as part of the promotion. Callers can select their own playlists, for example.

Several other companies are also involved with 976 call-in services. But DataDial is believed to be the first to tie-in such interactivity with station promotions.

Classical hits

Unlike playlists at CHR stations, the musical selections at classical stations don't change much from year to year. So it wasn't that surprising when listeners of Seattle's KING-FM selected Vivaldi's "Four Seasons" as their favorite composition for the second straight year.

More than 1,700 listeners, triple the number of participants in the survey's first year, submitted ballots listing their five favorite musical pieces. One of the listeners received a cruise for two to Mexico in a random drawing. Results of the survey were used to develop a "Top 50 Hits" countdown, which made up KING-FM's programming for an entire weekend in November.

WNYC a relic no more

New York public radio station WNYC-AM-FM appeared headed for historical landmark status until funds were recently made available for a major upgrading of facilities. According to WNYC's chief radio engineer Ernie Dachel, "The old equipment was state-of-the-art as audio existed in 1945. In fact, the Brooklyn Museum has expressed interest in it for a show on the machine age, circa 1930."

It's not by chance that the new, state-of-the-art facility has been christened the Fiorello H. LaGuardia Telecommunications Center, as the new studios replace those constructed during the LaGuardia administration by the Works Project Administration over four decades ago. With the station in operation more than 60 years, the facility had not seen any improvement since the 1950s, and much of the basic equipment had been designed and installed between 1924 and 1939.

Total cost of the recent upgrading, including construction and purchase and installation of equipment was $3.3 million, of which $125,000 was provided by the federal government. As part of the programming during the inauguration day of the new facility, there was a live dialogue between Mayor Edward I. Koch and Mayor LaGuardia, featuring La Guardia impersonator Jack Hallett. Koch presided over the opening ceremonies at the Municipal Building, on whose 25th floor the facility is located.

Project beginnings. The project began in January, 1979, when WNYC director Mary Perot Nichols and Charles Corcoran, chief of operations, began research into the possibility of improving the radio facilities. The two, along with former Department of General Services commisioner James Capalino, were instrumental in arranging city support for the project under New York's capital budget. Final plans for the new facility were set after Mayor Koch appointed John Beck as director of WNYC in July, 1980. Ground for the new facility was officially broken in November, 1982.

The "brain" of the facility is its central distribution switcher. The switcher is responsible for sending audio throughout the plant and can route up to 96 different signals to 32 locations around the broadcast facility. The centralized, remote controlled audio switcher replaces the need for a patching system, whereby engineers had to plug lines into panel jacks in order to pick up an outside audio feed. The new system gives an announcer or program producer the ability to instantaneously pick up a feed from another studio, a concert performance or a program transmitted via satellite. With the press of a button, an operator can mon-

(continued on page 48)

LEAVE YOUR NEWS COMPETITION 22,300 MILES BEHIND.

TWO WAYS TO WIN IN TV NEWS

Now there are two ways to put the global power of INN to work building your reputation—and your audience.

Air our complete newscast—INN Nighttime Edition.

Or strengthen your own news using our comprehensive news service—INDX.

Either way, you have television's premier independent news organization helping you make the difference in your market.

INN NIGHTTIME EDITION

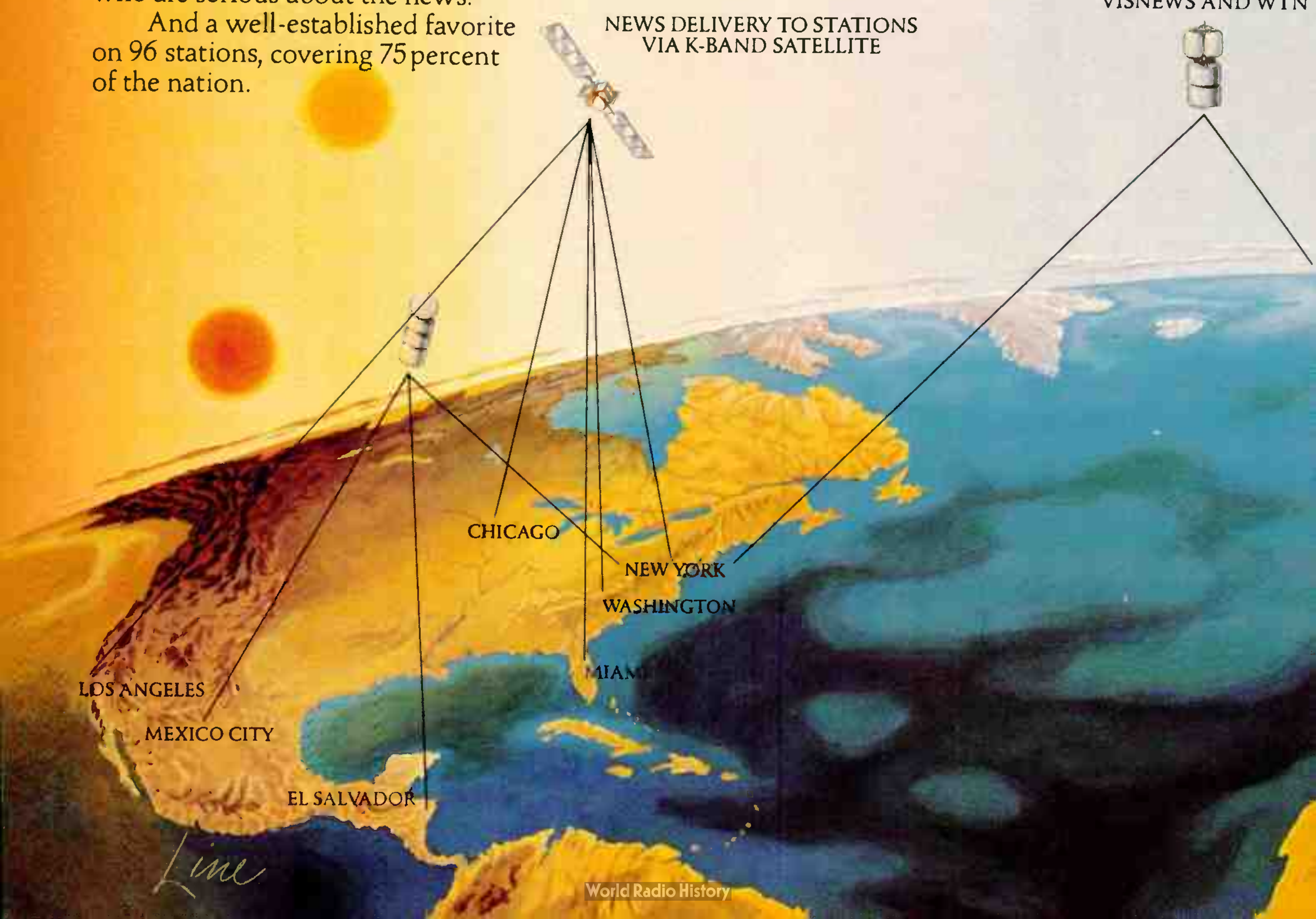
It's a fast-paced half hour of national and international news, seven nights a week.

The anchor: Morton Dean, one of television's most respected news professionals.

The resources: The crack team of INN news specialists. INN bureaus in New York, Washington, Los Angeles, Chicago, Miami, London. VISNEWS, the world's largest television news organization, for overseas reports. WTN (formerly UPITN), too. Plus AP and UPI. And reports from INN partner stations across the nation.

INN Nighttime Edition is a complete network newscast for stations—and viewers—who are serious about the news.

And a well-established favorite on 96 stations, covering 75 percent of the nation.



NEW K TECHNOLOGY AND INN.

INDX NEWS SERVICE

INDX is the daily news service with the national and global resources of INN.

And your station's only source for the entire daily feeds of both VISNEWS and WTN.

INDX is now distributed via C-band satellite. And starting in the second quarter of 1986, the service will also come to you via the new K-band satellite, Satcom K-2. So, increasingly, we'll be able to beam fast-breaking stories to you *live—directly from the scene.*

We're planning 4 PM (ET) and late-night feeds to supplement our current evening feed. You'll be able to use INDX reports on your 5 PM, 6 PM, 10 PM or 11 PM newscasts, regardless of your time zone.

For an affiliate, that means no more waiting for the network to break with the best footage.

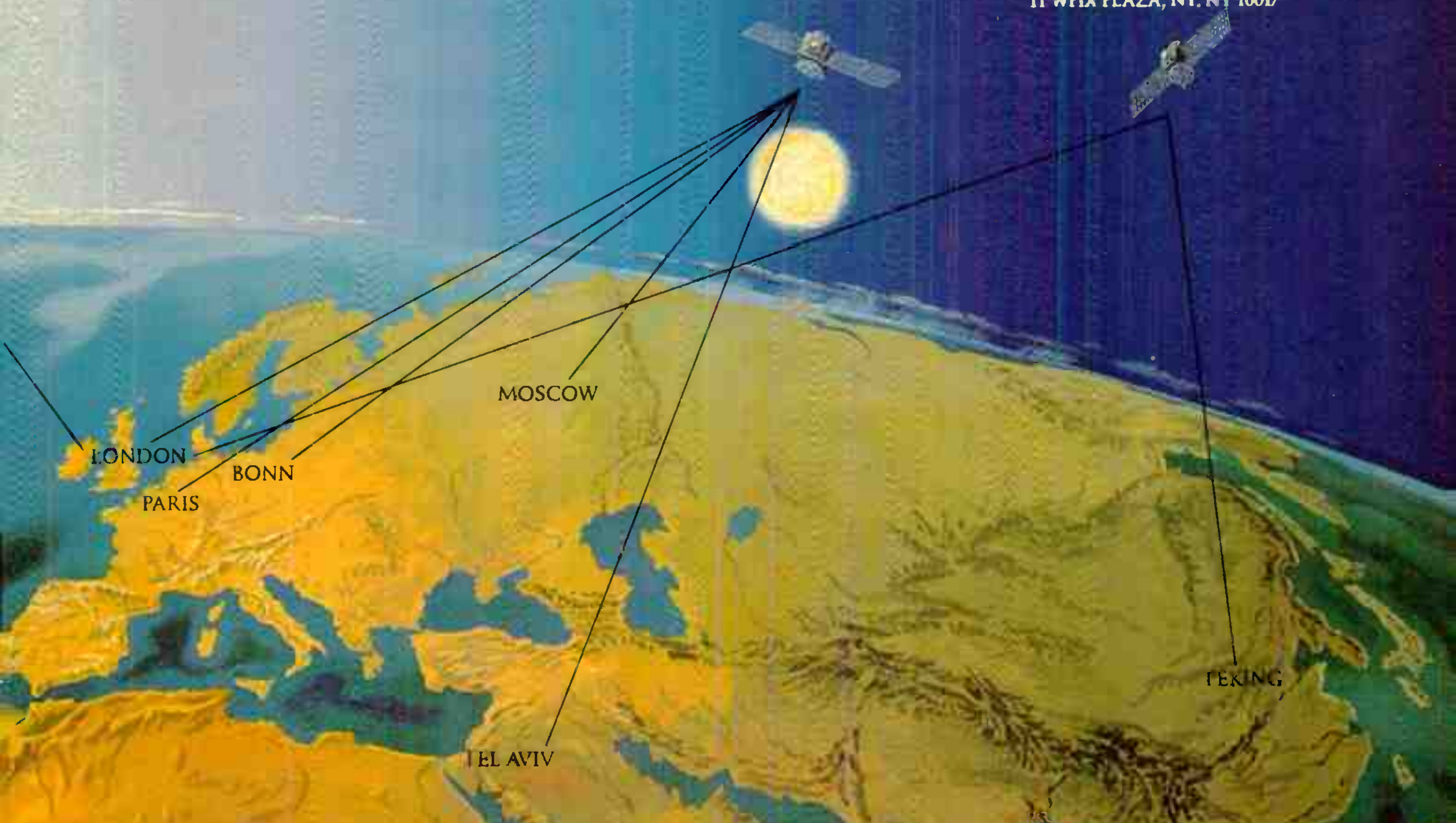
INDX gives you the stories you need to add a valuable new dimension to your newscasts.

INN Nighttime Edition and INDX news service. We'll help you make the difference.

INN

THE INDEPENDENT NEWS

11 WPIX PLAZA, NY, NY 10017



VISIT US AT INTV AND NATPE
OR CALL (212) 210-2589

TRIBUNE BROADCASTING Company

Sidelights *(continued)*

itor or access material which can be incorporated into a broadcast without delay or interruption.

In addition to WNYC's local broadcast operations, the staton provides satellite transmission services, which the new facility will greatly enhance. WNYC operates an uplink and downlink station for distributing programs from National Public Radio and American Public Radio as well as audio feeds for commercial stations in the New York metropolitan area.

The new satellite center located next to the plant's terminal room features many remote control capabilities designed to increase the speed and accuracy of satellite transmissions. Controls are centralized and can be operated by one on-site engineer. The system has the capacity to handle several jobs simultaneously.

At any given time, feeds may be automatically picked up and taped for later broadcast.

Satellite distribution. The satellite distribution area and terminal rooms are equipped with 10 Revox PR99 reel type recorders for downlink recording and distribution, tape machines for recording directly from remote units located within Manhattan's City Hall, a BMX III console and four Studer A-80RC reel recorders used to uplink supplied programming.

The new facility houses six on-air control rooms and two studios, which will be used for local and national broadcasts. All of the control rooms share a similar design, enabling announcers to be rotated to another location when an area is down for maintenance.

By designing the control rooms to accommodate routine maintenance checks, the station will avoid costly emergency repairs.

The stereo-equipped control rooms feature a classic combo style layout, combining the role of on-air talent and engineer into one function. All time controls are labeled and are at the announcer's fingertips, permitting simple operation. In addition to the announcer, the control rooms can accommodate between three and four guests, avoiding the need to set up extra studio space when guests are featured on a program.

Equipment in the control rooms includes: PR & E consoles, two of which are ABX multitrack and four which are BMX III-22 stereo, Tomcat stereo cart machines, a Tascam 122B cassette deck and two Studer A80 reel type machines. Also included are AKG 414EB microphones, two Technics SP15 turntables which are recessed into a flip top cabinet to provide more counter space when the turntables are not in use, Studer 2706 monitor speakers and an isolated announce booth. Each of the control rooms normally used as on-air studios have a Studer compact disc machine.

Home fitness potential

Home fitness equipment marketers will become big TV advertisers in two or three years, according to Charles Martin, Ph.D., president of Los Angeles-based California Communication Consultants. The market research firm recently conducted a fitness equipment survey in 151 homes.

Since many of the equipment manufacturers are West Coast firms, Martin said, they have been testing ads "out here first." Home gyms and weight lifting equipment are among the more popular items.

The survey results showed that the market is in its early stages, characterized by brand loyalty, cautiousness and price consciousness.

Tele-scope

NBC affiliates calm about RCA takeover by GE

Reaction by NBC-TV affiliates to the acquisition of RCA by General Electric appears to be favorable with no negative effects expected vis-a-vis the TV network. Radio is another matter.

James Lynagh, president of Multimedia Broadcasting and chairman of the NBC-TV affiliates board, said he was satisfied because Grant Tinker is satisfied that the acquisition "is a good thing for the longterm for NBC." Ancil Payne, president of King Broadcasting and a former affiliates board chairman, expects the deal to have "virtually no effect on the network and its operation."

The $6.28 billion acquisition of RCA by GE, the biggest non-oil business acquisition in history (in current dollar terms), will result in the sale of five radio stations in New York, Chicago and Washington because of the FCC's one-service-to-a-market rule. NBC also has radio stations in San Francisco and Boston, but no TV stations in those markets. Whatever the case, there is wide agreement that NBC is considered the "crown jewels" among RCA's acquired component divisions.

They get jump on INTV

Preview screenings of syndicated shows by an organized group of affiliates leap-frogging the INTV convention were held in Los Angeles for the third year in a row last week, but this time a second group of affiliates, competitors to the charter stations, set up their own screenings. The initial screenings were set up two years ago by affiliates who felt the INTV convention gave independent stations an unfair break.

Thirty program suppliers were on hand for three days of screenings (December 16, 17 and 18), with distributors shuttling back and forth between the Century Plaza and Beverly Hilton to show their first-run wares to the two groups.

The original group, which calls itself the TV Screening Group, fielded 46 participants from 26 stations this year and is coordinated by Lon Lee of GE's KCNC-TV Denver. The new group, named the TV Idea Viewing Group, and representing 15 stations, was shepherded by Stanley Marinoff of Hearst's WISN-TV Milwaukee. Marinoff is a former NATPE president (all Hearst stations were represented).

In a letter to syndicators, the TV Screening Group laid out ground rules (there was also an attorney present at the screenings): There is to be no negotiations during the screenings, and it is not considered appropriate to discuss market prices, though distributors may list which markets are sold.

The TV Screening Group saw product from the following—Monday: Telepictures-Lorimar, TPE, Disney, SFM, Taffner, Viacom, Syndicast, LSB, Fox-Lorber, Claster, Four Star and Worldvision. Tuesday: WW Entertainment, 20 Century-Fox, Program Source, All American, Turner, Bel Air, Multimedia, MGM-UA, Tabloid News, Colbert, King World, Fries, and Kempner. Wednesday: Orbis, Genesis, Coe Films, Lionheart, Paradise Venture, Harmony Gold, ABR, Lee Productions and Orion.

The day before the screenings, program directors of the senior group displayed some of their own local productions, with some available for syndication. Multimedia, for example, is distributing a special on Martin Luther King, Jr., produced by WNEV-TV Boston.

People meters progressing

Momentum toward making people meters a national reality was outlined by the three contenders—A. C. Nielsen, AGB Television Research and ScanAmerica—at the recent Advertising Research Foundation's Electronic Media and Research Technologies Workshop in New York.

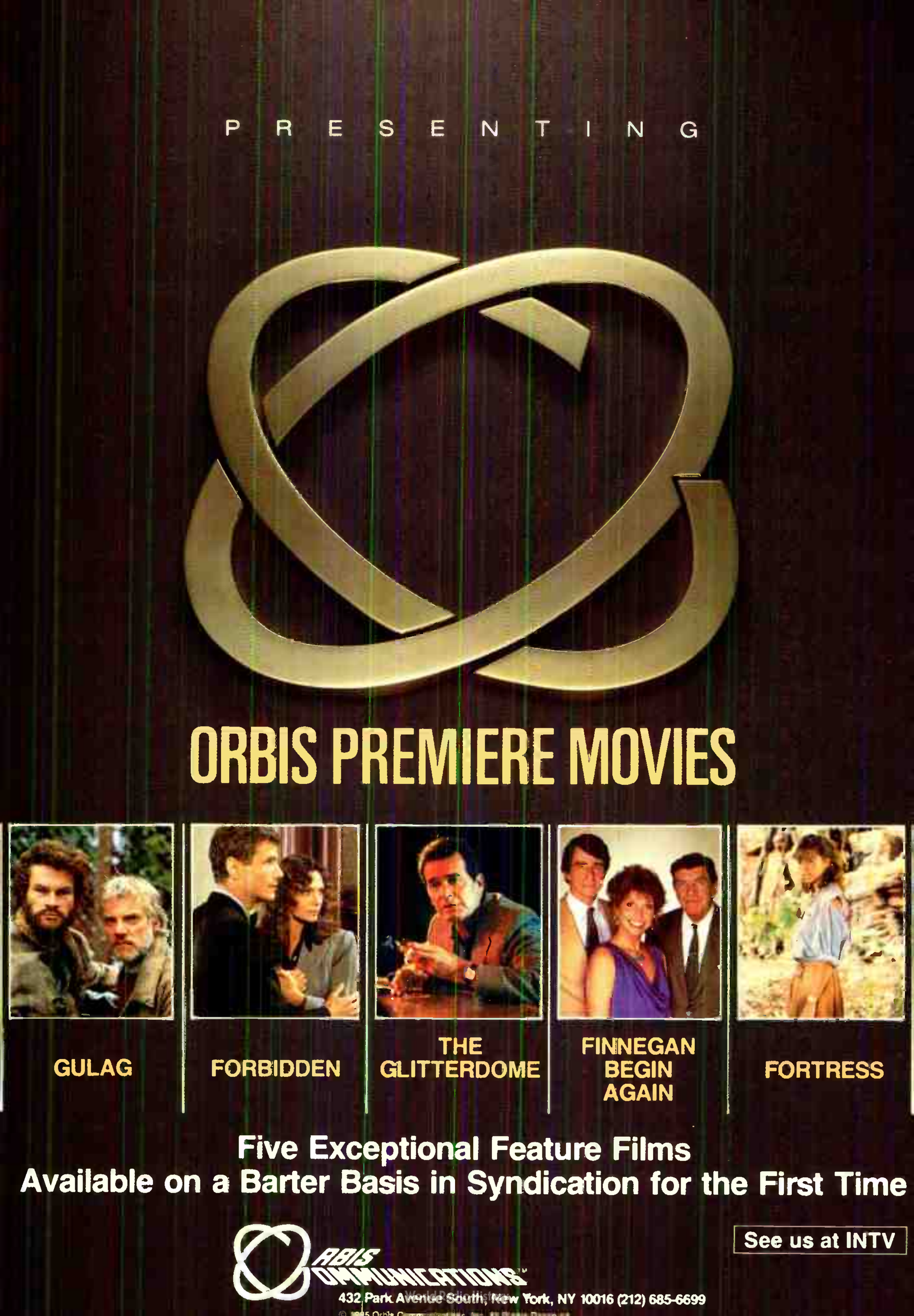
John A. Dimling, group director of product and development at Nielsen, pointed to slight differences in audience composition at HUT levels in recent people meter tests, when compared with established methods. He disclosed CONTAM (Committee on Network Television Audience Measurement) has indicated interest in doing an independent telephone concidental validation test. He said that next June a decision will be made on whether the people meter can replace NAC as the method for obtaining audience composition and that in 1987 a decision will be made on whether to replace NTI with the people meter.

Robert L. McCann, Jr., senior vice president—marketing, ScanAmerica, reported hopes of graduating the Denver test to a commercial service in the market by January, 1987, and to introduce a national syndicated service in February, 1989, with a sample of 5,000 homes.

Joseph Philport, vice president, sales and marketing, AGB Television Research, reported positive results from the company's Boston test and said the plan is to have a national service by September, 1987, with a panel of 2,000 households and 5,000 people—and a full sample of 5,000 households and 13,000 people by September, 1988.

Zapping impact debated

While a new study corroborates earlier findings that commercials overall lose minimal audience to zapping, at least one advertising executive contends the lost dollars to advertisers are significant. According to Gale Metzger, president of Statistical Research, Inc. (SRI), a study his firm just completed for CONTAM (Committee on Network Television Audience Measurement) indicated only 6 per cent of VCR owners surveyed zapped commercials in the preceding day—fast-forwarding commercials only an average of twice during what was typically a two-hour program.


P R E S E N T I N G
ORBIS PREMIERE MOVIES
GULAG
FORBIDDEN
THE GLITTERDOME
FINNEGAN BEGIN AGAIN
FORTRESS
Five Exceptional Feature Films
Available on a Barter Basis in Syndication for the First Time
See us at INTV
ORBIS COMMUNICATIONS™
432 Park Avenue South, New York, NY 10016 (212) 685-6699

Based on 25 per cent VCR penetration, this amounts to only 1.5 per cent of TV homes.

Earlier findings by A. C. Nielsen are similar, with both firms finding that, when broadcast programming is played back, about 50 per cent of viewers fast-forward through commercials. A Nielsen executive estimated VCR capabilities are costing the average commercial no more than 2/10 of a rating point (TV/RADIOAGE, November 11). Both firms indicate the overall figure is low because of the small amount of viewing of off-air recording.

Metzger's presentation was made at the Electronic Media and Research Technologies Workshop of the Advertising Research Foundation, where another speaker stated that even such small audience losses are costly. Barry M. Kaplan, senior vice president —director of new electronic media and technologies at Ted Bates Advertising/New York, contended, "Now, 2/10 doesn't sound like a lot, but when you consider that the average primetime rating point will cost advertisers about $6,500 during the 1985/86 broadcast season, it can really add up."

15-second originals eyed

As 15-second commercials become more predominant, their use may become less restricted to reinforcement of earlier-run 30s that they are derived from—if some recently presented findings are taken seriously. According to some information presented at the recent Advertising Research Foundation workshop on 15-second commercials, original 15s can perform as well as or better than those that are derived from 30s.

One advocate of original 15s was William M. Claggett, vice president and director, advertising marketing services, Ralston Purina Co. He asserted, "If you really want to create more effective 15s, simply plan for them in advance and start with the 15-second format as the basic creative planning unit. Unfortunately most 15s which are lifts from 30s look just like 15s lifted from 30s."

Original 15s may not perform any better than derived ones, but they don't do any worse, according to findings presented by Roger G. Flechsig, vice president, Burke Marketing Services. Burke recall testing on 95 15s, approximately half of them originals, indicated an average recall score of 20 per cent for the derived ones and 19 per cent for the originals—each representing the expected roughly 70 per cent recall rate of a 30. He also observed that cut-down 30s tended to beat the 70 per cent rate when they included fewer sales messages. Only a third of the less successful cutbacks eliminated any sales messages, while half of the more successful ones did so.

A high-performing 30 won't necessarily produce a high-performing 15, according to findings presented by ASI Market Research, gathered by its On-Air Recall Plus system and its Theatre Laboratory. Gerald Lukeman, president, and Floyd Poling, senior vice president, found that between 39 and 51 per cent of the performance of a 15 is explainable by the performance of the parent 30. They added, "Other message and executional elements contained in the commercial will have as much or more influence than the level of the 30-second unit."

They noted negative reaction to 15s is the same or lower than that of parent 30s "since less time spent inherently gives viewers less reason to have a negative reaction to a specific execution. "Hot" items like pump toothpaste containers, which have strong visual representation, score well in 15s, they reported.

BAR reports on 15s

Thirty-two companies used 15-second commercials on behalf of 165 of their brands last August, according to a new, 69-page snapshot report by Broadcast Advertisers Reports. The report, "Who's Using 15s?", costs $150 and analyzes spot TV activity in BAR's 75 markets, breaking out 15s both in terms of dollar expenditures and percentage of total spot expenditures for the individual advertisers.

The report shows that more than 8,000 15s were aired across the monitored markets in August. This represented approximately 8 per cent of the total number of spots placed by the 32 companies.

Meanwhile, Gerard Grady, BAR president, reports 52-week monitoring will be expanded to an additional 13 markets beyond the current three—New York, Los Angeles and Chicago. Three markets will be added next year and an additional 10 on January 1, 1987, he said. The total of 16, he notes, will represent 40 per cent of U.S. TV homes and more than 50 per cent of national spot spending.

On January 1, 1986, BAR will introduce a new service, National Barter/Syndication Reports. The reports will provide such information as parent company, brand-product and program detail, including the number of commercials, commercial minutes and estimated expenditures.

Barter to $530 million?

Barter syndication ad sales will probably reach $530 million next year, Media General Broadcast Group president Robert T. Sutton predicted in a speech to the recent Paine Webber Media Conference in New York.

Sutton said barter had only accounted for $300 million in 1983 and $485 million in 1985. "They're taking it out of spot sales, they're taking it out of network," he stated.

Claiming that "nothing is sacred anymore," Sutton noted that the syndicated *Wonderful World of Disney* will retain a 30-second spot in afternoon play. Furthermore, he explained, if a station pulls off a syndicated show not doing well, it still has to run the barter spots. "That decreases the inventory of television stations," he said "that hurts us."

Sutton explained that stations thus have to ex-

METROPRIME 06

More Spectacular Mini-Series
Now Available in First Run Syndication

See us at INTV

DISTRIBUTION CONTACT:

ORBIS COMMUNICATIONS™
432 Park Avenue South, New York, NY 10016 (212) 685-6699

METROMEDIA PRODUCERS

Tele-scope *(continued)*

pense the spots as well as the shows themselves—and those program prices, he said, are skyrocketing primarily because of the increasing numbers of independent stations.

With rising expenses, the diversion of ad dollars to syndication, and the decrease in spot advertising, Sutton said Media General's local ad sales will have to increase more than 12 per cent generally predicted for 1986. "We have to develop new local means of advertising." And, on the national scene, he added, "I think we and our reps have to convince the advertising agencies that we can deliver better than the other influences that are hitting our business at this time."

Sutton also called on broadcasters to use new technologies to develop new revenues. "If you're building a new tower in your market," he suggested, for instance, "you can get paging systems up now. In Jacksonville, we have the FBI on our tower with a paging system."

Downplaying barter. In another presentation to the Paine Webber conference, David Poltrack, vice president of research for the CBS/Broadcast Group, downplayed the success of barter syndication in the marketplace. "The barter syndicated show ratings continue to decline on average," he said, "with no real success stories emerging this season."

Poltrack delivered the same message about cable TV, saying that "most of the cable television services are either flat or down in ratings in the homes that can receive them."

On the other hand, Poltrack said, "primetime network audiences are up 5 per cent this season, as are evening news audiences." In daytime, he noted, the 25–54 female demographic is up 7 per cent, while the Saturday morning children's audience is up 5 per cent. "And," he reported, "the American male has renewed his love affair with televised football." With this in mind, Poltrack said that when marketers "begin to shift their focus back to advertising, they will find a revitalized network television medium ready to serve them."

But Poltrack does not expect marketers to begin this shift back from sales promotion dollars until the middle of 1986.

The increased focus on sales promotion over advertising, he said, has affected all media, and was "fueled by the focus on short-term profitability resulting from the increasing financial pressures put on firms by the threats of leveraged buyouts and hostile takeovers.

"We would be more concerned if we saw, in the recent spending trends, some structural change in the network television market," Poltrack stated. "What we see instead are short-term adjustments in response to growing financial pressures in a lackluster economic environment."

Poltrack predicted the network TV ad market will remain "essentially flat" in the early part of 1986, "and show the greatest growth in the second half year, particularly the fourth quarter."

Group W kids' drive

Group W is continuing its commitment to public service programming with a syndicated campaign emphasizing issues affecting the quality of life for young people. The campaign, the first of its kind in TV, is called For Kids' Sake, and all five Group W TV stations will be participating. The year-long drive already in progress at WBZ-TV Boston, and will be lauched by KYW-TV Philadelphia in January. WJZ-TV Baltimore, KDKA-TV Pittsburgh and KPIX(TV) San Francisco are expected to kick off the campaign sometime in the first quarter of 1986.

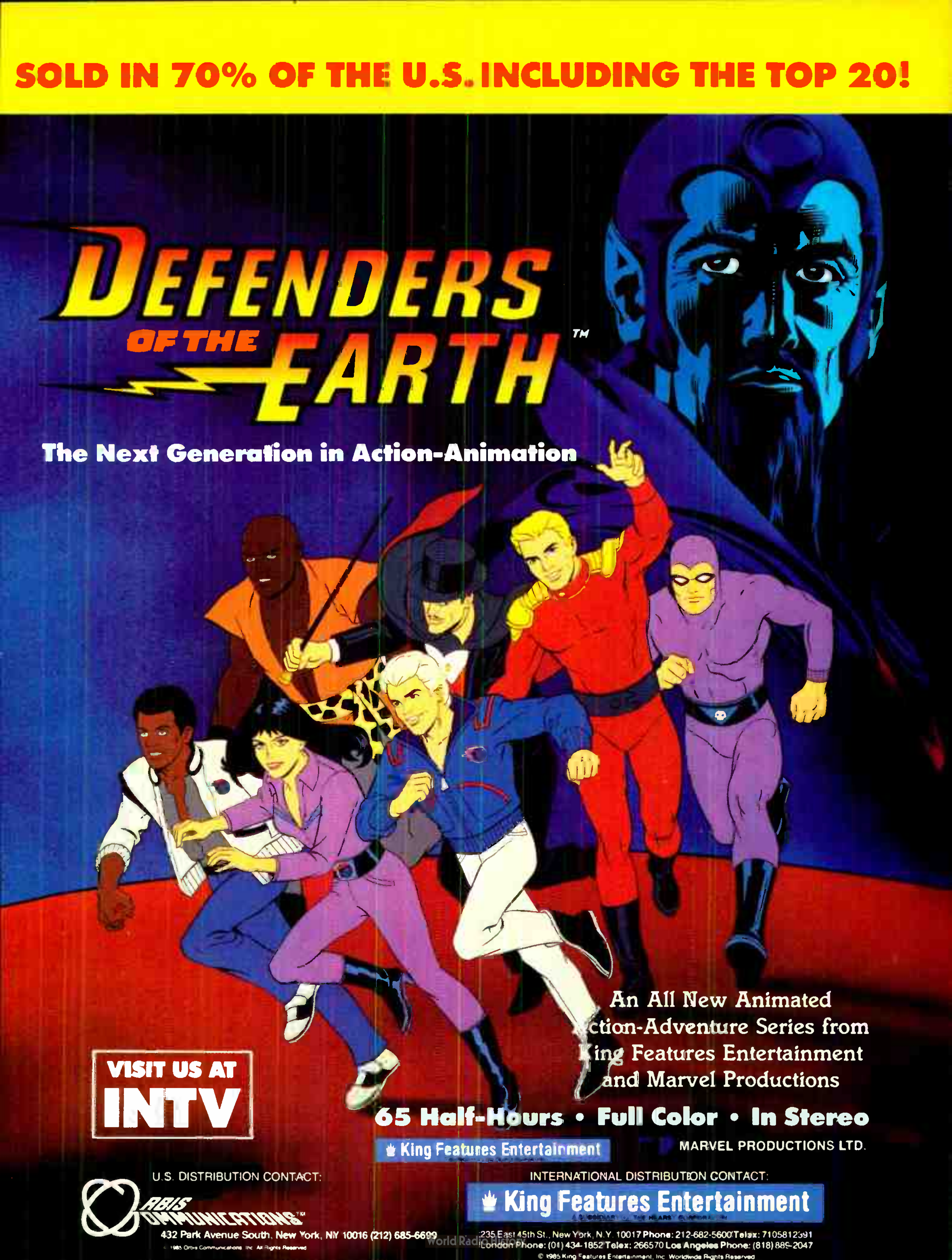
The drive will involve a package of primetime programs, on-air promos, "commercial" vignettes for use by For Kids' Sake sponsors, specific campaign philosophy spots, PSAs, graphic animation, music beds and collateral material. Participating stations may select a minimum of four programs from a menu covering such topics as drug abuse, racial, religious, and ethnic heritage, divorce and contemporary family life, career planning, the adult-child communications gap, young people's feeling about nuclear war, young astronauts, child prodigies, and street kids.

Available programs feature such celebrities as Jean Stapleton, Christopher Reeve, and Michael J. Fox and Tina Yothers of *Family Ties*. The package will be available at the upcoming NATPE convention in New Orleans. Commenting on the reason for the campaign, Lawrence Fraiberg, president of the Group W Television stations, says that children are growing up in a fast-paced world that can present bewildering opportunities. It is our responsibility as broadcasters to address these issues because the next generation is our legacy.

Major: indie challenge

James F. Major, who will become general manager at WFTS(TV) Tampa-St. Petersburg, Scripps Howard Broadcasting's third indie when the sale of the station is completed by Capital Cities Communications, is looking to his new post as an exciting challenge. Major, says that although his experience has been mostly with affiliates, he has "learned a lot about indies" during his tenure at Petry Television. Major, vice president and director of programming at the rep company, joined Petry in August, 1982. No replacement for Major has been selected as yet, and Harry Stecker, vice-president, director of marketing, says that he's just begun the interviewing process. Major's move to WTFS which will take affect around January 1, is the second time over the past few years that a Petry programming executive has gone to a station. It's recalled that Ed Aiken joined KMPH-TV Fresno as general manager, and recently became GM of sister station, WHNS-TV Greenville-Spartanburg-Asheville. Both outlets are owned by Pappas Broadcasting.

Major, replaces Lewis Freifeld who will become general manager at WTNH-TV Hartford-New Haven.



SOLD IN 70% OF THE U.S. INCLUDING THE TOP 20!
DEFENDERS OF THE EARTH™
The Next Generation in Action-Animation
An All New Animated Action-Adventure Series from King Features Entertainment and Marvel Productions
VISIT US AT INTV
65 Half-Hours • Full Color • In Stereo
King Features Entertainment
MARVEL PRODUCTIONS LTD.
U.S. DISTRIBUTION CONTACT:
ORBIS COMMUNICATIONS™
432 Park Avenue South, New York, NY 10016 (212) 685-6699
© 1985 Orbis Communications, Inc. All Rights Reserved
INTERNATIONAL DISTRIBUTION CONTACT:
King Features Entertainment
A SUBSIDIARY OF THE HEARST CORPORATION
235 East 45th St., New York, N.Y. 10017 Phone: 212-682-5600 Telex: 7105812391
London Phone: (01) 434-1852 Telex: 266570 Los Angeles Phone: (818) 889-2047
© 1985 King Features Entertainment, Inc. Worldwide Rights Reserved

GTE, Hasbro: big ad hikes

During the first three quarters of 1985, GTE increased its national and regional spot TV spending by 172 per cent, to $44.2 million, while Hasbro went up 142 per cent to $28.5 million. They were the biggest gainers, by far, as the overall national/regional spot business rose 9 per cent to $4.13 billion, in 75 top markets, according to BAR figures released by TvB (See tables beginning on page 158).

Procter & Gamble, the leading national/regional spot advertiser, once again more than doubled the spending of its closest competitor, Pepsico. P&G increased 23 per cent to $180.1 million, while Pepsico rose 14 per cent to $78.3 million.

The rest of the top 10 national/regional spot advertisers were General Mills, General Foods (which vaults well into second place with a combined $106.11 million in sales when new parent Philip Morris is added in), Coca-Cola, Toyota, Anheuser-Busch, Dart & Kraft, R. J. Reynolds and GTE.

Food and food products was once again the highest spending product category in the national/regional spot scene but by a smaller margin over second place automotive than a year earlier. The food category increased only 6 per cent to $664 million, while autos soared 24 per cent to $501 million. Of the top 25 categories, sporting goods and toys showed the greatest increase, up 85 per cent to $92.1 million, while freight and industrial development rose 65 per cent to $27.54 million. On the negative side, office equipment, computers and copiers took a dive, down 58 per cent to $19 million.

Local advertising. On the local ad scene, where there was an increase of 12 per cent overall to $4 billion, social services showed the greatest spending increases. Education services were up 43 per cent to $52.2 million, legal services 37 per cent to $28.1 million, and medical/dental services 34 per cent to $61 million.

Appliance stores, the 10th largest category in local TV spending, rose 38 per cent to $74.8 million, but the fourth largest category—banks and savings & loans—fell 6 per cent to $138.2 million.

Radio stations and cable TV systems, meanwhile, showed less of an inclination to promote themselves on their broadcast TV rivals. The 10th largest category was down 1 per cent to $91.4 million.

Once again, the leader in local spending was restaurants and drive-ins, up 18 per cent to $504.6 million. That more than doubled the second place showing of auto dealers, which were up 27 per cent to $188 million.

As for the top 25 individual local TV advertisers, Denny's increased 135 per cent to $11.7 million, while Walt Disney Productions zoomed 109 per cent to $18.8 million. And McDonald's increased its spending 39 per cent to $91.5 million, taking the top spot held last year by Pillsbury's Burger King and Godfathers restaurants together—which rose only 2 per cent this year, to $69.7 million.

Network expenditures. In network spending during the first three quarters, Procter & Gamble topped the list with $309.8 million, up 4 per cent, followed by General Foods with $150.6 million, up 3 per cent.

Overall, network spending decreased 4 per cent from the same period in 1984, to $5.81 billion. The largest drops among major advertisers were AT&T, down 37 per cent to $114.9 million, and Sears Roebuck, down 31 per cent to $87.7 million.

Major increases were shown by Mars, up 20 per cent to $67.4 million, Dart & Kraft, up 18 per cent to $79 million, and Kellogg, up 15 per cent to $118 million.

Eighteen of the top 25 network TV categories either decreased or held even in their spending during the first three quarters. Apparel, footwear and accessories dropped 37 per cent to $106.5 million, while freight and industrial development found the funds for its massive increase in national and regional spot by decreasing its network spending 34 per cent to $30.6 million.

Food and food products was the top category during the period, as spending topped the $1 billion mark, a 9 per cent increase. Toiletries and toilet goods was next with $714.3 million, down 3 per cent, followed by automotive, up 2 per cent to $539.3 million.

Third quarter results. During the third quarter alone, local was up 12 per cent, to $1.41 billion; national/regional spot up 7 per cent, also to $1.41 billion; and network down 18 per cent, to $1.73 billion. Total spending, according to TvB, was thus down 3 per cent.

ABC's ad revenues declined greatly in the third quarter, down from $1.006 billion in 1984 to $564.5 million this year. CBS was down slightly, from $599.7 million to $584.8 million, while NBC jumped from $517.6 million to $586.9 million.

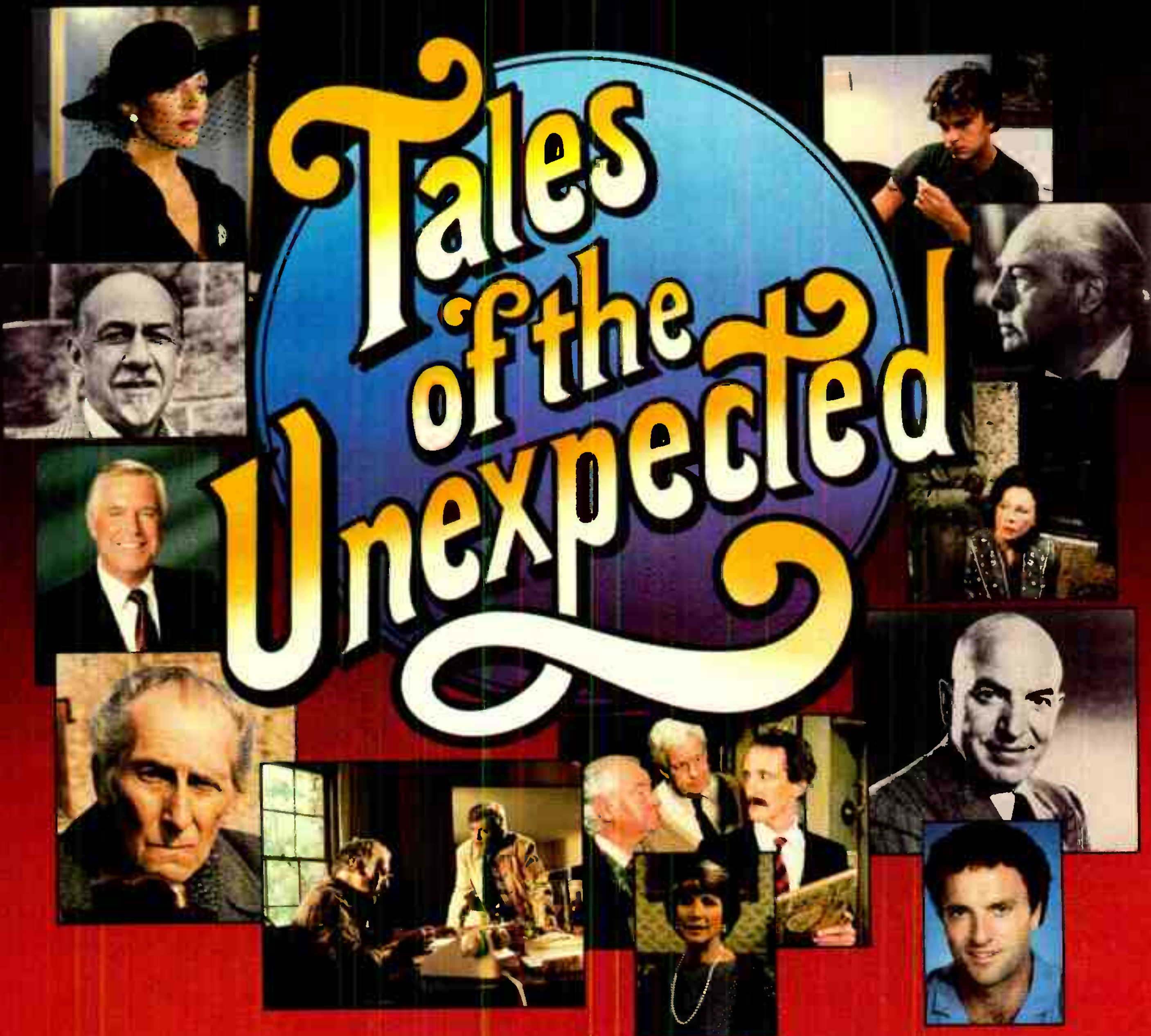
For the first three quarters, ABC dropped from $2.46 billion in revenues in 1984 to $1.914 billion this year. CBS showed an increase, from $1.954 billion to $2.038 billion, and NBC rose from $1.674 billion to $1.876 billion.

Consumers to resist 15s

With the majority of viewers already perceiving a greater commercial load in TV programming than actually exists, the use of 15s is likely to result in additional overstatement. Additionally, given the same amount of advertising time, most consumers prefer fewer and longer commercials. These are the key points of a nationally projectable study of 1,000 adults just completed by the Doyle Dane Bernbach research and marketing services department and conducted via R. H. Bruskin Associates.

In the study, 51 per cent of respondents overstated the amount of commercial time in an hour of prime-time programming, compared with 27 per cent giving roughly correct answers, 14 per cent understating the time and 8 per cent not answering. Only 6 per cent

A wise man believes only in lies,
trusts only in the absurd,
and learns to expect the unexpected.



· 90 Fascinating Episodes! · An Incredible Array of Stars!
· A Barter-Strip! · September, 1986 Start!

Expect the Best!

See us at INTV

ORBIS COMMUNICATIONS™
432 Park Avenue South, New York, NY 10016 (212) 685-6699

EMBASSY TELECOMMUNICATIONS

answered eight or nine minutes, the correct amount for network programming, and 21 per cent stated 10 or 12 minutes, correct for non-network programming. The proportion of those overstating the time broke down as: 13 or 14 minutes, 2 per cent; 15 minutes, 27 per cent; 16 to 20 minutes, 15 per cent and 21 minutes or more, 7 per cent.

As for preferrred allocation of the present amount of commercial time, 57 per cent specified fewer and longer commercials, 16 per cent more but shorter, 14 per cent the same as now and 13 per cent other or "don't know."

Analyzing the results. From the study, DDB concludes that advertising in 1986 will be faced with greater on-air competition from more commercials vying for the viewer's attention against a background of possible viewer resistance to what might be perceived as increased impingement on entertainment time. The agency states the survey is strongly supportive of what many in the industry have already anticipated:

- Each individual commercial will have to work harder in 1986 than ever before in order to reach previous levels of effectiveness.
- It will be harder to stand out from the commercial forest and obtain impact from a commercial message.
- The 30 as well as the 15 will face the challenges presented by a greater total number of commercials.

DDB contends this will result in greater demands on marketing teams to identify meaningful single messages that can be addressed in 15 seconds as well as on creatives for exciting, breakthrough communications and on the media departments for creative commercial placement.

Network price 'rebellion'

Network TV, showing its first decline since the loss of cigarette ads in 1971, was the only major medium to suffer a drop in ad revenues during 1985 as "cable TV and syndicated TV programs were offered as efficient alternatives to the high priced 30-second commercial units of the networks."

That was the assessment of Robert J. Coen, senior vice president, director of forecasting for McCann-Erickson, who offered his review and predictions of ad spending during the recent Paine Webber Media Outlook Conference in New York.

Coen said that network TV spending in 1985 was down 2.5 per cent, to $8.3 billion. Meanwhile, spot TV rose 8.5 per cent, to $6.3 billion; network and spot radio, 11 per cent, to $1.7 billion; cable TV, 22 per cent, to $569 million; magazines, 5 per cent, to $5.2 billion; newspapers, 7 per cent, to $3.3 billion; and direct mail, 13 per cent, to $15.6 billion.

On the local scene, Coen reported TV revenues up 12 per cent, to $5.7 billion; radio, up 11.5 per cent, to $4.8 billion; and newspapers, up 8.5 per cent, to $22.2 billion. Coen said that local retailers have shifted recently "to more pre-printed inserts and to targeted catalog mailings, while using the broadcast media to help compete for store traffic and to unload backed-up inventory."

Election boon. Local media, Coen continued, should see a boon in 1986 due to the election season. He foresees non-network TV political advertising to total $150–200 million in 1986, compared to $104.5 million during the 1984 presidential campaign year. The networks, without a national election, should take in about $1 million in political time, compared with the $43.7 million they received in 1984.

Although network TV was the only medium to experience an actual ad revenue decline in 1985, Coen stressed that advertising as a whole was experiencing a slowdown. But this did not represent a "wholesale pullback in advertising strategies of all marketers," he said. Rather, the slowdown reflected the "drying up" of the computer category due to that industry's shakeout, and the end of large budget increases from deregulated airlines and utilities.

Robert J. Coen

Kenneth Caffrey

Buyer's market. Kenneth E. Caffrey, executive vice president at Ogilvy & Mather, told the Paine Webber conference that media is moving from a seller's market towards a buyer's market. "Advertising brand budgets are not growing," he said. "While total advertising expenditures continue to rise, it is more a function of new categories, new brands and extreme vitality in a few specific categories such as fast food. To the extent that a deflationary economy may slow down new product introductions, and not seeing a major new category on the horizon such as personal computers, some media owners could have real cause to get the jitters."

Continual rate increases will no longer be the method for the media to pass on their costs, Caffrey said, and they will have to learn to battle for share in a "slow growth market."

This is already happening, he said, for example, 35 magazines have announced programs to reduce circulation, increase CPM, but lower the out-of-pocket cost to advertisers. The parallel situation in TV, Caffrey feels, is CBS' acceptance of 15-second commercials.

"I believe it is just a matter of time before both NBC and ABC begin to accept independent 15s," Caffrey added. But he does not think they will become the industry standard as 30s did after their introduction in the 70s.

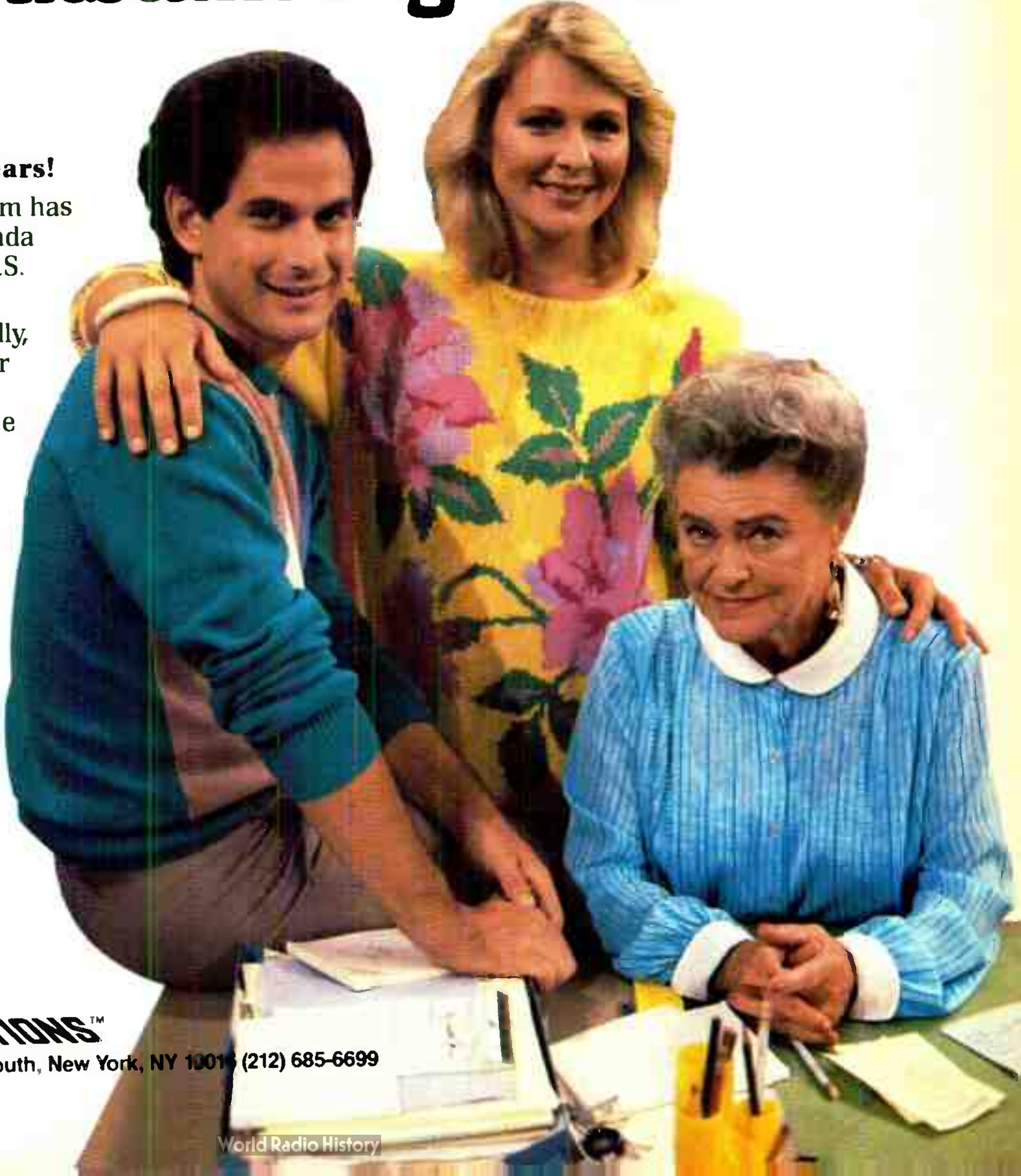
"The writing is crisp and ironic...the three main characters mesh beautifully...a successful blend of the usual sit-com one-liners and a fair-minded attempt to present adolescents' problems in a sympathetic and subtly serious manner."
Toronto Star

"Funny...blessed with a capable cast."
Ottawa Citizen

"Deals with problems every viewer can recognize."
TV Guide

Hangin' In

An out-n'-out outstanding deal!



Hangin' In at the top for years!

This critically acclaimed sit-com has already made its mark in Canada against some of the best the U.S. has to offer.

Having never aired domestically, and with demographics similar to many of today's biggest network sit-coms, *Hangin' In* is the perfect fringe/access vehicle.

Hang On! Here's the deal!

Hangin' In will be sold in barter for the 16 weeks in the summer. Then, once your viewers are hooked on this outrageous comedy, we'll make it easy for you to hang onto it at an attractive price for the fall. It's an incredible deal on an outstanding show so don't be left out in the cold.

See us at INTV

ORBIS COMMUNICATIONS™
432 Park Avenue South, New York, NY 10016 (212) 685-6699

Now! Television's All-Time Blockbuster Forma

Dream
U.S

The most beautiful show in syndication.

Now…the most beautiful show in syndication…featuring contestants from 80 major markets. It's an American institution, and for years it has been a television ratings windfall. "Dream Girl U.S.A." takes that can't-miss format and turns it into a new captivating weekly series…by putting America's loveliest women center stage…and by adding the biggest names in entertainment, music, and sports as guest stars. Not to mention the glamour and electricity which is second nature to any first-rate beauty competition.

The result is a $125,000 payday for some lovely young woman… and hours of ratings-busting entertainment for some lucky programmer in your market.

Over the past five years Miss America, Miss Universe, and Miss U.S.A. have averaged a 22 rating/39 share. The 1985 Miss America achieved a 24/44! Now, "Dream Girl U.S.A." takes this ratings success, updates it, punches it up with new energy, and delivers it to your doorstep every week.

★ ★

ecomes A Weekly First-Run Syndicated Series!

★ ★

Girl

A

Available for Fall of 1986

ALREADY SOLD IN THE FOLLOWING MARKETS

Philadelphia	Phoenix
Washington	Cincinnati
Dallas	Kansas City
Houston	Columbus
Tampa	Birmingham
Miami	Greensboro

Introducing TV's First Year-Around Weekly Beauty Pageant Hosted by Ken Howard

★ "Dream Girl U.S.A." is first-run, first-rate television entertainment
★ An eye-catching parade of the most beautiful young women in America
★ The suspense and thrills of real-life competition
★ A top-draw TV leading man as host
★ Guest stars with outstanding tune-in value
★ Strong audience appeal across the board
★ Exceptionally high audience involvement
★ Strong appeal to important demographics

25 Original Half-Hours, including 5 Semi-Final Specials ...PLUS The Big All-Star Hour Special THE DREAM GIRL U.S.A. PAGEANT FINALS.

A Chambers-Seligman Production in association with Twentieth Century Fox Television.

SHOOT FOR THE STARS

Source: NTI. Audience data are estimates only and are subject to the qualifications as listed in the reports used.


SEE US AT NATPE '86
TOM
MICHELLE

A first-run syndicated game show that's a real winner —available in Fall '86!

BANKO! It pays to watch

Where your viewers at home compete for a share of $250,000 each week!

Banko is the half-hour strip game show that's ideal any time of the day or night!

It's an exciting word-association game based on Bingo. Contestants in the studio try to find the connection between a list of common words. The more connections the player makes, the more chances he has at the big Banko prize board.

Based on the studio contestant's winnings, the audience at home competes for big cash—over a million dollars each month!

Banko is fun to watch. And it's the show it pays to watch. Your viewers will find it exciting to play along at home—every day, right through the important bonus round at the end of each show.

Banko is backed by millions and millions of free playing cards distributed locally throughout the United States each week. It's from the successful game show producers Barry & Enright, in association with Twentieth Century Fox Television. And it's hosted by Wink Martindale, one of America's favorite television personalities.

Actual game cards may differ from those shown. Home playing cards may not be available in some areas.

BANKO!

It pays to buy it because it pays to watch it

Barry & Enright Productions

20th Century Fox Television

Banko is a Barry & Enright and World Telemark of America Inc. Production in association with Twentieth Century Fox Television.

in percentage increase of local

MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS 1986

1986

January 5–9	Association of Independent Television Stations, Century Plaza, Los Angeles December 23, 1985 Issue
January 17–21	NATPE International New Orleans Convention Center January 13, 1986 Issue
February 1–4	Radio Advertising Bureau Managing Sales Conference, Amfac Airport Hotel, Dallas January 20, 1986 Issue
February 10–14	International Television; Film & Video Programme Market, Monte Carlo Television/Radio Age International February Issue
March 15–18	National Cable Television Association, Dallas March 14, 1986 Issue
April 13–16	National Association of Broadcasters, Dallas April 14, 1986 Issue
April 24–29	MIP, Cannes Television/Radio Age International April Issue
April 27–28	CAB Conference April 28, 1986 Issue
April 27–30	Broadcast Financial Management Association Century Plaza, Los Angeles April 28, 1986 Issue
May 7–14	Golden Rose of Montreux Television/Radio Age International April Issue
May 18–21	CBS-TV Affiliates, Century Plaza, Los Angeles May 12, 1986 Issue
June 3–6	ABC-TV Affiliates, Century Plaza, Los Angeles May 26, 1986 Issue
June 8–11	NBC-TV Affiliates, Hyatt Regency, Maui, Hawaii June 9, 1986 Issue
June 11–15	Broadcast Promotion & Marketing Executives/Broadcast Designers Association, Loews Anatole, Dallas June 9, 1986 Issue
June 19–22	NATPE International Production Conference Adam's Mark Hotel, St. Louis June 9, 1986 Issue
July 24–26	Eastern Cable Show, Atlanta July 21, 1986 Issue
August 26–29	RTNDA Conference, Salt Palace Convention Center, Salt Lake City August 18, 1986 issue
Sept. 10–14	NAB and NRBA Conference, New Orleans Convention Center September 1, 1986 Issue
Oct. 27–31	MIPCOM, Cannes Television/Radio Age International, October/November Issue
Nov. 3–7	The London Market, Gloucester Hotel, London Television/Radio Age International, October/November Issue
Nov. 17–19	TVB Annual Meeting, Century Plaza, Los Angeles November 10, 1986 Issue

* Television/Radio Age will have coverage and bonus distribution at these meetings.

ESSENCE WORKS IN THE MOST IMPORTANT TIME PERIOD OF ALL.

Contemporary. Relevant. Essential. That's Essence. Programming at its best, Essence brings entertainment and information to millions of viewers every week.

Essence is lively—delivering one of the most impressive line-ups of celebrities anywhere.

Essence is vital—with award winning segments on lifestyle, current trends and today's issues.

Essence is advertiser-friendly—with strong local opportunities and a whole list of major national accounts, too.

Host Susan L. Taylor talks with Miami Vice star Philip Michael Thomas.

Best of all, Essence is working—in New York, Memphis, Philadelphia and more than 50 other cities, delivering more than 70% of all Black viewers nationwide.*

So consider Essence. If it works in a time period like the 80's, imagine how it will work in time periods like early fringe, weekends, or even prime access.

For more information, stop by our Booth #866 at NATPE or call Raymond Horn at (212) 315-4208.

THE 80's.

ESSENCE
THE TELEVISION PROGRAM™
OUR THIRD YEAR

ESSENCE TELEVISION PRODUCTIONS, INC.
1500 BROADWAY
NEW YORK, NEW YORK 10036
(212) 730-4260

*NSI MAY 1985.

ID ONLY
KES...
N DOLLARS.

WinAmerica Sweepstakes—the new, first-run, half-hour strip where <u>home viewers</u> will win 6 million dollars...and studio contestants can win prizes and cash totaling as much as another 6 million dollars.

Beginning July 1, 1986, 20 million WinAmerica Sweepstakes cards will flood the country by mail. Additionally, millions more will be made available through major publications, and national retail and fast food outlets to give everyone in America the chance to share in the WinAmerica Sweepstakes*

- WinAmerica Sweepstakes is fascinating and fast-paced. It's fun to watch and fun to play. And winning is a snap. It's as easy as not having to be there.
- The host, M.G. Kelly is a fresh talent. He's M.C. of America's #1 adult contemporary radio show heard on over 300 stations with a giant following of women 25-54.
- WinAmerica Sweepstakes will be supported by a multi-million dollar consumer advertising and promotion campaign from MCA TV.

See for yourself how simple it is—and how well it works.

WINAMERICA SWEEPSTAKES™

INTV Century Plaza Hotel
Suite 622-628
NATPE The Westin Canal Place
28th Floor

MCA TV

*No Purchase Necessary.

These are the best promoted programmers in the U.S. and abroad.*

ABC Pictures International
Access Syndication
All American Television
Almi Television Productions
American National Enterprises, Inc.
ARP Films, Inc.
Atlantis TV International
Behrens Company
Isme Bennie International Inc.
Beta Film
Blair Entertainment
Bocass Communications Inc.
Cable Films
Camelot Entertainment Sales
Carden & Cherry
Castle Hill Television
C.B. Distribution Company
CBC Enterprises
CBN Continental Syndication
CBS Broadcast International
Central Independent Television
Channel Four Television
Chanowski Production
Cinema Shares International Television, Inc.
Cinepix Inc.
Cinevisa International Media Distributors
Colex Enterprises
Colbert Television Sales
Columbia Pictures International
Columbia Pictures Television
Comworld International
Crawleys International
Dancer-Fitzgerald-Sample, Inc.
Walt Disney Pictures
Ralph C. Ellis Enterprises
Embassy Telecommunications
Empire Television
The Entertainment Network
Essence Television Productions
Filmation
Filmoption Internationale Inc.
Films Transit
Four Star International
Fox/Lorber Associates
France Media International
Fremantle International Inc.
Fries Distribution Company
Gaylord Program Services
General Mills
Genesis Entertainment
Gilson International
Global Television Network
Globo TV of Brazil
Goldcrest Films & Television
The Samuel Goldwyn Company
Group W Productions
Harmony Gold/USA
Raymond Horn Productions
Hubbard Entertainment
Ideacom Inc.
The Independent Network News
International Lutheran Layman's League
Ironstar Communications Inc.
ITC Entertainment, Inc.
M. A. Kempner
King Features Entertainment
King World Enterprises
Les Productions Via Le Monde
LBS Communications
Local Program Network
Lorimar Telepictures
MCA-TV
Metromedia Producers Corporation
MGM/UA Television Distribution
M & M Productions
Muller Media, Inc.
Multimedia Entertainment
Mutual of Omaha
NBC International, Ltd.
Nine Network Australia
Operation Prime Time
Orbis Communications
Orion Entertainment
Paramount Television Distribution
Primetime Entertainment
Procidis
Republic Pictures Corporation
Rhodes Productions
RKO Pictures, Inc.
SACIS
Satellite Program Network
SEPP International
S4C
SFM Entertainment
The Silverbach-Lazarus Group
Simcom Ltd.
Sullivan Films Distribution Inc.
Sunbow Productions
D. L. Taffner/Limited
Television Program Enterprises
The Television Program Source
Television Sales Worldwide
Tevecom
Tribune Entertainment
Turner Program Sales
Twentieth Century-Fox Television
Twentieth Century-Fox International
Viacom International Inc.
Victory Television
Visual Productions '80 Ltd.
Brent Walker Television
Warner Bros. Television Distribution
World Events Productions Ltd.
Worldvision Enterprises, Inc.
Wrightwood Entertainment Ltd.

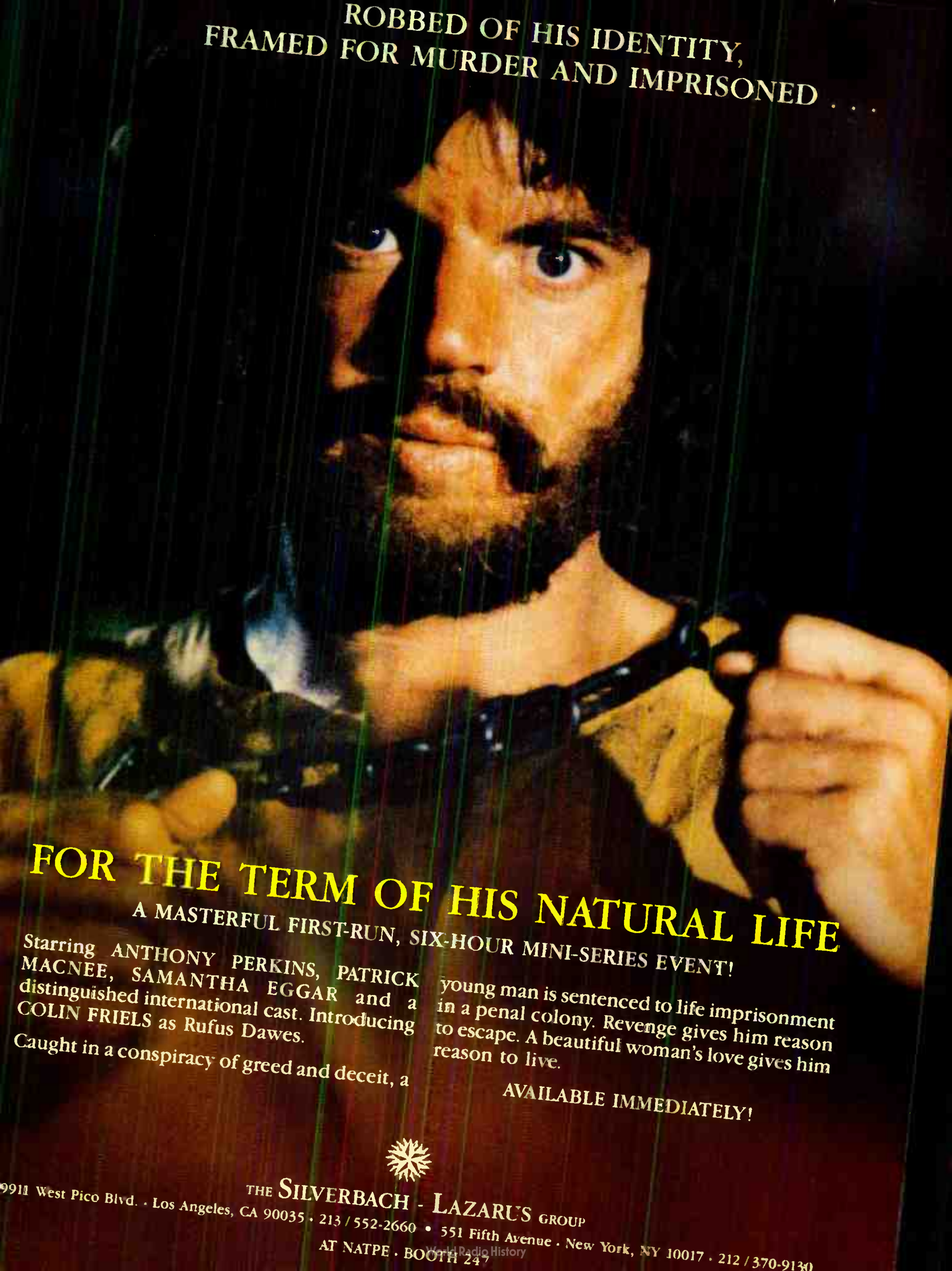
** These are programmers who advertised in Television/Radio Age in the past 12 months.*

THE WORLD'S LARGEST TELEVISION PROGRAMMING CONFERENCE

NATPE INTERNATIONAL
BUILDING ON BASICS
NEW ORLEANS '86

January 17-21 1986
23rd Annual NATPE Program Conference
New Orleans Convention Center

For Exhibition and Registration Information, Contact NATPE International 342 Madison Avenue, Suite 933, New York, N.Y. 10173 • Tel: (212) 949-9890 • Telex # 276674 NATP UR


ROBBED OF HIS IDENTITY,
FRAMED FOR MURDER AND IMPRISONED . . .
FOR THE TERM OF HIS NATURAL LIFE
A MASTERFUL FIRST-RUN, SIX-HOUR MINI-SERIES EVENT!
Starring ANTHONY PERKINS, PATRICK MACNEE, SAMANTHA EGGAR and a distinguished international cast. Introducing COLIN FRIELS as Rufus Dawes.
Caught in a conspiracy of greed and deceit, a young man is sentenced to life imprisonment in a penal colony. Revenge gives him reason to escape. A beautiful woman's love gives him reason to live.
AVAILABLE IMMEDIATELY!
THE SILVERBACH - LAZARUS GROUP
9911 West Pico Blvd. . Los Angeles, CA 90035 . 213 / 552-2660 • 551 Fifth Avenue . New York, NY 10017 . 212 / 370-9130
AT NATPE . BOOTH 247

Radio Report

Radio industry called 'vulnerable to downturns'

"We can only hope that radio operators across the country can keep their minds on selling ads and serving communities, rather than watching interest rates," Gary Stevens cautioned the Paine Webber Media Conference in New York, only days before he resigned as president of the rapidly divesting Doubleday Broadcasting Co. and entered the financial community himself (See *Sidelights*, page 27).

Noting that 1985 had seen one out of every eight stations change hands to the tune of over $1 billion, Stevens spoke of a "highly leveraged industry, particularly vulnerable to business downturns. Thus radio management continued its transition from being operational and strategic in direction to outright risk management.

"Whether today's available pool of radio managers are equal to this task is something the industry and it's lenders are anxiously waiting to find out."

Financing pressure. With short-term financing creating more pressure for quick results, Stevens said stations have been upsetting listening patterns and audience loyalties through "increased promotional spending, more format switching and call sign changing," This, he said, demands "more skill from a medium that has, since the introduction of television, had to have more than most."

Indeed, the spate of mergers and acquisitions in television, he noted, has pushed radio further into the back seat of the media mix. For instance, "the ABC/Cap Cities radio division will be a shadow of its former self, absent an orchestrated period of new growth."

Also, he said, "Westinghouse's purchase of channel 9 in Los Angeles and possible purchase of New York's channel 9 would and will result in a significant reduction in the reach of that radio group (because of necessary divestitures)."

And, Stevens noted, CBS only bought more radio stations in 1985 as a defensive maneuver against Ted Turner, who actually planned to sell the radio division to help finance his planned acquisition.

"If generous prices cause mainstream owners to remove themselves, and the new generation of owners fails to perform," Stevens said, "the fallout will dry up some of these new-found equity sources, leaving a weakened industry.

"This is the area to watch in 1986."

Value of Reagan's audience

President Reagan's Saturday afternoon talks are hardly just fireside chats in terms of the number of listeners the weekly program is attracting and in value of advertising time. According to the Radio Advertising Bureau, with 33.5 million Americans listening to network radio during the President's normal airtime (12:06 ET), the President is heard live by as many as 5–6 million people. During the remainder of Saturday and on Sunday, RAB estimates an additional 8 million people probably hear excerpts of Reagan's address or news reports featuring sound bites or quotations from his radio commentaries. All told, the President's total radio audience is probably somewhere between 13–14 million, almost 30 per cent of the total listening to network radio—51 million —during an average weekend.

Also, based on a network radio advertising commitment special rates for political advertising and a 52-week schedule, RAB estimates that Reagan's live address is equal to commercial radio time valued at $3–4 million. Assuming that excerpts and news reports from his Saturday speech were bought as 30-second commercials throughout the remainder of the weekend, Reagan's message could be valued at an additional $1–2 million. Estimating the total value of Reagan's broadcasts at between $4–6 million, both live and secondary, RAB says that the President's use of radio to communicate his message roughly parallels the network radio ad commitments of companies such as American Express, Nabisco, RCA, American Home Products or Dart & Kraft.

Valued in spot terms, the President's use of radio would be similar in investment to that of General Mills, Woolworth, Toyota, 7-Up, Continental Airlines, Marriott or Fotomat. The RAB study was in response to a request from the *MacNeil-Lehrer Report*.

RNA elects 1986 officers

Arthur Kriemelman, recently named a president of Westwood One's Mutual Radio Network, has also been elected secretary-treasurer of the Radio Network Association for 1986. He joins Richard Brescia, senior vice president of the CBS Radio Networks, and Nicholas Verbitsky, president of the United States Radio Networks, as an RNA officer. Brescia and Verbitsky were re-elected RNA chairman and vice-chairman respectively.

Who listens to what

AOR/progressive, golden oldies and CHR/rock are the formats most likely to attract the 25–34 listener demographic according to *Demographic Profile of the Radio Listener by Format*, a new breakout of Simmons 1985 data by Torbet Radio. Best formats to reach other demos, reports Mariann DeLuca, senior vice president, research at Torbet, are golden oldies, classical music, country and all news to appeal to the 35–44 age range; classical music, easy-listening and all news to draw listeners 45–54; and MOR/nostalgia, easy-listening, news-talk and all news to reach the 55–64 crowd. To target 65-plus, Simmons points to news talk, MOR/nostalgia and all news as the most productive formats, and AOR/progressive, CHR/rock

and black formats as the favorites of the 18–24 youth bracket.

The Torbet analysis also indicates format preferences by gender, by education, by occupation, by marital status (including divorced and widowed as well as married and single), by buying style and by income. To reach those earning $50,000 and up, for instance, Simmons finds the best bets are classical music, all news and news-talk. The report lists 10 buying style types, from "cautious" and "conformist" to "ad believers" and "experimental." To reach those experimentals, the recommendation is for black formats, all news and CHR-rock.

DeLuca adds that she's currently assembling product breakouts by format and advises client stations to file all reports "regardless of your stations' format, because it's important for your salespeople to know the pros and cons of each format."

NAB's financial report

Local ad sales account for 76.4 per cent of revenues at radio stations, according to the new edition of the National Association of Broadcasters' Radio Financial Report. Only 19.7 per cent of stations responded to the NAB survey, which has become one of the few sources of station financial information since the FCC discontinued its role a few years ago.

National/regional sales comprise 22.4 per cent of the revenues at the responding stations, the NAB said, with network compensation accounting for just 1.5 per cent of the total.

Expenses were led by general and administrative costs, 33 per cent of the total. Programming and production accounted for 22.4 per cent, sales 22.2 per cent, advertising and promotion 10.4 per cent, engineering 6.5 per cent, and news 5.5 per cent.

Mark Fratrik, director of financial and economic research for the NAB, said it would be unfair to come up with trends from the figures because the small number of respondents changes from year to year and because last year's results were done in medians only and this year's in medians and averages. But, he pointed out, "if nobody else collects it, it's the best in town."

The report is being sent free to participating stations. Other NAB members can purchase it for $40, or non-members at $80, from NAB Services (800-368-5644).

Osgood at NYMRAD

CBS News correspondent Charles Osgood will be luncheon speaker at NYMRAD's (New York Market Radio Broadcasters Association) Third Annual Sales/Management Seminar, January 9 at the Grand Hyatt Hotel. The day-long program will focus on customers —audiences, advertisers and agencies.

Other presentations will include:

- Don Beveridge, marketing and management consultant, on "Positive Customer Response."
- Dr. Tony Alessandra, author and lecturer on communications, on "Relationship Strategies" between buyer and seller.
- F. Stewart Debruicker, associate professor of marketing at the University of Pennsylvania's Wharton School, on "Understanding the Role of the Buyers' Experiences."
- Dr. Don Clifton, chairman of Selection Research Inc., on "Identifying and Hiring Talented People."

Besides the New York metropolitan market, NYMRAD has sent seminar invitations to radio professionals in Boston, Connecticut, lower New York State and eastern Pennsyvlania.

Kern to American Media

American Media, Inc., which has acquired four radio stations since it opened its doors in 1981, plans to acquire television stations, as well as some more radio properties, now that Group W veteran Arthur Kern will be leaving Westinghouse in early February to become chairman and chief executive officer of the growing group owner. Stations already owned by the company include WLIF(FM) Baltimore, KSMG(FM) San Antonio, and WALK AM-FM Patchogue (Nassau-Suffolk) N.Y. And it has agreed to acquire WELE (FM) Deland (Orlando), Fla., subject to FCC approval.

American Media was co-founded by Kern and Alan Beck, the company's president and chief operating officer, in 1981, but at the same time, Kern has been vice president and general manager of Group W's KPIX(TV) San Francisco. He joined Group W in 1969, and before being appointed to head KPIX in 1980, he had been vice president and general manager of WJZ-TV Baltimore.

Before the startup of American Media, Beck had been with Cox Broadcasting as vice president and general manager of WLIF. Beck will continue to work out of Long Island in New York and Kern will continue to live in San Francisco.

Selcom, Torbet update

The Radio Division of John Blair & Co. has merged Selcom Radio and Blair/RAR into a new company called Selcom/RAR, and has named executives for both that division and the recently acquired Torbet Radio.

Frank J. Oxarart, formerly vice president, radio sales at Group W, was named president of Selcom/RAR, while Anthony Fasolino, formerly Torbet's executive vice president and chief operating officer, was named president of Torbet.

Former Selcom executive vice president William McHale now has the same title with Selcom/RAR. Another Selcom executive vice president, Michael Bellantoni, takes that title at Torbet.

In another Selcom/RAR appointment Blair/RAR senior vice president, general sales manager Thomas F. Turner was named eastern divisional manager.

NBC-TV IS BREAKING THE SOUND BARRIER.

A new dimension in television has arrived. Stereo TV. The latest technological innovation in broadcasting. And NBC, the first network to broadcast entirely in color and entirely by satellite, is now the first network to spearhead this breakthrough, and broadcast in stereo.

What does this mean? It means that our TV programs can now be heard the way they were meant to be heard... with full, complete sound, currently offered in more than 20 hours of programming each week.

The music on FRIDAY NIGHT VIDEOS—can now be heard the way it was performed and recorded.

THE TONIGHT SHOW STARRING JOHNNY CARSON—can now be heard the way the live studio audience hears it.

The soundtrack on MIAMI VICE–can now be heard in a way that adds musical punctuation to the story with an intensity previously found only in stereo theatrical movies.

What color did for the television picture, stereo will do for television sound. The experience becomes enhanced. The moment becomes enriched. It'll make us wonder how we ever did without it.

More and more, people are finding they don't have to do without it. Currently, almost half of our viewers across the country are able to enjoy our stereo programming.

We are proud to be one of the pioneers in this technological revolution. We think it's going to set broadcasting on its ear. And change forever the way television is heard.

NBC-TV

National Broadcasting Company, Inc.

Radio Business Barometer

Optimism for 1986 follows strong '85

The radio networks should easily surpass a $320 million ad revenue total this year, as 1985 closes out with network sales chiefs reporting a healthy fourth quarter and looking optimistically at next year.

At the United Stations Radio Networks, vice president, sales Dave Landau describes fourth quarter as one that's been "very strong," and himself as "optimistic for first quarter next year."

Lou Severine, vice president, director of sales for the ABC Radio Networks, also reports "a very good fourth quarter," noting that it finished "as strong as we had predicted, about 12 per cent ahead of last year's." And though Severine says it's still too early to put a figure on it, he also notes that, "Early indications are that first quarter is likely to turn out well, too."

What's particularly encouraging, he adds, is that, "All our upfront advertisers this year have come back for 1986, and most with more dollars. That gives us a good base to catapult ourselves ahead if we can go out and add some more new advertisers."

Robert Lobdell, president of the Radio Network Association, observes that most new car introductions traditionally have broken in the fall, but that this year, in mid-December, "Ford introduced not just a new model, but its new Taurus, a whole new line of automobiles." And that, he adds, follows the earlier introduction of Ford's new AeroStar. Network radio, he points out, "is playing a significant role in the introduction of both lines."

Lobdell also notes that while network radio has traditionally served as a medium for the major national advertisers, in reviewing network radio's 1985 client list, he says he's been "impressed by the number of retail accounts and direct-marketing accounts that have been coming to the radio networks." In the retail area, he adds, "Even for items like jewelry, that we tend to think of in terms of gift items during the holidays, and again during late spring or early summer, for graduation and wedding gifts, chains like Zales have been using radio on an all-year-around basis."

Sears, K-Mart

Also on network radio, year-around, is Sears Roebuck, and Lobdell points out that, "At one time or another, they're on radio for every department of the store." And he says that K-Mart, though not year-around, airs flights throughout the year, "featuring traffic builders like its photo-processing department."

Network **+9.0%**

(millions) **1984: $30.8** **1985: $33.6**

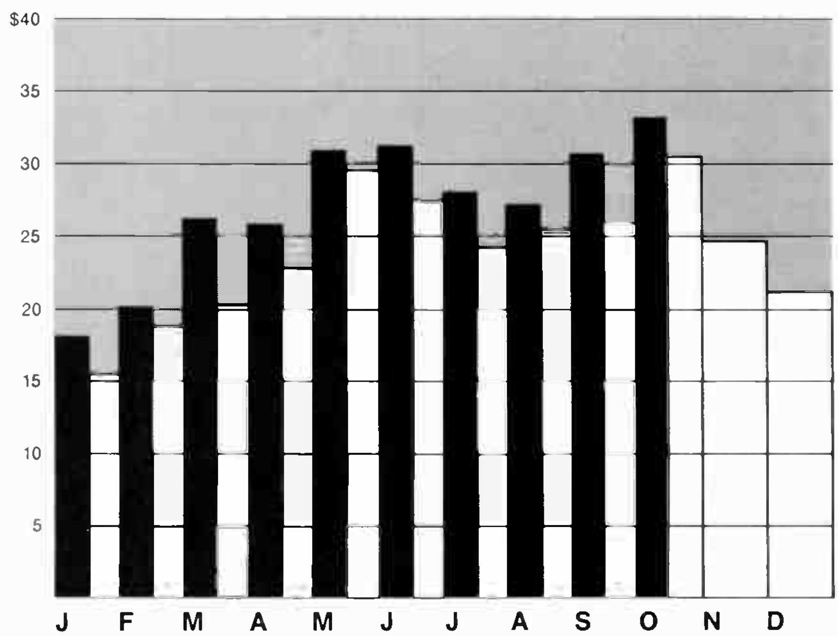
Changes by sales offices

City	Billings (000)	% chg. 85–84
New York	$16,999,593	+4.0%
Chicago	10,127,057	+27.0
Detroit	4,009,482	−6.0
West Coast	2,415,245	+9.0

Source: Radio Network Association

October

Network (millions $)



ROCKLINE POWERCUTS

REACHING AMERICA'S ACTIVE YOUTH MARKET

LIVE VIA SATELLITE EVERY WEEK
EXCLUSIVELY ON

abc rock radio network

PRODUCED BY GLOBAL SATELLITE NETWORK

"The on-camera Winfrey may be the most spontaneous force in all of videoland."

Newsweek
December 31, 1984

EVERYBODY IS TALKING ABOUT

THE Oprah WINFREY SHOW™

Already sold in over 80 markets to stations representing these prestigious groups:

ABC
Cap Cities
CBS
Taft
Group W
Cox
Post-Newsweek
John Blair & Co.
Belo
Nationwide
Gannett
Scripps Howard
Viacom
Hubbard
McGraw Hill
Evening News Assoc.
Knight-Ridder
Allbritton
Cosmos
Pulitzer
Journal Co.
Gillette

Starts Sept. '86

KINGWORLD™ ENTERPRISES

NEW YORK	LOS ANGELES	CHICAGO	DALLAS	NASHVILLE	NEW JERSEY
(212) 315-4000	(213) 826-1108	(312) 337-6765	(214) 960-1996	(615) 373-1500	(201) 522-0100

National Advertising by CAMELOT ENTERTAINMENT SALES A King World Company

ROBOTECH II™

Feel the ratings power of **65 newly animated** half-hours of compelling intergalactic drama.

Viewer favorites Rick, Lisa and Minmei are back with a dazzling new cast of loyal friends and fearsome foes to keep **ROBOTECH** ranked #1 in its time period among teens and kids.

ROBOTECH and ROBOTECH II: THE SENTINELS
A breathtaking **150** episode space odyssey to launch a new age of ratings success.

8831 SUNSET BOULEVARD · SUITE 300
LOS ANGELES, CA 90069 USA
213/652-8720 · TELEX 194131

Harmony GOLD™

Rising program costs, pros and cons of barter among major station concerns

Indie sales growth outpacing increases of total TV market

Television/RadioAge
December 23, 1985

By GEORGE SWISSHELM

Program costs, barter, must carry and, for most, living in an undermeasured, diary-only market will be the top-of-mind concerns that independent TV station executives will be carrying with them to the January convention of INTV—the Association of Independent Television Stations—in Los Angeles.

But while some of these problems are being researched and remain to be overcome, independent broadcasters can congratulate themselves on the solution of other problems they had to beat their way through, around or over to reach the industry's current status.

That status includes an all-time high on December 1 of over 240 independent television stations (maybe 245 by year's end), up from 214 on December 1, 1984. It also includes estimated revenues of $2,527 million this year, according to INTV, for a 13 percent increase over last year's $2,236 million, to capture practically 25 percent of total estimated national spot plus local billing for the first time. The independents' revenue increase represents a faster climb than the less than 10 percent gain shown by total spot this year, which the Television Bureau of Advertising estimates will hit $10,197 million.

Meanwhile, for 1986, INTV is expecting independents to again win 25 percent of the whole spot pie, earning a projected $2,856 million out of a total spot advertising investment of $11,217 million.

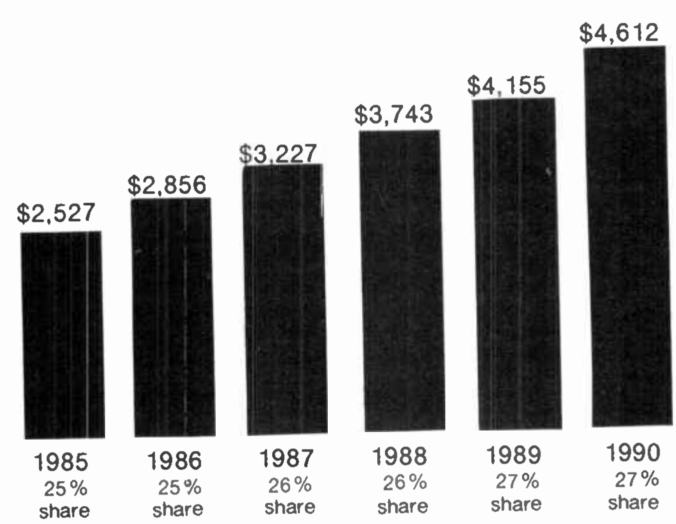
That would mean that independents expect to continue to gain in the spot revenue arena at a slightly faster clip than network affiliates.

At Gaylord Broadcasting, group owner of mature independents in Dallas-Ft. Worth, Houston, Cleveland and other markets, executive vice president Jim Terrell reports that business has been good during 1985, adding that "Being up in today's business climate isn't bad.

Both our Dallas VHF and Houston UHF have shown healthy increases, and

Independents' 1985 estimated revenue increase of 13 per cent to $2.5 billion represents a faster climb than the less than 10 per cent gain for total spot estimated by TvB.

Independent spot TV sales projections
(in $ millions)



Source: INTV/TvB estimates

pendents.

Vendor support

Some of the ways independents are developing new retail business were described at the annual meeting of the Television Bureau of Advertising in Dallas. Bill Jenkins, vice president, general manager of Malrite's WXIX-TV Cincinnati, described vendor support programs as a way "to make time sales where the criteria is something other

vice president, associate media director at W.B. Doner and Co., Detroit, sees new independents in markets that are already "overpopulated with television" tending to "cannibalize each others' accounts."

He observes that the spot market is currently fairly soft to begin with in many markets, and that "One more new independent just adds to the available inventory and softens what's already pretty soft in many cases. After

Los Angeles: "We no longer face the agency prejudice against independents we had years ago. On top of that . . . independents deliver those 18-49 and 25-54 viewers that clients are looking for."

better. And our news keeps getting stronger."

Eigner explains that the network-owned stations run news from 4 to 7:30 p.m., then come back again at 11 p.m. "But Los Angeles is not the greatest late-night market, and 11 is when HUTs start dropping. So our independents run news at 8, 9, and 10 p.m., before the lights start going out, and we've picked up rating points in the process."

Eigner reports that independent rat-

tions his people represent "had a good year overall, though there were a couple of soft markets." Ozer points to Miami, for instance, "where everybody had a problem before Milt Grant (president of the Grant Broadcasting System) signed on with a new station" (WBFS-TV).

On the other hand, says Ozer, "Our Dallas station, KRLD-TV, is fairly new and showed a good increase because it's in a good growth situation, starting

INDEPENDENT TV SCENE

Block programming, special events, unusual promotions help gain attention

Creative scheduling gives 'oldies' new competitive clout

The proliferation of independent television stations within the same market has changed some of the programming rules and forced new indies, in particular, to adopt unusual tactics in order to stand out from the crowd.

One strategy aimed at achieving this is to creatively schedule and promote "oldies"—syndicated off-network series from the 1960s and earlier—as a counteraction to tried-and-true indie stalwarts such as the primetime movie.

The use of oldies can take a variety of forms, but stations emphasize that just throwing old product on the air won't draw an audience. The programs have to be packaged carefully, selectively inserted into a particular daypart or time slot and given some sort of unusual promotional twist.

Among the methods used:

- Regularly scheduled programming blocks.
- Blockbuster events designed to increase sampling of the station.
- Checkerboarding.
- Unconventional promos.

A particularly aggressive station in the promotion of oldie product is WFTS(TV) Tampa-St. Petersburg.

The CapCities outlet (which is being sold to Scripps Howard) has a weekly Saturday night comedy block from 10 p.m.–midnight consisting of the *Golden Age of Television* (an hour show from Scott Entertainment that includes a potpourri of older series ranging from the *Colgate Comedy Hour* to the *$64,000 Question*), *The Honeymooners* and the *Phil Silvers Show*. The two-hour block is hosted by Cleveland Wheeler and Terry McKeever, d.j.s for WRBQ(FM), the market's leading rock radio station.

But, in addition, the station programs oldie blocks as special events. One example was an "Olde Tyme TV Week" during which vintage product was scheduled every night from 6–11:30. From 6–9 was a block of six half hours—*I Love Lucy*, *Dick Van Dyke Show*, *The Honeymooners*, *Phil Silvers Show*, *Twilight Zone* and *Best of Groucho*. Then, from 9–11:30 the station ran old John Wayne black and white 'B' movies, titles such as *Blue Steel* and *Desert Trail*.

'Mini-festivals'

On other occasions, WFTS has run "mini-festivals," 2½ hours of the same show such as a *Best of Groucho* night or a *Dick Van Dyke* night. "We run these," says Joseph Logsden, director of programming and creative services, "with the express intent of increasing our sampling. Most of this product is running regularly in a different daypart, and we hope they'll seek it out. It's stunting, just like ABC did with *North and South*. We're using it as an event, and we sell it like a special to people who don't normally advertise."

This special event programming often runs at the beginning of a season, in either August or September, but the station has one upcoming that will be scheduled during the February sweeps. It's a five-hour *Twilight Zone* festival, consisting of hour-long episodes that Logsden says "haven't been seen in 30 years."

A similar tack is being employed by WGNX(TV) Atlanta, which will run 10 hours of *The Honeymooners* on New Year's Day—from 2 p.m.–midnight.

'Olde Tyme TV Week' on WFTS(TV) Tampa-St. Petersburg featured vintage product every night from 6–11:30

Old Tyme TV Week

'The Honeymooners'

'Best of Groucho'

'Peter Gunn'

'Mr. Ed'

WOIO(TV) Cleveland runs a three-hour nostalgia block on Saturday afternoons mixing comedy and action-adventure.

And, like WFTS, the Tribune station will employ a radio personality as host, in this case, Steve McCoy, morning man on WZGC(FM), a rock station that is Number 1 in the market. "It's a special event for us," says Barry Stinson, creative services manager, who points out that McCoy will be decked out in a bus driver's outfit for the occasion.

On-location promos

WGNX is also in the midst of producing an unusual promotional campaign for *The Honeymooners*, which runs regularly on weeknights at 11:30. "We found a bar," says Stinson, "where the regulars get together each night to watch the show. They wear raccoon hats, and the owner's name is Ralph." The promo is being shot in the bar, and the members of the "Raccoon Lodge" will talk about their favorite *Honeymooners* bits on camera.

The station previously ran a similarly unorthodox promotional campaign for *The Twilight Zone*, which had aired on weeknights at 11. "We went out on the street," says Stinson, "to a a recognizable scene such as the Ritz-Carlton hotel or the Limelight [a local night spot] and asked people to hum a few bars of the *Twilight Zone* theme." The spots opened with a posterized street scene and an announcer saying, "All members of a secret society meet weeknights at 11 at the same clubhouse." Then, the camera would show one of the on-the-street Atlantans humming the *Twilight Zone* theme, followed by the announcer saying, "Meetings are free, all on television, weeknights at 11."

In Cleveland, WOIO(TV) is planning a *Twilight Zone* marathon on the second Saturday in January, from noon–6 p.m. According to Bob Affe, program director, the station will probably use a radio personality as host. The promotion surrounding the marathon will highlight some of the better-known guest stars, single out episodes that have an Ohio setting and invite viewers to join a "Zoners Club," with a membership card that will entitle them to discounts at a variety of retail stores.

Two other unusual promotional campaigns involve *I Love Lucy* at KPHO-TV Phoenix and *Perry Mason* at KITN(TV) Minneapolis-St. Paul.

To promote *Lucy*, which runs on KPHO-TV weekdays at 1 p.m., the veteran Meredith station produced a music video, "Hey, Ricky," using lyrics from a Weird Al Yankovic parody of a popular song called, "Hey, Mickey."

The lyrics went like this:

Hey Lucy, I'm home . . .
Oh Lucy you're so fine,
you're so fine you blow my mind
Hey Lucy, hey Lucy

Oh Ricky you're so fine
You play your bongos all the time
Hey Ricky, hey Ricky

The spot, says Linda Pacelli, the on-air specialist who handled the project, "was very well received by the viewing audience, and we felt that it successfully sold a well-known 'old' program in a very fresh and entertaining way." Pacelli is now creative services manager at WPEC-TV, an ABC affiliate in West Palm Beach.

KITN, which airs *Perry Mason* weeknights at 7, has been promoting the series with 10-second teasers asking questions like "Who's the sexiest personal secretary on TV?" and showing a quick cut of Barbara Hale as secretary Della Street, or "Who's the most objectionable attorney on TV?" followed by William Talman as prosecuting attorney Hamilton Burger.

Pointing out that "these are not your

'Your Show of Shows' is part of weekend primetime oldie blocks on both WQTV(TV) Boston and WCGV(TV) Milwaukee.

Sid Caesar

'Hey Ricky, hey Ricky'

typical 10-second plugs," Bob Thaman, promotion director, adds that the viewership of the series is probably "a mixture. This market has a high concentration of 18–34, and I have a gut feeling that it's probably developing a new audience as well as those who enjoy seeing it again."

The lasting appeal of this series was borne out recently when *Perry Mason Returns*, an NBC Sunday Night Movie, finished first in the network primetime ratings for the week ending December 1, with a 27.2 rating and a 39 share. KITN, says Thaman, ran a heavy schedule of *Perry Mason* promos during the weekend that the network movie aired.

Another station capitalizing on the appeal of *Perry Mason* is WFBN(TV) Chicago, which is running the series at 9 p.m., preceded by *Gunsmoke*. Gary Easterling, program director, believes the appeal of the two shows is "double" —younger viewers seeing them for the first time "and people who saw the shows in the past and want to see them again." Also, he points out, *Perry Mason* has an added recognition factor in

To promote 'I Love Lucy,' KPHO-TV Phoenix produced a music video using lyrics from a Weird Al Yankovic parody.

the Chicago market because "it ran for years at 9 p.m. on WGN."

KITN precedes *Perry Mason* with *Star Trek* at 6 p.m., and, to generate extra interest in that program, has been conducting a *Star Trek* "Cabbage Patch Christmas Club."

Each night at the head of the show, says Thaman, "we ask a question, such as, 'Who does Spock beam to the Enterprise tonight?' The answer to the question falls in the second half of the program, and viewers can answer with a postcard."

The station is doing this every night in December, and the winner of each night's postcard drawing wins a Cabbage Patch doll. Thaman estimates that KITN receives between 300 and 350 entries for each show.

The Minneapolis indie also runs a "Golden Age of TV" block on Saturday mornings from 9–11 consisting of *I Love Lucy, The Dick Van Dyke Show, Leave It To Beaver* and *The Honeymooners*.

Blocks of older half-hour shows —mostly comedies—are also on the schedule at Cleveland's WOIO and WQTV(TV) Boston.

At WOIO, which went on the air in May, there are two blocks. One is "Laughternoon"—seven half hours from 12:30–4 p.m. weekdays. Six of the seven sitcoms in that time period are pre-1970, with the one exception being

KITN(TV) Minneapolis-St. Paul has been promoting 'Perry Mason' with 10-second teasers about various characters.

The Mary Tyler Moore Show. The entire lineup, in chronological order: *I Love Lucy, The Dick Van Dyke Show, Mary Tyler Moore, Get Smart, Gomer Pyle, Beverly Hillbillies* and *My Favorite Martian*.

On Saturdays, the station does a three-hour nostalgia block from noon–3 p.m., mixing comedy and action-adventure. The current lineup: *Peter Gunn, I Love Lucy, Sergeant Preston, Mr. Ed, The Invisible Man* and *F Troop*.

Keeping them fresh

Says Bob Affe: "Some of these tend to get tired after awhile, and you have to keep rotating them—almost like a radio station playlist." Two recent changes were the installation of *Lucy* and *Invisible Man* to replace *Have Gun Will Travel* and *Phil Silvers*.

The weekday "Laughter" lineup is promoted as "The Best Television on Television." In fact, Affe points out, both the weekday and Saturday offerings are advertised only as a block, ex-

(*continued on page 153*)

'Most objectionable attorney'

Feature packages for 1985–86 will be even more plentiful than last year

Hot indie rivalry expected over primetime movies

By ROBERT SOBEL

Similar to last year, movie packages are pouring out in droves for the upcoming NATPE International convention in New Orleans and, along the same lines of the 1985–86 script, a portion are following a scenario authored by syndicators entailing barter ad-hoc networks. The eruption in movie packages being introduced is so heavy that some syndicators are releasing three feature packages at once.

To indies, movies are the staples of their programming in primetime, of course, particularly those in the top 20–25 markets. But the competition for buying movies continues to grow in intensity in all markets as new indies come into operation. Many of the film packages contain an abundance of theatricals and encompass titles which have never been aired on the networks, the latter a development that surfaced strongly last year with the introduction of several new ad-hoc networks.

But while there is a decided advantage on the stations' part in purchasing packages with first-run titles, some outlets report that it's pay-TV and home video, which generally have priority for exposure vis-a-vis movie fare, that are hurting their audience ratings, not network exposure.

While movies occupy center stage in primetime on most indies, off-network hours are still playing a major supporting role, either as a lead-in or lead-out to the movies. In some cases, the reruns represent oldie series, which are performing reasonably well as part of the primetime scheduling picture (see story on oldies, this issue). Other developments relating to primetime, according to station programmers, reps and other sources, are:

- Locally-produced half-hour news programs by indies are growing, as both a lead-in to and lead-out from the movies. The latest indie to go into its locally-produced news is the Taft-owned outlet in Philadelphia, WTAF-TV, which plans to launch its program in February.
- Checkerboarding is growing as a primetime concept, either before or after the features. One station is using checkerboarding as an extension of the movie genre aired on a specific evening, while another indie is checkerboarding with mostly first-run syndicated series.
- Most of the film titles from ad-hoc networks are working well in terms of ratings, with one or two blockbusters in the group.

Intense competition

Research data obtained from Independent Television Sales by TV/RADIO AGE vividly illustrate the large use of movies in primetime on indies, and the intense competition as well among the stations. According to the rep company's research, 45 of the 52 indies in the 22-Nielsen measured markets in October aired films in the 8–11 p.m. time period (ET). The research also showed that 33 of the 45 run movies immediately after access. Of the remaining 12, nine use off-network hours and three use half-hours as lead-in pro-

Ad-hoc movie networks going the straight barter route, or in some combination thereof, are spreading.

MGM/UA's 'Last Embrace'

Colex's 'My Favorite Brunette'

Disney's 'Splash'

Orbis' 'Cannonball Run'

gramming at 8 p.m., reports ITS.

Obviously, the heavy primetime movie concentration on the part of the indies is spurring the large number of new packages being offered for the upcoming NATPE convention. While last year was a banner one in terms of film packages being introduced at the same time, this year's total may eclipse that number. Some of the major packages going the cash route are two from MCA TV: Universal Pictures Prestige 13 and Universal Pictures Exploitable 13, each consisting of all-theatricals; three from 20th Century Fox: Fox 6 (26 titles), the Big 36, and Century 13, and two packages from Warner Bros.: Volume 36 and TV 3.

Paramount has three: Portfolio Special Edition II, consisting of 50 titles; Portfolio XI, current and future theatricals, and Previews II, 16 titles. Single packages include Columbia's Volume 5, 25 features including *The Big Chill*; Lorimar's Cowboys and Indians; RKO's Dazzling Dozen; Fries' Fries Frame II; Crown International has 15 theatricals; Con Hartsock's Elvira Group Two; and Muller Media Inc's. Reels of Fortune. In addition, Viacom is understood to be preparing to release a film package, Young & Reckless, and Blair Entertainment is unveiling its first movie bunch, Revenge, 12 first-run suspense mystery theatricals which have had no previous broadcast or cable exposure. Three of these titles are *Whispering Death*, *Order to Kill*, and *Jungle Warrior*.

Meanwhile, ad-hoc networks going the straight barter route, or in some combination thereof, are spreading, with at least three or four such packages being introduced. Orbis is distributing the huge, 193-title collection from the Time-Life library acquired by Procter & Gamble, Platinum 193, while Metroprime '86, a Metroprime '85 follow-up, consists of three titles to be introduced in each of the first three quarters of 1986. The initial title is *All the Rivers Run*, for March.

Also, there's a newly-announced 11-title film package, The Bob Hope Movies, from Colex Enterprises. The Orbis Platinum 193 package (as reported in TV/RADIO AGE, September 2) requires one primetime barter feature each week, with a guarantee of 7 rating points, with 10½ minutes retained by Procter & Gamble. The remainder of the commercial time goes to the station. After the second run, the remaining runs are marketed at the station's discretion without barter. Terms call for 10 runs over five years.

As of presstime, P&G had accepted 31 market deals, and Orbis expects to clear at least 50 markets by NATPE time with the package, which has a July release date. Markets cleared to date include WFPR-TV Chicago, WGBS-TV Philadelphia, WXNE-TV Boston and KTZO/KICU San Francisco.

Colex, a co-venture of LBS Communications and Columbia Pictures, is selling the Bob Hope movies for airing beginning in September, 1986, to June, 1987, on a "movie of the month" basis, with a barter split of 10 minutes for Colex national sale and 14 for local station sale.

But the Hope movies are being sold for cash for showings from October, 1986 to July, 1990. Hope movies include *My Favorite Brunette* and two "Road" movies, *The Road to Rio* and *The Road to Bali*.

Two cash/barter packages are being offered by Walt Disney Domestic Television, Disney Magic-1, 25 titles, and The Wonderful World of Disney, 178 episodes. Magic-1 terms calls for a six-run, 4½-year license deal for cash, with Disney getting 10 minutes for national sale and stations keeping 12 in the first two airings of each film (TV/RADIO AGE, October 28).

MGM/UA's 'Endangered Species'

The current crop of ad-hoc network movie packages have generally been successful for stations.

MCA TV's 'Raggedy Man'

Recent entry

The most recent ad-hoc network feature package for primetime to make its debut is MCA TV's Debut Network, which started this past September. The deal involves a barter run of two years, with one film airing each month. After the barter run, the features revert to the Debut stations for additional cash runs, with no interim pay-cable window. Other networks used in primetime which made their debut last year and are continuing to air the coming season in a longterm deal include MGM/UA's Premiere Network and Viacom's TV Net.

Regarding the current crop of major ad-hoc network movie packages being used for primetime, the results on the three groups—MGM/UA's Premiere Network, Universal' Pictures Debut Network and Viacom/TV Net—range from moderate successes to overwhelming hits, according to research on October, 1985, performances from Seltel. Of the titles triggered in October, MGM/UA's *The French Lieutenant's Woman*, averaged a 2 rating point over-achievement on 15 of 27 stations over their average movie performance, according to the Seltel report.

TV Net's *A Force of One*, starring Chuck Norris, turned in some strong performances, most notably on KRIV-TV Houston, WXIN-TV Indianapolis, WBFS-TV Miami and WPIX(TV) New York, where the repeat was almost as strong as the initial run. The report notes that many of the 23 stations airing *Force* in primetime scheduled it on a Friday, traditionally a low-HUT night in the week.

But the runaway blockbuster of the month, points out Seltel, was Universal's *Halloween II*, with ratings that "went through the roof." Markets airing the movie in October in primetime were WLVI-TV Boston, WXIX-TV Cincinnati, KTXA-TV Dallas-Ft. Worth, KCOP(TV) Los Angeles, and WPHL-TV Philadelphia. The only station to show a poor performance on *Halloween II* was WFTS(TV) Tampa-St. Petersburg, the report finds.

The Debut Network, distributed by MCA TV, also achieved solid numbers on its opening movie, *Doctor Detroit*. November's feature was *The Sword and the Sorcerer*, while December's release will be *Raggedy Man*.

MGM/UA aired *Forced Vengance* last month and will wind up the year with *Curse of the Pink Panther*. A 20th Century Fox ad-hoc network of movies, Fox Hollywood Theatre, in which the monthly movies get a two-barter run, then are pulled for pay-TV, then go back to syndication via cash, has started to roll, with its first monthly movie aired in November, *Threshold*. The second entry, *Miracle on 34th Street*, in color, playing the end of November and through December, racked up very good overnight numbers across the country, says a 20th Fox spokesman.

Checkerboarding strategy

Meanwhile, although it hardly represents a widespread programming trend at this point, checkerboarding in part of the primetime period is being used by several indies with some success. Back in the spring of 1984, KSHB-TV Kansas City, began using first-run series in a checkerboard concept in the 7–8 p.m. time period and has been using the form ever since. In fact, according to Julie Lux, the station's program director, the indie has a "longterm commitment" to alternating programs in the primetime period.

Lux recalls that the station ran movies at one point in the 7–9 time period, but they weren't doing well, mostly because daylight savings time negatively affected audience viewing. After moving the movies to an hour later time period, the station tried game show

(*continued on page 156*)

The eruption in movie packages is so heavy that some syndicators are releasing three feature groupings at once.

Blair's 'Crazy Tony'

20th Fox's 'Unfaithfully Yours'

Goldwyn's 'Nightmare on Elm Street'

MCA TV's 'Under the Volcano'

MCA TV's 'Nightmares'

Muller's 'Izzy & Mo'

20th Fox's 'The Young Lions'

Advertiser, broadcaster concerns center on clutter, recall tests, effectiveness

S&S Compton sees 15-second spot outlasting its critics

BY BRAD ADGATE

The following is an overview and forecast on the impact of 15-second commercials on the advertising industry, written by a media research supervisor at Saatchi & Saatchi Compton Inc.

The isolated 15-second commercial unit appears to be here to stay and thrive. However, there is continuing concern by advertisers, the networks and their affiliates as well as advertising agencies. Among the concerns are advertising clutter, the results of recall tests and the difficulty in conveying a message properly in 15 seconds.

The primary factor for the push toward 15-second units has been the increase in costs of 30-second units. In 1971, the average cost of a 30-second primetime unit was $21,700. During the recently concluded upfront period, a primetime 30 cost nearly $120,000, an increase far greater than the inflation rate. Surprisingly, CBS reported that split-30s were being utilized more in daytime by packaged goods accounts.

The concern for clutter is genuine. As commercial lengths are shortened, the number of units increase. In 1967, when the 60-second commercial was the broadcast standard, the number of advertisers per week stood at 1,856. This figure more than doubled to 4,079 by 1981, a direct result of the 30-second unit. In a survey in 1965, 18 per cent of the respondents questioned could remember a commercial message five minutes after it was aired; this figure decreased to 12 per cent in 1974 and only recently dropped to an alarming low of 7 per cent.

Non-network advertisers

Other groups concerned with the potential influx of additional commercial clutter are the network affiliated and independent broadcasters. Some affiliates have threatened not to carry split-30-s or isolated 15s. All three networks report that affiliate defection has been minimal. More than their stated concern for clutter, the local broadcasters fear that advertisers will reallocate spot dollars into the cheaper and suddenly affordable network television. Although there have been few reports, if any, of spot broadcasters currently accepting isolated 15s, industry experts foresee that once the networks open the floodgates, local broadcasters will follow suit.

Another concern often voiced in regard to split-30s and isolated 15-second units is the recall comparison. Currently, there are three published studies that measure the recall of a 15 versus a 30-second unit: Mapes & Ross, Research Systems Corp. and the ABC-J. Walter Thompson study.

The Mapes & Ross study indicated that 15-second units have a recall value of 76 per cent when compared to 30-second units.

The Research Systems Corp. study (12 commercials tested) reported that the recall of a 15-second unit when compared to a 30-second unit varied between 70–75 per cent.

The ABC-JWT study (66 commercial tests, 5,600 adult respondents) indicated that 15-second units had a recall score of well over 50 per cent when compared to 30s. The JWT-ABC study also tested the effects of different commercial lengths in a 90-second pod ranging from three 30-second commercials to six 15-second commercials and, in an extreme case, a two-minute pod of eight 15s. The following classes of respondents were most aware of the increase in the number of commercials per pod:

- The light television viewer (any who watches three hours or less of television per day).
- The younger viewer (adults 18–34).
- Cable TV subscribers.
- VCR owners.
- Viewers who own remote-control devices.

Other findings were: Viewers have a negative response when they realize more commercials are shown; the more 15-second units that are squeezed in a commercial pod the more they lose their effectiveness; the effectiveness of a 30 can sometimes *increase* when compared to a 15; viewers are more irritated by 15-second units than they are by 30-second units.

Potential usages

Whether the 15-second commercial becomes the staple of the television industry will rest upon its perceived advantages to the advertising community.

Some possible strategic uses for the isolated 15-second unit include:

- As a supplement or a reminder to an existing popular commercial.
- To add exposure to a popular print campaign that has one basic point.
- To establish one basic selling point.
- As a teaser, to prepare viewers for a change in creative strategy or a new product.
- As a method to communicate price point items, particularly for local retailers.

Obviously, there are some drawbacks

"The 15-second unit will first gain a solid toehold on television in 1988, when costs will escalate sharply due to commercial inventory being choked by the cycle of Olympics . . . and the election."

Brad Adgate
Media research supervisor
Saatchi & Saatchi Compton

Network news and sports breaks to air isolated 15-second units

ABC (effective 9/23/85)

Program	Day	*Time period
ABC Primetime Newsbrief	Mon.–Sun.	9:58 p.m.
ABC Business Brief	Alternating Mon. & every Wed. & Fri.	8:58 p.m.
ABC Daytime Newsbrief	Mon.–Fri.	2:58 p.m.
ABC Sports Update	Sat. & Sun.	8:58 p.m.

CBS

Program	Day	Time period
CBS Primetime Newsbreak	Mon.–Sun.	9:58 p.m.
CBS Daytime Newsbreak	Mon.–Fri.	11:57 a.m. & 3:44 p.m.
CBS Sports Break	Sat.–Sun.	8:58 p.m.
CBS American Portraits, will sell only 10-second units	Mon.–Fri.	8:58 p.m.

NBC (effective 1/1/86)

Program	Day	Time period
NBC News Digest	Mon.–Sun.	8:58 p.m.
NBC News Digest—daytime	Mon., Wed., Fri.	2:58 p.m.

* Time periods may vary

to the 15-second unit.

For instance, it is doubtful that 15 is long enough time to introduce a new product or reposition an existing brand. The 15-second unit would also make it difficult to create an ambiance or project an image.

Forecasts & conclusions

The arguments raised today against 15-second units are very similar to those voiced in opposition to 30-second units some 15–20 years ago. If history repeats itself the 15-second unit will replace the 30-second unit as the standard commercial length. At what time in the future this will take place will primarily depend upon the continued escalation of costs in network television, the number of major advertisers who accept these shorter units and the demonstrated ability of creative to convey the selling message effectively in this format.

Saatchi & Saatchi Compton Media Research projects that the 15-second unit will first gain a solid toehold on television in 1988, when costs will escalate sharply due to commercial inventory being choked by the cycle of Olympics and the presidential primaries and election. By the time we live through the repetition of this cycle in 1992, the 15-second unit will be the standard unit of sale among the networks. This 1992 recurrence of the conditions of 1988—at a time when 15s have become a fact of life—is destined to give 15s the dominance that 30s grew into after a similar seven-to-eight-year period. For packaged good advertisers, this is a continuous, inexorable process. In certain dayparts subject to particular category pressures, such as sports or news for automotive, beer and financial advertisers, the inventory crunch may be felt sooner. □

Brad Adgate *joined Saatchi & Saatchi Compton in 1984 as media research supervisor. Previously, he was with BBDO as a network buyer. While there, he worked on accounts of The Gillette Co. Almaden Vineyards, William Carter Clothes and Tupperware.*

From 1980–1983, Adgate worked at Backer & Spielvogel. Having started with that agency as a media research analyst, he was then promoted to media planner for Campbell Soup Co. and Helene Curtis Industries. Later, he became assistant network buyer for Miller Brewing Co., Sony Corp. and Helene Curtis.

Adgate began his advertising career at Jordan Case & McGrath in the marketing research department. He also spent one year at Grey Advertising as project director in charge of media analysis.

He received a B.S. in history and political science from Jacksonville University in Florida.

Tracing the evolution of the 'split-30'

In the 1950s, when television was in its so-called "Golden Age," the 60-second commercial became the established length for commercial units on network and non-network television. It was not until the fall of 1961 that Alberto-Culver began testing the viability of "piggyback" 60-second units, (two unrelated 30-second units placed back to back). By 1963, Alberto-Culver, satisfied with the results of these shortened units, began pressuring the networks into accepting "piggyback" 60s. Opposition to "piggyback" 60s soared, the major criticisms being that 30-second commercials would add clutter to an already cluttered commercial environment, further annoying the viewer. They were frowned upon as a cut-rate, bargain basement approach which would degrade the image of television in the long run. It was not until the National Association of Broadcasters (NAB) issued new code wording on multi-product announcements in 1964 that the broadcast industry began accepting piggyback 60s on a restricted basis. Thereafter, the number of piggyback 60s as measured by the TvB increased steadily.

Although tests indicated that viewers were irritated with the increase in the number of commercials, the tests also found that these shortened 30-second units scored favorably in recall tests when indexed to 60-second units (approximately 65 index). As more and more advertisers (especially packaged goods advertisers) became convinced that shorter messages would add frequency and be more cost efficient, the piggyback 60 evolved into the isolated 30. In January, 1971, the networks established the 30-second unit as the standard unit of sale at half the price of a 60.

The 30-second unit quickly became entrenched as the dominant commercial length in television. By 1975, nearly 80 per cent of all commercials on television were 30-second units. It was around this time that some advertisers began pressuring the networks into ac-

(continued on page 153)

Former Blair executive offers software that is described as 'ratings specific'

Reach/frequency TV system to debut

A new reach and frequency estimator for TV stations will be placed on the market early next year. It's a software package called Revue and it requires an IBM personal computer or compatible, which means that most TV outlets can use it.

Revue is described as different from other TV R&F systems because it is "ratings specific," in that the system takes into account the range of rating levels and the dispersion of spots by daypart for a schedule of announcements.

The system is offered by Verus Information Corp., Cherry Hill, N.J., headed by Dick Gideon, a former research executive at Blair Television. The program was written by his son, Rich, who said it took a year to develop and work out the bugs.

Said to be simple to operate, the stand-alone software package requires only basic experience on a personal computer and is dubbed "user friendly." To help operators avoid mistakes, there are on-line "help" screens and error-trapping programs. A "schedule proposal" screen permits the user to quickly analyze various "what if" scenarios.

There is a one-time cost for the software, with the price dependent on market size. Prices range from $1,250 to $3,500. The Gideons considered a one-price policy common to much software, but decided to offer a market-dependent price schedule because they felt stations were used to buying that way.

The Revue program requires only a few basic facts to generate R&F data, including (1) the daypart(s), (2) the number of spots, (3) the TV household or demographic rating and (4) the sta-

(continued on page 158)

Sample Revue reach/frequency summary

Daypart	Weekly GRPS	No. of spots	1 week Reach(%)	Freq.	4 week Reach(%)	Freq.
Daytime	12	2	10.9	1.1	23.8	2.0
Early fringe	70	7	45.1	1.6	71.4	3.9
Primetime	59	4	43.1	1.4	69.8	3.4
Late fringe	9	2	7.8	1.2	16.9	2.1
Total	150	15	72.5%	2.1	85.9%	7.0

Revue scatter diagram

Daypart program	Avg. Rating	M	T	W	Day TH	F	S	SU
Daytime								
Program name A	5			•				
Program name B	7				•			
Early fringe								
Program name C	10			•	•	•		
Program name D	12	•		•				
Program name E	8		•		•			
Primetime								
Program name F	14		•					
Program name G	19	•						
Program name H	13	•			•			
Late fringe								
Program name I	6						•	
Program name J	3							•

Reach/frequency depends on more than GRPs

Weekly GRPS	No. of spots	1 week Reach(%)	Freq.	4 week Reach(%)	Freq.
50	2	43.5	1.1	70.1	2.9
50	5	31.4	1.6	57.9	3.5
50	10	23.1	2.2	46.5	4.3
51	17	17.2	3.0	36.5	5.6

Daypart	Weekly GRPS	No. of spots	1 Week Reach(%)	Freq.	4 Week Reach(%)	Freq.
Daytime	20	2	17.0	1.2	36.1	2.2
Early fringe	20	2	17.0	1.2	36.1	2.2
Total	40	4	30.2	1.3	56.4	2.8
Early fringe	40	4	27.6	1.5	52.9	3.0

Typical summary printout *from Revue reach and frequency system from Verus Information Corp. (top) shows one- and four-week data. System can also generate two- and three-week reach and frequency information. Revue scatter diagram (middle table) is shown in the form it appears on microcomputer screen and printout. Diagram is a convenience to provide a picture of how much dispersion of spots is achieved from a buy seeking wide reach. Two tables at bottom show that different patterns of reach and frequency develop from the same gross rating points. In top table, average ratings of spots differ (from top down, average ratings are 25, 10, 5 and 3). In bottom table same GRPs get different R&F when spots are spread over two dayparts instead of one.*

Viewpoints

James H. Rosenfield

Former senior executive vice president, CBS/Broadcast Group, in a recent speech (while still at CBS) before Hofstra University's Television Conference in Hempstead, L.I., N.Y.

Opportunities created by satellites haven't yet been fully recognized

The impact of satellite communications has been so widespread that in the last decade we have moved from a world in which broadcasting was characterized by a scarcity of television channels and a scarcity of choices for television viewers, to what is now becoming an age of abundance for television worldwide. And this is a revolution that is at its beginning. We have only begun to recognize its implications and opportunities.

The coming of satellites clearly stimulated an age of abundance in broadcasting. No more is the television viewer a passive participant, but a consumer king, with an enormous range of choices to command by tapping a remote switch.

Yet what has emerged in the United States is not unique. In fact, this age of abundance has also dawned throughout the developed world, and is also emerging in the developing world. The common elements include government-supported broadcasting, advertiser-supported broadcasting, and pay television, through subscription cable and videocassette rental and purchase.

The worldwide emergence of this mixed system is a seminal development, because it offers a greater range of choices in television news, information and entertainment for viewers everywhere. For those media companies who want to take advantage of the enormous opportunities this new age offers, there are a number of strategic concerns they must be prepared to address, increasingly on a worldwide basis.

The first issue we'll call the primacy of programming.

In the age of abundance, those who hold the rights of the most popular and enduring television programming will be best able to enjoy the benefits of the mixed distribution system. Increasingly, the same programming can be successfully distributed through all forms, including pay television, advertiser-supported television and government-supported television.

A well-made television program can be viable in any number of outlets worldwide. The key strategy here for media companies is to produce or co-produce programming that can succeed in as many worldwide outlets as possible.

Use for news

Perhaps the most promising initial use for the satellite delivery system is news. The rigid controls that government-supported broadcasters once exercised over news programming in many parts of the world are fast eroding.

New cable and broadcast outlets, such as those that are emerging in Italy, France, Germany and the United Kingdom are showing increased interest in bringing foreign news and entertainment programming to their audiences.

There is one more key strategic issue, and that is how to best serve the interests of advertisers. The mixed media system I've described includes elements of government-supported, advertiser-supported, and subscriber-supported television, which is growing at different rates in different ways in each nation. But the largest single economic force propelling television into this age of abundance, domestically and worldwide, is advertising.

The outlook is for enormous growth in television advertising worldwide.

Yet, the outlook for the United States is only part of the story. The largest opportunities for growth will clearly take place in Europe and the Far East, where restraints on advertising have created much pent-up demand that is being unleashed by changes in regulatory policy in many nations.

Italy provides a good example of what can happen. During the late 1970's, the courts in Italy permitted unrestricted commercial broadcasting. Consequently, advertising spending in Italy rose at an annual rate of 9 per cent from 1977 to 1982, compared to a rise of only 1 per cent from 1970 to 1977. The bulk of this growth took place in television, where the average yearly rate of growth was 39 per cent after 1977, when the demand was satisfied by a change in regulatory policy.

What is particularly important to note is that the growth of advertising television in Italy did not come at the expense of the print media. In fact, advertising revenue for print media rose even more rapidly during that time.

Linked to economic growth

I mention this because it is important to underscore that the growth of advertising has been linked to economic growth. Unfortunately, in many countries, motivation for continued restrictions on television advertising relate to the fear that the print media and other advertising channels will be adversely affected by the growth of television advertising; the reverse is true.

Programming/Production

Group W timebanking on new service

Group W Productions is using timebanking as its marketing ploy to launch its program service, Entertainment Report. The effort is significant for two reasons: one, it represents the first time that a news service strip has gone the syndication route via time-banking, and two. it represents the first timebanking strip concept introduced since the agencies were heavily involved several years ago in the practice for their clients and others.

The Report consists of a daily 15-minute feed via satellite to licensed stations. In exchange for the service, stations are asked to give up two 30 second spots weekly, to be placed in their early news broadcasts, according to Dan Cosgrove, vice president. media sales, Group W Productions. Only segments of the Report need to be picked up by the stations. Cosgrove notes that the feed will serve as excellent material for a station's local news or as programming for *Entertainment Tonight*.

Already signed, at presstime, were 46 stations, representing more than 50 per cent of the country. Of the 46, only 14 are in the top 20 markets, and three are independent stations, says Richard Sabreen, vice president and general manager of the Newsfeed Network (a division of Group W Television Group, who is responsible for the project. The three indies are WOR-TV New York, KHJ-TV Los Angeles, and KMSP-TV Minneapolis-St. Paul.

According to Cosgrove, Entertainment Report represents the first strip to keep barter time since the days of the *Mike Douglas Show*, which was the forerunner of other syndicators handling their own barter arrangements. (In 1976, a Group W/Mike Douglas plan set up a cash/barter arrangement. Besides getting cash, Group W sold two minutes for national advertising.) Cosgrove reveals that he is estimating a 6 NTI rating, and his opening prices to advertisers will be $25,000 per 30, "but it will probably close lower than that. That will put me in the low $4.00 CPM range."

March startup. Launch date for Entertainment Report is March, says Cosgrove. He continues that syndicators involved in ad-supported programming have never successfully been able to provide news, and he's looking for the feed to break the ice.

As to the Entertainment Report package, it's divided into six elements, notes Sabreen: The day's lead story—the top entertainment story of the day, edited with natural sound and script, with the station providing the voiceover narration; the day's lead story in packaged form, with the top entertainment story of the day narrated by Group W's reporter, ready for air; news clips—voiceover video, sound bites and "B-Roll" of the other show business stories of the day.

Agency practice. Up until several years ago, timebanking, which basically involves the trading of a program by the supplier to the station for a special value in local time to be used at some future point, was practiced mainly by ad agencies for their sponsors. Profit occurs when the value of the time-banking exceeds the value that may be obtained by paying cash in the open market as advertiser needs materialize. The actual value of the time bank may be evaluated in various ways. including CPMs. gross rating points rated card value and or various combinations thereof. At agencies the main timebanking method involved an advertiser sponsored program by the supplier/advertiser with the advertiser not running commercials in the program.

Back in the late 1970s both J. Walter Thompson and Dancer-Fitzgerald-Sample were two major agencies which were heavily involved in timebanking. But a few years ago, the practice became virtually extinct, tainted from the J. Walter Thompson syndication division. Marie Luisi, head of the operation, was charged with wrongdoing, and consequently left the company. The case is still unresolved.

But Group W is comfortable with its timebanking set-up on Entertainment Report. Sabreen says he dispells any concern over timebanking. "Group W has always been extremely forthright and reputable in everything its done and will continue to be so."

Orion uses 'Squares'

Orion Television Syndication is using its new game show entry, *New Hollywood Squares*, being introduced in association with Hearst Broadcasting, as the centerpiece in a drive to return Orion to being a major player in the first-run syndication arena. A pilot of *Squares*, which features John Davidson as host, was shot last week, according to Scott Towle, vice president of the Orion Pictures division, and is being shown initially to network O&Os and station groups. Squares originally ran as a network show on NBC for 15 years, and went into syndication from 1972 through the 1980–81 season, says Towle, in an interview, under the Filmways banner.

Towle continues that *Squares*, which is looking for a fall, 1986 start, will be the forerunner for a number of other game shows either owned outright or in part by Orion, including *New High Roller*, *Gambit* and *Battle Stars*. He believes he has an edge over other game shows entering the race in that *Squares* is the only show which features celebrities. *Squares* is looking for an access berth, with early fringe as a second slot. According to a Petry report, terms call for 195 originals and 65 repeats, for one run over two years, in a cash plus two 30s arrangement.

INTV running strong

The Association of Independent Television Stations will do nearly 8 per cent better than it did last year when it comes to syndicators attending its convention January 5–8 in Los Angeles. All told, registration is running strong, and 1,100 are expected at the convention. Sixty-nine companies will exhibit, as compared to 64 which attended last year's conference and many are taking expanded quarters, necessitating the use of three floors for the convention.

In 1985, INTV exhibitors' suites occupied two floors at the Century Plaza hotel. In the 1986 conference, 30 rooms on the seventh floor have been given over for the convention, according to an INTV spokesman. in addition to the fifth and sixth floors.

New companies. This year, about 15 new companies will attend. These include Access Syndication, Crown International, Raymond Horn Productions, ITF Enterprises, The Behrens Co., Walt Disney Pictures, World Events and the Entertainment Network. Tentative sign-ups include the Sony Corp. and *TV Guide*.

One of the new attendees, Raymond Horn, will highlight two programs. One is *America's Black Forum*. which has a present lineup covering 80 percent of the country, owned by Uniworld Productions. The half-hour show is sold via barter. and host is Julian Bond.

The other program, *Alexander Goodbuddy's Good News Magazine*, is a weekly show aimed at kids 6–11 and shows the positive side of the news. The show is being test-marketed on 10 stations.

Access, another new INTV attendee, will highlight three first-run series: *Hollywood Closeup*, which had been distributed by Colbert Television Sales, new weekly entertainment half-hours; *The Exciting World of Speed & Beauty*, motor sports magazine series; and *Lorne Greene's New Wilderness*.

Syndication shorts

LBS Communications and **Columbia Pictures Television**'s Colex Collection division will distribute *Hardcastle & McCormick* for September 1986. Involved will be a minimum of 58 one-hour programs to be offered on a basis of 2½ years barter and four years cash. In addition to the series, the Colex Collection will also release two off-network series, for January, 1987: *Father Murphy* and *Family*. *Murphy* has 35 hours, and is being distributed on two years barter, four years cash. *Family*, previously released via barter by LBS, is for cash only for four years.

King World's *Wheel of Fortune* has added five markets, for a current lineup of 192. The newest stations are WNEP-TV Wilkes-Barre/Scranton, KCEN-TV Waco-Temple, KESQ-TV Palm Springs, WDAM-TV Laurel-Hattiesburg, and WAGM-TV Presque Isle, Maine.

Prijatel Productions has sold *The Strassels Report* in 12 new markets. Bringing the total number of stations buying the 82-part insert series to 40, are WMAR-TV Baltimore,WFRV-TV Green Bay, WHNT-TV Huntsville-Decatur-Florence and KOTA-TV Rapid City, among others.

Program Syndication Services' *Holiday Moments*, series of 36 one-minute inserts, has been sold in 48 markets. Among the sales are WNEW-TV New York, KTTV(TV) Los Angeles, WPVI-TV Philadelphia, KRLD-TV Dallas-Ft. Worth and WFSB-TV Hartford-New Haven.

All American Television has cleared *The Boy King* in 34 stations, including all of the top 10 markets, for a 46 per cent coverage. *King*, one-hour dramatization of one period in King's childhood, is set to air between January 11 and February 16. Stations cleared include WNBC-TV New York, KNBC(TV) Los Angeles, WKBD-TV Detroit, KYW-TV Philadelphia and KHOU-TV Houston.

LBS Communications will distribute *The Botts*, first-run comedy series, for two runs starting next fall. *The Botts*, which is being produced by DIC Audiovisual, is about the adventures of a family of android-robots.

Viacom Enterprises will distribute *Santa Claus—The Movie* in the U.S. via a deal wrapped up with Alexander Salkind. The agreement also includes the U.S. TV syndication rights to *Where Is Parsifal?*, one of Orsen Wells' last movies; and the features *The Making of Santa Claus* and the *Making of Superman III* and *Supergirl*, as well as the Canadian TV rights to *Supergirl*.

Fox/Lorber has acquired the worldwide rights in all media to 1,800 hours of the *David Susskind Show*. The company will select the 130 strongest programs to be edited into half-hours for stripping as *The Best of David Susskind*. It's available for cash, for two runs over one year, beginning June 1, 1986. Also, the company has obtained ancillary sales rights to features of First Run Features, theatrical producer.

The success of the NBC series *The Golden Girls* has brought new life to *Maude*. The 141 off-network episodes which have been in syndication since 1979, have been bought by Storer Communications for its five stations, in its third cycle of renewals. **Embassy Communications** distributes.

Tribune Entertainment's two-hour year-end music review special, *Rocker '85*, has been cleared in more than 70 per cent of the country. The special will air in stereo and is available for airing January 6. Among the stations are WPIX(TV) New York, KYW-TV Philadelphia and KPIX(TV) San Francisco.

D.L. Taffner/Ltd., in association with **Thames International Television,** has licensed 130 episodes of *Capitol* to Antenne 2. The program will become part of the network's new morning schedule, when it expands its airing times in the morning hours. *Capitol* is airing on the

Programming/Production

(continued)

Italian network RAI.

Primetime Entertainment has acquired worldwide cable, network and syndication rights worldwide to *Cease Fire*, current film starring Don Johnson of *Miami Vice*. Also, the company has obtained the domestic and cable and syndication rights to *Consenting Adult*. The films will be released in 1986. Primetime Entertainment recent movie packages released were Primetime One, Primetine Two and Primetime 90s.

WB 'Night Court' sales

Night Court has been sold in 72 markets. The most recent stations signing on include WTAE-TV Pittsburgh, WKRN(TV) Nashville, WYAH-TV Norfolk-Portsmouth-Newport News-Hampton, KLRT(TV) Little Rock, KSEE(TV) Fresno-Visalia, KETV(TV) Omaha, KDEB-TV Springfield, Mo., KNTV(TV) Salinas-Monterey, KYET(TV) Santa Barbara-Santa Maria, and WCOV-TV Montgomery.

Night Court, now in its third season on NBC, will be available for syndication in the fall, 1988. This year the series was nominated for seven Emmys, including outstanding comedy series.

Bocass, UPA deal

Bocass, newly formed TV syndication and program development company, has acquired the TV rights to UPA Productions of America's library. The releases from the library include feature films such as *Godzilla Science Fiction Series*, *Sounder*, *What's Up Tiger Lily; Battle of the Worlds*, *Island of the Burning Doomed* as well as the oldie animated *Mr. Magoo* features, specials and series.

Bocass will market the library on either an ad-supported or cash basis. In the case of ad-supported deals, Bocass will keep about 45 per cent of the commercial inventory in a specific package, for sale to national advertisers. Major ad committments have already been completed for all of 1986, according to Rich Goldfarb, senior vice president, general manager at Bocass.

Terms are that a station must commit to clearance of the entire package; features and specials must be scheduled in strong all-family viewing time periods; and a station has the option of running the features and the specials twice within each telecast window, provided that the national advertiser's commercials are aired intact. Commercial splits are 10 minutes national, 12 local in the two-hour features; and five and six in the one-hour specials.

Richard Goldfarb

Broadcast windows are first quarter, 1986: February 22–March 23; second quarter, May 24–June 22; third quarter, August 23–September 21; and fourth quarter, November 15–December 15. Peri Nusbaum is station relations supervisor at Bocass.

NATPE sees record

Pre-registration for the upcoming NATPE International convention in New Orleans had reached 3,100 at presstime, already equal to the number tallied for the 1985 convention in San Francisco. Phil Corvo, executive director of the organization, says he expects the number of pre-registrations to hit the 3,500 mark by the time the convention opens on January 17. The increase in the registrations is coming mainly from ad agency and foreign participation, says Corvo, plus from some new distributors and stations.

As to the conference agenda, some of the highlights are: January 18—affiliates and independents' meetings, and an international meeting, followed by the opening general session from 10:30 a.m. to noon; January 19—four concurrent sessions, from 8–9, "Flash and Trash," "A Report from Washington," "Local Success Stories—Stereo," and a workshop on barter, "Barter ... The Program Tool."

Later in the morning there are five concurrent workshops, focusing on music license fees, programming and promotional and local successful sports stories, to name three. A late morning session is called "Who's Editing My Movies and Why Are They Doing That?" On January 20, a morning session, "Old Time TV: How Good Was It Really,"? will be moderated by Hugh Downs, and one of the panelists is Sid Caeser. After that are four concurrent workshops: "News: Is it a Program,?" Local Programming: How Important Is It,"? local success stories centering on specials, and "New Technologies."

The Iris Awards will take place on January 20 at 7 p.m.; and on January 21 a general session/lunch will examine and debate the "Must-Carry" ruling.

'Wombles' series

The Wombles, the BBC Television series of 60 five-minute episodes, will make the jump to the U.S. via newly produced half-hours for snydication. Under an arrangement between Satori Entertainment and Mizlou Programming, a series of 13 half-hours and a one-hour special will be released for airing next fall. Mizlou will distribute the series for syndication, and Satori will produce the shows.

In addition, the agreement on *The Wombles* includes Screen Gems-EMI, which will co-publish and administer the music worldwide. New World Video, will handle the home video end. The TV series will be new, live-action sitcoms with two music videos in each half hour, with each episode featuring a guest villian and a guest musical artist. The special which has already been produced stars Frank Gorshin, Abe Vigoda, Paul Williams, LaToya Jackson and Henny Youngman.

Wombles is being offered via barter, with three-and-a-half minutes for local and two-and-a-half minutes for national sale, says Vincent Piano, chairman of the board and CEO of Mizlou.

Disney ad-sales formed

Walt Disney Pictures' Domestic Television has formed an advertiser sales department and has named Richard North as vice president, advertiser sales.

North's responsibility will be to oversee sales for Disney's new syndicated offerings—*The Wonderful World of Disney*, *Disney Magic-I* and first-run programs. Prospective advertisers include the more than 100 companies which are already involved with Disney in such areas as sales promotion, licensing, merchandising and theme park participation. North reports to Robert Jacquemin, senior vice president of the division.

North was formerly vice president, national sales manager for Turner Broadcasting System and SuperStation WTBS. Prior to Turner, he worked for Screenvision, the in-cinema ad company; WNBC-TV New York, in new business development; the CBS-TV O&Os, in market development and national sales; several advertising agencies and Lorillard Tobacco.

Mutual realignment

The Mutual Radio Network, now owned by Westwood Inc., has named

Programming/Production

(*continued*)

two executives to a new office of the president.

Mutual president Jack Clements, responsible for network operations, retains his title and remains based in Arlington, Va. Art Kriemelman, Westwood One's vice president of marketing since February, also becomes a Mutual president, directing sales and regional offices out of New York, becoming the first Mutual president based there in two decades.

Kriemelman had been vice president, sales, for Mutual before joining Westwood One. Mutual also announced an expansion of *The Larry King Show* to six hours starting February 3, the first major programming development of the new regime.

The extra hour, from 11 p.m. to midnight ET, usually will feature King interviewing a celebrity guest. However, when a major news event is underway, some or all of the hour will be spent on live phone and studio interviews as well as on reports from Mutual correspondents.

Ron Nessen, Mutual's vice president, news and special programming, said that the earlier start time and format modifications "represent a commitment to expanding the 25–54 demographic Mutual has been very successful in delivering to advertisers."

JM new shows

A first-run weekly children's show and a daily entertainment-history minute are the latest syndication offerings from New York's JM Entertainment.

Monster Band, a half-hour aimed at five- to 14-year-olds, is a live-action barter show featuring original music and "non-violent fun." A half-dozen children and an equal number of adults are set to star in the series, which would be taped in New York, both in studio and on location.

This Day in Hollywood, with 365 episodes prepared by Coast to Coast Productions, includes 30 seconds for local advertising. A computer-generated "billboard" opens each episode with the date, a brief teaser follows about that day's featured event, and then a visual identification for the program's advertiser or station's movies. Next comes the item itself, in the form of a trivia question and answer, followed by the commercial.

At NAPTE, JM will be showing the appropriate episode for each convention day: the death of Humphrey Bogart (January 17, 1957); the release of Clint Eastwood's *A Fistful of Dollars* (January 18, 1967); the cutting of Frank Sinatra's first solo vocal record (January 19, 1942); and George Burns' birth (January 20, 1897).

Radio City production

So you thought Radio City was in New York and Walt Disney in Florida and California?

Last summer, Walt Disney produced the stage spectacular at New York's Radio City Music Hall. And this Saturday, Radio City Music Hall Productions travels to Disney World's backyard to produce the half-time show for Orlando's Florida Citrus Bowl.

The 40th anniversary game, which had been called the Tangerine Bowl until 1983, will be televised on NBC. Radio City's 10-minute show, *Celebrate 40*, will feature more than 1,200 performers.

Besides the traditional half-time marching bands and drill teams; the U.S. Army Golden Knights team will parachute onto the field, airplanes will skywrite messages, hot-air balloons will fly, and daylight fireworks effects will be set off. In the grand finale, the stadium crowd of 50,000 will be asked to blow out the candles on a 75-foot birthday cake.

NBC stereo programs

The weekly series *Remington Steele* has become the 15th primetime series to be aired in stereo by NBC. The other primetime programs are Sundays: *Punky Brewster*, *Silver Spoons*, *Amazing Stories*, *Alfred Hitchcock Presents*. Thursdays: *The Cosby Show* and *Family Ties* and *Cheers*; Fridays: *Knight Rider* and *Miami Vice*; Saturdays: *Gimme a Break*, *The Facts of Life*, *The Golden Girls*, *227* and *Hunter*.

In addition, *The Tonight Show Starring Johnny Carson*, *Late Night with David Letterman* and *Friday Night Videos* have been aired regularly in stereo since July. At present, four NBC-owned stations and 38 NBC affiliates are equipped to transmit in stereo. These 42 stations cover close to 50 percent of the U.S. TV homes.

Broadcaster newsfeed

After a year of syndication by Television Distribution Co., the two-year-old *Agri-Business Report* has returned distribution and sales responsibilities to Wabash Valley Broadcasting Corp., the Terre Haute, Ind. firm that began the service.

The Agri-Business Report, a weekly newsfeed, is currently supplied to more than 50 TV stations. Wabash Valley Broadcasting, also owns WTHI-TV and WHTI radio.

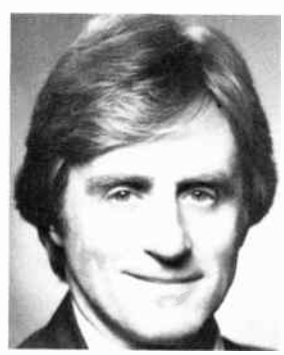
Zooming in on people

Bruce Johansen has been named vice president, international sales and West Coast programming, **Multimedia Entertainment.** Prior to his appointment, Johansen was sales manager, West Coast division, and general manager, international syndication. Before he joined ME, he was vice president, syndication, Golden West Television. Also at ME, **Janet G. Baker** has been named vice president, research. She joined ME in February as director of research. Before that, Baker was director of TV stations' research at the NBC Television Division.

Viacom Enterprises has expanded its sales staff. **Sean Deneny** has been appointed manager, mid-Atlantic domestic sales, and **Mary Crescas** and **Michael Kasanoff** have been named account executives servicing portions of the Southeast and Midwest regions, respectively. **Deneny** comes to Viacom from Storer Communications, where most recently he was sports manager. Crescas has been with Viacom and its related companies for six-and-a-half years. Kasanoff has had considerable experience in broadcasting, having worked in production, trafficking and sales.

Ed Neuert has joined **Orbis Communications** as coordinator of creative services. He comes to Orbis from The Whole Theatre Inc., where he was production stage manager for the past four years.

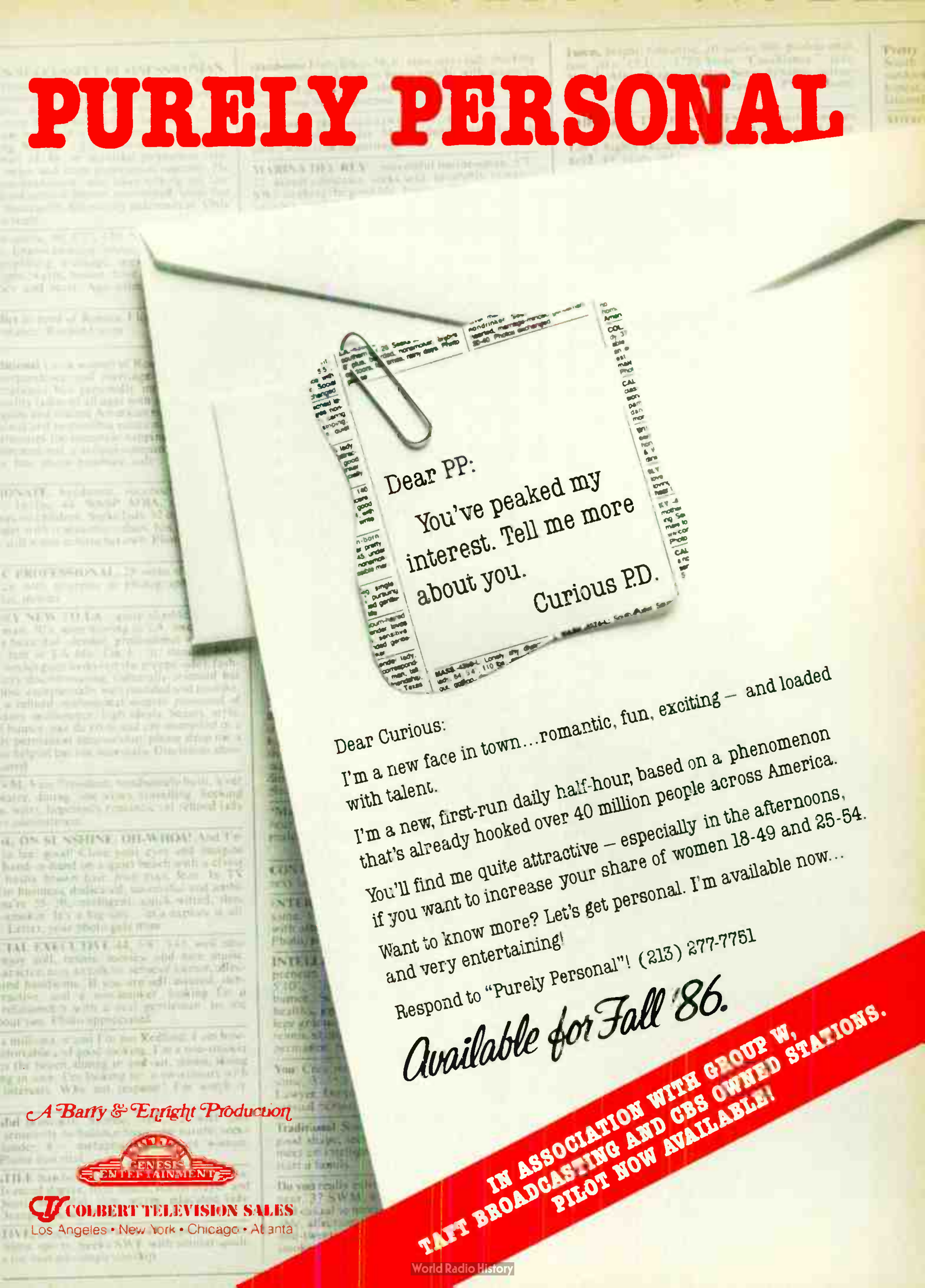
Monte Lounsbury has been appointed vice president, Midwest regional sales manager, **Blair Entertainment.** Lounsbury joined the company in 1983 and was midwest regional sales manager. Before that, Lounsbury was midwestern sales manager from 1981–83 at Lorimar Television.



Monte Lounsbury

Dianne Brand has joined **SFM Entertainment,** a division of **SFM Media Corp.,** as director of research.

Steven Gary Saltman has been named assistant counsel, **MCA TV,** operating out of Universal City and will be involved in syndication contracts, particularly ad-supported agreements. Prior to joining MCA TV, Saltman


PURELY PERSONAL
Dear PP:
You've peaked my interest. Tell me more about you.
Curious P.D.
Dear Curious:
I'm a new face in town...romantic, fun, exciting – and loaded with talent.
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 women 18-49 and 25-54.
Want to know more? Let's get personal. I'm available now... and very entertaining!
Respond to "Purely Personal"! (213) 277-7751
Available for Fall '86.
IN ASSOCIATION WITH GROUP W, TAFT BROADCASTING AND CBS OWNED STATIONS.
PILOT NOW AVAILABLE!
A Barry & Enright Production
GENESIS ENTERTAINMENT
COLBERT TELEVISION SALES
Los Angeles • New York • Chicago • Atlanta

Programming/Production

(continued)

worked independently on projects for the law firm of Skoog and Buckley.

Steven Gary Saltman

Thomas B. McGrath has been appointed senior vice president of acquisitions, planning and development at **Act III Communications.** Act III is a company by Norman Lear. A principal is Randy Reiss, formerly of Paramount. McGrath was vice president of the entertainment business sector of the Coca-Cola Co. He joins the company January 6. McGrath most recently was involved in the acquisition by Coca-Cola of Embassy Communications.

Thomas A. McGrath

Muller Media deals

Muller Media Inc. has tied up distribution deals with three separate companies. One involves the syndication in association with All American Television of *The Chisholms*, six-hour mini-series shown initially on CBS in 1979. The program stars Robert Preston, Rosemary Harris and Ben Murphy. Also, MMI will syndicate a first-run series, *The Making of . . .*, 26 half-hour shows depicting the moviemaking of some of the current theatrical films. Films represented include *Death Wish III*, *The Terminator*, *Runaway Train*, and Sylvestor Stallone's new movie, *Over the Top*. The series is produced by Trudeau/Cummings, which shoots its own selected footage on the set of each movie, adding appropriate footage also selected by the producers.

To avoid any promotional stigma, episodes are not released in conjunction with the theatrical release Muller points out. *The Making of . . .* can be programmed weekly or as a special event wrapped around a local movies or bridged for one-hour presentations.

The third deal made by MMI renews its tie with Encore Productions in releasing three animation Holiday specials, *Which Is Which*, for Halloween; *The Turkey Caper* for Thanksgiving; and *The Christmas Tree* for Christmas. The specials have cleared 106 stations, representing 86 per cent of the U.S. Ad sales for the specials are handled by Total Video Inc.

ACT Constitution shows

Action for Children's Television is seeking program information relating to the 1987 Bicentennial and the U.S. Constitution. The information will be published early in 1986 for children and teenagers. Requested by ACT are data on broadcast, cable and radio productions relating to the anniversary. ACT is interested in news of production plans, subject matter, release dates, featured personalities, scholarly consultants, promotional campaigns and other relevant items. Send information to Peggy Charren or Carol Hulsizer, Action for Children's Television, 46 Austin Street, Newtonville, Mass., 02160. Phone is (617) 527-7870.

Montreux Fest set

The 26th Golden Rose of Montreux Festival will be held May 7–14. The competition is open to light-entertainment programs (music variety, comedy) produced and/or broadcast after March, 1985, and entries may be submitted by independent producers as well as by national broadcasting organizations.

Past winners include programs featuring Monty Python, Jackie Gleason, the Muppets, Benny Hill and Carol Burnett. At the past May event, there were entries from 27 countries as well as 51 entries from independent producers in 11 countries. The Golden Rose was won by the BBC program *The Paul Daniels Magic Easter Show*. An innovation in 1986 will be a daily presentation of currently popular light-entertainment programming from around the world. Attendance is expected to top 1,000.

Royals back on KMBZ

KMBZ Kansas City has returned to the Kansas City Royals Radio Network, via an agreement reached between the Network and the station. The agreement between both parties is for three years, through the 1988 season. KMBZ carried Royals' baseball since the club's inception in 1969 and until 1982.

The flagship station for the Royals remains WIBW, Topeka.

According to Robert Fromme, head of the network, there were several reasons for the change, including that KCMO, its previous carrier, might opt for airing football in conflict with Royals baseball broadcasts. "The station had not moved the Royals for Missouri football, but they might have down the line. But the games were moved for KC Chiefs NFL games." Also, points out Fromme, KMBZ made the best presentation over other bidders for the baseball games.

Radio syndication news

MJI Broadcasting will produce and syndicate a one-hour special on the making of Sun City anti-apartheid record featuring more than three dozen performers. The program is being offered as a public service and will be delivered via satellite this week.

Radio Express Inc. has been named worldwide rep of TMC GoldPicks, resource library featuring the top 1,000 songs from 1954 to 1977. In addition to the music, TMC includes two notebooks with more than 400 legend sheets and index cards filled with information on each song and artist. Also at TMC, Dallas, **Scott J. Bacherman** has been named regional manager. Prior to joining TMC, Bacherman co-owned and operated WROE Greenfield, Mass.

American Music Formats has developed two radio formats. Roots of Rock n' Roll is targeted to listeners in the mid-30s to early 60s, in a format base of 2,000 different titles. The second format, Pure Country, is targeted to men 40 through 70, and women 35 plus. Its base is 1,400 titles. Roots is priced at $1,295 for the basic package. Pure Country costs $995 for the basic package, which includes an introductory section.

M&M Products, Atlanta hair-care products company, has produced *Inspirations Across America*, syndicated radio show focusing on the inspirational side of black music. The gospel program is broadcast in 50 cities and is hosted by Burke Johnson, 30-year-radio veteran.

Charles Strickland has joined **Satellite Music Network** as general sales manager. He replaces David Gerety, now director of special projects at SMN. Strickland has been in management and ownership of radio stations for more than 20 years. He recently sold his interests in KNIL, San Angelo, and KMHT Marshall, Texas.

U.S. News & World Report has

A NEW KIND OF TELEVISION IS COMING FROM KING WORLD!

The Rock 'n Roll EVENING NEWS

"The Rock'n Roll Evening News is brilliantly innovative in concept . . . a breakthrough for the '80s—entertaining, informative, more diversified than the stodgy and superficial nightly newscasts. A winner in every way for rockers of all ages, the concept is a first for our times, exploring rock as more than music and as a form of culture around the world today."

GEORGE CHRISTY
"THE HOLLYWOOD REPORTER"
October 9, 1985

- A weekly one-hour show available Sept. 1986!
- Timely and topical; satellite delivered!
- Full promotional support!

CALL NOW FOR SCREENING!

FRANCHISE POWER!

Produced by Andy Friendly PRODUCTIONS in association with A&M Records exclusively for

KINGWORLD™

NEW YORK	LOS ANGELES	CHICAGO	DALLAS	NASHVILLE	NEW JERSEY
(212) 315-4000	(213) 826-1108	(312) 337-6765	(214) 960-1996	(615) 373-1500	(201) 522-0100

National Advertising by CAMELOT ENTERTAINMENT SALES A King World Company

Programming/Production

(*continued*)

launched its U.S. News Radio Network nationally by satellite. The series of daily 60-second programs is produced and distributed by **R&R Productions.** The program is based on four columns in the magazine, *Washington Whispers*, *News You Can Use*, *Tomorrow* (Washington Report) and *Worldgram* (International Report). The program is expected to clear more than 100 stations by late spring, and it's anticipated that it will be heard in at least 80 per cent of the top 100 markets by the end of next year.

Radio changes

Jeff McKee has been named music director at WMET(FM) Chicago. Prior to joining the station in April, he was at KDWB-FM Minneapolis-St. Paul WQXI-FM Atlanta and WNOE-FM New Orleans.

Charles Davis, 15-year veteran radio broadcaster, has been named the afternoon drive time personality at W-1012 FM Tampa. He had been at WMJJ(FM) Birmingham, where he was an afternoon personality.

WREM Orlando has changed its call letters to WWLD and will target its programming to vacationers, business men and conventioneers. Elements will include information for visitors, attractions, weather and traffic conditions plus news and sports. Music will run the gamut of styles.

Bob Bedi has been promoted to the new position of operations manager at WNOR Norfolk-Newport News. He joined the station as WNOR program director in September, 1984.

Charlie Cook has been appointed program director at WMXJ Fort Lauderdale-Miami. He comes to the station from McVay Media, where he was vice president. Cook has programmed WGBS in Miami, KHJ and KLAC in Los Angeles and WHN New York.

Bill Rafferty, formerly of *Real People* TV series, has joined KFRC as co-host of the *Tom Parker Show*, weekdays from 3 p.m.–7 p.m. He is currently the host of the game show *Every Second Counts*.

Bobby Valentine has taken over the Saturday 10 p.m.–4 a.m. and Sunday, 5–11 p.m. air shifts, at WPLJ-FM New York. Valentine worked at WGBB-FM Freeport, N.Y., and at WFEC-FM Harrisburg among other stations.

WOOD Grand Rapids has formed its own weather services. Joining the staff as director of weather operations is Peter Chan. Chan will be west Michigan's first full-time radio meteorologist.

Wall Street roundup

Several syndication companies have reported revenue gains for various periods. Topping the list is **Telepictures**, whose earnings were up 25 percent from the third quarter ended September 30 over the same period last year. Revenues were $37,877,300, compared to $27,066,100 for the same quater in 1984. Revenues for the nine months ended September 30, 1985 were $102,488,000, as compared to $67,777,800 for the same period last year. Net earnings for the three months ended September 30 were $3,909,700 vs. $3,131,200 for the same period in 1984.

At **King World**, for the fourth fiscal quarter ending August 31, operating revenues increased to $37,821,000 from $17,074,000 for the same period last year. New income was $5,247,000, compared to $2,048,000 for the fourth quarter of fiscal 1984. Operating revenues for the full fiscal year ended August 31 increased to $81,280,000 from $29,037,000 for the prior fiscal year. Net income increased to $9,842,000 compared to $3,365,000 for the fiscal year ended August 31, 1984.

At **American National Enterprises**, total revenues for the fiscal three months ended August 31 increased 62.4 per cent to $1,216,445 from $748,874 in the like prior-year period. Pre-tax income climbed 42 percent to $192,248 from $135,403. Net income jumped 54.5 per cent to $107,248 from $69,403.

One distribution company, **All American Television**, has filed a registration statement with the SEC, regarding the proposed sale of 600,000 shares of its common stock. The stock offering is being underwritten by Oppenheimer & Co. between $4 million and $5 million is expected to be raised in the offering by the company.

WLM consultancy firm

A full-service broadcast sales and operations consultancy firm, WLM Consultants, has been formed by William Lee Mockbee, a 36-year veteran of broadcasting and advertising. WLM's first client is New England Media, station brokerage firm for radio and television properties. WLM will maintain offices via P.O. Box 353, Calais, Maine 04619, or 327 Mowat Drive, St. Andrews, New Brunswick, Can. Phone number is (506) 529-3847.

The company will concentrate on broadcast management, sales development, audience and analytical research and overall broadcast station operations consultancy. Mockbee most recently was vice president of research and development at WCVB-TV Boston. He helped put the station on the air 13 years ago. Mockbee, in addition, has also operated and was co-owner of an advertising agency, has headed research and sales development departments of both radio and TV stations, has created a number of various concepts and programs of development for broadcast entities and served as a member of the ABC Television Network Affiliate research committee.

Production notes

Gaylord Productions, in association with Lee Grant and Joseph Feury, chose Vancouver, B.C., Canada, as the site for filming *The Marie Balter Story*, as CBS movie starring Marlo Thomas. It's the true-life drama of a woman who was incorrectly diagnosed as mentally retarded when she was a child. Lee Grant is directing the picture.

Harmony Gold has begun production in Japan of *Robotech II: The Sentinels*, 65 new episodes of the *Robotech* animated series. The storylines for the newly-produced episodes are written so they can fit into the old lineup, making the *Robotech* saga a 150-segment series.

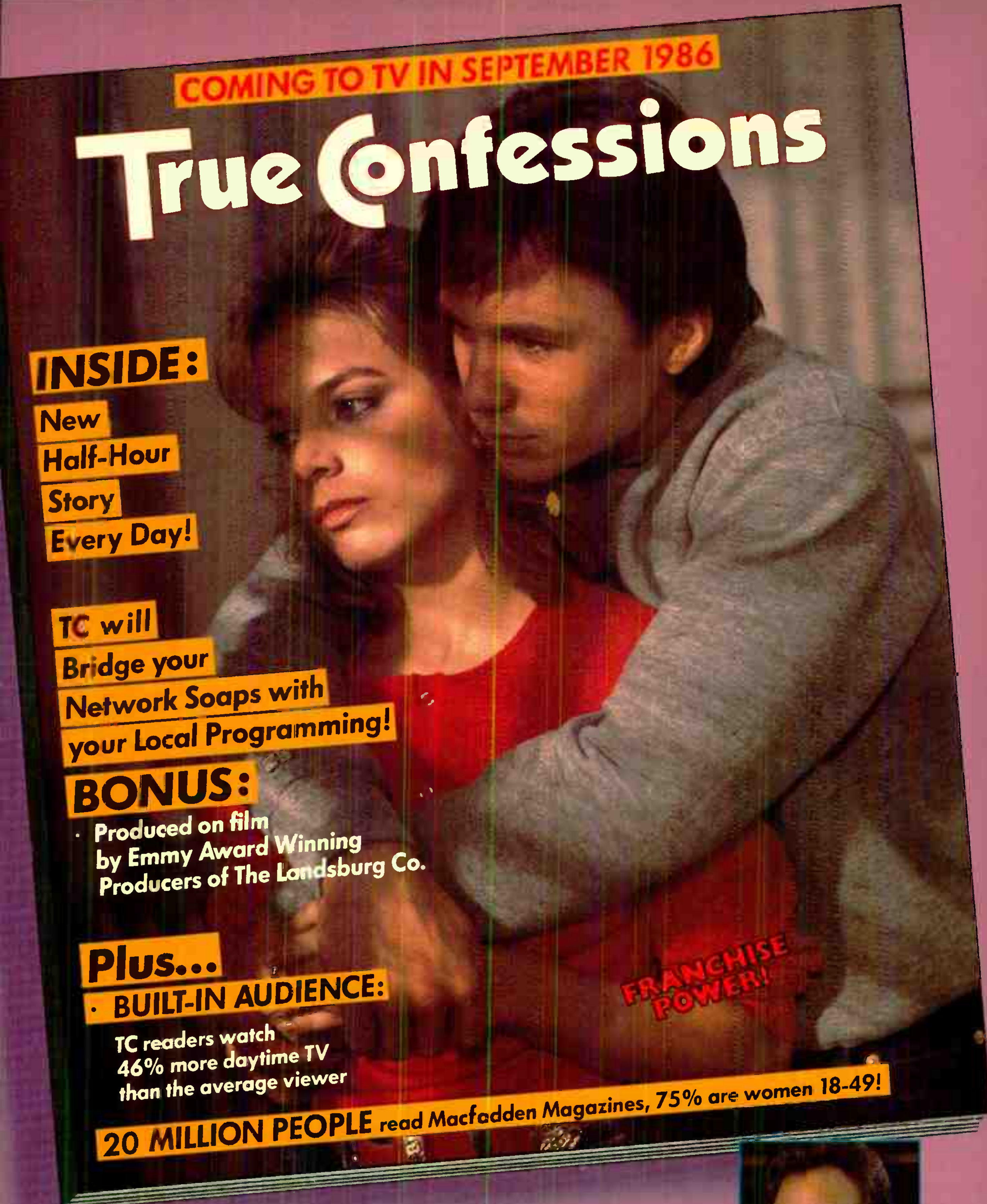
Embassy Television is planning to produce a CBS movie, *A Place To Call Home*. Linda Lavin stars in the picture, playing the mother of seven children who takes her family to live on an Australian sheep ranch after her husband leaves her.

Embassy also has a CBS *Schoolbreak Special* in production. The show, *Having Babies*, is a story of teenage pregnancy. Martin Sheen is directing. Co-star is his 19-year-old daughter, Renee Estevez, in her acting debut. Sheen will also be seen in front of the cameras on CBS in *Fim At Eleven*. It's a Turman/Foster production.

Orion Television is taping two pilots of a new version of *Hollywood Squares*, the game show which had a 15-year run. John Davidson, is host of the new version. Dom de Luise and Joan Rivers are among the contestants. Rick Rosner is executive producer of the syndicated *Squares*, which will be sent to stations via statellite every night.

In his first role since leaving *Trapper John, M.D.*, Gregory Harrison is starring in *The Rig* for CBS. It's a drama about the petroleum business and the dangers faced by those who work on the oil rigs. It'll be shot in Mexico. Harrison's production company, Catalina, is producing the film.

CBS and **Interplanetary Productions** are shooting *Betrayed by Innocence*, a love story about an older man and a teen-age girl. Barry Bostwick, Paul Sorvino and Cristen Causs co-star in the picture.


COMING TO TV IN SEPTEMBER 1986
True Confessions
INSIDE:
New
Half-Hour
Story
Every Day!
TC will
Bridge your
Network Soaps with
your Local Programming!
BONUS:
· Produced on film
by Emmy Award Winning
Producers of The Landsburg Co.
Plus...
· BUILT-IN AUDIENCE:
TC readers watch
46% more daytime TV
than the average viewer
FRANCHISE POWER!
20 MILLION PEOPLE read Macfadden Magazines, 75% are women 18-49!

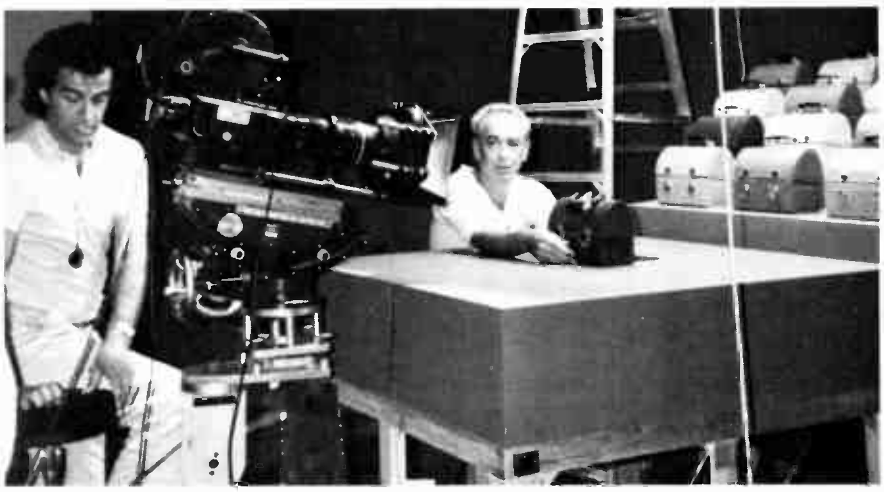

HOST BILL BIXBY

Commercials

From Canada to New York en masse

The commercials production industry in Canada has long been plagued with a disturbing talent drain. After using Canada as a training ground, many of the top directors "forget their roots" and move on to New York. But Shooters Film Co., Toronto, which was about to become a victim of this talent exodus itself, found a way around the problem.

According to Shooters general manager Janice Webber, director/cameraman Stephen Amini had been a prime recruitment target of New York firms: "He'd been getting a lot of calls from people trying to sign him up, and we didn't want to hold him back, so we decided, 'Let's all go.' " As a result, the company four months ago became what Webber believes is the first Canadian firm to open up an office in New York to solicit projects to be shot in the city. It's incorporated in New York as Shooters Productions.



"Singing lunchboxes" *are lined up for a commercial by Shooters Productions for Quaker Oats of Canada's Chewy Bars. Director/cameraman Stephen Amini is behind the camera as camera operator Henri Fiks prepares the lead marionette-controlled lunchbox.*

Bill Blum heads the New York operation as representative and executive producer. Says Webber, "He's not like the typical representative who just shows a reel and leaves. He'll quote the job and follow through as executive producer."

Shooters isn't coming to New York as an unknown. The production house itself had been getting calls from agencies in New York and Chicago and has done shoots in Canada for major accounts and agencies. Its most recent recognition was a silver medal from the International Film & Television Festival of New York for a commercial for Arrow Shirts shot by its cameraman Henri Fiks and directed by its two other directors, David Van Fleet and Peter Benson.

With a fulltime staff of eight headed by Pamela McNamara, president and owner, Shooters has been in operation in Toronto for five years. Its first job took its staff around the world and involved three documentaries in locations like Africa for Hawker-Siddely, which manufactures trains, buses and trams. Two of the films, used in sales presentations, won awards from the Canadian Film & Television Association.

Amini, who started out as a still cameraman, was trained at Shooters as a director and initially was somewhat specialized in fashion-oriented productions that called for a good lighting and design style. He subsequently followed his urge to get behind the camera as well and since then has been doing more special effects and tabletop work as well as getting into dialogue and comedy. Van Fleet's forte is comedy and dialogue, while Benson is heavily involved in package goods and testimonial commercials.

Shooters has had a big taste of the Canadian brewery business, having done commercials for Molson, Labatts and Carling-O'Keefe. Other Canadian business has included spots for Monsanto, Clairol, Burroughs and Mazda. Webber says the penchant of Shooters directors for getting involved in all elements of the creative process will carry through to the business the company hopes to get in New York.

So far, since the opening of the New York office by Shooters, all of the U.S. business has been for shoots in Toronto. With the devaluation of the Canadian dollar, Webber notes, advertising agencies are saving 40 cents on the dollar by shooting in Canada, "and the dollars are really being watched on the agency side."

Recent U.S.-originated business has been Bali blinds out of J. Walter Thompson, Detroit, and a great deal of Procter & Gamble business including Ivory Liquid and Duncan Hines out of Saatchi & Saatchi Compton, New York.

But Webber says the firm is getting close to firming up some New York shoots for Amini and expects him soon to be doing some shoots for advertisers like Pepsi-Cola and Burger King.

GTE signs Enberg

NBC Sports commentator Dick Enberg has signed a two-year contract to be a spokesman for GTE Corp.'s telecommunications products and services. This follows GTE's recent agreement with the National Football League designating it as sole telecommunications sponsor.

This is the first time GTE has used a sports figure or broadcaster as spokesperson as well as the first time Enberg has been affiliated with a commercial sponsor or endorsed a company's products. In the first year of the contract, among other promotional activities, Enberg was to appear in three television commercials using an NFL theme to promote the products and services of GTE's Telephone Operating Group. The commercials were set for 32 markets.

According to Edward MacEwen, GTE vice president—corporate communications, GTE is relatively new to the sports marketing arena: "We were looking for an organization with national prominence, and a reputation for excellence, to reach customers in our key market areas."

Campaign of many parts

"All the right parts in all the right places" is the theme of a campaign by the National Automotive Parts Association (NAPA) to run on network television throughout 1986. The campaign was produced for Atlanta-based NAPA by agency Fahlgren & Swink.

Don Rice, president of the agency's Cincinnati division, says the campaign stresses NAPA's advantage over the competition and positions it as the leading supplier of parts in the automotive aftermarket: "NAPA is the only auto parts supplier that can honestly represent itself as a national organization with 6,500 stores carrying over 100,000 parts for imported and domestic cars of the highest quality."

Heavy emphasis will be on spring and fall "car care day" sales, Rice added, with NAPA providing point-of-purchase kits for local dealers and jobbers.

Kinsella tops CLIOs

John J. Kinsella, president and CEO of Leo Burnett Co., has been named 1986 CLIO Awards Advisory Board chairman, succeeding Carl Ally, director of Ally & Gargano. Kinsella becomes the

John J. Kinsella

21st chairman in the 27 years the CLIO Awards have been "honoring advertising excellence worldwide."

Kinsella, who joined Leo Burnett in 1959, has served as president of Leo Burnett U.S.A. as well as president of Leo Burnett International, chief operating officer and chairman of the board. He became CEO in August 1981.

TeleScan signs AT&T

AT&T has signed with TeleScan for monitoring of its TV commercials in the New York market, according to Burton L. Greenberg, TeleScan president. TeleScan offers a fully automatic and computerized encoding and decoding system which enables advertisers to obtain accurate summaries of their commercials for inventory control and budget management.

The monitoring service is being test marketed only in New York, but it expects to expand to Los Angeles, Chicago, Miami and Houston during the first quarter of 1986. Since its launch last October 21, TeleScan has included among its early supporters Coors beer, Dow Chemical, 7-Up, Quaker Oats and Ralston-Purina.

Gulf of knowledge

W. B. Doner & Co., Southfield, Mich., has put together a television campaign for Gulf stations that tells consumers they won't pay more for gas if they use a credit card and that full service means more than having someone else pump the gas. This attack on the lapses of competitors is the first TV campaign by Doner for Gulf stations in the Southeast U.S.

In one of the two spots, a woman lifts her car to pour out gas that's just been pumped at a non-Gulf station. She tells the astonished attendant that she's decided to return the gas after she finds she is paying more than the advertised price because she is using her credit card. In this spot, Gulf assures "one low price, cash or credit." Titled "Gas Pour," this spot was written by Doner's Joe Minella and Dale Silverberg, both senior vice presidents, creative group supervisors.

Titled "Grandpa," the second spot features two young boys who are getting a grandfatherly lecture about "the days when full service really meant something." As they fill up at the Gulf station, Grandpa is surprised when his car gets the full treatment. Writer was John DeCerchio, senior vice president, creative director.

Both commercials were produced by Doner's Sheldon Cohn, vice president, executive producer, and directed by Bruce VanDusen of VanDusen Films.

Image transfer spots

Helping people who help others is the thrust of a campaign for Health Insurance Plan of Greater New York by Koehler Iversen, New York. Each of two 60-second spots features a relatively low-paid public servant helping his fellow man—one a teacher and the other a policeman.

In "Teacher," the spot shows the satisfaction a teacher gets from his job and the appreciation of a student, adding, "At the Health Insurance Plan of Greater New York, we think people like Joe deserve to get as much out of life as they give." In "Policeman," public reliance on a policeman, who saves a child's life in the spot, is transferred to the 900,000 New Yorkers who rely on the health plan.

After an initial three-week flight, the campaign switches over to 30-second messages. Described as humorous vignettes, each of two spots contrasts medical coverage and fee-payment situations typically experienced by members of conventional health insurance plans with those of the advertiser's subscribers. This phase was slated to run for six weeks.

Bruce VanDusen of VanDusen Films, New York, directed all four commercials. Corey Klein was agency producer.

Groups buy Betacarts

Two Meredith and two Metromedia stations have purchased Sony Betacart multicassette systems for station automation. Meredith's KVVU-TV Las Vegas and KSEE-TV Fresno-Visalia are using the systems for commercials, station IDs and promots. The Metromedia stations buying Betacarts for the same purposes are KRLD-TV Dallas-Ft. Worth and WFLD-TV Chicago.

Comments Jack Smith, director of engineering at KVVU-TV, "We've reduced nine racks for quad cassette to four for 1200 Sony HG-5 cassettes, and it's unbelievable how much faster we can access them. Betacart permits us to program in advance, and its random access capability gives us great flexibility. Our spots are running extremely tight now, and everything has a consistently good look."

Ken Preston, director of engineering at KSEE-TV, reports, "Tape costs have been reduced. The system's reliability has significantly reduced on-air discrepancies. Power consumption is minimal."

KRLD-TV management stated its transition to the Sony multicassette system was easy because it had been using the Betacam format for ENG for nearly a year. WFLD-TV runs between 600 and 900 spots daily with its Betacart system. Its management reports power consumption is reduced because it no longer needs the energy-draining air compressor loading unit necessary for its old quad unit.

Caution on 15s use

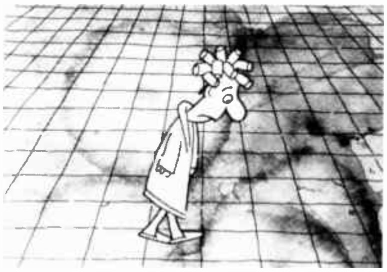
A cautious approach in the use of 15-second commercials was advised by Harold M. Spielman, chief executive officer of McCollum/Spielman Research, at a recent Advertising Research Foundation Key Issues Workshop on 15-second commercials in New York. (See feature story on 15s by Saatchi & Saatchi Compton's Brad Adgate). "We know we can make effective 15s," he asserted, "and that there's a place for them. But before we rush to divide and conquer, let's make sure we know what we're getting into. We must not let short-term greed cloud our perspective. It could destroy TV."

If 15s were to become an industry standard, he pointed out, station break wholly of 15s could have as many as 13 commercials. "Fifteens are successful overseas," he noted, "and this latest

Advertising Directory of

Selling Commercials

Armstrong Flooring • Kalish & Rice



GIFFORD ANIMATION, New York

Philip Moris International

DOLPHIN PRODS., N.Y., COMPUTER ANIMATION

Ciba-Geigy

DOLPHIN PRODS., N.Y., COMPUTER ANIMATION

Smith's • Harris and Love, Inc.

BANOELIER INC., Albuquerque, N.M.

Dayton's • Grey-North, Inc.

BANDELIER INC., Albuquerque, N.M.

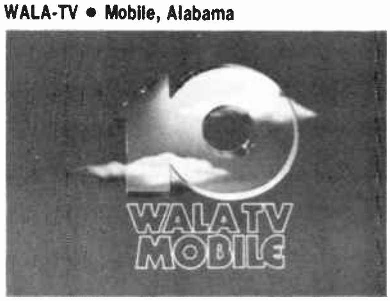
Voltron LJN Toys • Gross, Inc.

KCMP PRODUCTIONS LTD., New York

Disney Home Video • Young & Rubicam

KCMP PRODUCTIONS LTD., New York

WALA-TV • Mobile, Alabama



I F STUDIOS, New York

Commercials *(continued)*

immigrant to Madison Avenue lures as attractively as cheap labor. However, the 15 may not be equally viable in the vastly different realities of the U.S.A. American advertisers face hurdles unknown to their overseas counterparts. We have round-the-clock programming and commercials, a choice of many more channels, watch more TV and are affluent enough to afford VCRs, remote controls, cable and pay-TV to bypass advertising.

"Another major difference is that governments control airwaves overseas, where 15s grew out of the need to serve more advertisers within a finite time frame. Here, with private industry at the helm, since we converted from 60s to 30s, the number of commercials on TV has tripled. As history often repeats itself, a conversion to 15s promises more ad minutes within and between programs."

Maliniak up at DMB&B

Joel R. Maliniak, who joined Benton & Bowles last March as a creative group head, has been named a senior vice president of D'Arcy Masius Benton & Bowles.

He was previously a creative supervisor on the New York Telephone and AT&T accounts at Young & Rubicam, where he had worked since 1980. Before that, he spent a year at Needham Harper Worldwide as a copy group head and, from 1976 to 1979, he was with Ogilvy & Mather as a senior writer.

Promotions at DDB

Iva Silver, vice president and copy supervisor at Doyle Dane Bernbach/New York, has been promoted to senior vice president, and art directors Garrett Jewett and Raymond J. Silka have been elected vice presidents.

Silver began at DDB in 1976 as a junior copywriter. She became a copywriter in 1977 and a vice president/copy supervisor in 1984. She currently works on IBM, Clairol and Nabisco.

Jewett joined DDB as an account management trainee in 1977. He moved to the creative department in 1979 and became an art director in 1982. He currently works on Seagram, Nabisco and GTE, with past experience on American Greetings, Celanese, Sylvania and Volkswagen.

Silka joined DDB as an art director in 1984. His career has included stints at BBDO, Doubleday Advertising, Compton, Geer DuBois, Al Paul Lefton and William Esty. Account work has included Gillette, Jeep, IBM, New York Telephone, Pillsbury, Lipton, *The New York Times*, Procter & Gamble, SwissAir and Campbell. At DDB, he works on Brown & Williamson, Michelin Tires and Citicorp.

Travelers TV debut

In its first network television campaign, The Travelers Corp. focuses on its well-known symbol, a bright red umbrella. A 30-second commercial created by William Esty Co. paves the way for a completely new campaign, which will be launched during the first six months of 1986. The spot uses high-tech visuals and music performed by the Hartford Symphony Orchestra.

For the first 20 seconds of the commercial, viewers are unaware that they are looking at an umbrella. The camera zooms in so tightly on the umbrella's shaft that viewers are puzzled as to what they're actually seeing. Soon the lens focuses on the mechanical action of the umbrella slowly unfurling and clicking into place. The announcer beckons, "Have you looked under the umbrella lately?"

One Club entries due

The One Club for Art & Copy has issued its call for entries for the 1985 One Show Competition. On December 2, 41,000 entry forms were mailed to approximately 17 countries. For the last competition there were some 10,000 entries, compared with 7,000 a year earlier. More than 12,000 are expected this time.

Awards in print advertising, radio and TV commercials will be presented at the annual One Show at the Waldorf Astoria Hotel in New York next May. Submissions will be accepted only between January 15 and 31. Filing fee is $40 for single print entries and $60 for three-ad campaign entries, $40 for single and $75 for campaign radio entries and $45 for single and $75 for campaign TV entries.

Entries and checks can be mailed to Angela Dominguez, director, The One Club for Art & Copy, Inc., 3 West 18th St., Third Floor, New York, N.Y. 10011.

Commercials circuit

Food and beverage shoots have been keeping the Long Island City, N.Y., facilities of **Silvercup Studios** busy. **Danza Productions** shot a Dannon Yogurt spot for **H.C.M. Advertising** using a ski cabin with smoke coming out of the chimney and snowdrifts. Tempting aromas came from a complete Red Lobster restaurant set for **Tony Ficalora Productions** and **Backer & Spielvogel. Pfeifer, Story, Piccolo** shot a Frusen Gladje ice cream spot for **Geers Gross Advertising.** Kentucky Fried Chicken was cooking for **B.F.C.S. Productions** and **Young & Rubicam. Hudson Films** shot a Michelob 90th anniversary commercial for **Ted Bates.**

Mac Anderson, engineer for **National Video Center/Recording Studios,** New York, mixed and edited four PSAs for **Ted Bates** celebrating the Peace Corps' 25th anniversary. The spots featured Harry Belafonte, one of the founders of the Peace Corps. **Joan Fennell** produced for Ted Bates.

A commercial for Renegades Smokeless Tobacco was produced by **George Kline Co.** on the same location as the 1950s film, *Oklahoma*—on the Vaca Ranch six miles from the Mexican border in southern Arizona. A shield was constructed around the two-story prairie home to control the winds, and hair dryers were used to keep the actor and crew members warm. Construction of the set included building the false front of a two-story wooden prairie home with a porch and railing that extended across the full front of the house. **Bloom Agency,** Dallas and Pinkerton Tobacco Co., Owensboro, Ky., were the agency and client.

Jay Gold of **Jay Gold Films** cut a pair of spots jointly advertising the People's Express airline and the American Express credit card. The Smothers Brothers were the card-paying passengers in the shoot for **Plapler Russo & Associates.**

Dan Aron, president and creative director of **No Soap Productions,** New York, used layering of audio effects to create a "mind picture" of a tooth fairy distracted by the thought of a Burger King breakfast in a 60 radio spot for **J. Walter Thompson.** Aron also completed a pool of radio 30s and 60s for ABC-TV's *Hollywood Beat* and *Our Family Honor* through McCaffrey & McCall. For Pizza Hut and **Chiat-Day,** Los Angeles, one of four spots used overlapping dialogue and street sounds to take the listener on a camel ride around Cairo, where no Pizza Hut could be found. A quiz show where all the answers to questions about Italy were Collavini wine was the thrust of a radio 60 for the wine and **Rumrill-Hoyt,** New York.

In a 12-second special effects sequence for the Yves St. Laurent fragrance Paris, **Shadow Light Productions,** New York, brought to life a still shot of the Eiffel Tower, which twinkles with the energy of the city's evening sky, and transitions to the Paris commemorative umbrella unfolding and releasing rose petals that cascade around a shot of the crystal perfume

Commercials *(continued)*

phen Cannel Productions. The four *Riptide* spots highlighted the stars and covered subjects as diverse and romance and computers. For Hunter, a spot for the season's premiere had "a raspy, Clint Eastwood feel," according to Cannell publicist **Cindy Hauser.** With the exception of the *Riptide* computer spot, which was written by Hauser and co-executive producer **Babs Greyhosky** of Cannell, the Sandoval production team wrote and produced all the commercials in the package—within 48 hours from the time of inception to delivery.

VideoWorks production crews spent two days in the New York studio shooting for **Rosenfeld, Sirowitz & Lawson** and client Block Drug. Two spots were shot and then edited at the VideoWorks facility for X-14 mildew remover. One of the spots was a test for the agency. **Ron Rosenfeld** was creative director/writer for the agency. **Tamsen Martin** edited for VideoWorks and **Marge Clarke** was VideoWorks executive producer.

Ready Set built what it reports to be the largest set to date at a San Francisco studio—a rendering of the Rock of Gibraltar with 100 ft. of cliffs, a footpath and jungle. The spot for **Ted Bates,** New York, **N. Lee Lacy** and Prudential Insurance also had Ready Set building a two-foot-wide frog that could wink, cry and smile.

R&B Efx, Glendale, Calif. was selected to produce the introductory 10-second spot for California's first state lottery through **Needham Harper Worldwide.** In order to provide maximum awareness and identification of the lottery's new green-and-gold logo, the spot was produced as a series of illustrations set in between dissolves and augmented by computer animation. A long pullback from a scenic California landscape becomes an aerial view of the entire "Golden State," and finally through computer-generated animation, changing into the gold "L" of the logo. "The transitions between the illustrations was what made this spot work so well," says R&B director Ed Youngblood. "The motion is smooth, and you're hardly aware of the dissolves. This is because of the computer's help in selecting those key frames for our illustrator."

Quick cuts between pies made with Jell-O pie fillings and happy people comprised the central theme of two 30s and four 15s edited by **Barry Walter** of **Startmark,** New York for **Young & Rubicam.** The 30 offers glimpses of nine pies in a kaleidoscopic, four-screen effect as the music exclaims, "Jeepers, creepers ... how'd you make those pies?" Y&R creative team included senior TV producer **Eve Frumkin,** art director **Lori Lum** and copywriter **Eric Steinman.**

Paint Box elements designed at **Charlex,** New York by **Henry Baker** and **Page Wood,** miniature models and motion control camera work by **Michael Kanfer** created the background illusions in a spot for Honeycomb breakfast cereal. The **Grey Advertising** project involved children transforming into TV stars and motorcycle daredevils while the Honeycomb pieces themselves became the likes of motorcycle wheels. Models of Honeycomb cereal were set on double axis rigs and sent airborne via ADO manipulation and motion control.

Music notes

The music for two country-and-western-oriented radio spots for McDonald's was produced by **Chico O'Farrill** of **O'Farrill Music.** To give a hearty, home-style appeal to the fast food chain's biscuit sandwiches, O'Farrill created a new arrangement for the "It's a good time for the great taste" composition. It blends c/w and rhythmic elements associated with Tex-Mex culture with violins plucking amidst muted trumpets and the soft, fat sounds of a pedal steel guitar accompanied by a banjo. Four male singers were utilized. **Luz De Armas** produced the spots for **Conill Advertising,** with **Michelle Aragon** as senior vice president/creative supervisor and co-producer **Fernanda Desmond. Richie LePage** engineered the spots, which were recorded at **Chelsea Recording Studios.**

To mark the 25th anniversary of Milton Bradley's board game, the Game of Life, agency **Griffin Bacal** called on **Rich Brenckman** president/creative director of Manhattan-based **Easy-Writer Music** to pen the music for a new campaign. He composed, produced and arranged the music for 30- and 10-second TV spots based on the theme, "You can be a winner at the Game of Life." The new music was built around a family oriented spot that features people winning and losing the game with some outrageous consequences. According to Brenckman, the music he created for the campaign is a light, upbeat rock tune that features a full rhythm section, vocal group and solo sax. **David Sherman** of Easy-Writer collaborated on the arrangement. For the agency, **Joe Bacal** was creative director, **Ann Mantee** producer and **Lois Sandberg** the writer.

Using the song, "You Always Hurt the One You Love," **John Hill** of **John Hill Music,** New York recently completed production of music for 60-, 30- and 25-second TV spots for Subaru. The song accompanies humorous, pseudo-violent vignettes of people abusing their cars. Vocals were performed by recording artist **Lenny Welch** backed up by a group. **Ron Carter** on upright bass and **Vinnie Bell** on guitar provided a bittersweet rendition of the melody. Representing agency **Levine, Huntley, Schmidt & Beaver** were creative directors **Tony DiGregoria** and **Lee Garfinkel. Bob Nelson** was producer.

Bittersweet sounds *for Subaru are reviewed at John Hill Music by, l. to r., John Hill, singer Larry Welch and producer Bob Nelson.*

John Bahler Associates, Los Angeles, appears to be cornering the pizza market, having recently completed music for the campaigns of three separate pizzeria chains. JBA's **Mark Matthews** arranged and produced a spot for Straw Hat Pizza via Doyle Dane Bernbach, San Francisco, co-writing it with **Matt Muhoberac.** For Pizza Hut out of **Chiat/Day,** Los Angeles, two TV spots and five radio jingles were done by **John Bahler, Larry Cansler** and Matthews. Matthews rearranged original music for Shakey's Pizza and wrote new lyrics. For the California Department of Tourism, JBA had to compose music that would be adaptable to 60-second spots about three different cities—San Francisco, Los Angeles and San Diego. **Paul Keye** of **Keye/Donna/Pearlstein** sketched out the lyrics to the three separate spots. The Los Angeles spot was recorded with a 35-piece orchestra at JBA's studio for a big-city sound, while the San Francisco and San Diego arrangements were done with smaller bands to achieve a more intimate sound.

Music producer **Sid Woloshin** completed the music for two TV spots for the Golden Nugget Hotel & Casino in Atlantic City featuring singer/actor Kenny Rogers and his wife. Each spot has Golden Nugget owner Steve Wynn comically portraying a waiter catering to the couple in a separate hotel restaurant. For the spot on Lilly Langtree's restaurant, the music was arranged by **Allen Faust,** and for Stephano's restaurant by **Bill Warnoff. Lester Colodny** was writer/director for the Golden Nugget's in-house agency, **TYOH.**

METER ENTRY
Impact on stations in Miami, Denver markets/113

RETAIL REPORT
Market research lures client back to television/117

MEDIA PRO
Comparing Nielsen and AGB on people meters/122

TELEVISION/RADIO AGE

Spot Report

December 23, 1985

Spot Report

December 23, 1985

Meters in Miami and Denver: true-to-form

Now that Nielsen set meters have been ticking in Denver and Miami-Ft. Lauderdale for almost two months, the outcome appears to be much the same as what's gone before, in other newly metered markets. John Hummel, national sales manager of independent KWGN-TV Denver, reports that before meters were installed there, "Petry Television, in conjunction with our station, did a study of the last seven markets where meters were installed. Virtually everything that that study described happening in those other metered markets happened here too, after meters came to Denver."

A sales executive at one Denver station describes it this way: HUT levels increased overall. Daytime independent shares increased significantly. Primetime movies and late news on our station, an independent, rose significantly, and this was due to actual share increases—not gains in HUTs or PUTs. And late fringe went up for everyone.

For affiliates, says this source, primetime program shares were down. "And if you looked at affiliates' averages, there was no significant change. But broken out by night of the week, Thursday and Saturday showed big increases for NBC. But the averages flatten out because the other five nights of the week were either down or the same."

He says that long range, all of this will probably permit some price increases for Denver independents. "But not right now: It comes at a bad time, just as first quarter is breaking. It's pretty difficult to put in a rate increase at the beginning of first quarter."

Network affiliates. It's a different story for network affiliates. In Miami, local ad manager Andy Feldman at ABC affiliate WPLG reports that HUT levels move up in some dayparts when meters enter a market —"especially in late fringe, when people start to nod off and forget to fill out their diaries."

But he concedes that independents "tend to benefit more than affiliates, so there aren't enough ratings differences to do us much good." But he's hopeful that, "Down the road, people meters may be able to provide enough accuracy to underline our real strengths, such as our news. But that's some time in the future, and we can only guess how far."

Feldman explains that the kind of problem affiliates have without the level of accuracy he's expecting from people meters is illustrated by *Lifestyles of the Rich and Famous*: "We have it, but it also comes into this market over cable, from some station in New York. So we don't always get credit for it."

MMT Sales new division

MMT Sales' new Marketing Division, one of the ideas MMT chairman Gary Scollard has been thinking about for years, is expected to be launched March 3 with about a dozen stations on its rep roster. In announcing the new division, MMT president Jack Oken said it was designed to satisfy the needs of "intermediate market" stations. Heading up the new division is veteran rep executive Bob Kizer, former president of Avery-Knodel Television.

Kizer noted that the term "intermediate markets" reflects a changing attitude toward smaller markets. "The Marketing Division name reflects the fact that the salesperson is more than selling-oriented." Oken declared that the new division is a reaction to dissatisfaction of stations that "get lost in long-list firms."

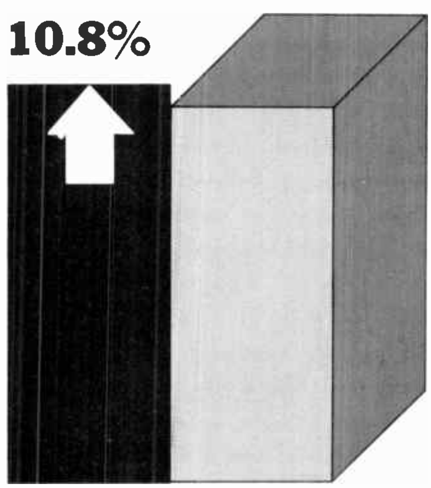
The new division will start off with nine offices: New York, Chicago, Los Angeles, Atlanta, Dallas, Detroit, Minneapolis, St. Louis and San Francisco. It will field a four-person research staff, two program analysts and a computer department. There will be a "full sales staff" in New York plus sales managers and staffs in Chicago and Los Angeles.

Kizer estimates that about eight stations have agreed at this point to come aboard and he expects a list of 20 by the end of next year.

Despite the reference to "intermediate markets," there will be no market-size division. Nor will there be any distinction initially as between independents and affiliates. Kizer is looking for stations billing $1–3 million in national/regional spot. Right now he's also looking for a New York sales manager.

October

Local business (millions)



1985: $504.9 **1984: $455.7**

Complete TV Business Barometer details p. 64

SOON WOMEN EVERYWHERE WILL BE ABLE THEIR DAY THE WAY THE TOP STARS DO.

The BEAUTY AFFAIR

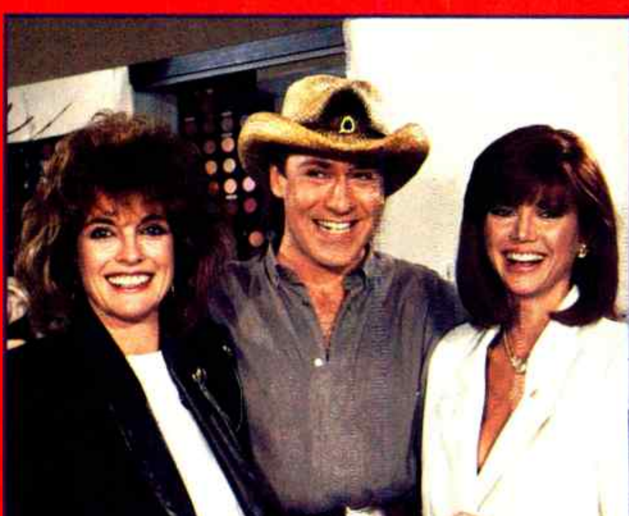
- Everyday Another of Jose's Fabulous Clients Joins Him as Co-Host
- Celebrity and Viewer Makeovers
- Guest Experts in Beauty and Fitness
- Consultations
- Intimate Interviews
- Beauty Regimens
- Audience Participation
- Wishes Come True for Viewers

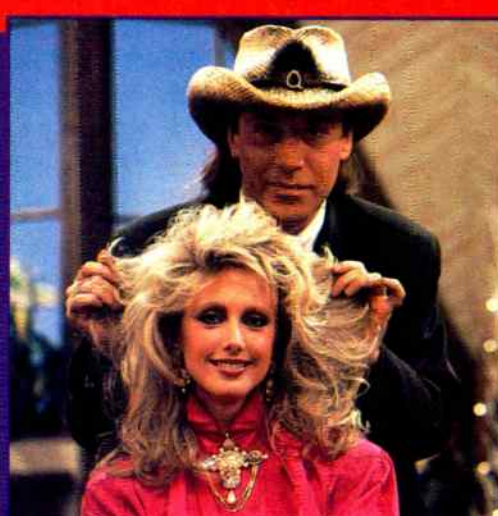
The Dynamic Beauty Consultant to the World's Most Glamorous Women Hosts 30 Minutes Daily. Designed to Make You Look Good and Feel Good.

Every now and then, a very special personality comes along to capture America. Jose Eber is just such an electric attraction.

Already a legend, Jose is in demand by his world-famous clients and by TV viewers across the country. He's a regular on Hour Magazine and a favorite guest on national and station talk shows. A best-selling book and video add to his popularity.

For a beauty of a show that women will be watching daily — *Just say Joe-zay!*





O START
WITH
Jose Eber
For September 1986 from
GROUP W PRODUCTIONS
In association with
Bi-Coastal Television Productions

Spot Report

Campaigns

Beatrice Companies, Inc., TV
Leo Burnett Co./Chicago
SELECTED FOOD ITEMS will be sharing 13 weeks of first quarter advertising that started after Christmas in a long and coast-to-coast lineup of television markets. Media team worked with a full range of dayparts to reach women 25-plus.

Campbell Soup Co., TV
Ogilvy & Mather/New York
VARIOUS FOOD PRODUCTS are scheduled to share 13 weeks of first quarter spot appearances that started in late December in a long list of sunbelt and western television markets. Negotiators set placement in all dayparts to attract adults 18 and up.

Fotomat Corp., RADIO
Botway/Libov Associates/New York
FILM DEVELOPING is being pitched for three weeks that started just prior to Christmas in a select but nationwide list of radio markets. Media set schedules to attract both men and women 25 and up.

General Foods, TV
Ogilvy & Mather/New York
SELECTED FOOD ITEMS will be sharing 13 weeks of first quarter spot appearances that started after Christmas in a long and nationwide lineup of television markets. Buying group worked with the full range of dayparts to reach women and children.

S.C. Johnson & Son, TV
Foote, Cone & Belding/Chicago
SELECTED PRODUCTS will be sharing 26 weeks of first half spot appearances that started in early January in a long and coast-to-coast list of television markets. Media arranged for daytime and fringe placement to reach women.

Long John Silver's, TV
Foote, Cone & Belding/Chicago
RESTAURANT CHAIN will be advertising for 26 weeks during first half 1986 in a good many sunbelt television markets across the country.

News America Publishing, Inc., TV
Independent Media Services/New York
STAR MAGAZINE is set for 26 weeks of first half spot appearances in a long and coast-to-coast list of television markets. Negotiators are using all dayparts to attract women 25 and up.

Ocean Spray Cranberries, Inc., TV
North Castle Partners Advertising-/Greenwich, Conn.
FRUIT JUICES are being advertised for seven to nine weeks in a selected but nationwide spread of television markets. Media lined up daytime, weekend and fringe showings to reach women 25-plus.

Oregon-Washington-California Pear Bureau, RADIO
Evans/Kraft/Seattle
PEARS will be offered for three weeks during January in a long and nationwide lineup of radio markets. Buying team placed schedules to appeal to women 25 and up.

G.D. Searle & Co., TV
Foote, Cone & Belding/Chicago
PEARLE VISION CENTER is winding up six weeks of advertising for eye checkups that started in mid-November in a select but widespread list of television markets. Media worked with fringe placement to reach both men and women 18 and up.

Star-Kist Foods, TV
Leo Burnett/Chicago
SELECTED PET FOODS will be sharing 26 weeks of first half advertising that started in late December in a long and nationwide spread of television markets. Negotiators worked with daytime and fringe inventory to reach women 25 and up.

Tandy Corp., RADIO
Central Advertising Agency/Fort Worth
RADIO SHACK is advertising for three weeks that started after mid-December in a long and coast-to-coast lineup of radio markets. Buying team placed schedules to attract adults 18 and up.

Wine spots

Associate media director Michele Belier heads the media effort on the new multi-million dollar advertising campaign for Codorniu, S.A., a major producer of champagne-method sparkling wines. Agency is Ogilvy & Mather Partners. Three weeks of spot television broke December 10 in nine markets including New York, Los Angeles and Chicago, and are scheduled to continue through Christmas and New Year's.

Codorniu, a Spanish winery over four centuries old, produces seven varieties of sparkling wines including Codorniu Brut Clasico, Blanc de Blancs and Gran Codorniu Reserve.

Appointments

Agencies

Pearl Joseph has been elected a senior vice president of Young & Rubicam. She first came to the agency in 1961, was manager of audience analysis until she left in 1972, then returned to Y&R in 1981 as associate director of communications services, responsible for media research projects.

Ivan Becker has been elected a senior vice president at BBDO in New York. He came to the agency in 1978 as an associate media director, following media posts with SSC&B, Needham Harper Worldwide, Ogilvy & Mather and with Keyes Martin, and now steps up from vice president.

Ellen Shapley has been promoted to vice president/manager of information services, and **Josie Worley** steps up to vice president/media operations at Tracy-Locke in Dallas. Worley joined the agency in 1969 and had been media operations director. Shapley came aboard in 1981 as assistant manager of information services.

Successor agency

Doyle Graf Mabley Advertising has been formed as the successor to Henderson Friedlich Graf & Doyle Inc. Hubert Graf is chairman and creative director-worldwide, William S. Doyle is president and chief executive officer, and Thomas Mabley is executive vice president and creative director-U.S.

Charles Fredericks, former president and chief operating officer of Wells Rich Greene, who joined the predecessor agency in August, continues as executive vice president and chief operating officer. Bruce Friedlich continues as vice chairman and chairman of the executive committee, and William R. Henderson, who has retired, will serve as creative consultant. Clients of the new agency include The Morgan Bank, Swissair and Hilton International.

David Slavick has been promoted to group planning supervisor at W. B. Doner and Co. in Detroit, and **Florene Huff** moves up to broadcast negotiator. Huff came to the agency four years ago and now advances from assistant broadcast buyer. Slavick joined Doner as a senior planner in 1982.

Mary Stauber has been promoted to media supervisor at Bader Rutter & Associates in Brookfield, Wisc. She came to the agency two and a half years ago and now steps up from media planner.

Nancy M. Torres has stepped up to research analyst at The Ellis Singer Group, Inc., Buffalo. She joined the agency in early 1984 as a research assistant.

Arlen Frome has joined Elkman Advertising, Bala Cynwyd, Pa., as a market analyst. She moves in from a local company where she has been an account executive in its marketing department.

Representatives

David Adams has been appointed senior vice president/Western Division manager of Selcom Radio. He was formerly vice president, Western Division for Masla Radio, and before that he had been vice president, marketing at Drake-Chenault. At Selcom, Adams will be headquartered in Los Angeles and be responsible for sales performance in Houston, Dallas, Denver and San Francisco as well as Los Angeles.

Marc Maehl has been named sales manager of the Seattle sales office of Petry Television. He had been with the sales staff of KSTW—TV Seattle-Tacoma and before that he had been an account executive with KHBK—TV San Francisco.

Skip Dornseif and **Robert Blagman** have been named divisional vice presidents of Katz American Television.

Retail Report

Market research to the rescue

Despite tremendous strides in recent years in sales development, television revenue in most local markets, according to Bill Beindorf, vice president and general manager of WVEC-TV Norfolk-Portsmouth-Newport News-Hampton, respresents "less than 10 per cent of the advertising pie."

Beindorf pointed this out recently in a speech at the Television Bureau of Advertising's annual meeting, in which he also described the Belo station's efforts at attracting and developing "non-traditional TV advertisers" via a market research approach.

"We wanted an acceptable means to sell or provide another dimension beyond ratings," he explained. "Television has always been evaluated in ratings and demographics. We were searching for some other way to provide a socio-economic perspective of our audiences."

The ABC affiliate developed a questionnaire in association with a research company and presented the findings to 150 clients at a continental breakfast. The station also created a "marketing director" position to implement the program, and, according to Beindorf, "almost halfway through our first year, we are well ahead of our goals. The project, to date, has developed new advertisers and, in several instances, substantially increased television budgets from our existing clients."

A specific example of how this market research strategy works is recounted by Rick Keilty, WVEC-TV general sales manager, who says the station lured back an auto aftermarket advertiser that had eliminated television from its budget.

The client, he says, "had been rather involved in a vendor support program in 1984, part of which included television. The results were good but nowhere near their expectations. For the following year, they decided to drop TV altogether and concentrate on print and radio.

"In early 1985," he continues, "we did a primary market research project and looked at what we thought were growth opportunities over the next 12 to 18 months. We felt the auto aftermarket was one of those opportunities. And we also had information that a new chain was coming into the market."

The research project also indicated, he says, that there are two major subdivisions in the auto aftermarket arena: 1) hard goods—carburetors, pistons, etc. "for the real do-it-yourself guy;" and 2) boutique business —seat covers, mirrors, other accessories.

The client, Keilty says, was strong in the hard goods area but was not doing well in the accessories business. At the same time, the new chain has moved into the market and, using TV, was addressing the accessories customer, who was more upscale than the hard goods target. "Our information," Keilty says, "showed that the accessories business was more profitable, plus it didn't require the technical expertise behind the counter that the hard goods business does."

The client, Keilty says, "had a suspicion that this was true but hadn't put his finger on it. Before he would reinvest in TV, he commissioned his agency to do a research project. The results confirmed what we were saying—that there was an opportunity to go get business in a more upscale arena via television."

The use of market research, Keilty points out, "brought a large inactive advertiser back into television."

He emphasizes, however, that market research is not a quick process. "It needs to be properly positioned. You're developing a partnership, a marketing strategy." The initial presentations to the auto aftermarket clients, for instance, were made in July, and the buy was eventually placed in November. But, he adds, although it's a longer process than the traditional sale, "the end result is larger."—**Sanford Josephson**

Blagman came to Katz in 1978 and is now national sales manager of Katz American's Red Team, working out of New York. Dornseif joined the firm in 1980 from Peters, Griffin, Woodward, and is now Chicago sales manager of the Eagles Team at Katz American.

Sue Barnes has joined Masla Radio as vice president of its Western Division, headquartered in Los Angeles, and responsible for both the Los Angeles and San Francisco sales offices. She moves in from Republic Radio, where she had headed that rep's Los Angeles sales office.

Joe Piccirillo has moved up to additional responsibilities as director of research and sales promotion at Group W Television Sales, and **Joanne Burns** becomes manager of programming research at the rep. Burns had been research manager.

Ron Goldner has been promoted to manager of the Atlanta sales office of Katz Independent Television. He came to Katz in 1978, later switched to TeleRep, then returned to Katz last year as an account executive with the Independent division.

DCC promotes

Ed Papazian has been promoted to sales manager, agency products, for the recently formed Media Services Division of Data Communications Corp. of Memphis.

The former vice president of Katz Television Continental moves up from New York sales manager for DCC/MPI Systems.

The new Media Services Division develops and markets computerized products and services for broadcasters, station reps and advertising agencies. Agency computer systems and services are marketed under the name of MPI MediaLine, and allow agencies to track campaigns in print media as well as for spot television and radio buys. The MediaLine products include SpotLine, CommLine, PrintLine and DemLine.

Dan Rioux has joined Major Market Radio as an account executive in the Detroit sales office. He moves in from a similar post at Hillier, Newmark, Wechsler & Howard, and before that he had been selling for Katz Radio.

Andrew Uris has been appointed an account executive with the Los Angeles office of TeleRep. He moves in from the sales staff of KTLA Los Angeles, and before that he had been selling for Torbet Radio there.

Dan Mellon has been named an account executive for the New York sales staff of Storer Television Sales. He has graduated from Antonelli Media Training Center and now steps up from sales trainee.

Scott Heffner and **Peter Senseney** have joined Independent Television Sales in New York. Senseney had been in program sales at SRO Entertainment and Columbia Pictures. Heffner had been with Group W Cable and Satellite Communications.

Marschalk acquires

Seven new accounts billing some $5 million flow to The Marschalk Co., San Francisco, with acquisition of Livingston/Sirutis Advertising, a Bay Area agency specializing in business-to-business advertising and high tech accounts. With these accounts come Tom Livingston, who joins Marschalk as head of its newly-formed Business-to-Business Division, and Zina Sirutis, who comes aboard as senior art director.

The new accounts for Marschalk include the Microsystems Division of Fujitsu America, Inc.; ISC Corp. of Spokane, which supplies branch information systems to financial institutions; National Translation Systems Corp. of El Segundo, Calif.; URS Corp., a New York Stock Exchange engineering services company; the Impell Division of Combustion Engineering; the Four Seasons Clift Hotel of San Francisco; and the Contract Food Service Group of Saga Corp.

One Buyer's Opinion

Ryan

Reaching the heart via demographically targeted music

We're using emotion to sell a product that is often considered too macho to cry and too intelligent to be emotional. The product is automobiles. The emotion is geared to a specific demographic age break.

Most people today have some sort of base of knowledge when it comes to cars. Even if it's only how to change a tire or fill a gas tank, they know something. So rather than bombard our audience with a litany of facts, we set out to move them by presenting one or two salient points—points that register in the head, but that are also felt in the heart.

Instead of a knowledge base, we've concentrated on creating an emotional base for our cars. We're not attempting to elicit laughter or tears. We simply want our audience to *understand* Mercury. In turn, we want our audience to know that Mercury understands them.

I must admit that when Young & Rubicam first presented Lincoln-Mercury with the idea of using 20-year-old songs as the basis for automobile commercials, we were a bit skeptical. But research conducted by the agency indicated two important factors that made us listen. The first was that at that time, awareness for the Mercury brand name among our target audience was low. Too many people between 24 and 44 didn't know what a Mercury was. Clearly, we had to find some compelling way to inform them.

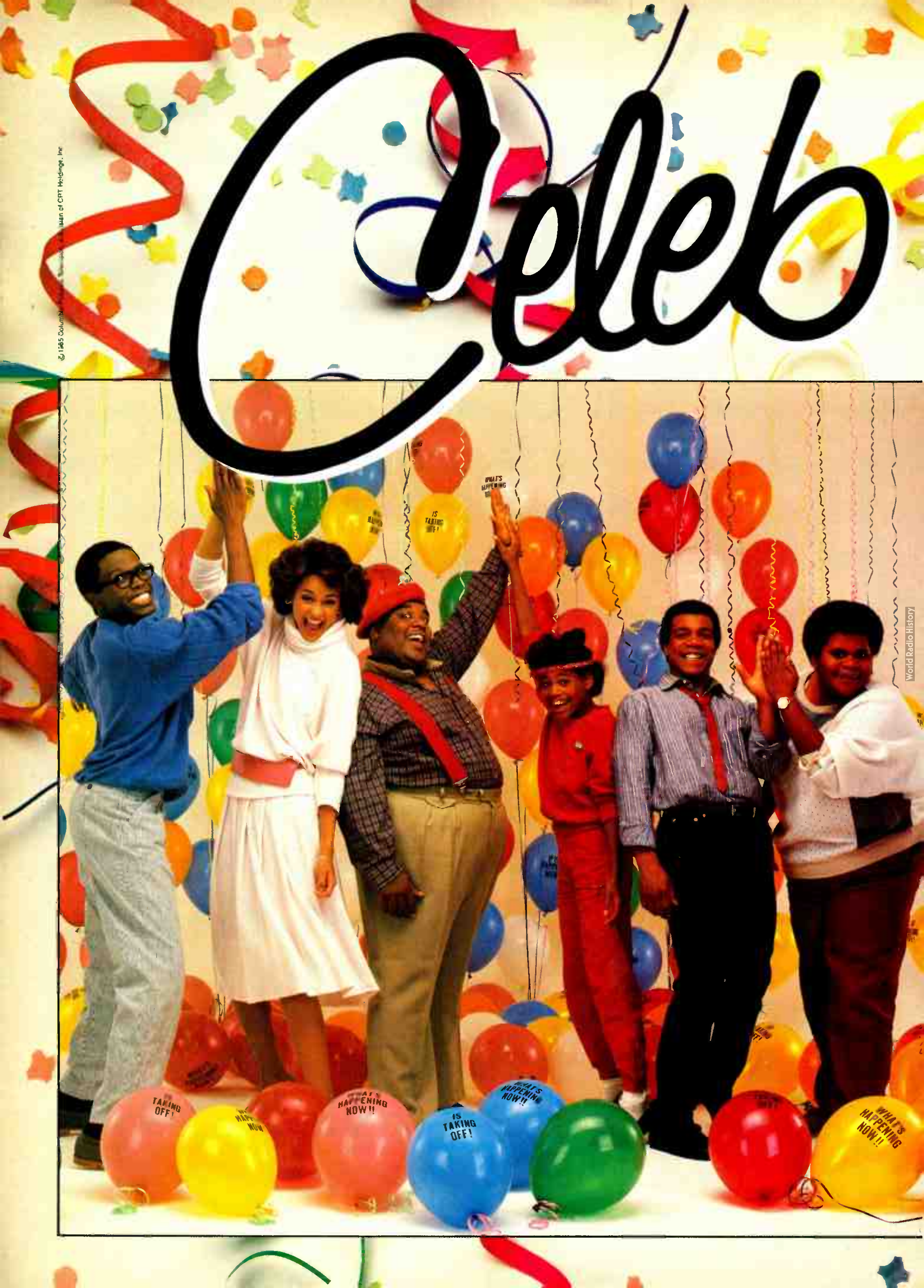
The second fact was the almost fervent loyalty our audience showed for *their* music—music of the '60s. It was more than just fond remembrance. They developed an emotional bond with those songs. If you understood their music, you understood them.

So, faced with a market that could name the four original Yardbirds but couldn't quite remember whether Topaz is a rock, a gem or a car, we set out to introduce ourselves with our reunion spot. The story line is a college reunion set to the music of *Ain't No Mountain High Enough*, and its emotional effect on our audience was remarkably deep and complex.

Research showed that our audience was reading a variety of positive things into the spot. Their selective memories, ignited by the sounds of the ersatz Marvin Gaye and Tammy Terrell, were recalling all kinds of wonderful moments from their college days. Some of these moments were real. Some were imagined—or at least colored a little by time. But the main thing is, those moments were being recalled as a result of the song—and were being attributed to the brand name, Mercury.

We told them little about Mercury in terms of copy points. Instead, we showed them, in effect, what it's like to own a Mercury. Suddenly, audiences were sensing and feeling that Mercury is right for them. Mercury understood them. Our commercials succeed because we integrate our market's past with their lifestyles of the present. Remember that before we began this campaign, very few of our 24 to 44 target audience knew what a Mercury is. Today that figure is much higher. Not only do they know us—Now they understand us. And I attribute that to our commercials. Emotion in advertising need not be reserved solely for the use of perfume makers and greeting card manufacturers. It works for us, too.

—**Thomas B. Ryan,** *advertising manager, Lincoln-Mercury Division, Ford Motor Co., from talk before the Association of National Advertisers.*


Celeb
IS TAKING OFF!
WHAT'S HAPPENING NOW!!
IS TAKING OFF!
WHAT'S HAPPENING NOW!!

ratings!

WHAT'S HAPPENING NOW!!

AN OVERNIGHT SENSATION!

			RTG/SH	YEAR-AGO RTG/SH
NEW YORK	WNEW-TV	SAT — 6:00 PM	12/26	8/17
LOS ANGELES	KTLA	FRI — 7:30 PM	7/11	5/9
CHICAGO	WFLD-TV	SAT — 5:00 PM	11/23	9/18
PHILADELPHIA	WTAF-TV	SAT — 7:00 PM	10/20	8/15
SAN FRANCISCO	KBHK	SAT — 4:30 PM	5/13	4/11
BOSTON	WLVI-TV	SAT — 7:00 PM	5/8	3/5
DETROIT	WKBD-TV	SAT — 11:00 PM	6/9	3/5
WASHINGTON	WDCA-TV	SAT — 6:30 PM	7/15	5/11
DALLAS	KTVT	SAT — 4:30 PM	6/15	6/13
HOUSTON	KHTV	FRI — 4:00 PM	3/8	1/4
MIAMI	WTVJ	SAT — 7:30 PM	8/14	6/14
		11 MARKET AVERAGE............	7/15	5/11

Source: Nielsen; weekend of 11/23/85 versus November 1984 time period (ARB-CH, PH, DC, DA) Demographics.

RENEWALS AVAILABLE NOW!

Columbia Pictures Television
A UNIT OF

in association with LBS Communications, Inc.

Media Professionals

Nielsen's tactics compared to AGB's

David C. Lehmkuhl

Senior vice president,
Group media director
N W Ayer/New York

David Lehmkuhl of N W Ayer says he "never expected Nielsen to roll over and die just because AGB beat them to the punch with people meters." And he concedes that Nielsen "certainly reacted with what appears to be major plans on the drawing board, and by promising a large package of possibilities."

But he adds that Nielsen "still hasn't reacted to the AGB challenge in the way we had hoped they would: by sharing with the advertisers, agencies and media who will be paying for whatever comes out of all these promises, the results of their testing of the various items promised."

The way Lehmkuhl sees it, "Company advertising managers and agencies in particular, as custodians of major advertising budgets, could and should be in a better position than we are now to make recommendations on each piece of Nielsen's promised information package. We can be kept up-to-date on their feasibility only if Nielsen changes the way it's done business for so long, keeping most of the results of its research and development to itself, and if we—the customers—have a better chance to look over Nielsen's shoulder at how these ideas test out as they go along."

Lehmkuhl compares Nielsen's tactics with "the industry's relatively short, but much closer, experience with AGB."

He points out that this British-based research service which has been conducting tests of its people meter in Boston, "had subscribers to its Boston tests serving on several advisory committees as their testing progressed. Representatives from subscriber companies and agencies were on a format committee, others were on a bench-mark committee, and others served on a validation committee."

At the suggestion and request of these subscriber committee members, he explains, AGB improved the questionnaire for its validation tests, moved up the scheduling of the final validation tests to give panelists a longer time to let the novelty of pushing their meter buttons wear off, and selected which demographic breaks to report in AGB's overnight, weekly and monthly reports.

Subscriber committee members, he adds, also selected which hours should be included in which dayparts, and redesigned AGB's reporting of reach and frequency. And they advised on the format of AGB's cable supplement, and changed the hours during which the company conducted the coincidental telephone calls for its validation tests, "all to the end that AGB could develop into a more user-friendly service for the industry."

Kandice Cinnamon is now an account executive at Torbet Radio in New York. She transfers from sales posts at the rep's Los Angeles and San Francisco offices.

Stations

Simon T has resigned as general sales manager of WLS AM-FM Chicago to become president of Eric Chandler Communications, a newly-formed broadcast group based in Los Angeles. T started with ABC in 1974 as an account executive for WLS.

Carolyn Wean has been appointed vice president and general manager of KPIX(TV) San Francisco. She transfers from similar responsibilities at KDKA-TV Pittsburgh, also a Group W station, to succeed **Arthur Kern**, now chairman of American Media, Inc., a broadcasting company based in San Francisco and Long Island, N.Y.

Debbie Bernstein Golden has been promoted to director of the ABC Information Radio Network. She joined ABC Radio in 1979 and had most recently been manager of station relations for the Information Network.

Dave Thomas has been named general manager of WZEZ(FM) Nashville. He moves in from his own broadcast consulting firm, Productive Partnership Co., and before that he had been regional vice president for Harte-Hanks' Radio.

Linda Rios Brook has been appointed president and general manager of Harte-Hanks' KENS-TV San Antonio. She first came to the station in 1971 as traffic director, left for other posts, returned in 1978 as director of programming, and now steps up from vice

president, general manager.

Allan Ginsberg has been named president of Hill Broadcasting, Inc., owner of stations in Washington, D.C., and in Worcester, Mass. The former Metromedia executive will continue to head his own Washington-based broadcast consulting firm.

Armando Corral is now director of sales at KVEA-TV, the new Spanish-language television station in Los Angeles. He moves in from a sales post with Spanish-language radio rep Caballero Spanish Media, and before that he had been sales manager for the Spanish division of KBSC-TV in Los Angeles.

Louis P. Murray has been named general manager of SunGroup's KEAN AM-FM Abilene, Texas. He moves in from Memphis where he had been general manager of RKO's WHBQ.

Richard E. Tomlinson has been appointed vice president and general manager of WEEK-TV, Price Communications' NBC affiliate in Peoria, Ill. The former general manager of WJAR-TV Providence-New Bedford has also been president of Tomlinson Communications, owner of two radio stations and a printing company.

New agency

Reuben M. Smith, former president of Hart & Company of Nashville, has formed his own advertising and public relations firm, Reuben M. Smith Associates, Inc., also Nashville. Other Hart executives coming with Smith to his new shop are Laura Wolf, media director, Jim Hunn, creative director, Tracy Ford, production director, Alan Hall, public relations director, and account executives Rachel Potts and Shirley Jane Smith.

The new agency's charter accounts include American General Life and Accident Insurance Co. and Metropolitan Federal, a state-wide savings and loan association.

Bill Thrash has been promoted to the new post of station manager at KTVY(TV) Oklahoma City. He joined the station in 1971, became program manager in 1975 and now moves up from director of operations.

David Boylan has been appointed station manager for NBC-owned WKYC-TV Cleveland. He joined the station in 1981 as national sales manager and now advances from sales director.

Charles R. Ward has been named station manager of WSJT-TV Vineland (Philadelphia), N.J. He moves in from Wilmington, Del., where he had been general sales manager for WDEL, WSTW(FM); before that he had been with the sales staff of CBS' WCAU Philadelphia.

David C. Gotcher has been named general manager of KYKX(FM) Longview, Texas, and a vice president of parent company RadioSunGroup of Texas, Inc. He transfers from the general manager's desk at KEAN AM-FM Abilene, Texas, also SunGroup properties.

Tim Cowden has been appointed vice president and station manager of KOKH-TV Oklahoma City. Before coming to the station last August as program director, Cowden had been director of broadcast operations for Golden West's KAUT-TV, also Oklahoma City.

Richard M. McManus has been promoted to vice president of sales at WCIB(FM) Falmouth, Mass. He joined the station in 1981 as an account executive, and also serves as a member of the board of directors of the Advertising Club of Cape Cod.

Lee Rudnick has joined WTIC-TV Hartford-New Haven as vice president, general sales manager. The former Metromedia executive was previously general sales manager at WXIX-TV Cincinnati.

Joni Challenor has been promoted from head sales manager to general sales manager of WFOG Norfolk-Newport News. The station is owned by JAG Communications, headed by **John A. Gambling.**

Gary Lewis has been named general sales manager of WRTH/KEZK(FM) St. Louis. He had been general manager of KMJM St. Louis, and before that had been general sales manager of WCZY Detroit.

Rafaela Travesier has been appointed eastern sales manager for KVEA-TV Los Angeles. She had been consulting sales representative with WADO New York, a radio station that also speaks Spanish, and will continue to headquarter in New York covering East Coast agencies.

Ronald E. Mires has been appointed assistant general manager of KGTV(TV) San Diego. He joined the station in 1973 from Group W and has served as vice president of news for McGraw-Hill Broadcasting Co. as well as executive director of news at KGTV.

Zachar to Royal Crown

Helena Zachar has joined Royal Crown Cola Co., Rolling Meadows, Ill., as director of advertising. She was formerly group ad manager and director of advertising and promotion for Blue Bell, Inc., Greensboro, N.C. Before joining Blue Bell in 1981 she had been manager of consumer research at the Kellogg Co. in Battle Creek, Mich. At Royal Crown, a company with 275 bottlers across the U.S., Zachar reports to Ronald E. Corin, vice president-marketing.

Shel H. Beugen has been named general sales manager for WFMT(FM) Chicago. He moves in from WBBM where he had been an account executive for the past 16 years.

New Stations

Under Construction

WKBM-TV Caguas-San Juan, Channel 11, and **WSUR-TV Ponce, Puerto Rico,** Channel 9; Licensee, American Colonial Broadcasting Corp., temporarily located at Mercantil Plaza Building, Suite 601-604, Ponce de Leon Ave., Stop 27½, Hato-Rey, P.R., 00918. Telephone (809) 763-6886. Plans to relocate later to permanent address at Condado Ave. 657, Stop 17, Santurce, Puerto Rico, 00907. Permanent telephone number will then be (809) 724-1111. Belin Ruiz, general manager. Target air date is March or April 1986.

Buyer's Checklist

New Representatives

Independent Television Sales has been appointed to sell nationally for KBGT-TV Lincoln-Hastings-Kearney and for KHNL-TV Honolulu. KHNL-TV operates via channel 13 and KBGT-TV is carried by channel 8.

Katz Radio is the new national sales representative for WOBG and WQXA(FM) Harrisburg-York-Lancaster-Lebanon. WQXA airs a contemporary sound, and WOBG offers oldies.

Petry National Television has been named national sales representative for WPTZ-TV Burlington, Vt.-Plattsburgh, N.Y. The station is an NBC affiliate owned by Rollins Telecasting, Inc.

Savalli, Schutz & Peterson has been appointed national sales representative for WKBK Keene, N.H. The station broadcasts an adult contemporary format.

Weiss & Powell has assumed national sales representation of WHAT and WWDB(FM) Philadelphia. WWDB presents a talk format, and WHAT airs an urban sound.

New Formats

TM Communications' stereo rock format, consulted by Cal Casey, is now carried by WIZM(FM) LaCrosse, Wisc., WLHQ(FM) Enterprise, Ala., and by KCIZ Springdale, Ark.

Transactions

North Hill Limited Partners has purchased WNFI(FM) Daytona, Fla. from **Ronette Communications Corp.** for $8.5 million, subject to FCC approval. Principals of North Hill are David Klemm, William Fleming, and Daniel Friedman. Broker in the transaction is The Mahlman Co.

McCann-Erickson promotes


Sennott **Dooner**

Michael A. Sennott and John J. Dooner, Jr. have been promoted at McCann-Erickson. Sennott becomes executive vice president of McCann-Erickson Worldwide and a member of the agency's Worldwide Operations Group that coordinates McCann's agency business around the world. Dooner steps up to general manager of McCann-Erickson New York. Dooner has been U.S.A. executive vice president and both he and Sennott had been joint managing directors of the New York agency.

Dooner joined McCann in 1973 from Grey Advertising and now assumes full management responsibility for McCann-Erickson New York, which bills approximately $400 million and employs 700 people.

Sennott came to the agency as a trainee in 1965. His new role includes worldwide management responsibility for about half of the agency's 52 global accounts that are handled in between three and 50 countries. Such account assignments have grown by $120 million in the first 10 months of this year.

UP

And up. And up.
And up. And up.

Wherever you look
on KYW-TV Philadelphia,
the audience is up.
Up for our programs.
Up for our ideas.
Up for our news.
Mornings. Daytime.
Afternoon.
Early news. Prime time.
Late news. Late fringe.
Not to mention weekends.
Oops, we just did.
Oh well, all you really
have to remember when
it comes to KYW-TV, NBC's
largest affiliate, is
one word. You guessed it.

KYW-TV 3 GROUP W

Represented nationally by Group W
Television Sales. They're up, too!

WNEW-TV ANNOUNCES ANOTHER #1 FOR THE BOOKS.

WNEW-TV is on the move. And the November '85 Arbitron ratings are proof of it. WNEW-TV keeps earning points with its viewers. This time a full share point—from 14% to 15% (sign-on to sign-off).

This jump reinforces WNEW-TV's position as the Number One Independent in the nation's Number One Market.

At WNEW-TV we're proud of this growth. It's only the beginning.

#1 Independent Sign-on to Sign-off
#1 Station in Early Fringe (M–F 5:00p–7:30p)
#1 Station in Prime News
#1 Station in Children's Programming (M–F 7a–9a, 2p–5p)

5

WNEW-TV New York

WE'RE AT THE TOP WORKING OUR WAY UP.

Represented by Katz

Source November 1985 Arbitron All audience data are estimates subject to qualifications of the rating service

December 23, 1985

Section Two

CableAge

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.

spn
SATELLITE PROGRAM NETWORK

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

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

Robert Stengel
Director of Corporate Services
Continental Cablevision, Inc.

Star Ship Stereo

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

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

Jerrold Fischer
Manager
King Videocable, Inc.

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

Pick Up On An SSS Discount.

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

CableInsider

Largest MSO goes TVRO

The aggressive entrance of Tele-Communications Inc. (TCI), the nation's largest multiple cable system operator, into the TVRO or home earth station business may very well serve as a model for the rest of the industry in confronting the potential competitive threat posed by the home TVRO business.

What's more, it also demonstrates how the major MSOs stand to benefit from the implementation of satellite signal scrambling by cable programmers.

TCI has chosen to concentrate on the marketing of the satellite signals themselves. TCI will offer decoder units on a leased basis; according to senior vice president John Sie, the MSO will not get into the business of actually selling and installing TVRO dishes, leaving that turf primarily to existing home dish hardware suppliers. What is significant is that the huge company sees greater cost efficiencies, and potential profit, in the marketing of the signals as opposed to the hardware required to receive those signals. Also, by declining to market the TVRO dishes themselves, TCI is less vulnerable to charges that it is acting in an anticompetitive manner to co-opt an existing, related business.

The exclusivity issue. When the push for signal scrambling grew intense about a year ago, Sie was understood to be demanding from programmers that cable affiliates be afforded the "exclusive" right to market satellite signals to the home TVRO segment within their franchise areas. The exclusivity demand was first discussed as part of the cable industry's now-abandoned proposal to form a "consortium" that would facilitate the scrambling process. The prospect of a cable industry-controlled consortium drew objections from representatives of home TRVO dish dealers and their trade association SPACE (the Satellite Television Industry Association Inc.), which feared its membership would be shut out of the process. The cable industry never found a way around the antitrust issue, and it recently abandoned the consortium idea. (Several large programmers also abandoned efforts to establish a programmer-controlled consortium; it is believed that the objections of TCI and perhaps other major cable companies contributed to the dissolution of that effort.)

By that time, however, the scrambling technology developed by M/A-Com Inc., already chosen by Time Inc.'s Home Box Office and Viacom's Showtime/The Movie Channel pay services, was well on its way to becoming the de facto industry standard. Previously, some cable programmers, mainly those providing advertiser-supported basic service as opposed to pay, had been reluctant to scramble in the near term. In theory, these services benefit from as wide a viewer "reach" as possible; scrambling entails the expenditure of significant sums for a technology designed to limit access to their signals. But now, nearly all of the basic and major pay programmers say their satellite signals will be fully scrambled by the end of 1986.

The cable industry's lobbying did not result in an industry-controlled consortium, but it seems to have worked effectively to establish an ad hoc scrambling scenario. To no one's surprise, the present ad hoc move toward scrambling looks very much like the original consortium concept, absent formal, signed agreements among the parties. As an incentive to get the programmers to scramble in the near-term, TCI is offering to assume the cost of installing all necessary decoders at its system headends—provided programmers commence scrambling prior to the end of 1986, using the M/A-Com scrambling technology known as Videocipher II. Several programmers previously have said they would expect cable affiliates to assume headend decoder costs in any event; by imposing a deadline for the installation of a specific technology on its affiliates, TCI appears to be unilaterally establishing a technological standard—just what Sie wanted the cable industry consortium to do in the first place.

Diving in head first. But just as important is TCI's aggressiveness in pursuing the home TVRO market. By being first out of the gate to market to home TVRO owners in its coverage areas, TCI appears to be mounting an effective pre-emptive strike, taking the wind out of the sails of any non-cable entrepreneurs who might try to distribute satellite programming to home earth station owners. TCI already has obtained home TVRO marketing rights from most major satellite programmers, pay and basic; it is likely to arrive at agreements with the rest in coming weeks. While these agreements are officially "non-exclusive," the fact that TCI is the first organization to legally market those signals should give pause to potential competitors, all of whom lack practical experience in selling satellite programming to consumers. TCI's own marketing savvy appears to preclude the need for contractual exclusivity, and renders moot antitrust concerns.

Also, TCI will concentrate on marketing home TVRO signals within its franchise areas, and in counties directly adjacent to those franchises. TCI serves 3.5 million cable subscribers in 43 states, operating 450 individual cable systems. By keeping its home TVRO business within and adjacent to its franchise areas, the company is wisely limiting its reach to areas where providing home TVRO service is most cost-effective.

As for pricing, TCI plans to charge home TVRO users a flat \$6 per month for all basic services. Pay services would cost \$10 for the first service ordered, with additional pay channels priced at \$6.50 each. It will lease descrambler units for \$6–8 per month. Because of still unresolved questions about the status of payment of copyright fees for superstations such as Ted Turner's WTBS, such channels are not included in initial scrambling plans. But TCI says it may eventually institute a "copyright passthrough fee" to allow it to include superstations in the package.

Is all this talk about scrambling slowing the sale of dishes? The trade association SPACE says no, maintaining that home TVROs are selling at the rate of 40,000–60,000 installations per month. □

NewsFront

$40 mil. gross for CBN?

CBN Cable Network, the for-profit secular division of its non-profit parent, Christian Broadcasting Network, does not routinely release earnings figures—but its chief advertising sales person in New York City predicts that the cable division will show gross revenues in the vicinity of $40 million for 1985.

"And that's all from pure commercial advertising because we don't charge affiliate fees," says CBN Cable vice president Doug Greenlaw. The sales official says the network is taking pains to point out that Christian Broadcasting Network, a religious organization that solicits its own funds, does not fund CBN Cable and is a separately run business. The parent television ministry does solicit funds on the syndicated *700 Club* with host Pat Robertson, which also appears on CBN Cable. (The program is not sold to secular advertisers.)

CBN Cable's latest sales effort: an advertising sellout for the Australian-produced *Butterfly Island*, the network's first family-oriented mini-series, which was cablecast in four parts from December 8–11 at 8 p.m. ET. The network normally sells 22 30-second spots per hour. The average rate: just over $3,000 per spot, reflecting a premium over regular rates.

The show registered an average rating over the four nights of 1.5, a figure officials said was "somewhat disappointing." But they noted that the series was up against formidable competition, including CBS' *Alice in Wonderland.*

Full sponsors with billboards and print ad mentions were Campbell Soup Co., Pillsbury, Ralston-Purina and Kodak. New clients drawn to the show were National Dairy Board's cheese promotion and Dana perfume. Other advertisers included Nestle, American Cyanamid, General Foods, Armour-Dial, Radio Shack and Remington. The promotion included an Australian trip giveaway.

"This is a clear indication of advertiser desire to support and be associated with original, first-run programming fare on cable television," adds Greenlaw. He expects the sales success to spill over into *The Campbells*, an original adventure series which debuts in the network in January.

Also at CBN Cable, the network has announced an increase in co-op money for local tune-in advertising. The package is now worth 20¢ per subscriber up to a maximum of $10,000 per affiliate during each of two co-op campaigns in 1986, in the spring and again in the fall. Each will be supported by national advertising, in *TV Guide*, *TV Log*, *The Cable Guide and Cabletime*, as well as in *People*, *Time* and *Fortune* magazines.

Greenlaw, 'Butterfly Island'

Time buy at the races

It is considered unusual for ESPN, as a major advertiser-supported cable network, to give up its own advertising avails and allow a program packager to make a straight time buy for exclusive, saleable sporting events. That is what ESPN is doing throughout 1986 with its most extensive thoroughbred horse racing schedule ever.

Thoroughbred sports of Tulsa, Okla., is paying an undisclosed sum to the network for 18 racing events, from the January 4 "Tropical Park Derby" to December's "Hollywood Futurity." Most of the races will be presented live, exclusively on ESPN. While the races themselves take but two minutes each, the whole package—pre-race interviews, features, replays and the like—stretches each event out to a full hour. Many of the races will air in early fringe, with some tape delays in primetime.

On its own, ESPN plans to supplement the Thoroughbred Sports package with some additional pre-Kentucky Derby races and several harness races. Also, the network is bringing back *Down the Stretch*, its racing weekly show, in a new time slot, Wednesdays at 5:30 p.m. ET, beginning January 1.

Why is ESPN agreeing to an arrangement that deprives it of a share in advertising revenues? The reason, according to a spokesman, is that it gets to cablecast exclusive races that it might not have otherwise been able to obtain.

Thoroughbred Sports said the racing card is "65 percent sold," with Anheuser-Busch leading the list of likely advertisers. Many of the advertisers are racing-related concerns. One event, the "Stroh's Thoroughbred Futurity," may include spots from that brewer. Chris Lincoln and race caller Dave Johnson will host the telecasts, with sports columnist Pete Axthelm joining in on some editions.

Also at ESPN: the Top Rank Boxing series moves to Friday nights, live, at 9 p.m. ET on December 27. It had been running primarily on Thursdays. The net is hoping some of the old "Friday Night Fights" magic of early television translates to the new time slot.

On-line program info

Cable company customer service representatives generally have their hands full just trying to handle service inquiries, let alone being expected to provide a rundown on programming offerings for each channel.

But that's part of the problem: according to Showtime/The Movie Channel, CSRs who show their ignorance of programming can't help a customer who calls with a programming question. And if a customer calls to cancel service, the CSR has no way of telling them what they'll be missing in the days and weeks ahead.

To remedy the situation, Showtime/The Movie Channel is teaming with the California-based CableData company, which handles billing for systems that represent about 17 million subscribers, or half of the nation's total. CableData is out selling a new variation called "QuickData," which allows customers with on-line terminals to store and insert their own data on convenient pull-down screens that pop up whenever program service data is requested. That way, the local operator can insert program service highlights to prompt the CSR when inquiries are made about programming.

To promote the new technology, Showtime/ The Movie Channel is providing "specially-tailored" programming overview text that fits in the format (see illustration). Problem is, each operator has to insert the data in the computer himself, for each service.

Sample QuickData screen

So why doesn't CableData simply download the programming information, just like it does the billing data? Marketing chief Nancy Frank says systems often carry different services. But what about the ones that most systems carry—HBO, Showtime and the like? Couldn't the computer firm provide this service as part of its package? "Not a bad idea," she replies.

Impressive ACE Awards

Home Box Office took top honors earlier this month at the seventh annual Awards for Cable Excellence (ACE) ceremony in Los Angeles, copping 25 kudos.

Its made-for-pay film *Sakharov*, starring Jason Robards, won in the "best movie or miniseries," as well as for best director (Jack Gold), writer (David Rintels) and actress (Glenda Jackson).

A special "Golden ACE" for programming that distinguishes cable went to Showtime's children's series *Faerie Tale Theatre* and producer Shelley Duvall. Showtime took nine ACEs, followed by Arts and Entertainment with seven; Cinemax, The Disney Channel and WTBS, with two each; CNN, C-SPAN, Galavision, MTV and Home Theater Network, with one each; and CBN Cable and Satellite Program Network (SPN), which shared an award for *A Journey Through the First Year of Life*, from American Baby Inc.

HBO 'ACE' Tim Braine, with boxer Ray Mancini and presenter Max Gail, won for "Not-So-Great Moments in Sports."

Why doo-wop never died

Doo-wop music seems to have made a comeback via television commercials, from granola "Dipp" bars to Wendy's hamburgers sold to the strains of the Platter's *Only You*.

But in a business where imitation is often elevated to high art, it's worth knowing who on Madison Avenue was first (in recent times, at least) to bring back the doo-wop sound as a selling tool.

A likely candidate is Tom Pomposello. This survivor of the '60s is a producer at the Fred/Alan Inc. firm who came up with the doo-wop riffs that presently identify Nickelodeon. (One spot shows the presidential figures on Mount Rushmore singing a doo-wop paean to the network.) Pomposello is also the man behind the doo-wop song that Showtime is using to promote its *Honeymooners: The Lost Episodes* series.

But he's also a fine musician, an expert bottleneck blues guitarist who knows his way around the gen-u-wine Dobro steeltop. That explains why it's only natural that Pomposello would insist on an "original" group to recreate the desired doo-wop sound for his clients.

Enter the Jive Five. Aficianados will remember their early '60s hits, *My True Story* and *I'm a Happy Man*.

Well, after all these years they're still together, with some new members but still directed by their original leader, Eugene Pitt. And while you won't see them on Nickelodeon or *Honeymooners* promos (on each, the visual is animation), you'll recognize their distinct sound.

"I could have hired jingle singers, but it wouldn't have been the same," Pomposello professes sincerely.

December 23, 1985
CableAge

'Talk television' is shelved in favor of a female demographic pitch

Another Lifetime: will 'today's woman' deliver the numbers?

By VICTOR LIVINGSTON

Plagued by low ratings but with healthy delivery of women, the network once again emphasizes its appeal to a female audience.

In the fiercely competitive arena of advertiser-supported cable, the format and marketing strategy that was last year's great new idea can represent another lifetime today.

That's the story at the Lifetime cable network, which prepares to celebrate its second birthday this coming February with its second major repositioning in less than a year's time.

The cable web is switching its marketing strategy as well as some of its programming tactics. "Tv that has America talking," or "talk television," the tag line inaugurated last February, has been dropped in favor of "today's woman," or, in the full usage, "For cabletelevision (sic) that attracts today's woman, there's nothing like a woman's Lifetime."

It is a theme that appears to harken back to the network's predecessor, Hearst/ABC's Daytime, which in 1983 merged with Viacom-backed Cable Health Network to form a "lifestyles"-oriented Lifetime. In making the strategic change, Lifetime president Tom Burchill, who fathered the talk television concept, replaced Mary Alice Dwyer-Dobbin, the network's programming vice president. She was the woman responsible for the women's oriented programming block first developed for Daytime and largely inherited by Lifetime after the merger. Dwyer-Dobbin's replacement is Charles Gingold, a well-known broadcast station man who comes from the program director's position at KYW-TV Philadelphia.

The repositioning and executive realignment come in the wake of a year that saw the "talk television" approach fail to garner the network substantive ratings growth. That, in turn, limited progress on the advertising side. Authoritative sources say the network will lose about $16 million this year. The good news is that the loss figure is down from about $20 million in 1984.

Viacom International recently released third-quarter 1985 financial data on the one-third interest in Lifetime owned by Cable Health Network Inc., of which Viacom owns what it describes as a "minor equity interest." Viacom, in addition to having an option to purchase a greater share in the CHN Inc. portion of Lifetime, guarantees CHN's bank loans, and thus reflects the full one-third interest, and

Lifetime™

The departed Stanley Siegel (with Bo Derek)

any losses, on its books. According to the figures, CHN Inc. lost just over $7 million on the Lifetime investment for the nine months ending September 30.

Spokespersons for the other parent firms cautioned against multiplying that loss figure by three to get Lifetime's total loss, maintaining that Viacom has included other amounts, such as satellite transmission costs, in the figures.

Loss figures raise questions

But the magnitude of the Lifetime losses reported by Viacom, and the predicted $16 million loss for the entire network in 1985, raise sobering questions. How much longer will the parent companies be willing to hold out, especially given the ratings shortcomings of "talk television"? With the new Capital Cities management team about to take over at ABC, and with Viacom fending off possible takeover moves, will the parent firms be willing to ride it out until the network begins to turn the corner?

While Lifetime president Burchill predicts the network will generate its first positive earnings report in the second half of 1986, corporate parents predict it is likely to show a loss of several million dollars for the year—sharply down from 1985, but a loss nonetheless.

Despite the magnitude of the losses as indicated in the Viacom report, executives at all three parent firms continue to voice support for Lifetime. For one thing, they note that the network appears to be successfully instituting an affiliate carriage fee system, charging 6, 7 and 8¢ per subscriber per month in three-year contract increments starting in 1986. The fees will begin to contribute to Lifetime's bottom line as some 250 contracts expiring in 1986, representing about half the subscriber base, are renegotiated.

Indeed, subscriber growth has been encouraging. Lifetime presently reaches some 24 million households on over 2,700 systems. By the end of 1986, predicts marketing vice president Larry Rebich, it will reach nearly 30 million subscribers, with over 3,000 affiliates. "That is healthy growth," he declares. The marketing chief is directing a new remarketing campaign which includes consumer and trade magazine advertising (*TV Guide* is a heavily-used vehicle), cross-promotion barter agreements with other cable networks, and tune-in newspaper ads.

Rebich acknowledges the high stakes involved in mounting an awareness campaign with yet a different theme. "It's very much of a building process," he says. "Yes, it is challenging. We will have to execute very sharply our programming and marketing strategy —but the strategy is sound."

A year ago, when the parent firms put up $25 million of new cash to fund the talk television strategy, there were whispers that the future of the network would be in jeopardy if the concept failed to click. Now, Herb Granath, president of ABC Video Enterprises, which presides over ABC's investment in Lifetime, states that Lifetime was indeed in a "do or die" situation this year. But he adds that the subscriber fee issue, not programming and market positioning, was the key.

"If we couldn't have gotten the subscriber fee in place, there was no hope for Lifetime," he says. But with largest cable operator, Tele-Communications Inc., leading the list of cable companies agreeing to the new affiliate fees, Granath says that battle is being won—a sign of industry confidence in Lifetime.

Burchill had been banking on talk television to build Lifetime's audience, thus increasing its viability to advertisers. A year ago this month, Lifetime was preparing to unveil the talk television concept, a repositioning that seemed to depart from the strongly women's oriented "lifestyles" approach adopted when Daytime merged with CHN. The talk TV strategy was heavily weighted toward building a primetime audience, but still with a women's skew. However, part of the strategy, some Lifetimes officials say, was an attempt to draw men as well as women to Lifetime's primetime. A network fact sheet described the format as "lively and entertaining information programs that involve viewers emotionally and intellectually. Numerous Lifetime programs provide viewers interactivity through their telephones."

The concept was brought to Lifetime by Burchill, who enjoyed considerable success with talk formats in his previous position as president of RKO Radio Networks. It was his idea to line up an

"Famous faces" like Stanley Siegel (left) failed to win viewers—so Lifetime is stressing its strengths —such as Dr. Ruth, women's fare.

Dr. Ruth quizzes Cyndi Lauper

Dr. T. Berry Brazelton, 'What Every Baby Knows'

Lifetime's Tom Burchill: *Learned that "people don't watch phones."*

early fringe and primetime lineup of "famous faces" as hosts of several new variety-talk-information programs. The anchor of the concept: Dr. Ruth Westheimer. Her *Good Sex!* call-in show (recently renamed *The Dr. Ruth Show* to help broaden the content and avoid putting off advertisers with the provocative title) provided Lifetime in late 1984 with its first hit, and the cable industry with its first cable-bred celebrity. Another linchpin in the strategy was Regis Philbin, whose *HealthStyles* program, carried over from CHN and run in morning and primetime slots, was renamed *Lifestyles*, with live call-ins added to the mix. Both shows currently are drawing in the range of a 0.7 rating, up from about a 0.4 earlier in the year, according to Lifetime research vice president Barry Kresch.

Those two famous faces remain, although live phone-ins were dropped from the Philbin program after the host complained they provided little substance and slowed down the show. The rest of the "faces" found fame on lifetime fleeting. The first casualties were Fred Newman and Tovah Feldshuh, a kid's show host and an actress paired to host a half-hour early evening variety-talk show entitled *Hot Properties*. But it was an oil-and-water mix; just a couple weeks into the show, the mismatched co-hosts were dropped in favor of comedian Richard Belzer. Belzer lasted until the early fall (counting reruns). But with ratings still languishing, according to Rebich, never doing much better than 0.4, the network cancelled the show.

More infamous 'faces'

A similar fate befell former pro footballer turned financial adviser Fran Tarkenton, who was put into early fringe with a personal finance show called *Smart Money*. The network had hoped Tarkenton would attract both women and men in a vehicle that would expand Lifetime's offerings into the consumer affairs area. The show never found an audience; by March, it was gone from the weekday schedule.

Perhaps the most visible casualty of Lifetime's foray into talk television was Stanley Siegel, veteran of morning show stints in New York and Los Angeles and either loved or hated for his animated, wear-it-on-the-sleeve demeanor and a penchant for controversy that sometimes bordered on the sensational. Siegel's *America Talks Back* was given the key 9 p.m. slot, the lead-in to Dr. Ruth. But while Dr. Ruth's ratings rose, Siegel languished, and he was gone from primetime by August.

These cancellations left the network with hours to fill. Ironically, the stopgap measures taken by former programming chief Dwyer-Dobbin, working in close consultation with Burchill, gave Lifetime its first real gasp of ratings life. It happened not with the network's original fare, but with women's oriented theatrical and made-for-TV movies, the bulk acquired through part-parent Viacom, along with off-net series. Lifetime inaugurated two "Moviebreaks" in August in the 4–6 p.m. and 11 p.m.–1 a.m. fringe periods, where reruns of the "famous faces" had run before. Regis Philbin was switched to the Siegel slot, and his old slot was taken by the Michael Learned series *Nurse*, which fit well with the renewed emphasis on women.

The movies immediately did better than the repeats of talk TV that had run in the time slots, registering "about a 0.7," according to researcher Kresch. Lifetime quickly added a 9–11 a.m. morning movie and a Saturday afternoon double feature, which has drawn some of the network's best numbers—a 1.0 or slightly better.

While those numbers weren't large enough to really cheer about, "at least they're numbers," remarked Dwyer-Dobbin just before her departure. The addition of the movies and off-net shows also helped the network cut

'Regis Philbin's Lifestyles'

Regis and wife, shown with the Lou Ferrignos, exemplify what works for the new Lifetime.

Charlene Prickett

Personal finance took the place of 'It Figures' —until loyal viewers howled in protest.

down on repeats. And, Lifetime officials have frequently noted, the network, whose strength is in A and B counties, does very well in drawing women 18–49, and even better with working women. According to Nielsen figures from May, the network is delivering 61 women aged 18–49 per 100 viewing households on a total day basis. (Next in line is CBN Cable, with 35).

But Burchill and company know they can't build a network on old movies and off-net fare; as a primary strategy, that turf is well trod. What Lifetime is doing, according to Burchill, is "solidifying viewership gains" with the movies and off-net shows, while emphasizing the women's oriented information and entertainment in primetime and in daytime.

The reason why talk TV has been shelved in favor of today's women is perhaps exemplified by what happened when Lifetime removed Charlene Prickett's *It Figures* exercise show from early evening fringe during the height of talk TV to make room for *Smart Money*. According to Dwyer-Dobbin, loyal viewers were enraged, convincing the network to reinstate the show in that time slot. (The show recently was renewed.)

Don't say 'format change'

Burchill, a sharp-cut man with steady, steel blue eyes, grows restive at the suggestion that "today's woman" represents a format change. He notes that only about two hours of primetime will be different, and that the daytime mainstays—*Good Housekeeping: A Better Way, What Every Baby Knows, Mothers Day, Richard Simmons, Regis Philbin's Lifestyles*—remain in place. The main change, he says, is one of market positioning and promotion. The talk TV promotional ads featured caricatures of Lifetime's "famous faces" with telephones verily growing out of their ears; the new Lifetime trade and consumer advertising campaigns feature real-life photos of women engaged in various personal, professional and family activities. Live phone-ins are not mentioned.

A key part of Lifetime's new blueprint is to increase the number of season episodes of the shows that have worked for the network, mainly *Dr. Ruth* and *Regis Philbin*. The network has signed a long-term lease agreement with Modern Telecommunications Inc. of New York City, facilitating production of 1985 new episodes of *Dr. Ruth*; only 65 episodes were produced in the 1984–85 season. Also, 145 episodes of *Regis Philbin's Lifestyles* are being produced at the same facility, up from 80 episodes last season. An additional program, as yet unannounced, also will be produced there.

If the new changes represent a market repositioning more than a format change, why did Burchill replace his top programming executive? Burchill diplomatically mentions something about "new leadership." He declines to elaborate: "I really don't want to dwell on a report card for the past programming management. We have a new leadership in place and we're ready to go forward."

New programming chief Gingold may have provided a hint, however. when he commented that "execution," more than talk TV, was the problem.

Of talk TV, Burchill says the network will continue to use live call-ins "where it makes sense.

"But," Burchill concedes, "there's no question that we force-fed the phones a little bit into all the shows in 1985. . . . The essense of your question—could we build a 24-hour television network format around phones—the answer is no. People don't watch phones."

The tag line, Burchill reminds, was "talk television." "That doesn't mean phones. All we did was take a lot of informational programming and develop a handle around it." The new handle is audience demographics—or, as Burchill says, "a marketing strategy shifting the emphasis from the product more to the user, similar to the strategy adopted by Pepsi in the cola wars."

One Lifetime insider, disputing the theory that Dwyer-Dobbin was a scapegoat for the talk TV strategy, says

Andy Feinstein:
Now sure of net's demographic pull.

Dwyer-Dobbin's selection of Stanley Siegel didn't help her case.

Executives at Lifetime's parent firms tend to be magnanimous when talking about talk television. The concept "worked," says ABC's Granath, insofar as showing the cable industry "that we are spending some money and doing something different for the subscribers."

Adds Granath: "You're subject to what works, and what doesn't work. What it didn't do was get ratings. . . . So what we've decided to do is to go back to our roots. We did a survey of advertisers and the catch phrase to describe Lifetime wasn't call-ins, but the 'women's channel.' That is our niche."

Ray Joslin, president of Hearst Communications, says of talk TV, "I don't want to say it didn't work. Whether you can do solid programming on bookend basis with talk television, that probably doesn't work. . . . We're building our franchise. There's never been a change in carving out a women's marketplace. It's how you approach them."

Joslin characterizes Hearst's commitment to Lifetime as "very firm," adding that "we'll finish out 1985 maybe a little less than budget, nothing drastic . . . '85 was a tough year in advertising. '86 will be close to break-even for the year. We're very pleased."

Dwyer-Dobbin: *What was wrong—concept or execution?*

Gingold: *The man charged with making 'today's woman' work.*

Of health and physicians

Others wonder if the network could have done better. Jeffrey Reiss, who with Dr. Art Ulene still holds equity in the Viacom-guaranteed portion of Lifetime and founder with Ulene of Cable Health Network, terms talk TV "a valid experiment, but very expensive. I'm not sure it was a failure, but it was hard to justify economically.

"They have been struggling to find their focus," he allows. "The programming costs were high for live talk TV. . . . They now have returned to a clearer focus on an upscale audience, and are once again emphasizing the combination of infomational and educational programs to attract a female audience."

While Reiss agrees with other equity holders that Lifetime has managed to "very successfully" turn itself around, he allows that "more of a health orientation would have given it a clearer focus, and attracted more advertisers." He points to the success of Lifetime's *Doctor's Sunday* professional medical information programming as supporting evidence.

Indeed, *Doctor's Sunday* is the only portion of the Lifetime operation that is making money, contributing a full 25 per cent of the network's revenues. The reason is that the full day of professional programming is the purest form of narrowcasting: It attracts a highly select target demographic, doctors, of which there are less than a half-million in the entire country. Pharmaceutical firms are more than willing to pay a hefty CPM premium to reach this target audience, thus rendering ratings irrelevant.

Indeed, Lifetime's Nielsens don't include *Doctor's Sunday*, which took over that full day as of January, 1985. Before that, it had run in various time slots, including overnight. But, Burchill says, doctors would rather view the program "live" than be inconvenienced by having to tape it.

There is a down side, however. Like other cable networks, Lifetime gets some of its best ratings on weekends, when subscribers tend to "sample" cable channels. Also, Lifetime's women's oriented fare would make perfect Sunday counter-programming in the big sports seasons. Someday, Burchill says, *Doctor's Sunday* may get its own transponder. But that would necessitate extra costs, not to mention extra channel slots on cable systems. He says there is no plan to break out the medical programming within the next five years.

Still, some insiders at Lifetime hope they'll have a chance to sell the regular women's fare on Sundays sooner than that, reflecting the view that the physician's programming, despite its success as a business in its own right, complicates Lifetime's bid to be taken seriously as a full-time network with sufficiently broad audience appeal. The thinking is that attracting a sizable proportion of mostly male physicians on Sundays doesn't really help attract "today's woman" the rest of the week.

The challenge faced by Lifetime advertising sales vice president Andrew Feinstein is to combine a demographic sell with sufficient numbers, attracting advertisers who rightly or wrongly look at the ratings first and targeted demographics second. "We're learned this past year from ratings and background studies as to our strength to women—that's how we're going to grow," Feinstein says, "What might have went wrong (in 1985) is that we didn't have the same intelligence we have today from ratings sources and attitudinal studies as to our demographic strength."

Low ratings affect ad sales

Ad sales growth, he says, "wasn't exactly where we had hoped to be going into the year." At mid-year, he says, the network revised downward its projections. Feinstein attributes sluggishness in ad sales to a "slowness in ratings growth."

"If we had larger household ratings, we'd have greater support," he acknowledges, adding, "But we're not sitting back and waiting for that to happen. We offer a tremendous market to women right now." Indeed, Feinstein notes that the new marketing strategy is emphasizing the female-targeted nature of Lifetime's schedule. He concedes that talk TV was more of a sexually "mixed" sell, and that it is "correct" to say the mixed sell didn't work for Lifetime.

In terms of new advertisers, Feinstein cites the entrance of General Electric, Black and Decker, Pillsbury, Scott Paper, L'eggs hosiery, Sharp appliances and Chic jeans, joining such long-time advertisers as Procter & Gamble, General Foods, Nabisco, Kimberly-Clark and Colgate.

But Feinstein concedes that some major advertisers were reluctant to advertise on *Dr. Ruth*, the network's best-performing program outside of its recycled movies. With the exception of Colgate, he says, a "very conservative" group of package goods advertisers chose to stay away from the sex-oriented talk show.

That's the main reason the name of the show was changed from *Good Sex!* to *The Dr. Ruth Show*, and the content broadened to include celebrity guests and greater emphasis on issues and relationships as opposed to pure sexual technique. The strategy already has attracted Chic jeans and Seagrams beverages.

While the network must stress its demographic appeal and "can't sell on household numbers," Feinstein is heartened by the network's November book, which looked like it would be the strongest of the year. Still, Feinstein says, "We feel it's better to sell on a demographic basis, similar to the way ABC sold in the early '70s. I haven't seen a household buy a product, but women 18–49 buy products."

Did Lifetime lose its way during the talk television era, getting too far away from its "Daytime" roots? Indeed, is "today's woman" a case of reinventing the wheel? Burchill bristles at such sugestions. Whereas Daytime was a women's information network, he says the emphasis at Lifetime has remained on information, with a strong entertainment component. "The right blend of original programming and pre-sold product," meaning movies and off-net series, "is what gives you both identity and viewership," he says.

The wages of talk TV

But Lifetime did find that elements of talk TV weren't worth the expense. "We learned that live for live's sake is not critical," he concedes. "Where it makes sense to be live, we'll continue to be live. Ruth is still live, the informathons (on health-related issues) will still be live, and portions of *Doctor's Sunday* are occasionally live. We'll just be a little more discreet in our decision to be live."

Also, Lifetime learned that controversy can be a turn-off. Burchill maintains that Stanley Siegel didn't work because advertisers "were shy of what I would call controversial content in the shows." Asked about get specific, Burchill says Siegel's cancellation "had to do with controversy and disappointing viewership. I don't think it requires any more depth than that." Dr. Ruth can get away with being controversial, he says, because "she has enough viewership and is enough of a star that she can garner advertiser support. We've also repositioned Ruth's show, and that's working very well."

Burchill allows that Dr. Ruth should be promoted more heavily by Lifetime; he hints that Lifetime might produce some Dr. Ruth specials, perhaps showing her on a college speaking tour.

Refinement of existing shows, along with creation of new vehicles, falls on the shoulders on new programming executive Gingold, of whom Burchill says: "He's got a great track record in commercial TV for building audiences, and that is what's appropriate for Lifetime." Burchill hints that new products on the drawing board deal with fashion and behind-the-scenes looks at celebrities. Those projects may debut later this winter, he says.

Gingold, who started at Lifetime this month, says he's a believer in target programming; he isn't shy about invoking the term "narrowcasting." He says he plans to "refocus" some of Lifetime's existing schedule, and may introduce theme packages in Lifetime's movie offerings.

But Burchill says no moves are being

During 'talk television' era, shows like 'Mother's Day' with Joan Lunden (below) took a promotional back seat. Now they're at the core of the 'today's woman' thrust.

Joan Lunden, at right, (with former Miss America Vanessa Williams and family)

Richard Simmons: Good for repositioning

made in haste: "We don't want the perception that any one show is going or not going to make the network. We have so many successful elements in place that we're not going to announce a new season or anything like that. We'll simply put new shows on the air when they're ready for airing."

Whatever Lifetime does, it's sure to be watched closely by its bottom line-conscious parents. Of special interest is the attitude at ABC, where Capital Cities management is taking the reins. Burchill says he's been assured of continued parent firm support. However, authoritative sources state that executives are aware that one partner or another could reduce its investment. Should that happen, another partner could increase its share.

For Burchill's part, he says when he first came to Lifetime, "there were questions of whether Lifetime would survive. Nobody asks that question now; it's just a matter of how big it's going to get, and when."

Such optimism notwithstanding, Lifetime's pulse is on constant monitoring, and its parents are seeking relatively quick improvement in its vital signs. It is perhaps not significant, but still interesting, that a major women's-oriented Lifetime show, *Good Housekeeping: A Better Way*, is now being offered to broadcast stations for syndication, even while the program continues to air on Lifetime. This is considered unusual, in that simultaneous broadcast airing dilutes the impact of the show's cable presence. States Hearst Communication's Ray Joslin: "Like any other business, we have to maximize the value of our product."

On Madison Avenue, Lifetime has believers and skeptics. Joel Segal, executive vice president of network TV for Ted Bates.

"The problem is low ratings," he states directly, "a low interest level (on the part of the mass audience). It's difficult to make an enthusiastic sale on such low ratings."

A more upbeat view comes from Stuart Shlossman, associate director of network programming at BBDO, who recently helped bring General Electric to the Regis Philbin show with a two-minute "Consumer Watch" infomercial on behalf of GE washing machines. He's also buying Lifetime for Pepsi Free.

"The audience size is very tiny, that's no secret," he says. I don't think they'll go from a 0.5 to a 3.0 rating. But they do have a very high concentration of women; we don't get much waste. We're not getting teens, we're getting women 25–54, the women our clients want. The movies will attract broader numbers, but they'll still have the specific women's environment.

"The numbers are small, but what cable network's aren't?" he continues. "But small numbers have their place in our business, as long as I pay accordingly and use it selectively."

Now it's up to Lifetime to build upon that kind of positivism, thus increasing agency and client spending to achieve greater usage of the targeted environment. The "today's woman" approach gives Lifetime another chance; but the clock is ticking. □

'Good Housekeeping' program from Hearst runs on Lifetime—and now on broadcast via syndication.

Hosts John Mack Carter, Pat Mitchell

CableAge Marketplace

Programming

CHRISTMAS & NEW YEAR CLASSICS

IT'S A WONDERFUL LIFE, James Stewart; LITTLE PRINCESS, Shirley Temple; OUR TOWN, William Holden

CLASSIC MOTION PICTURES from CABLE FILMS

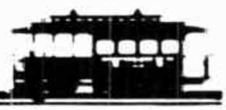
Movies for PPV and L/O

Known by the companies we keep

913-362-2804

Nostalgia is here to Stay

CABLE FILMS



Country Club Station Box 7171 Kansas City, MO 64113

Repairs

Addressable Converter Service

- Jerrold and Oak
- Fast Turnaround
- Excellent Quality From Our Specially Trained Staff

1-800-382-BRAD

BRAD CABLE ELECTRONICS INC — THE CONVERTER MARKETPLACE

Help Wanted

Baker Scott & Co.

THE PROFESSIONAL CABLE PLACEMENT PEOPLE

Positions available with MSO's, Networks, Regional & Independent Operators, Coast to Coast.

All Levels of Management

FEE PAID

Call or write in CONFIDENCE
DAVID ALLEN & JUDY BOUER
Principals

•

WE KNOW CABLE

•

1259 Route 46 — Parsippany, NJ 07054
201/263-3355

Leasing

SATCOM 3-R AUDIO SUBCARRIERS FOR LEASE

SATCOM 3-R audio subcarriers for lease, Los Angeles area uplink. Can provide up to eight 15 KHz subcarriers on Transponder 4, 24-hour service. Call:

John Roberts
United Video,
918/665-6690

Equipment

ISLAND CABLE ELECTRONICS

Reconditioned Converters

G-26

per hundred lot
Electronically Tuned
Cosmetically refinished

OAK M35-B $45
OAK G-26 .... $20
JERROLD RSC $25

6 month Warranty

For 1,000 lot **10% OFF**

Toll Free Number
800-431-5433
New York State: 516/931-8484
10 Bethpage Ct.
Hicksville, NY 11801

Repairs

"It's on time or free."

It's a simple promise. And PTS, the world's largest independent electronics repair facility, is the first to make it. On time or free. At any of the 15 PTS Servicenters nationwide.

For your free copy of the PTS Express Service Pak, including terms and conditions of the "on time or free" guarantee and PTS warranty, contact PTS today.

PTS EXPRESS CONVERTER REPAIR

PTS CORPORATION P.O. Box 272
Bloomington, IN 47402 (812) 824 9331

Equipment

AERIAL BUCKET TRUCKS

Large Selection geared for CATV.
STANDARD TRUCK & EQUIPMENT CO.
1155 Hill Street, S.E.
Atlanta, GA 30315
Phone: 1-800-241-9357

Help Wanted

CHIEF TECHNICIAN

Opening for Chief Technician in upstate New York. 1300 sub system, Chief Tech. experience and supervisory background. Complete responsibility for technical area including plant headend and addressability. Excellent salary and benefits package. Send resume to: Box CA129, CableAge, 1270 Avenue of Americas, New York, NY 10020.

YOUR AD BELONGS HERE

Corporate Profile

United Cable outlook

United Cable Television Corp., as of the close of its fiscal year May 31, 1985, owned or managed 41 operating cable TV systems with about 849,000 basic subscribers and 734,000 premium subscribers. The recent acquisition of a Hartford, Conn., cable system added 63,000 subscribers. The systems are situated mainly in small to medium-sized communities and suburban areas in 17 states. Population increase in the areas served is expected to exceed the national average.

Subscriber growth is a salient feature of the company, with basic subscriber increases of 16 per cent, 15 per cent, and 28 per cent respectively for the three years ended May 31, 1985. Increases for premium programming were 17 per cent, 18 per cent, and 28 per cent respectively.

Company management believes that almost all cable TV franchises it considers desirable have been awarded. The company has significant unbuilt franchises in Los Angeles and Baltimore and it is seeking institutional investors for limited partnerships to build these franchises.

Future growth is expected to come mainly from acquisition of developed systems, expansion of existing systems, and sale of additional subscriber services.

The company's operations fit into the parameters of government granted franchises. The fiscal 1985 annual report observed that the enactment by Congress of the Cable Communications Policy Act of 1984 effectively ended two decades of excessive government interference into the activities of cable TV operators. The report also observed that under the new deregulated environment the prospects for company were more favorable.

Balance sheet data. The balance sheet, as of August 31, 1985, shows total assets of $355.7 million and company debt was $266.1 million or 74.8 per cent of all assets. The equity, as stated, was $42.8 million, or 12.0 per cent of all assets.

The item of net excess cost over net tangible assets of subscribers at acquisition was $34.3 million, or 9.6 per cent of assets. Should this item be subtracted from the equity the residual equity would be 2.4 per cent of all assets.

Moody's Bond Survey, in its May 20, 1985, issue, observed that the company's $100.0 million issue of subordinated debentures 14 3/8s, 5/15/2000 has a rating of the speculative grade, B-2, and noted that the rating is based on the company's increasing operating income and cash flow generation and anticipated gains in debt coverage over the longer term, despite an anticipated increase in financial leverage. Moody's went on to note that the company should continue to have increased cash flow from present operations, while capital spending as a proportion of cash flow is expected to decline.

Even without consideration of the excess cost over net tangible assets, the amount of equity cushion for the debt is very thin. Should the remote potential of cable TV being regulated in a public utility manner come to pass, there could be parallel expectations by investors that the capitalization of cable TV companies could have at least a faint resemblance to that of regulated public utility companies.

As of May 31, 1985, the company had debt of $106.0 million with its revolving credit and term loan agreements; they bear an interest, at the company's option, at ⅛ per cent above prime, 1⅛ per cent over the basic Eurodollar rate, or 1¼ per cent over the certificate of deposit rate.

The recent prime rate was 9.50 per cent; the Eurodollar time deposit overnight rate was 8.12 per cent; and the thirty day secondary market offerings rate for certificates of deposit was 7.73 per cent. This puts the cost of money to the company under the revolving credit arrangements in the vicinity of 9.0 per cent. There is also interest due on the unused part of the line of credit of half of one per cent of ⅜ of one per cent depending on what part of the unused part is involved.

Return on assets. These interest rate obligations should be compared with the fact that in fiscal years 1983–1985 the company had a return on assets of 7.3 per cent, 9.0 per cent, and 9.0 per cent respectively. For the calculation, the manner used for this column was employed, except that in place of reported net income, income from continuing operations was used. On the basis of income from continuing operations the return on equity was 24.8 per cent in fiscal 1985, 9.9 per cent in 1984, and 32 per cent in 1983.

When reported net income or loss is used, the return on assets for the 1983–1985 period was minus 4.7 per cent, 7.6 per cent, and 8.5 per cent respectively and for the return on equity the like figures were minus 37.0 per cent, 4.8 per cent, and 21.0 per cent for 1985.

For the five fiscal years 1981–1985, aggregate income from continuing operations was $40.6 million and aggregate net earnings was $7.0 million, with a total aggregate difference of $33.6 million, most of which is due to $33.0 million loss from discontinued operations in fiscal 1983.

For the first quarter ended August 31, 1985, interest expense was $7.8 million and net earnings were $2.3 million. For fiscal year 1985 interest expense was $19.8 million and income from continuing operations was $12.5 million, and net earnings were $10.5 million.

Clearly the dominant element in capitalization, and in taking money out of the business, is in the debt. It is equally clear that the status of the debt is uncertain; as a result, there is minimal residue of positive element for the equity. A major part of the debt bears interest based on money market fluctuations; should such rates rise significantly to approximate the coupon rate of the debentures of the company, the ability to attract equity capital would be additionally impaired.

The company's interest in participating in limited partnerships is a way of approaching this equity situation.

—Basil Shanahan

R E L I A B I L I T Y !

Parental Control On All 66 Channels
STEREO COMPATIBLE

Hamlin®

66 Channel Full Feature Cordless Remote Convertor

Model CR-6600 66 Channel cordless remote, with handheld control unit.

As always, Hamlin's best. Superb quality with all new important features and world famous Hamlin reliability.

1 Barker Channels. **2** Self test diagnostics. **3** Unit configuration routine.

4 5 digit parental guidance access code. **5** Tune-to-Barker on unauthorized services.

6 EEROM options available for additional features including:

channel allocation tables and lockout capability for any channel.

Call our toll-free "Hot Line" 1 (800) 323-0436

ANIXTER® COMMUNICATIONS

Corporate offices: Anixter Bros., Inc.
4711 Golf Road, Skokie, IL 60076
(312) 677-2600

Wall Street Report

RCA's strong third quarter fueled by record earnings turned in by NBC

RCA Corp., set to merge with General Electric Corp. (see *Tele-Scope*, page 50) is coming off a strong third quarter fueled by the solid performance of NBC.

For the three months ended September 30, 1985, RCA's net earnings increased by 20 per cent to $93.9 million from $78.0 million a year earlier on a sales rise of 4.8 per cent to $2.2 billion from $2.1 billion. Earnings per share were up 48.6 per cent to $1.10 from 74¢. Contributing to these figures were new third quarter sales and earnings records at NBC, due to the network's strong primetime schedule and the absence of the major political costs of 1984.

During the quarter, RCA completed the sale of The Hertz Corp. to UAL, Inc. and completed a merger of its worldwide record, music publishing and music video business with Bertelsmann, A.G. into a new enterprise, RCA/Ariola International. RCA owns 75 per cent and Bertelsmann 25 per cent of this joint venture.

Also during the quarter, the company phased out the product lines of its Broadcast Systems Division, which manufactured professional broadcast equipment.

For the nine months ended September 30, RCA's net income rose 15.3 per cent to $238.2 million on a sales increase of 3 per cent to $6.4 billion. Earnings per share were up 33.5 per cent to $3.03.

NBC's resurgence

In 1984, NBC began its resurgence, moving up from a distant third in primetime to second place by the end of the year. The network finished first in total primetime audience (persons) for the full 1984–85 broadcast year. Over a three-year period from 1981 to 1984, NBC's profits increased from $48 million to $218 million.

Last year, the network's profits jumped 40 per cent on a 13 per cent rise in sales. According to RCA, all NBC operating units participated in the gains.

Another major development in 1984 was completion of the sale by RCA of C.I.T. Financial Corp. to Manufacturers Hanover for $1.51 billion. RCA says the sale was motivated by:

- Provision of a massive infusion of capital.
- Elimination of the need for equally massive investments that would have been required to make C.I.T. competitive with other major financial-service companies.

In a management transition move during 1984, Thorton F. Bradshaw, who became chairman and chief executive officer in July, 1981, relinquished the CEO title to Robert R. Frederick, president, who had been chief operating officer. Bradshaw, however, continued as chairman.

Proceeds from the C.I.T. sale, according to Bradshaw and Frederick in the company's 1984 annual report, put RCA in its "strongest financial condition in many years." However, the executives emphasized that the C.I.T. experience did not make the company "risk-shy, although it has reinforced our prudence."

RCA's core businesses were described as "well-positioned in some of the fastest-growing segments of the nation's economy," i.e., electronics, communications and entertainment. And an added advantage, it was pointed out, is the ability for overlapping projects within these three areas. One example cited was the RCA KU-band satellite, developed by RCA Laboratories, designed and built by Astro-Electronics, operated by RCA Americom and used by NBC.

For the year ended December 31, 1984, RCA's net income rose by 50.2 per cent to $341.0 million on a sales increase of 12.6 per cent to $10.1 billion. Earnings per share were up 71 per cent to $3.30.

RCA Corp.—condensed income statement

(In millions, except per share)

	Three months ended September 30,		Nine months ended September 30,	
	1985	1984*	1985	1984*
Sales	$2,182.6	$2,069.0	$6,404.0	$6,217.3
Income from continuing operations	(24.0)	50.0	149.5	91.5
Income from discontinued operations	25.3	28.0	32.6	95.0
Gain on sale of Hertz	92.6	—	92.6	—
Cumulative effect of change in accounting principle	—	—	—	51.7
Net income	$93.9	$78.0	$274.7	$238.2
Earnings per share of common stock:				
Primary	$1.10	$.74	$3.03	$2.27
Fully diluted	$1.07	$.72	$3.00	$2.21

* Reclassified due to discontinued operations

ming aired by the average affiliate. And in the largest of the 10 markets—those with the most audited independents —Petry found that independents account for two-thirds or more of total market barter or cash barter programming aired.

INTV/SRA study

Because of this situation, INTV and the Station Representatives Association have teamed up to commission Butterfield Communications Group, a Boston broadcast consultant, to conduct a study of barter. INTV president Preston Padden notes that although a number of studies of barter have been released in the last two years, the INTV-SRA effort "will be distinguished by its focus on stations."

Padden says that for independents, "The critical issue is the impact of barter at the station level. For that reason we want to take both a 'macro' perspective—in order to give our membership a reasonable idea of the amount of barter that is likely to be out there in five years—and a 'micro' analysis, in order to better understand the implications of barter for an individual station."

The study will look at barter's prospects for continued growth and the likely impact of that growth on stations. That "look" will be the result of interviews with syndicators, representatives, networks, advertisers and agencies, and through "a broad survey of station management at both independent and network-affiliated stations."

At presstime, these survey results had not yet been tabulated, but David Butterfield, who heads the consulting firm commissioned to conduct the study, says the results "will be the centerpiece of INTV's Los Angeles convention."

He also thinks that barter will continue to grow "if the networks' business improves in 1986." He explains that, like national spot, "The health of barter is tied very closely to the health of network business. Barter can provide national coverage at heavily discounted prices, vis-a-vis the networks. But the networks' fourth quarter scatter was also heavily discounted this year. If the price of a Chevrolet is normally $2,000 less than a Buick and the price of new Buicks suddenly dropped to $500, we wouldn't find too many people buying Chevys."

On the other hand, Butterfield notes, if the networks start getting higher prices again next year, the lower prices of barter will again look more attractive to advertisers again.

Butterfield also observes that, "It hasn't been the barter shows that have pulled independents' rating up. It's the off-network series and movie packages that independents pay cash for that have won their audience gains. But barter has been useful to help new independents get started and to help established independents fill dayparts that don't have a lot of revenue potential."

Another study whose findings wil be on the convention agenda is that on independents' past, present and likely future, conducted by Washington-based consultant Frazier Gross & Kadlec. Their report on growth of the industry parallels much already discussed in this article.

In other areas, FG&K reports that the average audience for a single UHF independent competing against three VHF affiliates approaches 9 per cent. In a two-UHF market, audience share climbs to 16 per cent. And the market shares for VHF affiliates and for UHF independents in mixed markets are even greater.

Discussing ad revenue, the FG & K report recalls that in 1975, the average commercial TV station billed about $3 million, but today generates some $10 million in revenue. And it projects that the growing share of ad revenue captured by the independent sector will continue. By 1990, says the report, "We believe that independents, as a whole, will bill better than $5 billion—nearly 30 per cent of the industry total."

In a further comparison, the report notes that while the nationwide average for VHF independents indicates an average revenue of $35 million, with a 35 per cent operating profit margin, UHF independents average revenues of $7 million, with a 25 per cent profit margin. FG&K's analysis of typical independent start-up performance indicates that stations can be expected to break even, on average, in their second year of operation, and reach operating maturity by year four. Stations, says the report, "will attain approximately 50 per cent of their revenue potential in their first full year of operation."

Other areas covered by FG&K include programming, the upsurge in buying and selling of stations, the financing of new independents, and the regulatory climate.

Rising shares

But that's future sales. One reason this year's indie sales have done well in comparison with last year's heavy Olympics and election business is that independents' audience shares have continued to point up.

Donna Miller, INTV director of research, points to an analysis of those 35 markets, large and small, that had independent stations back in 1972, and were thus selected in order to provide a base for comparison. This track of share levels since 1972 indicates that independents have increased audience delivery across all dayparts and demographics. Weekends, not previously covered by ongoing INTV analyses, produced the largest independent shares of any daypart, followed by early fringe and prime access. And across this same 1972–'85 time span, network affiliates have continued to "downslide in all demos and dayparts," according to the Nielson figures tracked by Miller.

Still another INTV project this year was its update of the 1983 Simmons-based *National Television Audience Profile* with more recent information from Simmons' 1984 *Study of Media and Markets*. Result is the new 1985 analysis of demographic and product use characteristics of viewers of both independent stations and affiliates.

These audiences are analyzed by sex, age, income, education and occupation across nine dayparts. Information also shows up for 33 products and services, analyzed by demographics and viewing composition of independents and affiliates in the nine dayparts.

The Simmons report was updated, explains Howard Kamin, INTV vice president, marketing, "to repeat and underline one more time the same points we made with the 1983 results of Simmons diaries, kept by 2,500 respondents in 46 markets."

Those points include the re-finding that there is no difference between independents' and affiliates' ability to deliver consumers of a wide variety of products and services, that independents' viewing composition is as selective to key target demographics as affiliates, and that "There is virtually no difference in the levels of upscale demographics." And on top of these, the update indicates that independents show significant advantages over affiliates in their delivery of "key age demographics"—adults 18–49 and 25–54.

To go with the update, INTV also developed instructions to guide independents' local sales people in using it. These instructions show what demographics they shold look at for their own markets for various key retail categories.

Other INTV prepared sales aids for local station use are "one-sheets" showing how primetime shares climb for independents during the spring and summer series reruns on affiliates, another spotlighting independents' weekend performance in the 35 markets where independents have been operating since 1972, and a third comparing independents' delivery of 18–49 and 25–54 adults to that of affiliates. In nearly every daypart, independents show a larger proportion of these two key advertiser target groups.

In the battle of Washington, independents have regrouped under president Preston Padden, who replaced Herman Land earlier this year, to go back on the attack after the cable must carry rules were declared unconstitutional by a U.S. appeals court in Washington. The court ruled that requiring cable systems to carry local stations was in violation of the cable operators' First Amendment rights.

Now, in response to the FCC's combined notice of inquiry and notice of proposed rule making on must carry, INTV maintains that the commission has authority to determine what stations must be carried by cable systems who wish to continue to operate under compulsory copyright license.

Local service area

To skirt the First Amendent question, INTV proposes that cable systems operating under compulsory copyright arrangements should be compelled to carry TV signals originating within the systems' local service area. But the INTV proposal argues that this does not force cable systems to carry these signals, since the cable operator would still be free to choose to work outside compulsory copyright licensing and drop local independent signals.

But this, believes INTV, would be more trouble for cable than it's worth, because then the cable people would be stuck with the aggravation of having to negotiate separately with each copyright owner of programs they carry.

Padden says he prefers disposition of must carry by the FCC, because if it comes down to legislation, which would embroil Congress, then other interests and their lobbyists are likely to come in and muddy the waters. Says Padden, "I'm encouraged by positive indications from the FCC. If I had to pick one avenue for resolution of must carry, it would be the FCC proceeding."

Meanwhile, just in case the path through the FCC turns out to be an impassible maze, INTV is also working for legislation as backup—legislation that would closely resemble its proposal to the FCC.

And INTV chairman McCurdy points to another backup: sports. He notes that sports have always been important to independents, and says that they're even more important today, because "If cable is no longer required to carry us by law, that leaves sports as the best reason cable has for *wanting* to carry us. Sports are a key sales point for cable systems trying to sell new subscribers and retain current subscribers."

But RKO's Servodidio believes that this "can become a two-edged sword, from the standpoint of both independents and their viewers." He explains that in those markets where over-the-air television has been outbid by cable for sports franchises, and where cable now refuses to carry a UHF that brings other sports to viewers free, "Viewers in some markets may wind up paying for the sports they had been getting at no cost because the advertisers paid for it. If UHF independents find it impossible to carry out their mandate to serve the public because cable refuses to carry their signal and they can no longer reach part of their public, it's that public that will find itself with less choice."

Meanwhile, coming up for 1986, INTV projects include an attack on the results of diary-only under-measurement in the form of a calibration formula. The goal, says Kamin, is to come up with a way to adjust audience counts in diary-only markets upward related to the known differences between diary ratings and meter ratings in those markets that are now measured by meters (TV/RADIO AGE, May 13).

Kamin says that development of the formula will use multivariate analysis and will take into account not only the differences between independents and affiliates, but also programming, UHF versus VHF, differences by region and differences by season.

INTV has already invested $24,000 in telephone coincidental surveys in Cleveland, Greensboro and in Portland, Ore., to compare 7 to 9 p.m. to one week of diary measurement. Goal here was to prove once again that diaries understate true levels and shares by as much as 25 per cent in ratings and 29 per cent in shares, says Kamin. And he adds that INTV "is soliciting the advice of both Nielsen and Arbitron for our calibration project."

Bob Jones, INTV's director of marketing, East, says that the outcome of the calibration project "involves megabucks," because one rating point of difference in a diary only market the size of Cleveland "can mean $4.8 million a year to each station in the market. If, say, two stations in Cleveland are each undermeasured by only one rating point, each station loses $4.8 million they would otherwise get if they had meters in there measuring more accurately."

Cume concept

Still another key INTV project next year will be to extend the cume concept via further research. Last year INTV published *Why Minimum Rating Point Restrictions No Longer Serve Advertiser's Needs!* (TV/RADIO AGE, October 1, 1984). This was a presentation that argued that there is no reason for clients' minimum rating point requirements, by seeking to prove that combining multiple low rated spots can add up to an advertiser's rating point goals.

The new research involves analysis of various multiple spot schedules placed in movies and other primetime entertainment on 90 stations in 56 markets to show that their reach and frequency adds up to the same reach as one higher rated spot, but more frequency. And while this analysis will be limited to prime time, Kamin points out that the principle applies across all dayparts.

In 1983 TAA—Television Audience Assessment—conducted a pilot study of *Program Appeal* that looked at viewer reactions to programs rather than counting numbers of viewers. Results indicated that there is no connection between audience size, rating and program appeal scores and that program appeal is consistent whether shown in prime time, first run, or in strip rerun, a format common on independents.

The TAA findings also showed that independents are equal to affiliates in the percentage of programs winning high appeal scores.

Next year, says Kamin, probably in

late '86, INTV plans to launch its own qualitative study. But this project is in such an embryonic stage that no decision has been reached on the project's design and methodology.

Also, in '86 there will be an extension of *The Dynamics of Independent Television* to more dayparts and to sports and specials. *Dynamics* details the facts about independents, from growth in numbers of independent stations and in their audience shares, to their reach potential and flexibility of programming choice, both overall, and, to date, for independent performance in early evening and during prime access.

Still in production, but on the way, are similar collections of facts and data for primetime, for late evening, which should be ready by February or March, and for sports, specials and daytime, targeted for May availability.

INTV developed these reports both as marketing tools and as sales and research training aids for INTV member stations and for the enlightenment of agencies and advertisers.

The icing on the cake, or "sizzle," as Jones calls it, is *Bringing It Home to You*, an image-building, emotional video sell, complete with catchy jingle, that focuses on the quality of the programs now available.

Jones says he and INTV's regional sales managers can use the tape as "an emotional, exciting introduction into our more prosaic numbers story. Or we can lead into the tape by asking, 'Why the growing acceptance of independents? Why have independents' audience share kept climbing, year after year? Because of programming like THIS—Cue tape—Pow! Music! Fun!

INTV chairman Gene McCurdy says one direction he'd like to see independent stations take in the next few years is some "R&D efforts aimed at producing more of our own local programming. When you produce it yourself, costs are more controllable and you can develop your own product, totally unique to your station."

At McCurdy's own WPHL-TV Philadelphia, an example of such local station production is *Dancin' on Air*, Monday through Friday at 4 p.m. McCurdy describes it as "Our version of *American Bandstand*, 30 years later. It's young people having a lot of fun dancing."

And RKO's Servodidio observes that the success of new independents "will depend on the same competitive mind set and flexibility that built independents from a standing start to where we are today. Our strength is flexibility: the ability to react quickly to take advantage of opportunities and adjust our counterprogramming strategies accordingly." □

'Split-30' *(from page 91)*

cepting other commercial lengths. The networks, citing the NAB code as their defense, resisted further changes and instead offered minor concessions. These concessions included the *Bicentennial Minute* on CBS and the popular news breaks on all three networks.

These "programs" were all integrated with a 10-second commercial ID. When the NAB code, which put a voluntary limit on the number and length of commercial minutes in primetime and other dayparts was struck down in 1982, the three networks were left to fend for themselves. In 1983, Alberto-Culver again pressed the three networks into accepting "split-30s" or two unrelated 15-second units back to back. By February of 1984, all three networks had agreed to broadcast split-30s on an experimental and limited basis. (CBS would sell split–30s at a rate of one-per-pod-per-daypart, NBC would allow split-30s in any commercial pods; however the network put some restriction on *The Tonight Show* and would not accept any split–30s during its Saturday morning children's programs.

By February, 1984, all three networks had agreed to broadcast split-30s.

Similarly, ABC refused to accept split-30s in its Saturday morning programs and in commercial pods greater than 90 seconds).

Clients who began utilizing these split–30s besides Alberto-Culver were: Ralston-Purina, Gillette, American Home Products, Chesebrough Pond's, Jeffrey Martin, Nabisco and Beecham, among others. However, the networks reported that only 3–5 per cent of all commercial availabilities were sold as split-30s.

Nevertheless, CBS announced in August, 1985, that it will sell isolated 15-second units in news and sports breaks.

In addition, the network announced plans to expand the unit to 25 per cent of its total inventory. The isolated 15 was placed at half the cost of an isolated 30-second unit. ABC recently announced its plans to sell isolated 15-second units in its *Newsbriefs* and *Sports Updates* only. NBC will sell isolated 15-second units in its primetime and daytime *News Digest* only, effective January 1. □

'Oldies' *(from page 86)*

cept during the time periods themselves when shows may be highlighted individually.

In Boston, WQTV has a Saturday night comedy block from 8–10, which is sold and promoted as a unit. The programs are: *The Honeymooners, The George Burns and Gracie Allen Show, Show of Shows* and the *Jack Benny Show*.

Two other stations—WUSV(TV) Albany-Schenectady-Troy and WCGV(TV) Milwaukee—are airing Sunday night oldie blocks which are mixtures of half-hour and hour programs.

WCGV's primetime Sunday night block consists of *Mission Impossible, The Honeymooners* and *Show of Shows*, running from 9–11 p.m., following the station's primetime movie, which airs from 7–9 p.m.

After switching from a part-time STV outlet to a fulltime commercial station in July, 1984, WCGV made a decision to start its primetime movie at 7 instead of 8 in order to get a jump on the competition, says Jim Behling, general manager. "The Gaylord station (WVTV) started their movie at 8, and most of the network movies start at 8," he explains.

In the Albany-Schenectady-Troy market, WUSV is running $3\frac{1}{2}$ hours of oldies in lieu of a movie on Sunday nights. "We were scheduling a movie in primetime on Sunday nights," says Mike Harris, program coordinator, "but the other indie [WXXA-TV] had a movie, and the networks had movies, as well as stations from Boston and New York coming in on cable. We were looking for a niche, something different."

"Sunday Night Nostalgia," launched in April, is promoted as a block. From 8–11:30 p.m., the schedule is: *Gunsmoke, Beverly Hillbillies, My Three Sons, Gomer Pyle, The Honeymooners* and *Alfred Hitchcock*.

Primetime checkerboarding

Some stations are checkerboarding syndicated shows to counterprogram against primetime movies on weeknights. And the checkerboarding mix includes a healthy sampling of oldies.

A particularly creative approach is taken by WQTV, the newest of four independents in the competitive Boston market. Each night of the week carries a different theme: Monday, comedy; Tuesday, mystery; Wednesday, action-adventure; Thursday, science fiction; and Friday, detectives. Among the oldies on this schedule are *Show of Shows* and *The Honeymooners* (Monday); *Star Trek* and *The Invaders* (Thursday); and *Mannix* (Friday).

Some more recent vintage series in the checkerboarding mix include *El-*

'Death Valley Days'

'The Rebel'

Older westerns are filling an important niche at some stations, such as WAXA-TV Greenville-Spartanburg-Asheville and WCGV(TV) Milwaukee.

lery Queen and *Mrs. Columbo* (Tuesday), *Black Sheep Squadron* (Wednesday) and *Cannon* (Friday).

Another station checkerboarding in primetime is KDFI-TV, one of two new indies in the Dallas-Ft. Worth market. On two of the five weeknights from 7–8, an oldie show is scheduled. Tuesdays it's *The Prisoner*, and on Fridays it's *The Avengers*.

In the Philadelphia market, WJST-TV (licensed to Vineland, N.J.) is checkerboarding half-hour oldies from 9:30–10 on weeknights. The lineup: Monday, *Yancy Derringer;* Wednesday, *Mr. Lucky;* Thursday, *Star Performance* (originally *Four-Star Playhouse*); and Friday, *Call Mr. D.* (originally *Richard Diamond, Private Detective*). The one exception is Tuesday night when a local cooking show airs in that time period.

Both WJST-TV and KDFI-TV have a heavy dose of 'nostalgic' programming throughout the broadcast day. "We did some interviewing of the general public," says Brian Eckert, program director of WJST-TV, "and we found that people remembered the old shows and wanted more uplifting programming." This he says, "indicated there was some room in the market for that product and that perhaps this was a niche that hadn't been explored."

A look at the station's daytime and early fringe schedule during the week reveals a cornucopia of oldies. From 10:30 a.m.–12:30 p.m., it's *Family Affair, Petticoat Junction, Robin Hood* and *Candid Camera*.

Then, after a half hour of news, the schedule from 1–7 p.m. is: *December Bride, Our Miss Brooks, I Married Joan, My Little Margie, Sergeant Bilko, The Millionaire, Marshall Dillon* and *Peter Gunn*.

The station airs its primetime movie from 7:30–9:30 p.m. and even there the oldie flavor is retained, with only features from the '30s, '40s and '50s included.

Eckert feels this strategy is making "major inroads for us. We're not going for kids; we're going for adults, and this programming is scoring for us."

Late night lineup

KDFI-TV's theme is "Old Favorites You've Always Loved." The late night schedule, says John McKay, president, has been particularly well-received, starting with *Science Fiction Theater* at 10, followed by *Alfred Hitchcock* at 10:30 and *The Man From Uncle* at 11:30. The average share for this block during the Arbitron October ratings report was 4.2, competitive with the other indies in the market.

In addition to carefully orchestrated promotions, well thought-out programming blocks and counterprogramming strategy. there are some isolated instances in which older programs either fill a unique market need or are surfacing as "cult" attractions.

The latter situation has developed at WLIG(TV) New York (Riverhead, L.I.) where Marvin Chauvin, vice president and general manager, reports that a loyal following is developing for his station's *Charlie Chan Theatre* which runs at 11 p.m. on Sunday nights. He also says *The Fugitive* (6–7 p.m. weekdays) is "getting a lot of interest."

Other oldies on the Long Island station's schedule include *Lost in Space, Family Affair* and *My Three Sons,* from 4–5:30 p.m. weekdays and *Ben Casey*, 9–10 a.m. weekdays.

The Greenville-Spartanburg-Asheville market is western territory, according to Joan Martin, program director of WAXA-TV. For awhile, the station had stripped *Rawhide* on weekdays from 5–6 p.m. Now the Clint Eastwood vehicle has been moved to weekends (Saturdays, 2–3 p.m.; Sundays, 5–6 p.m.) and the station is stripping *Death Valley Days* weekdays from 5–5:30 p.m. "This is the textile capital of the world," explains Martin, "and a lot of men whose shift ends at 4 p.m. like to kick off their shoes, get a six-pack and watch a western."

Another station successful with old westerns has been WCGV Milwaukee, which uses the genre on Saturdays from 11 a.m.–1 p.m. The two-hour western lineup of *The Rebel, The Rifleman* and *Rawhide* had an average share of 15.5 during the October ratings period.

Jim Behling cautions, however, that "just because something is vintage, doesn't mean it will do well. We had *Ben Casey* and *Medical Center* on, and they didn't do all that well."

One added advantage of some of the old shows, Behling points out, is the "star" power of some of the guests who may not have been stars when these programs were originally aired. The Milwaukee outlet takes advantage of this "by working some of the names into our *TV Log* advertising. In November, *Mission Impossible* had William Shatner, Vic Morrow and Sal Mineo. And every once in awhile *The Dick Van Dyke Show* (weeknights at 10:30) will have a guest. We recently ran a two-parter with Don Rickles." □

Primetime movies *(from page 89)*

strips as lead-in, but settled on first-run checkerboarding. On Mondays, instead of movies, KSHB-TV was airing *Matt Houston* and *Lou Grant*, but ran two first-run hours, *Dempsey and Makepeace* and *Return to Eden* in October, explains Lux.

The two shows were competing as counterprogramming against Kansas City baseball, including the World Series, but didn't perform as well as expected. However, Lux says the station expects to continue to air the shows on Mondays from 8–10. At present, KSHB-TV's 7–8 p.m. checkerboarding consists of *It's a Living* and the off-network *Bosom Buddies* on Mondays; *Tales From the Darkside* and *In Search of . . .* on Tuesdays; on Wednesdays, *Lifestyles of the Rich and Famous;* Thursdays, *Start of Something Big;* Fridays: *Star Games.*

Three of the series are new for the fall at the station: *It's a Living*, *Something Big* and *Star Games*. *Living* and *Buddies* replaced *Fame*, and *Something Big* was moved from Fridays to Thursdays. *Lifestyles* has been the station's best performer, says Lux.

Post-movie 'experiment'

WXIX-TV Cincinnati is "experimenting" with checkerboarding in the 10–11 p.m. time period, after its 8–10 p.m. movies, and uses the alternated programming to extend the genre of the movie. According to Bill Jenkins, general manager, checkerboarding is being used as a device for keeping the basic movie audience tuned in for the entire primetime period. The station runs varying theme nights, tying both the films and the following show.

On Mondays, the station runs a light comedy or romantic movie; on Tuesdays, action/adventure; Wednesdays, a war theme or "tough guy, male-oriented movie"; Thursdays, horror or science/fiction; Fridays, westerns. The films are followed by such shows as *The Love Boat*, *Rockford Files*, *Twilight Zone*, *Maverick* and *Black Sheep Squadron*, depending on the genre fit with the movies, explains Jenkins.

Jenkins notes that the station's vertical programming is a radical departure from indies' practice, but he says that the October books show that checkerboarding is performing as well as the strip fare it had in the time period before the past fall. However, Jenkins will wait until at least February to determine whether the station will continue with the alternating programming form.

A non-movie station (in primetime), WQTV(TV), the newest of four indies in the Boston market, uses checkerboarding that is also based on themes each night. Monday, for instance, is "comedy" night and features an 8–10 lineup consisting of *Bosom Buddies*, *Second City*, *Show of Shows* and *The Honeymooners*.

The rest of the week: Tuesday, (mystery) *Ellery Queen* and *Mrs. Columbo*; Wednesday (action-adventure), *Black Sheep Squadron* and *Streethawk*; Thursday (science-fiction), *Star Trek* and *The Invaders*; and Friday (detectives), *Cannon* and *Mannix*.

Time to build

But despite the growth of checkerboarding, both KSHB-TVs Lux and WXIX-TVs Jenkins admit that one of the problems is that it needs time to build an audience of regulars, similar to network product. Katz Communications' John von Soosten, vice president, director of programming, is pessimistic about checkerboarding. Not only is there a problem in sticking with the concept because of the lengthy build-up required, but, he points out, that additional problems involve costs, promotion and the lack of program consistency.

Von Soosten believes that many indies have built a strong following by stripping, "which is one of the basic rules of Monday through Friday programming. An indie going against that rule makes its lineup more difficult to succeed. I don't know of any indie that is checkerboarding successfully in primetime." Also, points out von Soosten, a "much bigger promotion effort is necessary than in stripping, to let the audience know about the shows. Consistency is important because viewing is by habit. People want to know when their favorite program is on the air and in what time period."

But Jay Isabella, vice president, programming director at TeleRep, sees checkerboarding in primetime as having merit, "although you can build a case for or against it. Some stations have to experiment to get their costs in line, and there is an opportunity to do so by vertical programming rather than horizontal checkerboarding. Stations can take one night out for vertical and experiment with first-run product. Also, another reason—which may not be the best for experimenting on one night—is that you need 16 good movie titles to load for your rating book as opposed to 20. This means you can concentrate your better titles in a shorter frame. The horizontal concept becomes very promotion-intensive, so you are better off doing it vertically."

Meanwhile, hours continue to be the dominant form as lead-in fare on movie indies. As noted previously, the ITS study shows that nine of the 12 movie indies air hours in the opening primetime slot, vs. only three which use half-hours. Some of the hours used more frequently include strips such as *Matt Houston* and *Perry Mason*, according to various sources.

At KVVU-TV Las Vegas, which has been very successful in airing movies from 9–11, Rusty Durante, general manager and program director of the Meredith outlet, notes that part of the credit for the movies consistently high ratings has been its lead-in, which over the past five or six years has been an action/adventure hour or "something close to it." The station started running hours with *Streets of San Francisco*, then *Hawaii Five-O* and *Cannon* down the years in the hour slot. Durante adds that the only hour which didn't do well was *Trapper John M.D.*, which aired for only a brief period.

Quincy, the present occupant, replaced *John* more than a year ago, and after the *John* drop, it returned the station to the Number 1 or Number 2 slot in the time period, says Durante.

Local news

Meanwhile, locally-produced news in primetime by indies is growing in use, taking away time from syndication, with a total of 18 stations running their own news, of the 52 tracked by ITS.

According to Sharon Wolf, director of research and programming at the rep company. 13 of the movie stations air their news following features, two before the movies, while the remaining three are non-movie stations airing their own news, notes Wolf.

Three of the Metromedia stations, KRIV-TV Houston, KRLD-TV Dallas-Ft. Worth and KTTV(TV) Los Angeles, program their news in the opening primetime slot. At KRIV-TV, Jerry Marcus, vice president and general manager, claims that by running its news at 7 p.m., the station has "the earliest primetime news in America." Marcus says the newscast got a 6 rating and 9 share in the November Arbitron, "beating out Dan Rather many times."

Following the news, KRIV-TV, telecasts *P.M. Magazine* and then airs movies from 8 to 10. Based on KRIV's news success, Marcus says, the group's Los Angeles sister station followed suit. Airing at 8 p.m. the local news on KTTV has been averaging a November Nielsen 5 rating, notes Bill White, vice president and general manager of the Metromedia station, giving the outlet a total of 1½ hours of news in primetime. White continues that the early news in combination with the station's 10–11 p.m. news "gives us some saleable product."

The Metromedia stations promote

their primetime newscasts by calling them, "the news that doesn't get home before you do," a barb against early network newscasts.

Advertiser response to Metromedia's primetime newscasts has been modest for the company's Dallas station, but more successful in Los Angeles and Houston. Ray Schonbak, vice president and general manager of KRLD-TV Dallas, says, "The local advertisers see our news and are buying it because of its quality. The national advertisers buy, but sporadically, to be in the market. But the acceptance of the Metromedia news in Houston and L.A. is wonderful because there the news delivers the numbers."

Marcus at KRIV-TV says his primetime news took two years to get it to the point where it is sold effectively and to where it has become a profit center. "Not a lot, but we're seeing black on it for the first time."

Advertising potential

Advertising dollars were among the reasons that KRIV-TV went to its primetime news schedule. "Almost 3 per cent of the ad dollars coming into the market is for news," Marcus says. "News gives us an opportunity to go after advertisers that we previously could not go after—those looking for news."

Also, news "gives us an image in the community. We have gotten some favorable reviews from *The Houston Chronicle* and the *Houston Post*."

KTTV's White believes "it's hard to be a great station without a good news image. It gave us an opportunity to get into primetime in a new way and it worked."

Advertiser acceptance of KTTV's primetime news is "excellent," White says. "Our advertising rates in news, which we sell in a combo with the 10 o'clock news, are up many times over. We sell them in combo because the audience is unduplicated."

In the New York market, WPIX and Metromedia's WNEW-TV, have been airing their own news at 10 for many years, and a few years ago, WOR-TV got into news starting at 8 p.m.

The Taft Broadcasting-owned WTAF-TV Philadelphia, will introduce a locally-produced news format at 10 p.m. on February 17, according to Randy Smith, general manager. The half-hour show is budgeted at $3 million for the initial year, and the station is not looking to be profitable on the news program until possibly after the first two years, says Smith. The station has received a five-year "go" commitment from Taft.

Besides the image factor, the news programming has "great appeal in this market. There is no local news between 6:30 and 11 in Philadelphia, so we think there obviously is a market for news," says Smith. He adds that primetime news is working in virtually every major city, so "we approach it as a good idea. Also, it differentiates us from the other stations in town. The news is something which no other indie is doing in this community. It's a very competitive marketplace, and this can make you clearly the different choice from anyone else."

It's recalled that Philadelphia's WKBS-TV, which went off the air in the early '80s, tried news in primetime and lost a lot of money in doing so. But Smith notes times have changed since then. "That was in the late '60s, and before independent television really began to be as strong as it is today. Also, it was before the days of new technology helping UHF outlets." Smith continues that advertiser response for the news has been very encouraging, although the station has no commitments as yet. "We have just begun to start selling specific items in the newscast, such as sports news and Phillies baseball." (Taft owns part of the Phillies and has the rights through the 1982 season.)

Cable penetration and video rentals, says Chuck Alvey of KPHO-TV Phoenix, are "making movies overexposed by the time they air on commercial TV."

In the case of the Phillies broadcasts, whose 7:30 p.m. start may delay the 10 p.m. news, the news show will begin immediately after the game, Smith says.

In the case of West Coast games, the news will start before the game. The half-hour news show will include CNN Headline news for national and international stories, plus local news, weather and sports. More than 25 persons have been hired.

Smith notes that WTAF-TV has been averaging an 11 Nielsen share, sign-on to sign-off, and he expects the news show to average a 5 rating in the not-too-distant future, with a boost from the Phillies games in the summer and fall.

At this point, the station airs a two-hour movie and an off-network hour, consisting of various action shows such as *Vegas* in primetime. The hour shows, while not performing as well as the movies, which have been getting 5s, "aren't bad and are salable product, doing a 3 rating from 10–11 p.m." In conjunction with the news start in February, WTAF will probably run an off-network sitcom in the second half-hour, says Smith, although the schedule hasn't been nailed down as yet.

Game shows

A non-movie station in primetime, KHJ-TV Los Angeles, uses both news and game shows to fight the movie competition. The station airs *The Joker's Wild* at 8 p.m., followed by *Tic Tac Dough* at 8:30, which leads into an hour of news from 9–10. Chuck Velona, KHJ-TV's general manager, says the game shows are being used because they have similar demo appeal to the news. The station had been airing news at 10 but moved it up an hour, with very good results. It now gets a nightly average of 4 to 5, as compared to its 10 p.m. performance of 1. Three L.A. stations had been running a 10 p.m. news, and Velona says his station was the first to break the roadblock.

The highly successful non-movie indie in Phoenix, KPHO-TV, has been airing its news at 9:30 p.m., where it "does very well," says Chuck Alvey, program director. However, the station made a few changes in its primetime lineup this past September, shifting *Taxi* from the late-night schedule to the 7:30 slot, and adding *Hart to Hart* from 8–9 p.m., followed by the *Bob Newhart Show*.

The only time the station airs movies are on weekends, Alvey notes. Alvey says he's not keen on movies during the week in primetime because his competitor is running them, and the new indie coming into town will also be a large user of movie fare.

But also responsible for his anti-movie attitude are the inroads on movies being made by cable penetration and the home video market. "The cable penetration in this area is growing rapidly, as is the home video rental market, making movies overexposed by the time they air on commercial TV," says Alvey. Lux at KSHB-TV says that while the station has bought several of the movie packages which have titles not previously aired on the networks, her main concerns are the exposure from VCRs and pay-TV. She says that cable penetration in her market is close to 50 per cent, and is hurting her movie ratings. □

Reach/frequency *(from page 92)*

tion carrying the schedule. The system can process up to nine different station schedules simultaneously.

R&F estimates are generated within a few seconds after the schedule data are entered. What comes out are (1) the gross rating point totals per week for each daypart, (2) the number of spots per daypart, (3) the R&F for one, two, three and/or four weeks by daypart and (4) the total of all these data for all dayparts.

There are other "screens" that help the user in his analysis. The user would generally start off with a schedule proposal for each station that lists each component of the buy, viz., (1) the program name, (2) which days of the week the programs airs, (3) the program's clock time, (4) a code for the daypart, (5) the number of spots in the program, (6) which days of the week the spots are aired in the program and (7) average rating for the program.

There is also a "scatter diagram" that shows visually which days the spots are aired—each spot being indicated by a star on a grid. The grid is laid out with the days of the week on a horizontal axis and the programs used on a vertical axis. Thus, the user can see at a glance how much dispersion has been achieved by the buy, or proposed buy. Dispersion of announcements tends to maximize reach, and the Revue system is oriented in that direction.

Dick Gideon explains the "ratings specific" thrust of Revue: "Five spots with a 10 rating and 10 spots with a 5 rating both add up to 50 gross rating points. But they accumulate audience and frequency differently and Revue takes this into account. To take an exaggerated example, if you buy 10 spots and one spot has a 22 rating and nine of the spots have a 2 rating, Revue looks at the 22 and low-rated spots separately."

Gideon ran off four different hypothetical schedules, each of which totaled 50 GRPs (one came to 51 GRPs; see table). One schedule was made up of two spots, one of five spots, one of 10 spots spots and one of 17 spots. Their average ratings were, respectively, 25, 10, 5 and 3.

The range of reach over a week went from a low of 17.2 per cent (17 3-rated spots) to a high of 43.5 per cent reach (two 25-rated spots). Frequency went from a 3.0 average (the 3-rated spots down to 1.1 (the 25-rated spots). Over four weeks, the range of reach was still sizable: as high as 70.1 per cent and as low as 36.5 per cent. Average frequency went from 5.6 down to 2.9.

Gideon also gave another example of how scheduling affects reach, though not as dramatically. If the same number of GRPs are run in multiple dayparts instead of one, he explains, they are likely to build more reach (see table).

The example took four spots totaling 40 GRPs in a hypothetical early fringe buy and calculated the one-week reach and frequency at 27.6/1.5 and the four-

Top 25 network TV categories—January/September, 1985

	Jan./Sept., 1984	Jan./Sept., 1985	% change
Food and food products	$990,393,200	$1,084,471,000	+ 9
Toiletries and toilet goods	732,997,200	714,320,300	− 3
Automotive	530,012,000	539,375,900	+ 2
Proprietary medicines	485,163,300	502,474,100	+ 4
Confectionery and soft drinks	320,196,300	329,303,100	+ 3
Soaps, cleansers and polishes	283,554,900	312,068,000	+10
Restaurants and drive-ins	270,513,700	301,410,700	+11
Beer and wine	290,649,700	269,265,600	− 7
Consumer services	260,725,500	184,680,500	−29
Office equipment, computers and copiers	251,206,800	180,141,400	−28
Household equipment and supplies	171,488,200	171,114,700	0
Pet foods and supplies	136,603,100	131,302,600	− 4
Movies	113,654,100	102,744,600	−10
Apparel, footwear and accessories	169,649,400	106,507,900	−37
Department stores	119,740,800	97,501,100	−19

(continued on opposite page)

Network TV advertising

1985	ABC	CBS	NBC	Total
January/March	$ 656,799,700	$ 702,851,600	$ 598,398,200	$1,958,049,500
April/June	692,706,000	750,071,700	691,098,800	2,133,876,500
July/September	564,477,100	584,842,500	586,913,100	1,736,232,700
1985 to date	1,913,982,800	2,037,765,800	1,876,410,100	5,828,158,700
1984				
January/March	737,039,700	671,244,300	538,749,700	1,947,033,700
April/June	715,971,900	687,103,500	617,893,000	2,020,968,400
July/September	1,006,976,000	599,707,300	517,589,200	2,124,272,500
1984 to date	2,459,987,600	1,954,368,700	1,674,231,900	6,088,588,200

week R&F at 52.9/3.0. If the four spots are spread over two dayparts—still adding up to 40 GRPs—the resultant figures are 30.2/1.3 for one week and 56.4/2.8 over four weeks. That's a 9.4 per cent increase in one-week reach and a 6.6 per cent increase in four-week reach.

Although Gideon is not currently marketing Revue, it is now being used in four markets: Philadelphia, where the CBS-owned WCAU-TV is using the system; Billings, KTVQ(TV) and two Hispanic outlets owned by John Blair & Co., WSCV(TV) Miami and WKAQ-TV San Juan, P.R.

The Quaker City station had been using Revue for three weeks when contacted about their opinion of the system, so research analyst Paul Webb was reluctant to generalize about its value. However, he said that it is now an established part of the sales department's facilities.

Webb considers the system easy to learn. While no account executive has personally used it, Webb expects that sales personnel will be doing so routinely in the future. Until it acquired Revue, the station had been using reach and frequency curves plotted on paper by the Television Bureau of Advertising.

Minority feature

Revue has a feature of special interest to broadcasters aiming at minority audiences. The user can insert demographics and population data for the smaller universe. This increases the ratings and reach, of course.

Again, Gideon illustrates this with a computer run. Two hypothetical spots are bought in novelas, one with a 4 rating, one with a 3 rating. For the full market, the 7 GRPs yield 5.9 per cent reach and an average frequency of 1.2 over one week and a 12.4/2.3 R&F over four weeks.

Assuming the minority represents 20 per cent of the population, the ratings now become 20 and 15. As a result the 35 GRPs provide a 30.1/1.2 over one week and a 56.2/2.5 over four weeks.

Gideon will attend the New Orleans convention of NATPE International next month to flush out prospects and begin active marketing shortly thereafter. This will consist primarily of telephone marketing with active prospects being mailed a demonstration floppy disc.

The system requirements: the user must have an IBM PC, XT, AT or PCjr, or compatible microcomputer with 256K RAM, two 5¼" DS/DD 360Kb disk drives, color or monochrome card and 80 column display monitor.

The operating system is Microsoft's MS-DOS. □

Top 25 local TV categories—January/September, 1985 *(continued)*

	Jan./Sept., 1984	Jan./Sept. 1985	% change
Insurance	82,801,600	74,338,100	−10
Building materials, fixtures, equipment	84,161,900	73,703,700	−12
Travel, hotels, resorts (outside U.S.)	70,218,700	69,949,600	0
Sporting goods and toys	72,410,900	68,770,000	− 5
Jewelry, optical goods, cameras	87,844,500	61,242,400	−30
Financial planning services	44,084,700	36,584,400	−17
Gasoline, lubricants, other fuels	42,317,100	34,328,500	−19
Freight, industrial development	46,612,000	30,553,600	−34
Publishing and media	36,427,400	30,527,100	−16
Horticulture	22,816,200	23,516,600	+ 3

Source: Television Bureau of Advertising from Broadcast Advertisers Reports data

Top 25 network TV advertisers—January/September, 1985

	Jan./Sept., 1984	Jan./Sept., 1985	% change
Procter & Gamble	$297,455,700	$309,841,100	+4
General Foods*	146,417,500	150,631,800	+3
R. J. Reynolds Industries**	144,863,200	146,273,100	+1
McDonald's	122,257,600	135,252,400	+11
American Home Products	134,406,700	134,564,700	0
Ford Motor	110,744,500	122,380,900	+11
Lever Brothers	112,197,800	121,105,800	+8
General Motors	140,700,600	118,824,700	−16
Kellogg	102,774,000	118,033,300	+15
Johnson & Johnson	131,725,200	114,907,600	−13
AT&T	182,042,400	114,128,200	−37
Philip Morris*	113,321,000	113,045,400	0
Coca Cola	106,050,400	106,116,900	0
Bristol Myers	94,676,900	102,650,300	+8
Anheuser-Busch	111,976,600	101,807,800	−9
Sears Roebuck	127,815,800	87,712,700	−31
General Mills	84,241,100	86,949,100	+3
Beatrice	81,597,200	80,152,300	−2
Dart & Kraft	96,165,100	79,045,300	+18
Sterling Drug	77,587,900	75,082,100	−3
Pepsico	74,431,300	74,301,200	0
Mars	56,263,600	67,434,100	+20
Pillsbury	65,444,700	64,857,900	−1
Ralston Purina	65,075,100	63,934,900	−2
Chrysler	58,862,100	63,697,600	+8

** Acquisition of General Foods by Philip Morris announced. ** Includes the acquired Nabisco Brands for both years*
Source: Television Bureau of Advertising from Broadcast Advertisers Reports data

(continued on page 160)

Top 25 national and regional spot TV categories—January/September, 1985

	Jan./Sept., 1984	Jan./Sept. 1985	% change
Food and food products	$628,573,300	$663,995,300	+ 6
Automotive	402,962,000	501,025,900	+24
Confectionery and soft drinks	259,940,400	284,227,700	+ 9
Consumer services	160,254,900	187,254,900	+17
Toiletries and toilet goods	174,137,400	177,674,900	+ 2
Beer and wine	151,873,600	162,182,800	+ 7
Travel, hotels and resorts (outside U.S.)	134,070,200	130,042,100	− 3
Soaps, cleansers and polishes	104,971,100	125,119,500	+19
Household equipment and supplies	122,830,800	123,782,500	+ 1
Proprietary medicines	103,564,800	106,102,100	+ 2
Publishing and media	94,099,500	104,376,100	+11
Sporting goods and toys	49,760,400	92,096,500	+85
Gasoline, lubricants, other fuels	83,159,300	74,105,600	−11
Apparel, Footwear and accessories	72,954,200	58,144,900	−20
Insurance	46,522,600	56,234,200	+21
Pet foods and supplies	41,334,000	43,618,000	+ 6
Jewelry, optical goods, cameras	37,452,900	41,662,200	+11
Building materials, fixtures, equipment	39,430,700	40,064,800	+ 2
Home electronics equipment	37,270,800	33,881,300	− 9
Horticulture	32,323,100	31,221,500	− 3
Household furnishings	24,550,200	29,642,700	+21
Freight and industrial development	16,705,300	27,539,400	+65
Office equipment, computers and copiers	45,833,900	19,026,400	−58
Agriculture and farming	15,794,200	13,522,900	−14
Smoking materials	10,224,400	9,879,000	− 3

Source: Television Bureau of Advertising from Broadcast Advertisers Reports data; top 75 markets only.

Top 25 national and regional spot TV advertisers—January/September, 1985

	Jan./Sept., 1984	Jan./Sept. 1985	% change
Procter & Gamble	$146,776,100	$180,121,900	+ 23
Pepsico Inc.	68,530,400	78,328,700	+ 14
General Mills	59,170,000	70,063,900	+ 18
General Foods*	72,076,200	69,237,800	− 4
Coca Cola	39,436,300	53,855,900	+ 37

(continued on page 162)

the marketplace

The Marketplace Rates

Situations Wanted: $30.00 per column inch. All other classifications: $42.00 per column inch. Frequency rates apply. Minimum space one inch. Maximum space four inches. Add $1.50 handling charge for box numbers. Copy must be submitted in writing and is due two weeks preceeding date of issue. Payable in advance, check or money order only.

All ads accepted at discretion of publisher. Address:

The Marketplace
TELEVISION/RADIO AGE
1270 Ave. of the Americas
New York, N.Y. 10020

Help Wanted

LOCAL SALES MANAGER
KSTP-TV
HUBBARD BROADCASTING, INC.

Must have successful background in local sales management. Knowledge of Twin City market helpful, but not necessary. National or rep experience also helpful. Salary, plus bonus. Negotiable. Outstanding Opportunity. Contact Mr. James Blake, Vice President/General Sales Manager, 612-642-4350.

Equal Opportunity Employer M/F

KSTP-TV

ARTIST/TV

Graphic artist to create storyboards and prepare art for electronic computer animation. Must be proficient in TV adv. and network quality graphics. Ability to create and prepare mech for print ads helpful. Non-smoker. Excel future for creative person with exp. in TV/computer animation. Send resume to Dolphin Productions, Inc., 140 E. 80 St., NYC 10021

Help Wanted

PROGRAM DIRECTOR—TV

Top 70 midwest network TV affiliate seeks outgoing, dynamic individual who's ready to reshape our promotion, production, and community affairs.

Responsibility for program direction and operations management gives you a major say in the on-air look of our station. This position requires managerial skills as well as extensive knowledge of commercial TV programming and operations. Excellent opportunity to move up from number-2 spot at major-market station. Send resume, compensation history to:

Box 1125A,
Television/Radio Age
1270 Ave. of Americas, NYC, 10020

An Equal Opportunity Employer

RADIO & T.V. SALES PRO WANTED

Seasoned pro familiar with local spot sales & presently employed by station who desires unique oppty with well-financed aggressive co. Top salary, benefits package. Incentives.

212-673-1515

For Sale

SLEEK NEWS SET FOR SALE

Oak co-anchor set. 2 yrs old. Interview set attached. Tape available. Best offer. Nancy Sprague 904-354-1212.

Help Wanted

ON-AIR PRODUCER

Leading independent in top ten market looking for that unusual promotion producer who can merchandise our station's programming in a way that is fresh and imaginative. The candidate must possess the kind of creativity, motivation and sense of humor that generates "rating points." Particular strengths in news and local programming promotion a must. College background should be relevant and candidate should have 7 to 10 years experience in all aspects of on-air production. In addition to being an innovative conceptualizer and adroit writer, candidate must have a thorough knowledge of all State of the Art graphic equipment capabilities. Send cassette, resume to: Box 689X, Television/Radio Age, 1270 Ave. of Americas, NYC, 10020.

An Equal Opportunity Employer.

WANTED GENERAL MANAGER

Sales oriented, aggressive GM for spanish speaking station/SIN affiliated; third largest spanish speaking market; bilingual useful but not necessary; must be willing to relocate to El Paso, Texas. Terms and fringe benefits negotiable. Send resume to KINT-TV, Channel 26, El Paso, Texas 79912; (915) 581-1126. Contact Mr. Najera or Rosa Maria.

PRODUCTION SALES REP FOR DOLPHIN

World's Finest Production/Computer Animation Firm, seeks Experienced Person with Excellent Track Record dealing with agencies, broadcasters and corporations. Career opportunity. Call A. Stanley (1-6 P.M.) 212-628-5930.

Top 25 national and regional spot TV advertisers—January/September, 1985 *(continued)*

	Jan./Sept., 1984	Jan./Sept. 1985	% change
Toyota Motor Sales	44,366,700	52,507,800	+ 18
Anheuser-Busch	45,354,700	52,312,800	+ 15
Dart & Kraft	42,512,100	48,184,900	+ 13
R.J. Reynolds Industries**	44,973,400	44,537,900	− 1
GTE Corp.	16,262,300	44,219,900	+172
Nestle S.A.	33,514,700	41,073,100	+ 23
Lever Brothers	43,167,300	37,852,100	− 12
Kellogg	28,716,300	37,642,300	+ 31
Beatrice	34,598,500	37,201,400	+ 8
General Motors	25,525,800	37,079,100	+ 45
Philip Morris*	37,309,900	36,868,400	− 1
Nissan Motor Co.	33,003,400	36,804,800	+ 12
Nissan Auto Dealer Association	22,174,100	34,402,100	+ 55
Ralston Purina	23,190,800	33,725,800	+ 45
Mars, Inc.	33,661,700	32,239,600	− 4
Warner Lambert Pharmaceutical	27,764,100	29,235,800	+ 5
Hasbro	11,791,100	28,480,300	+142
MCI Communications	30,608,400	27,524,100	− 10
Ford Motor	30,378,800	27,380,000	− 10
Chevrolet Auto Dealer Association	17,912,500	25,813,800	+ 44

** Acquisition of General Foods by Philip Morris announced. ** Includes the acquired Nabisco Brands for both years.*
Source: Television Bureau of Advertising from Broadcast Advertisers Reports data

Top 25 local TV categories—January/September, 1985

	Jan./Sept., 1984	Jan./Sept. 1985	% change
Restaurants and drive-ins	$426,099,900	$504,602,300	+18
Auto dealers	187,961,500	237,833,600	+27
Food stores and supermarkets	177,043,200	183,812,600	+ 4
Banks, savings & loans	147,729,800	138,248,300	− 6
Furniture stores	119,745,300	137,148,100	+15
Department stores	105,855,300	110,198,100	+ 4
Amusements and entertainment	81,693,700	93,803,800	+15
Leisure time activities, services	75,909,100	93,202,400	+23
Radio stations and cable TV	92,312,200	91,377,800	− 1
Appliance stores	54,095,200	74,796,400	+38
Movies	62,740,900	74,593,700	+19
Home improvement stores	57,132,700	69,528,900	+22
Discount department stores	49,009,500	61,662,400	+26
Medical and dental services	45,543,600	60,963,000	+34
Auto repair and service stations	47,507,900	56,149,200	+18

(continued on page 164)

In the Picture

Preston R. Padden

President of Association of Independent Television Stations is deeply involved in must carry matters as well as two major studies due to be aired at upcoming convention in Los Angeles, one on whys and wherefores of barter and the other tracing the growth and potentional of the independent station business.

INTV president, new to job, came in at one of the most critical times for indies

Preston R. Padden came aboard the Association of Independent Television Stations as president, replacing Herman Land, a brief seven months ago and within a short time became embroiled in one of the most critical issues facing indies—the must carry situation.

But the striking down of the Federal Communication Commission's must carry rule by a U.S. appellate court on First Amendment grounds hasn't stood in the way of his tackling other major issues affecting the interests of the growing independent station community.

There's the sticky barter question: Do barter shows hurt independent stations more than they help them? Answering this has been delegated to the Butterfield Communications Group, whose research will be presented to INTV members at the annual convention early next month.

What Padden described as an "exhaustive study" of the independent station business has been commissioned. Having been conducted by Frazier, Gross & Kadlec, it is likewise scheduled for airing at the convention (an off-the-record preview and backgrounder was presented to the press in Washington last week).

The audience undercount

The complex problem of what to do about the understatement of independent station viewing levels in diary-only (non-metered) markets has been the subject of discussions between INTV and Arbitron and Nielsen. Padden has asked the two rating services to bear part of the cost of researching a "calibration" formula for adjusting diary data. While the INTV president considers the audience understatement issue "the Number 1 priority project of the INTV marketing effort," an INTV member subcommittee is taking a "zero-based" look at the association's entire marketing effort.

Handling these and other matters inevitably involve long working hours. Padden says he's used to it. When he was going to George Washington University law school in Washington fulltime, in order to earn needed income, he was tending the switchboard at Metromedia's WTTG(TV) nights and weekends, clerking for Tom Doughterty, associate general counsel and Washington vice president for Metromedia and acting as "dorm daddy" for undergraduates at GWU.

Padden went to work for Dougherty right after graduating law school (with honors) in 1973 and remained with Metromedia until he was chosen for the presidency of INTV. He has a high regard and feels deep gratitude for Dougherty's mentorship and also regards his dozen years with Metromedia as the best possible training for his present post.

As a major independent station owner, Metromedia provided Padden with a depth of experience in regulatory matters and that, of course, prepared him for the host of problems that descended on his shoulders when he took over the INTV presidency. In short, while his entire pre-INTV professional career was with one employer, Metromedia, INTV did not present a jolt.

The must carry issue, of course, is very much on Padden's mind. It has generated an INTV proposal that appears to have a fair chance of FCC approval. This proposal links the compulsory license for cable systems with must carry in a way, Padden believes, that meets the constitutional test. It assumes the FCC has authority to determine what signals a cable system can carry under the compulsory license. Hence, the proposal that if a cable system does not wish to carry all local signals, it would have to "negotiate separately or in some other form (such as a copyright pool) for the use of copyright programs on broadcast stations." The compulsory license would be applicable only if the station carried "the entire signals of all local television broadcast stations without discrimination or charge."

Since this proposal does not prohibit or require cable systems to carry any particular TV station, it does not conflict with the First Amendment, Padden holds. "It doesn't compel speech or prohibit speech."

The marketing outlook

Up until recently, regulatory matters were not the crucial problem for indies. Getting agency acceptance was. That barrier has been crossed for the most part, but other marketing aspects have emerged. Aside from "calibration," there is the question of how to sell time on indies in the new environment of proliferating indies in the major markets and indies popping up in smaller and smaller markets. Padden says one line of thinking at INTV is to put more promotional pressure against clients.

INTV expects about 245 indies on the air by the end of the year. It already has 140 members, a diverse enough group to suggest that Padden may one day have to adjust serious conflicting viewpoints. In approving the FG&K study of independent TV, there was a sense among board members, says Padden, that the independent station medium had come of age.

Top 25 local TV categories—January/September, 1985 *(continued)*

	Jan./Sept., 1984	Jan./Sept. 1985	% change
Local education services	36,512,400	52,227,900	+43
Hotels and resorts U.S.	46,439,800	50,359,000	+ 8
Clothing stores	41,960,700	49,647,400	+18
Drug stores	36,711,700	41,852,200	+14
Builders and real estate	35,061,900	35,084,700	0
Auto supply and accessories	26,617,900	31,364,500	+18
Health clubs	24,989,900	30,745,500	+23
Legal services	20,571,000	28,112,500	+37
Carpet and floor covering stores	25,776,700	27,596,000	+ 7
Rental services	23,792,700	26,826,400	+13

Television Bureau of Advertising from Broadcast Advertisers Reports data; top markets only; co-op advertising generally is credited by BAR to the manufacturer and is not included in the above categories.

Top 25 local TV advertisers—January/September, 1985

	Jan./Sept., 1984	Jan./Sept. 1985	% change
McDonald's Corp.	$65,938,600	$91,481,800	+ 39
Pillsbury Co. (Burger King, Godfathers)	68,145,800	69,729,400	+ 2
Pepsico, Inc. (Pizza Hut, Taco Bell)	52,480,100	65,646,100	+ 25
Wendy's International	31,056,900	31,951,700	+ 3
R.J. Reynolds Industries (Kentucky Fried Chicken)	17,780,100	22,117,600	+ 24
Sears Roebuck & Co.	20,062,600	21,031,900	+ 5
The Kroger Co.	16,727,900	19,698,500	+ 18
Jerricho, Inc. (Long John Silvers)	14,887,700	19,632,300	+ 32
Walt Disney Productions	9,023,200	18,827,000	+109
Imasco, Ltd. (Hardees, People's)	16,733,100	18,326,100	+ 10
American Stores Co.	18,405,500	18,277,900	− 1
Dayton-Hudson Corp.	18,412,400	17,620,500	− 4
Federated Department Stores	16,528,400	17,124,900	+ 4
I.C. Industries (Midas Muffler)	10,662,300	16,716,500	+ 57
K Mart Corp.	8,714,500	15,780,500	+ 81
Lucky Stores, Inc.	12,335,600	14,801,000	+ 20
May Department Stores Co.	10,102,200	13,115,100	+ 30
Winn Dixie Stores	10,811,800	12,905,400	+ 19
Bally Mfg. Corp.	11,309,200	12,502,300	+ 11
Safeway Stores	15,565,600	12,269,700	− 21
Denny's Inc.	4,999,600	11,742,300	+135
Aamco Industries	11,918,800	11,559,900	−3
J.C. Penney Co.	10,185,700	11,554,300	+ 13
Gulf & Western Industries (movies)	13,511,600	11,190,100	− 17
General Mills, Inc. (Red Lobster)	12,792,200	10,978,900	− 14

Source: Television Bureau of Advertising from Broadcast Advertisers Reports data

Inside the FCC

Dennis R. Patrick

FCC commissioner, in recent speech before the Western Cable Show in Anaheim, Calif.

Must carry rules were unconstitutional and did not promote public interest

The D.C. Circuit [court] made an historic decision this year in the *Quincy* case. In *Quincy*, the court struck down the must carry rules as unconstitutional. The court found that the rules, very simply, were not the least restrictive means to achieve the commission's stated purpose of assuring the continued existence of local, off-air broadcasting. On the contrary, the must carry rules were found to be fatally overbroad. Therefore, their infringement on the First Amendment rights of cable could not be justified.

Although the court rested its decision on its finding that the rules were unconstitutional, the court also chided the FCC for its failure to scrutinize carefully the rules' basis and impact. The court seemed offended by the negative impact the must carry rules had on consumers. Such an anti-consumer impact is difficult to square with the very purpose for commission rulemaking: to preserve and promote the *public* interest.

Multiple affiliates

The court had it right. The must carry rules, as they existed prior to *Quincy*, did *not* promote the public interest:

■ How did it benefit the public to require a cable system to carry two NBC affiliates or three ABC affiliates when the viewers would prefer to get CNN or C-SPAN instead of the duplicative signals? The must carry rules were oblivious to consumer preference.

■ How did it further the public interest to require a cable system to drop a popular signal in order to accommodate a new special interest station whose market share might never grow beyond 3 per cent? The must carry rules were oblivious to consumer demand. The must carry rules were also deaf to the suggestion that those people who were interested in the specialized programming offered by the new station would be willing to use an A/B switch, or otherwise act to ensure they could receive the signal over-the-air.

■ How did it further the public interest to require a cable operator to carry a signal so clearly non-local that it could not be received off-air and, therefore, had no market share in the cable franchise area at all? For example, by adding Melbourne to the hyphenated market of Orlando-Daytona Beach, the must carry rules required a small UHF in Melbourne to be carried by a cable system in Flagler Beach, over 100 miles from Melbourne. This was despite the fact that none of the residents of Flagler Beach received—let alone watched—the Melbourne station. I dissented to that decision, because it was wrong as a matter of law and policy. It constituted an expansion of the must carry rules far beyond their already suspect borders.

I dissented again when the commission added Clovis, Hanford and Visalia to the Fresno market; and I resolved to dissent to each unwarranted hyphenation thereafter. Mercifully, the *Quincy* court put a stop to this hyphenation hysteria.

Positive first step

The commission declined to appeal the *Quincy* case. A majority of the commission concluded that the *Quincy* decision represented a positive first step toward recognizing full First Amendment rights for all electronic media. We also found that it constituted progress toward a free marketplace.

We indicated, at the time, that we could not conceive of a revised rule which would meet the court's requirements for constitutionality and our own policy objectives. We have received some petitions for rulemaking; we recently initiated a public proceeding in order to exmaine fully those proposals and others filed. I will read and analyze the petitions and comments carefully, and I am open to being convinced that a new rule is warranted if an adequate showing is made.

So let's talk about the showing that will be required. The court placed a heavy burden on those who would justify a rule. If must carry regulation has only an incidental burden on First Amendment rights, then the *O'Brien* test will apply. Under this test, the court would have to be convinced, first, that a rule is needed to further a substantial government interest. Here that interest is preserving free, off-air, locally oriented television. But the court will not assume regulation is necessary to achieve the goal simply on the FCC's say-so. Instead, the court strongly suggested that it wants *empirical* proof that without must-carry regulation, cable subscribers would stop viewing off-air television in such large numbers that the economic vitality of local broadcast*ing* would be hurt, not just that of a given broadcaster. The court in *Quincy* suggested that this requisite evidence was sorely lacking.

Once it is shown that regulation is necessary to achieve a legitimate government interest, the court would next have to be convinced that the rule is no broader than is absolutely essential to further that interest. The *Quincy* court found that the current must carry rules were fatally overbroad. After noting that the rules were intended to protect local broadcast*ing* (that is, localism) and not individual local broadcast*ers*, the court noted a number of flaws in the must carry rules which rendered them overbroad:

- They ignored the quantity of local broadcast stations present in a market.
- They ignored the quantity of local stations already carried on cable.
- They ignored the amount of local programming a local station carried—or, indeed, whether it carried any.
- They ignored whether the programming of the local station desiring coverage is duplicative of a station already carried.
- They ignored whether carriage of one station would result in the deletion of another, thereby impinging on a cable operator's editorial autonomy.
- They ignored the cable viewers' preferences.
- And they ignored the financial health of the broadcast station and whether it even needed the rules to survive.

Fashioning a rule which accounts for these many factors will not be an easy one. And I do not expect that the commission will again make the same mistakes for which the court chided us in *Quincy*: We should not adopt new rules without a firm basis for concluding that material harm to local broadcasting would result without government intervention; we should not adopt rules without first determining that regulation is necessary to protect the public interest. We should not adopt a rule that is broader than necessary, or has an anti-consumer impact.

I put you on notice, therefore, that this is one commissioner who will not vote to adopt a new must carry rule simply because it results from an industry compromise. The commission's ultimate focus is, and must be, on the *public* interest, not on the desires of cable operators or broadcasters. The public interest is fully served when local broadcasting is available off-air and when the media has full First Amendment rights. We must have a strong basis for concluding that these goals are in conflict with each other, and with a free market, before we contemplate compromising cable's First Amendment rights.

Compulsory licensing

Finally, let me touch on one of the last roadblocks to deregulation, even though it is one being zealously guarded by cable itself. That is compulsory licensing. At the time we decided not to appeal the *Quincy* decision, I stated—and I continue to believe—that both the must carry rules *and* the compulsory licensing provisions in the Communications Act are impediments to a totally free marketplace. In a free market, the cable operator would exercise editorial discretion by deciding what it would like to carry, and then it would negotiate for the right to carry those signals. Must carry impedes editorial discretion and compulsory licensing obviates the need for carriage negotiation. In this sense, the two are undeniably linked.

I do not expect to convince you today that you should prefer life without compulsory licensing, although I note that NTIA posits that you'd have a better supply of programming, produced directly for cable, without it, because the program producers could get compensated more directly. Under compulsory licensing, you have guaranteed access to all broadcast signals and you only pay for distant non-network signals. It suits your purposes and your pocketbooks, therefore. But could you live without it? Why should you? Because this is a vestige of regulation remaining in a largely deregulated world. And if it is not a *necessary* one to further the public interest, then it has no more legitimacy than the must carry rules.

Possible solutions

Is it necessary? The major complaint I have heard advanced by cable is that insurmountable transaction costs would be imposed on each cable operator, to negotiate separately with the owner of each program, often the Hollywood producer. I question whether the problems are truly insurmountable.

For distant non-network signals, there are identifiable superstations which already exist and which arguably already pay for the fact that their television signals are retransmitted on cable. There is a single entity in place—the superstation—which could officially and explicitly negotiate and pay for both the right to television transmission and the right to cable retransmission. Those cable systems wanting to carry the superstation would then negotiate with a single entity for that right. The transaction costs to cable for obtaining the rights to retransmit superstations, therefore, would not seem to be overwhelming.

For local stations, a workable mechanism is not yet in place. But that doesn't mean one is not obtainable. It may simply mean that we would have to factor in a transition period to avoid undue dislocations. I agree that a system in which a cable operator is required to negotiate copyright liability with each program's owner would be neither practicable nor desirable. However, I disagree that such a result is inevitable without compulsory licensing. Since when is it cable's position that it just can't function without a federal big brother to cushion the marketplace?

In a world without compulsory licensing, the market would respond with mechanisms to establish and distribute royalties, similar to BMI or ASCAP. Compulsory licensing is a government version of the BMI/ASCAP system. But it's worse, because the government is setting the price and telling everyone to play. And the government is setting those prices with no special insights as to what is just and fair.

To those of us who believe that a competitive market can better set prices than a governmental body, compulsory licensing does not set well. At a minimum, it deserves a close look. I don't pretend that elimination of compulsory licensing would be easy or that other changes might not also be needed.

MAY YOUR HOLIDAY SEASON
BE PROGRAMMED WITH JOY AND SUCCESS

RKO GENERAL

A GENCORP COMPANY

RKO RADIO

RKO TELEVISION

A NEW KIND OF TELEVISION IS COMING FROM KING WORLD!

STARRING

DAVID BRENNER

with Billy Preston and the NIGHT LIFE Band

FRANCHISE POWER!

- Half-hour daily strip designed for late fringe!
- Featuring the biggest names in music, comedy and variety!
- Satellite delivered in stereo!
- 10 million-plus dollar production budget!
- Unprecedented promotional support!
- Coming September 1986!

It's a new kind of television produced by Motown Productions in association with

KINGWORLD

NEW YORK	LOS ANGELES	CHICAGO	NASHVILLE	NEW JERSEY
(212) 315-4000	(213) 826-1108	(312) 337-6765	(615) 373-1500	(201) 522-0100

National Advertising by CAMELOT A King World Company