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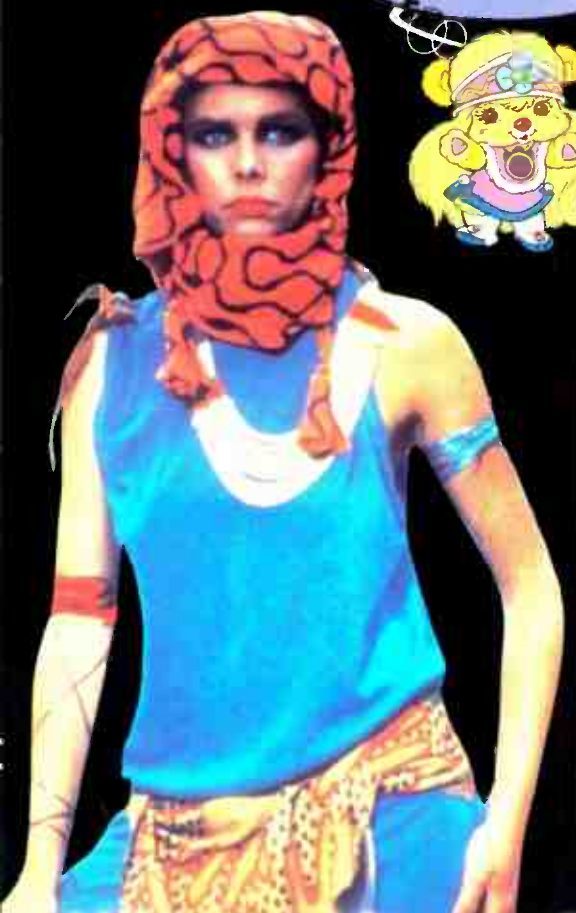

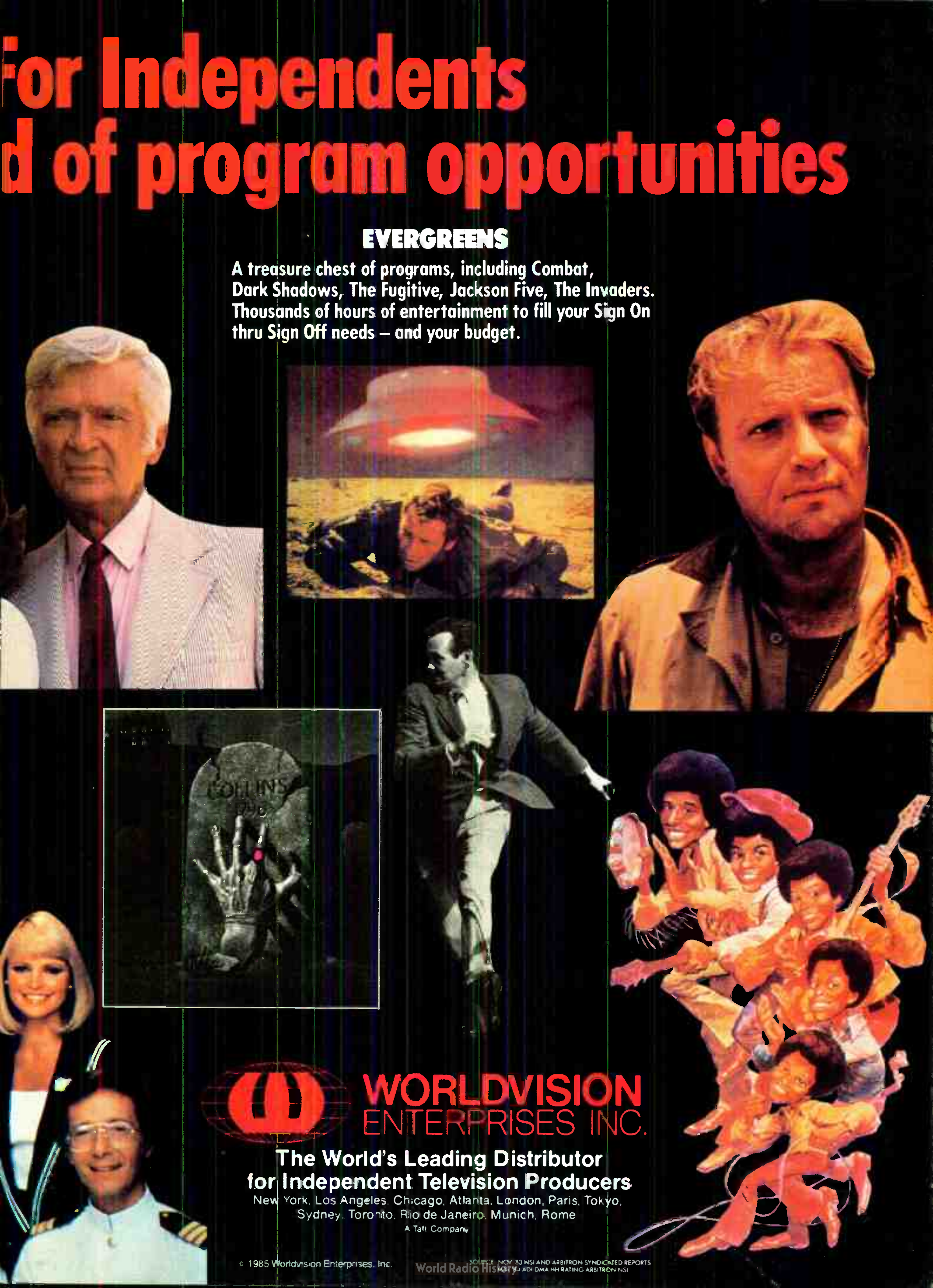

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Volume XXXIII, No. 1
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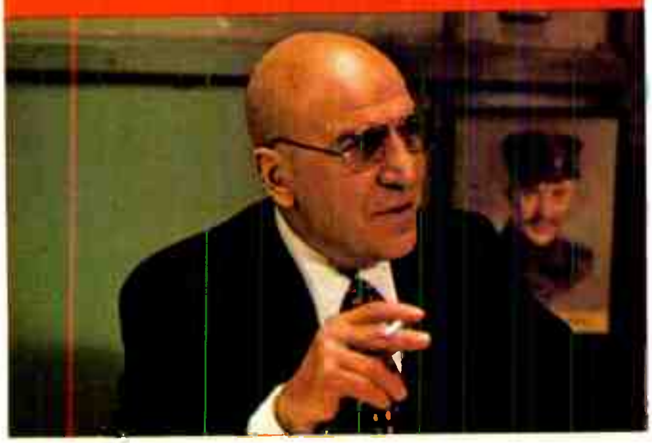

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Publisher's Letter

Gloomy reports about economy disputed by business statistics

While there have been some gloomy reports spread around in the past two months by the professional economists, Irwin L. Kellner, chief economist of Manufacturers Hanover Bank in New York, feels that many of these reports have been greatly exaggerated.

On the positive side, he mentions that Detroit is selling automobiles at an 8.5 million unit annual rate. This may taper off, but it is almost two-thirds higher than the levels of a year ago. There are other indicators—housing starts are still strong, mortgage interest rates have gone down 1½ points since two years ago; the consumer still seems to be in good shape—there are a record number of people holding jobs. Total employment in May was 107 million people. Nonfarm payrolls over the past year grew by 3.5 million.

Shortterm interest rates are now at their lowest levels in at least seven years, while longterm rates are at five-year lows. One of the beneficiaries of the decline is the Federal government itself. Each percentage point decrease in interest rates means that the Federal government debt service is reduced by $10 billion a year.

As far as the GNP is concerned (and this is the figure that is carefully watched by broadcast economists), the increase for all of 1985 is estimated at 6.6 per cent. Disposable personal income is estimated for the year at a 6.4 per cent increase over 1984.

The results of the May TV/RADIO AGE *Business Barometer* report show a 6 per cent increase for national spot over the same five month period last year. We have been estimating, since the first of the year, that the entire year will show an increase of 8–9 per cent.

Syndication strong. In the meantime, the television syndication market continues strong—many programmers are in the formative stages of planning both feature packages and series for the fall of 1986. The total amount of station syndication expenditures estimated by the TV/RADIO AGE was $1.2 billion for 1984. We are projecting that the figure will reach close to $2 billion by the end of 1985, including barter.

These kinds of figures have attracted the attention of Wall Street investors. The acquisition of Embassy by Coca Cola is just one example of the widespread interest in television syndication by the financial community. The growth of first-run syndication is, as Dennis H. Leibowitz of Donaldson, Lufkin & Jenrette, points out, one of the phenomena of the syndication business, particularly when compared with the off-network market. This is the result of the dwindling number of network shows.

The prices for the "golden oldies" continues upward, as Leibowitz observed. "When the *Mary Tyler Moore Show* came out in the late '70s it generated over $60,000 per episode in syndication. Later, Viacom's *All In The Family* got nearly half a million an episode."

From an economic standpoint, distributors are reporting that there is another window in the programming structure and that they are selling more product to basic cable. The networks are buying fewer features because of the cable exposure and, according to Leibowitz, "all three networks have a heavy schedule of made-for-TV movies for the upcoming season. There will also be a larger number of consortiums of group operators planning co-production deals. A check of the major programming distributors reveals that the independents represent between 60–65 per cent of their total revenues. This figure will undoubtedly increase within the next few years based on the increase in independent stations.

Sig. Paul


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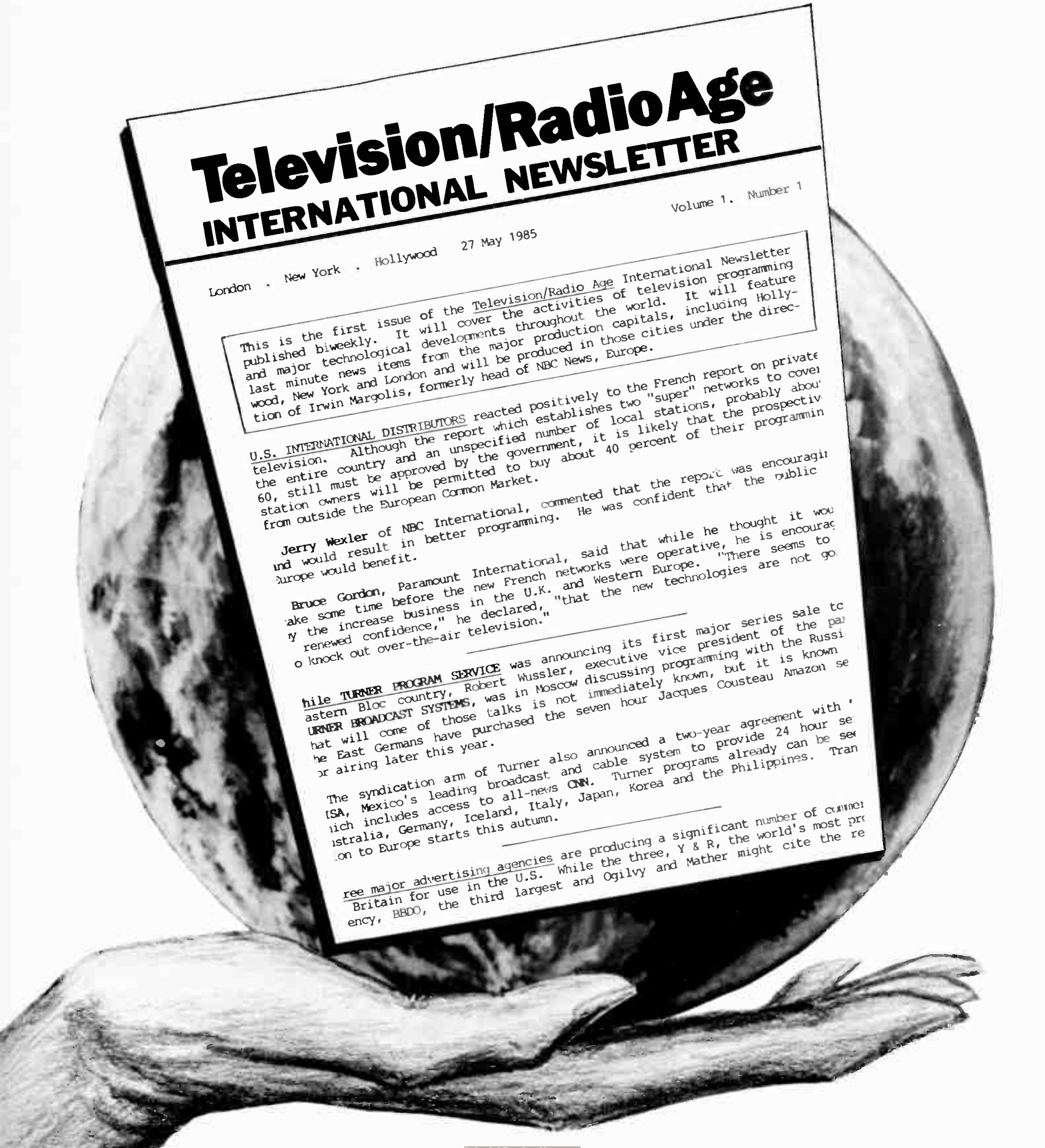


Television/Radio Age
INTERNATIONAL NEWSLETTER
Volume 1. Number 1
London . New York . Hollywood 27 May 1985
This is the first issue of the Television/Radio Age International Newsletter published biweekly. It will cover the activities of television programming and major technological developments throughout the world. It will feature last minute news items from the major production capitals, including Hollywood, New York and London and will be produced in those cities under the direction of Irwin Margolis, formerly head of NBC News, Europe.
U.S. INTERNATIONAL DISTRIBUTORS reacted positively to the French report on private television. Although the report which establishes two "super" networks to cove the entire country and an unspecified number of local stations, probably abou 60, still must be approved by the government, it is likely that the prospectiv station owners will be permitted to buy about 40 percent of their programmin from outside the European Common Market.
Jerry Wexler of NBC International, commented that the report was encouragi and would result in better programming. He was confident that the public urope would benefit.
Bruce Gordon, Paramount International, said that while he thought it wou ake some time before the new French networks were operative, he is encourag y the increase business in the U.K. and Western Europe. "There seems to renewed confidence," he declared, "that the new technologies are not go o knock out over-the-air television."
hile TURNER PROGRAM SERVICE was announcing its first major series sale to astern Bloc country, Robert Wussler, executive vice president of the pa URNER BROADCAST SYSTEMS, was in Moscow discussing programming with the Russi hat will come of those talks is not immediately known, but it is known he East Germans have purchased the seven hour Jacques Cousteau Amazon se or airing later this year.
The syndication arm of Turner also announced a two-year agreement with ISA, Mexico's leading broadcast and cable system to provide 24 hour se hich includes access to all-news CNN. Turner programs already can be se istralia, Germany, Iceland, Italy, Japan, Korea and the Philippines. Tran on to Europe starts this autumn.
ree major advertising agencies are producing a significant number of comme Britain for use in the U.S. While the three, Y & R, the world's most pr ency, BBDO, the third largest and Ogilvy and Mather might cite the re

Letters

Reagan and radio

Thank you for your excellent *Publisher's Letter* in the June 24th issue! ("President Reagan, radio's greatest proponent, is at home with medium").

Ronald Reagan's regular and effective use of radio is our finest testimony of its tremendous national and local impact as an advertising vehicle. I'm so glad you helped spread the word.

ELLEN HULLEBERG
Executive vice president, marketing & communications, McGavren Guild Radio, New York

I have just read the *Publisher's Letter* in the June 24th issue.

The President makes so much use of radio, I suspect, because he cannot talk off the cuff, and it isn't quite so obvious that he is reading when one cannot see. Almost every remark I have ever heard him make that had any pretensions to cohesiveness and coherence were read, and obviously read, from a prepared text.

BARBARA BOWLER
Bradford, Me.

Low rated spots

This is in response to the article on page 48 of the April 29th issue (*Low rated TV spot cumes get warmer ad agency reception*).

The generation of people who lived through the "network era" of television (1948–1980) is conditioned to think of "high rated" and "low rated" spots in terms of: High rated—20–35; low rated—0, 1, 2, 3.

In today's world, the "post network era," or more accurately, the "era of multiple choice" for viewers, two important changes have occurred.

1. "High rated" programs and spots are not as high rated. They are now 9s–17s instead of 20–35.

2. "Low rated" spots and programs on good "un-network" stations are not as low rated. Eight o'clock movies regularly achieve average ratings of 5 to 9, especially when the movies are first run on VHF non-network stations. Specials also deliver "high-rated" advertising opportunities.

Sharp agencies, clients and time buyers are now getting primetime audiences, at a very favorable cost, in programming which has never been "network blessed." Often these programs whip average network programs and destroy lesser (and thereby transmogrify) so-called "high rated" network prime into base "low rated" network prime.

One further point: Viewing to movies is selective, and, typically, five consecutive 8 o'clock movies will cume to the old fashioned "high rated" 20-plus. By betting on five "field horses" the smart buyer greatly improves the odds in his favor.

R. E. KELLY
Partner
KCPQ-Puget Sound Television, Tacoma, Wash.

Promotion director survey

Your recent issue reporting the results of the broadcast promotion executive salary ranges (*Female TV promotion directors sense sex salary discrimination*, May 27) underscores the fact that this profession has come a long, long way in this generation. Promotion's own organization, founded as the Broadcasters Promotion Association in 1957, contributed much in bringing recognition and more professionalism to this now key management position.

Young people entering this phase of broadcasting have a quicker route to a living wage today than those who took on the title 30 or 35 years ago.

JOHN F. HURLBUT
President,
Walker Media Management, Inc., Holmes Beach, Fla.

This is a note of appreciation for the survey of TV station promotion executives which you published in the May 27 issue of *Television/Radio Age*.

You have done a great deal for the BPME through the years.

TOM DAWSON
Advertising and Marketing, Broadcast Promotion & Marketing Executives, New York

Retail potential

Thank you for the nice section on Management Horizons and our Media Marketing System in your recent article, *Retailers believe in broadcast's clout, but want more data* (April 29).

The content of the article, coupled with the *Publisher's Letter*, gave an accurate accounting of what is potentially available from a revenue standpoint and how to go about developing it.

GARY DRENIK
General manager,
Management Horizons, Inc., Columbus, Ohio

Sidelights

'I'll see you on the radio'

The following poem was recited by CBS News correspondent Charles Osgood during the recent "Radio After Radio" week at the Museum of Broadcasting in New York.

Dear Mr. Osgood: That sign-off is absurd,
Radio is for the ear, the song or spoken word-
The medium for seeing is without a doubt TV
You therefore call it video, that's Latin for I see.

So please do not say that anymore,
You really should know better,
That's a gentle paraphrasable,
That was in this viewers letter . . .

"Dear Sir" I then wrote back to him
And this was my reply . . .
I do believe that you are wrong
And let me tell you why.

I've worked some years in radio and television, too,
And though it's paradoxical, it none the less is true—
That radio is visual, much more so than TV
And there's plenty of good reason why that paradox should be.

You insist that on the radio—there are no pictures there,
You say it's only for the ear—but I say au contraire.
There are fascinating pictures—on the radio you see
That are far more picturesque—than any pictures on TV

No television set that's made—no screen that you can find,
Can compare with a radio—the hitter of the mind.
For the pictures are so vivid, so spectacular and real
That there isn't any contest—or at least that's how I feel.

The colors are more colorful, the reds and greens and blues
More vivid and more subtle than television's hues—
The dimensions of the radio are truly to be treasured,
Infinite—the size of screen diagonally measured.
With resolutions so acute—TV can not compare—
We can whisper in the listeners ear and take him anywhere.

And you tell me I cannot see—the audience I touch.
Let me tell you now a secret—my experience as such.
That although the rooms may be very plain and very small
In a way it's quite miraculous—it isn't small at all.

I am there inside the radio,
The one beside the bed,
And it's me you hear when it goes off,
Come-on sleepy head.

Charles Osgood

I can see you in the morning,
I can see you coast to coast—
As you sip your glass of orange juice
And bite into your toast.

I am with you when you brush your teeth
And when you shave your face.

And I see the lines of traffic
Stretching endlessly for miles—
Cars of every make and model
And every year and style.

Not a hundred or one thousand miles—
A million there must be
And I am riding along with them—
This is radio—you see.

I'm on the Jersey Turnpike
And the Thruway and the Hutch,
And the Eisenhower Expressway
Helping people keep in touch.
And the California Freeways
And the Houston traffic Funnel—
I may lose you for a little while
As you go on through the tunnel.

But suddenly, I'm there again
With some episode to tell
To nobody's surprise
Because they know me well.

But my voice is with them every day
And when it disappears,
They know it will be back again
'Cause it's been that way for years.

I have been riding with them
For such a long, long time
They're willing to put up with me
When I resort to rhyme.
And that may be the ultimate
And quintessential test—
That proves beyond the slightest doubt
That radio is best.

A friend will always stick to you
'Though your poems may not scan
I'll see you on the radio,
I can, you see, I can!

On the road

A growing number of American television films, miniseries and series are being shot on the road these days, and it's a road that leads far beyond the traditional Hollywood studio backlots. The networks and Hollywood production companies have film crews travelling the world, to Canada, Singapore, London, Paris, and other European cities.

The Last Days of Patton, a CBS movie starring George C. Scott as World War II American general George S. Patton Jr., and Eva Marie Saint as his wife, is being filmed in England. Another CBS production, Joan Collins' seven-hour mini-series *Sins*, went before the cameras in France with a cast that includes Gene Kelly, Lauren Hutton, and James Farentino.

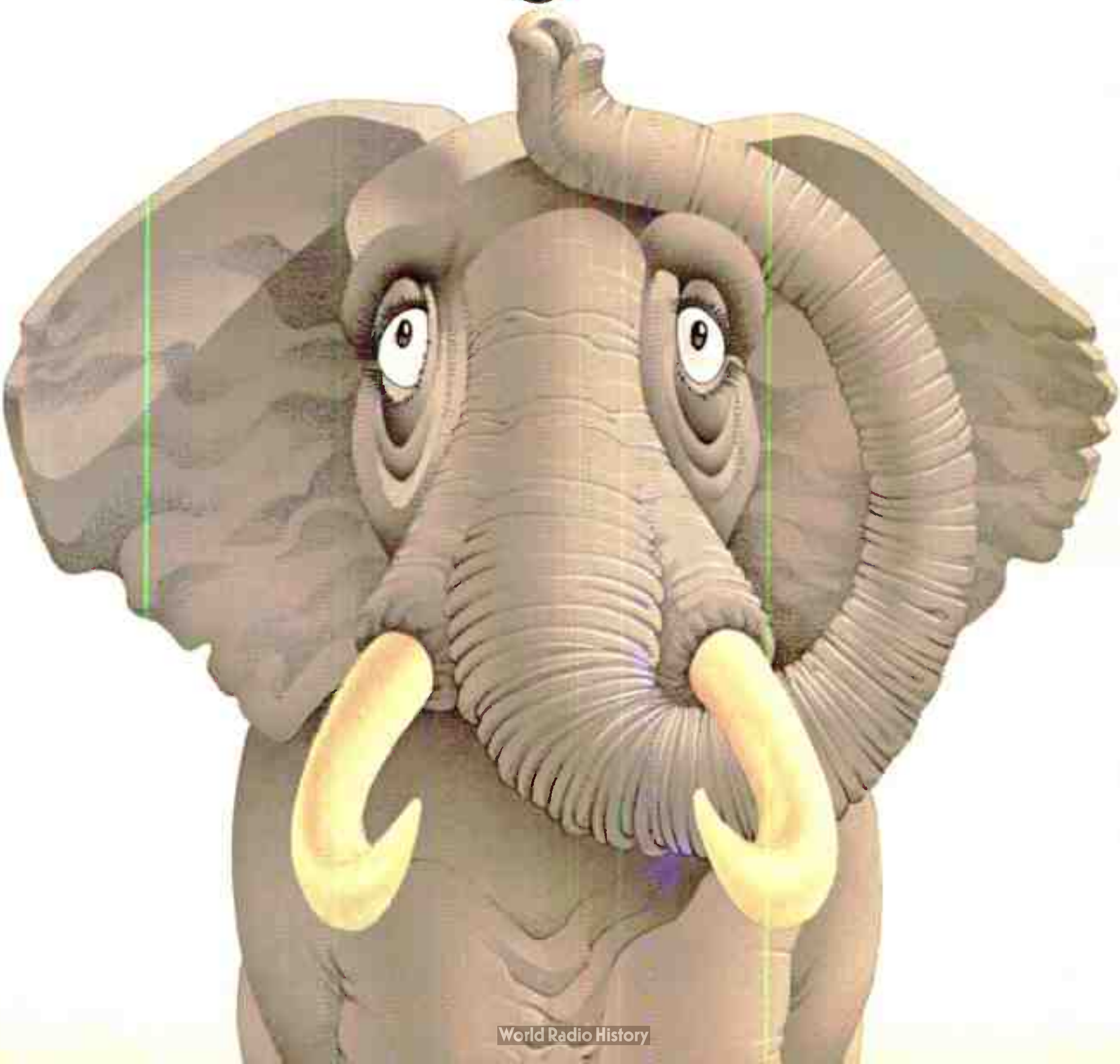
In the vast Pacific Ocean area, CBS has already shot one movie, *Passion Flower*, with Bruce Boxleitner and Barbara Hershey, and the network intends to go back to the Orient for at least one other picture, *Geisha*, set in Japan.

The network also has plans for Hawaii, where it's expected a film crew will be sent to shoot *Blood and Orchards*, a picture which recounts the drama involving the rape of a U.S. Navy officer's wife.

There's also a strong possibility that CBS will make at least two more Agatha Christie pictures in London. Peter Ustinov is expected to star in the movies, tentatively titled *Dead Man's Folly* and *Three Act Tragedy*.

Canada is also a location site for some CBS productions. *Kane and Abel*, a major mini-series for 85-86 about the struggles of two powerful Boston businessmen, was filmed there, as well as in New York and Europe. And CBS' *Stir Crazy* series, the escapades of convicts running from the law, will have some segments next season which were made in Canada.

NBC, which has been very active in overseas production with such previously aired shows as *A.D*, located in Tunisia, *Wallenberg: A Hero's Story*, shot in Yugoslavia, and *Florence*



Sidelights *continued*

Nightingale, made in England, continues to go abroad.

One of its showcase mini-series for 85–86, *Peter the Great*, was shot in Russia. It co-stars Laurence Olivier, Maximilian Schell, and Vanessa Redgrave.

That network also has *O.S.S.*, the story of America's secret Office of Strategic Services in World War II, in production in London. It stars Don Murray. Also being readied for production for NBC is *Imagine: The Story of John and Yoko*, and NBC film depicting the lives of John and Yoko Lennon. It, too, will be made in London. On Malta, NBC has a crew working on *The Gold*

CBS' 'Stir Crazy' will have some segments next season which were made in Canada.

Series stars Larry Riley, l., and Joe Guzaldo

Crew, a U.S. Navy submarine story starring Robert Conrad.

At ABC, programmers are planning one of that network's most ambitious European productions, the 18 hour mini-series, *War and Remembrance*, a sequel to *The Winds of War*. It won't be seen until the 86–87 season, at the earliest, but ABC is already scouting locations abroad.

For it's 85–86 schedule, ABC will shoot scenes for Robert Wagner's new *Lime St.* series in England, Scotland and Switzerland.

VCR boom

By early 1986 VCRs will reach a critical mass penetration of one-third of all homes in the U.S., according to a report by Young & Rubicam, Inc.

The report said that VCRs, whose sales are currently estimated at one million per month and it dominated the home video market in 1984 with an 81 percent gain in sales over the previous year, will be established like TV and cable TV; used as a communication/advertising vehicle.

"Consumers are using VCRs to watch television differently, marketers are using electronic videotex services to communicate differently, and companies are using interactive videodiscs to sell and train differently," said Susan Bahr, manager of Y&R's New Electronic Media Group.

She adds: "We as an advertising agency should therefore be in the best position possible to take advantage of these unique media forms."

The report confirmed that video discs will not be marketed to compete with the VCR in the future. Rather, VDPs will exist alongside the VCR, serving as an interactive computer/full motion video hybrid function vs. VCRs' controlled programming function.

But VDPs may be limited in scope to becoming a computer peripheral unless the erasable disc becomes popular as a consumer home video option.

Y&R noted that VCR software will grow to a $5 billion industry by 1988 masking the incredible number of units "moved" within the rental area vs. sold cassette area. Sold cassettes represents only 1.4 per cent of all cassette transactions.

Though Y&R predicts that sold cassettes transactions will increase to about 25 per cent by 1990.

Electronics growth

The consumer electronics industry, stimulated by technological innovations and new products, will see a period of growth in the next two years, according to a report by Frost & Sullivan, Inc., an independent market research company.

The home electronics entertainment and information systems market, buoyed by over 40 per cent growth in prerecorded videocassette rentals, will grow an overall 20 per cent in the period of 1984–1987, according to the survey.

The survey also found that a "moderate growth" is predicted for the color and large screen rear projection TVs, while weaker growth is expected for front projection TVs, and black and white TVs are projected to decline.

The survey showed increased breakthrough for VHS format VCRs, with a 41.7 percent growth in 1984–1987.

The VCR industry is expected to grow with the help by the entrance of Korean manufacturers into the market, bringing prices down, the report said.

The report projects that by 1988 VCRs will achieve a 38–40 per cent penetration of all U.S. TV households, up from the 1984 level of 16 per cent.

In the audio equipment category, though one of the more mature sectors of the overall consumer electronics industry with a penetration of 80 per cent for stereo systems and 99 per cent for radios, audio equipment will not decline over this period.

The report indicated that compact discs players will show 33 per cent growth with audio/stereo components and systems growing 15.9 per cent and radio with a 9.5 per cent growth in the period of 1984–1987.

The report showed "dramatic declining" prices for the home computer market. Though it added that the segment is projected to grow according to the development of revolutionary, breakthrough software packages, which will aid the hardware market. Software is projected to rise to a 36.9 per cent increase.

The report indicated that the market for video game consoles and cartridges will decline; eroded by the use of home computers as surrogate video game consoles.

The report features the results of a nation-wide survey of independent retailers of consumer electronics equipment, which assesses the trends and developments in each of six major market segments: TVs, other video products, audio equipment, home computers, telephones, and video games.

Videoconferencing tool

The use of videoconferences in the dispute between United Airlines pilots and their company gave further evidence of the variety of ways this communication medium can be employed.

Series of video conferences programmed on a regular basis in the days leading up to the potential strike, on the date of the existing contract expiration, and every two weeks thereafter, helped unify the 5,300 United Airlines pilots based in 10 cities across the country.

The videoconferences which marked the first time for its use for other than business meetings, educational seminars, or other company-related activities, assured that the pilots would remain unified in the event of a strike, and provided timely information and encouragement during the course of the walk-out.

The videoconferences, developed by Concept Marketing Inc., of Wilmette, Il., featured a combination of specially produced music videos, late-breaking

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Sidelights *continued*

Videoconferencing helped in settling dispute between United Airlines and its pilots.

Preparing for the conference

news stories, noted speakers, phone-in sessions with the audiences in the downlink cities, remote two way hookups with Washington and New York, and on-stage musical performances.

The shows were credited with being a major force in unifying the pilots, "maintaining their resolve, and keeping the attention of the media focused on their activities."

The communication coordinator for the striking pilots, David Koch, credited the videoconferences with making a marked difference in the pilot's attitude and with playing a key psychological role in the continuing negotiations with management.

Koch added, "The teleconferences, each playing to audiences around the country of up to 16,000, clearly demonstrated to each pilot that he was not alone. They gave him the opportunity to gather with his friends, take part in the unity that was generated, and receive the latest news and encouragement."

Video survey

A survey by the Video Software Dealers Association indicate that close to 85 per cent of prerecorded video's revenue of the average dealer is derived from rentals, and that the VHS format accounts for 76 per cent of the prerecorded volume.

The survey also indicates that action/adventure movies lead the type of video software solid; with 25.2 per cent of dollar volume. Science fiction with 19.6 per cent, adult with 13 per cent, children's with 10.4 per cent, comedy with 8.8 per cent and horror at 8.0 per cent follow respectively. Music videos and how-to's each earned less than 3 per cent; and foreign films, less than 1 per cent.

The average video software sales transaction is $42.46; the average rental transaction, $6.90. According to the survey, 83.2 per cent of the revenue is earned through retail, 15.8 per cent through distribution, 0.7 per cent through rack jobbing and 0.3 per cent through mail orders.

Battling illiteracy

In a battle against illiteracy, the Corporation for Public Broadcasting (CPB) announced its intent to fund WQED(TV) Pittsburgh to begin work on a national project to help solve the problem.

The campaign is aimed to strengthen literacy throughout the United States; which according to the Department of Education has 27 million functionally illiterate and another 45 million marginally literate adults. And the pool is growing by a frightening 2.3 million persons each year.

CPB's funds will also provide for the establishment of a public television task force to work with WQED and with other stations on a national basis; with the aim to work on how stations can strengthen literacy in their own communities.

The Stations were selected to represent a broad geographic area and different licensee types, each with an interest in adult illiteracy. Included in the group are: KCET, Los Angeles; KCTS, Seattle Tacoma; KLRU, Austin; WNED, Buffalo; and the state systems of Connecticut, Kentucky, Mississippi, Nebraska, and South Carolina.

Each station will bring to the project an adult literacy representative from state education authorities. The task force itself can grow as more stations announce their interest to WQED.

CPB's funds from a special 1984 grant from the John D. and Catherine T. MacArthur Foundation, provide for the initial start up and development of the project. Additional funding will be sought by WQED for the national outreach effort.

Mouthwash a washout

The DWI (driving while intoxicated) and the DUI (driving under intoxication) laws have put a crimp in mobile merrymaking, and have inclined at least one marketer to come up with a product designed to fill what many would regard as a dubious need.

The product is "Breath Fresh 502," and an advertisement bills it as a "new sobering effect mouthwash" which can beat "any breath analyzer."

Angela Shelley, an investigative reporter at KTTV (TV) Los Angeles, ordered the product for her *11 For You* segment on the station's news show, and found that the product contained nothing more than hydrogen peroxide and flavoring.

Shelley then commandeered inventor William Jones and challenged him to test his product at the Highway Patrol Center with an official breathalyzer. On completion of the test authorities say Jones flatly failed the test.

Shelley subsequently contacted the Federal Trade Commission, who have asked a federal district court to issue a permanent injunction prohibiting advertising claims that "*Breath Fresh 502* will sober persons who have consumed large amounts of alcohol and will allow them to pass breathanalyzer tests."

In announcing the action, Carol Crawford, director of the FTC's Bureau of Consumer Protection stated: "purchasers who rely on such claims may pose a serious threat, both to themselves and to others, particularly if they believe that the product will permit them to drive safely while intoxicated."

Newsfeed in Philly

The Independence Mall in Philadelphia is getting a new "attraction" to complement its Liberty Bell. The new attraction comes in the form of the Newsfeed Network operations center, co-located with Westinghouse-owned KYW-TV-AM, the latter, an all-news outlet. The new facility, which will coordinate news-gathering efforts of the syndicated TV news service, includes a large working newsroom area, administrative wing for business functions and a dedicated satellite control room.

The facility is fully interconnected with the network's TV operation and, as Terry O'Reilly, news director for Newsfeed, explains, "We have access to C-band satellite uplinks and downlinks, Ku-band, as well as terrestrial microwave networks."

Currently, the Newsfeed network coordinates more than eight-and-a-half hours of news and sports material transmitted via satellite to member stations in the U.S. and abroad, with the lineup of regular-scheduled feeds to be increased to more than 11 hours per week late this summer. This will be possible because of the introduction of a new feed service, which will be geared primarily to the needs of member stations in the western half of the U.S.

In addition to the regularly scheduled feeds, the Network also coordinates special "flashfeeds," which provide immediate coverage of breaking news events. The new network operation in Philadelphia is complemented by the recently completed technical additions to the Newsfeed network's Washington news bureau.

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Tele-scope

TAA goes commercial after long testing

Television Audience Assessment, Inc., Boston, plans to launch a continuing national viewer survey this fall. The syndicated survey represents the company's first foray into independent commercial operation, after four years of testing its methodology as a non-profit experiment funded by the John and Mary R. Markle Foundation, which continues as an investor in TAA. The methodology is designed to show how viewer satisfaction and involvement with the programs they see affect such factors as the impact of commercials in these programs.

TAA president Rolf Wulfsberg says the survey will consist of two sweeps, with the first, scheduled for October, to measure daytime ratings among a nationally representative sample of 3,000 potential viewers over a five-day period between 10 a.m. and 4:00 p.m. Then a national evening and weekend ratings sweep will be conducted in January among 7,000 potential viewers to measure viewing from 6 p.m. to midnight weekdays and from noon to midnight on weekends over a 14-period.

Subscriber options. Besides collection of qualitative ratings, TAA chairwoman Elizabeth J. Roberts says charter subscribers will have the opportunity to design proprietary questions about its target audience and their product purchasing habits. And she points out that TAA studies conducted during its formative experimental period have indicated that high program appeal leads to higher levels of viewer loyalty and advance planning before viewing, and that impact ratings "are a reliable gauge of a viewer's sustained involvement, which results in high levels of commercial exposure."

Web summer movies step up

All three networks are stepping up their scheduling of movies in primetime this summer, and making the genre a staple during the hot seasons. This is particularly interesting in regard to the heated competition for movie audiences coming from the pay services and from independents (see story on primetime movies this issue). According to Bobbie Gabelmann, associate director of programming at Petry Television, the networks are scheduling a total of about 80 movies, including miniseries, over the months of July and August, several more than last summer. She notes, however, that the 1984 summer was not a typical period, because of the Presidential election and the summer Olympics.

Gabelmann believes that the past summer's movie schedule was higher than 1983's because features were used as counterprogramming against both events for several weeks. In July this year, during the weeks of the 11 and 22, CBS airs movies four nights and for five nights the week of July 29, according to Gabelmann. NBC airs a total of 10 movies in July, and ABC has nine. Other examples: during the week of August 12, CBS runs movies three nights; ABC, during the week of August 5 has Thursday and Sunday, although the Sunday fare in August will go to *Ripley's Believe it Or Not!;* and NBC has a Monday night and Sunday night movie during August.

Weak shows. Gabelmann conjectures that the heavy dosage of movies on the part of the networks has to do with the weakness of some shows as reruns. She notes that CBS, which did well with series on Mondays, is staying intact virtually without summer movies. Also, she points out that series that did well last year, which were mostly on CBS and NBC, are doing alright in reruns. "However, the series which didn't perform well the past season on all three networks are not doing well in reruns. These series which were getting in the low teens in their regular run are now getting 8 or 9 ratings as repeats, which is not acceptable to the networks. True, everyone knows that viewing falls off in the summer, but I think it has fallen off from a lower base."

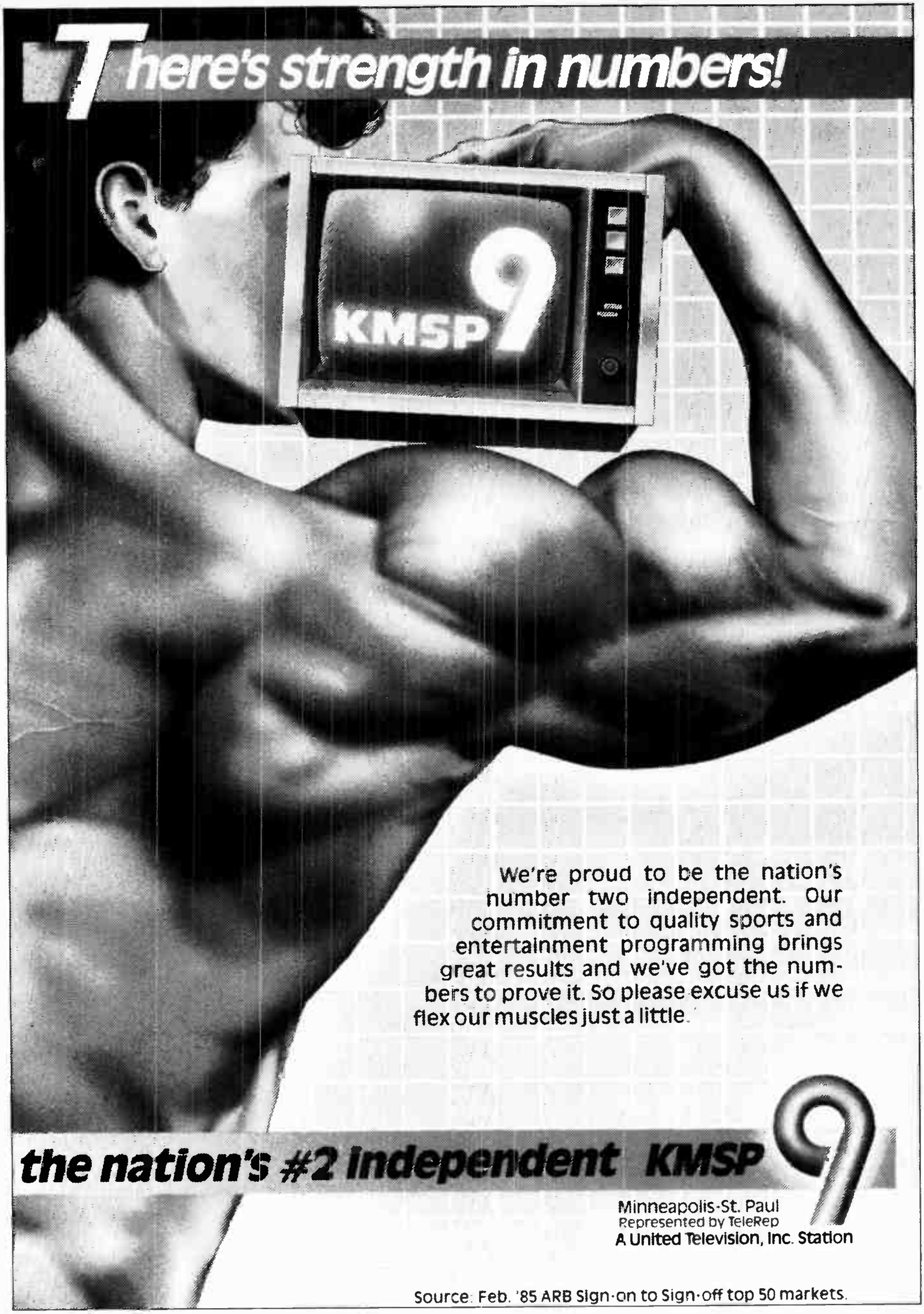
BBDO: No fall hits

BBDO is taking a negative view of the performances of the new primetime series scheduled by the networks this coming fall. So much so that it is projecting that none of the shows will be a hit. In a just-released *Analysis of the Networks' Prime Time Schedules for 1985–86*, the agency's network buyers are predicting that only six of the new entries will be "survivors" (those programs which deliver between a 23 and 27 share of the audience), while 13 will be an unlucky number, and wind up in the failure class, below the 22-share mark. According to BBDO, no new entry has the potential for a 28 or above performance, which it classifies as a hit.

The failures, according to the agency, will be ABC's *Family Honor, Growing Pains, Spenser: For Hire* and *Hollywood Beat;* CBS' *Hometown, Stir Crazy, Charlie and Company, George Burns' Comedy Week* and *Twilight Zone*; and NBC's *Amazing Stories, Alfred Hitchcock, Golden Girls* and 227. As to how the networks will fare in ratings, BBDO predicts that CBS will be first with a 16.2, followed by NBC with a 15.9 and ABC's 15.2.

BBDO predicts the following new series will be survivors: ABC's *MacGyver, The Insiders, Dynasty II,* and *J. G. Culver;* CBS' *The Equalizer,* and NBC's *Hell Town.*

Adventure. The analysis focuses on the predominance of action/adventure/mystery programming, which it notes will represent 38 per cent of the nighttime schedule; the resurgence of comedy programming, following the success of *The Cosby Show;* the return of anthology programming; and what veteran movie actors are doing in television. (TV/RADIO AGE ran a consensus of ad agencies' projections on the new fall product on June 10.)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Source: Feb. '85 ARB Sign-on to Sign-off top 50 markets.

Firings in D'Arcy-B&B merger aftermath?

A massive bout of firings to erase duplication and a significant hiring of a creative "star" to replace the departing D'Arcy New York chairman, Alvin Hampel (TV/RADIO AGE, July 8) are two scenarios that are being bruited about and the subject of speculation by senior creatives employed at soon-to-be-merged D'Arcy MacManus Masius and Benton & Bowles.

Though agency senior executives at Benton & Bowles stoutly deny such a search (for a creative star) is taking place, one head of a major executive firm rumored to have snared the job order says "it is logical to assume" such a search is underway, while declining to comment *either way* on whether or not he is in recept of the assignment.

Denies assignment. Meanwhile the head of another well known executive search firm denies categorically that he has the order and "is positive that no assignment has been given out. The creative 'stars' that existed a generation ago have passed from advertising history," he claims. "The Michael Beckers (At Ted Bates) the Phil Dusenberrys (at BBDO) the Norman Berrys (at Ogilvy) and the Roy Grace's (at Doyle Dane Bernbach) all have their jobs. The advertising product turned out today is done by teams. The day of the advertising creative-spokesman is past." He concluded saying that Hal Bay, the number two at D'Arcy MacManus Masius with the title of chief operating officer would articulate the creative philosophy of the new agency.

Meanwhile, according to an authoritative source, senior creative executives at both D'Arcy and Benton & Bowles are meeting on a daily basis to determine the composition and fit of the soon to be integrated staff. There is the pervasive belief that there will be substantial attrition.

Coke switch the real thing?

The feeling still persists along Madison Avenue that the flip-flop (see story in *Commercials* section on page 56) in which the Coca Cola Co. abruptly placed its old formulation, now "Classic" Coca Cola, back on the shelf alongside its new formulation, now just plain Coke, was a carefully orchestrated ploy designed to strengthen the appeal of both brands.

Coca Cola president Donald Keough's denial, "We couldn't be that dumb, and we aren't that smart," has been brushed aside by industry observers who point out how quickly McCann-Erickson was able to mount the new advertising campaign for Coke Classic."They claim they did it in 48 hours," a senior executive from a rival agency claims," but it looks a lot more like they had 48 days."

Other advantages to the new Coke scenario: an even half dozen Coke "faces" on supermarket shelves—Coke, it's maintained, has the muscle to put them there—and the media coverage of the turnabout that has the effect of another advertising campaign.

Coca Cola executives not only stoutly deny that there was any ruse intended, but also maintain that no new agency, as has been rumored, is in the wings to take the "classic" formulation from incumbent McCann-Erickson.

NATPE production changes

NATPE International's second annual production conference will undergo some fine tuning when it meets in St. Louis, June 19–22 next year. According to Phil Corvo, executive director of the organization, the conference will have more workshops than this year's, and less emphasis will be placed on general sessions. In addition, members from the Videotape Production Association of New York and the Broadcast Promotion and Management Executives have been added to the NATPE production unit's programming committee to give the two associations "more input on making the sessions more realistic to their needs," notes Corvo. About 800 attended the initial production conference, held in March, in New Orleans. Corvo expects this number to be exceeded for next year's conference.

Meanwhile, Bob Jones, president of NATPE, has announced that NATPE past president Stan Marinoff, WISN-TV Milwaukee, has been named chairman of the production conference. Program chairman will be Pat Patton, KMBC-TV Kansas City, and Bob Lovelady, KRLD-TV Dallas, will be facilities chairman.

Differences on leveraging

FCC chairman Mark Fowler doesn't think that highly leveraged buyouts of broadcast companies necessarily constitute a bad thing, but one of the nation's top broadcast executives is concerned that a network can be overly leveraged to such an extent that its affiliates are in danger.

At a House Telecommunications Subcommittee hearing on mergers and takeovers in the broadcast industry, Fowler said economists disagree over how much debt industries should take on. Some, he says, "think it is a good thing that corporate America does incur more debt." He acknowledged under questionning by Rep. Al Swift (D-Wash.), that, "Good kinds of programming come from people who are financially able to produce that programming." But he does not think, he said, that there is reason for concern now that takeover efforts will result in highly leveraged broadcast networks.

Thornton Bradshaw, RCA chairman, followed Fowler to the stand to say that leveraged takeovers constitute "fiscal insanity." Bradshaw added, "Clearly, there is a direct link between the health of network companies and the health of affiliates, and between the financial stability of the network companies to do what they do and the ability of the affiliates

July 16th is Independents Day

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WXNE-TV	Boston	KXTX-TV	Dallas
WVEU-TV	Atlanta	WNUV-TV	Baltimore
WIII-TV	Cincinnati	WMOD-TV	Orlando
WUSV-TV	Albany, NY	KSAS-TV	Wichita-Hutchinson
WSMH-TV	Flint	WJTC-TV	Mobile-Pensacola
WRSP-TV	Springfield, IL	KDTU-TV	Tucson
KLJB-TV	Quad Cities	WZDX-TV	Huntsville
WTAT-TV	Charleston		

ITS

Independent Television Sales

DEDICATED TO THE BUSINESS OF INDEPENDENT TELEVISION to do what they do." Thus, he argued, the FCC has a vital interest in the financial health of networks even though it does not regulate them directly. The commission will examine the Turner/CBS issue in two days of public hearing August 1 and 2.

Sodas pour on TV ads

The pattern of increased spending on television advertising for carbonated soft drinks, that began with the surge of the diet drinks in 1983, continues apace. The classification, one of television advertising leading moneymakers, fizzed up a whopping 55 per cent increase in the first quarter of 1985, compared with last year's first quarter.

TvB reports that beverage manufacturers took out a record $82,368,300 for television ads for January through March of this year, compared to $52,994,700 in 1984. The leading brand spenders in the category were Diet Coke, which outspent its rival, Diet Pepsi by $14,239,600 to $13,445,100. Diet Coke ad expenditures were up by 172 per cent compared to Pepsi's 29 per cent, and reversed the pattern of the 1984 first quarter when Diet Pepsi outspent Diet Coke by two to one, $10,439,100 for the Pepsi diet entry compared to $5,234,500 for Diet Coke.

Coke is heavy. Coca Cola also came in heavy for its basic Coca Cola brand, upping its investment by 157 per cent, to a total of $12,763,000, far above Pepsi's investment of $7,034,800, up only 9 per cent over the previous year. The increase in Coca Cola's television ad ardor is seen by some observers as a reflection of the competitive pressure it is starting to feel from the number two soft drink brand.

As far as the carbonated soft drink classification is concerned, annual spending continues to rise. TvB figures regarding 1984 annual expenditures show that $152,753,500 was invested in network advertising; $199,265,700 invested in spot for a total of $352,029,200. These figures are up from the 1983 network investment of $97,771,400 and the spot figure on $208,054,100 for a total of $305,825,500.

TvB offers exhibit space

A limited number of exhibitors will be able to showcase their wares at the annual meeting of the Television Bureau of Advertising to be held in Dallas, November 20 to 22.

According to TvB president, Roger D. Rice, the eight exhibitors who had prime locations at last year's meetings were able to expose their products and services to more than 1,000 members and guests attending the meeting.

There will be room for 12 exhibitors at the 1985 annual meeting, according to Rice, with a "showcase" location available for each.

TvB senior vice president Harvey Spiegel (research and marketing) is providing information on space availability at the bureau's New York headquarters at 477 Madison Avenue. Theme of the 1985 meeting is: *Winning: Marketing in the new environment.*

Spiegel reports at presstime that five exhibitors have already reserved space at the TvB annual meeting. These are: Marketron, Inc., Productivity, Inc., Broadcast Management Plus, Marshall Marketing and Communications, and Soft Pedal.

Just plain Quantel

MCI/Quantel reports that it will establish a more visible eastern presence, with the possibility of opening a new office in Manhattan. (It currently operates an office in Stamford, Conn., in the New York metropolitan area). The company that manufactures broadcasting, medical image processing systems, is also shortening its name to Quantel.

According to a recent corporate statement, "currently the company has several different identities including MCI/Quantel, Micro Consultants and Quantel Micro Consultants. As a reflection of the international nature of all the businesses involved and to enable the organization to use its worldwide resources to serve best a particular market in a particular country, a certain amount of restructuring has been undertaken."

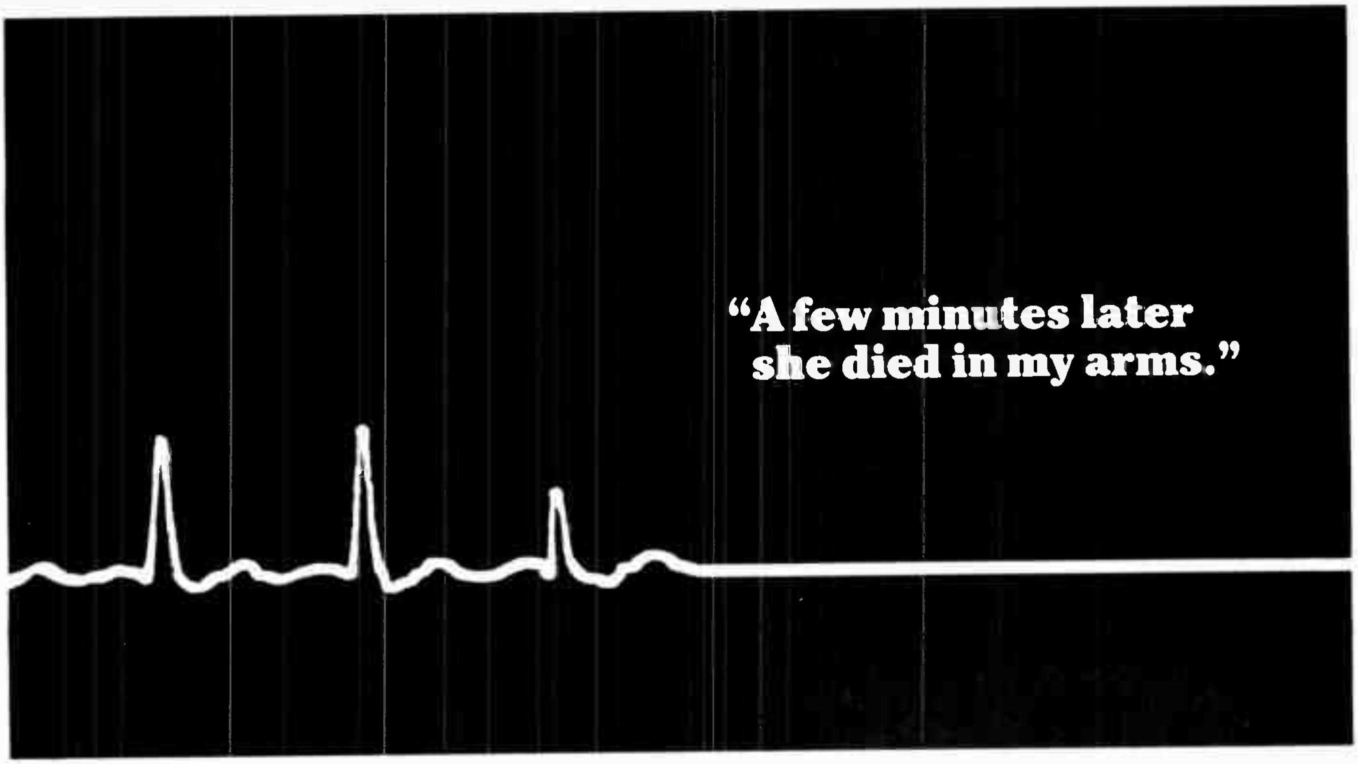
The restructuring includes renaming the entire company, Quantel, establishing the New York office, and expanding the U.S. board of directors, in which George Grasso becomes chairman of the board. Richard Taylor, who heads up the parent organization in the United Kingdom, will take on the title of U.S. president, while Hugh Boyd becomes chief executive officer of the American company, and will be the board member responsible for its day to day operation. Howard Shephard joins the board as commercial director.

The appointment of Taylor as U.S. president is being made to reflect the company's increasing commitment to the U.S. market—where so much of its business goes—as is the longterm pact Quantel has entered into with U.S. chairman Grasso.

Blank video tapes up

Reflecting the rapid growth of VCR penetration, manufacturer's sales of blank video cassettes in the U.S. registered dramatic increases in both units and dollar volume last year, according to data collected by the International Tape/Disc Association. VHS cassettes were particularly in demand. Unit sales were up 85 per cent to 122 million, while dollar volume climbed 43 per cent to $714.4 million.

Despite declining shares for Beta machines, cassette sales rose almost 70 per cent to 36 million units. Volume jumped 31.5 per cent, from $151.5 million to $199.3 million.



A baby, desperately ill, is denied a chance for a liver transplant and dies. Millions of viewers were deeply moved by this poignant moment in Group W's hour-long special, *Second Chance*, a documentary drawing attention to the importance of organ donations for transplant surgery.

Ron Powers, the Pulitzer Prize winning journalist and CBS-TV critic, called the program a milestone. Powers praised it as, "...a stunning example of the good that commercial broadcasters can accomplish when they...start trying to serve the community."

We are proud of our Pittsburgh station for creating *Second Chance* and the extensive public service campaign that went with it. Thank you KDKA-TV.

We are also proud of the enthusiastic support of our other four stations. And of the participation of 108 additional television stations across the nation—a wonderful example of how the broadcasting industry can work together for the public good. Thank you each and every one.

Finally, we are proud of the caring participation of the business community. Our heartfelt thanks to *Second Chance* national sponsors, including Bristol-Myers and Hitachi, as well as to the hundreds of local sponsors, for making it all possible.

GROUP W TELEVISION

WJZ-TV Baltimore	WBZ-TV Boston	KYW-TV Philadelphia	KDKA-TV Pittsburgh	KPIX San Francisco

TV Business Barometer

Local time sales in May—up 10.4%

Local TV billings continued to run ahead of spot in May—though not by much. The local rise over the previous May was 10.4 per cent, not the worst month this year, but certainly not the best, either. Only February showed a smaller percentage increase.

The local increase in May compares with the spot increase of 7.0 per cent. So far, every month this year has seen a larger percentage increase for local than spot.

Local volume was $450.0 million, almost a record. Still topping the May local time sales total is October, '84, when volume hit $455.7 million. Also, it might be noted, spot recorded two $500 million-plus months this year: $507.0 million in April and $512.0 million in May.

Local time sales for the first five months of this year come to $1,834.0 million. This compares to $2,017.5 million for spot. But spot was up only 5.8 per cent over the first five months of '84, while local time sales were up 11.8 per cent.

Meanwhile, network compensation continues its sluggish pace. The May increase came to 3.9 per cent, the lowest to date this year (increases during the previous four months ranged between 5.0 and 5.4 per cent).

Network compensation payments to stations in May came to $35.6 million, according to *Business Barometer* estimates, as against $34.3 million in '84. For the first five months of '85, network comp totaled $187.8 million, while last year the figure was $179.1 million.

The May total for all time sales plus network comp: $997.6 million in '85 and $920.4 in '84, which is a rise of 8.4 per cent.

Putting it all together for the five months: Total station take from spot and local time sales plus network comp—$4,039.3 million in '85 and $3,725.3 million in '84, representing (again) a rise of 8.4 per cent for the year to date.

Some further specifics for May: The larger stations' double-digit average increase ranked them first in local time sales for the fourth month this year. They fell behind only in March. The smaller stations have had their ups and downs, ranking first in March, but third in January, April and May.

Time sales shares

An analysis of the shares for spot and local time sales and network comp for the first five months shows spot dropping below the 50 per cent mark—actually 49.9. For the first five months of '84, spot's share was 51.2.

At the same time, local's share rose from 44.0 to 45.4. As for network comp, its decline continues—in '84 it amounted to 4.8 through May, while this year, it was 4.6.

Local business +10.4%

(millions)

1984: $407.6 **1985: $450.0**

Changes by annual station revenue

Under $7 million	+5.3%
$7–15 million	+6.6%
$15 million up	+11.8%

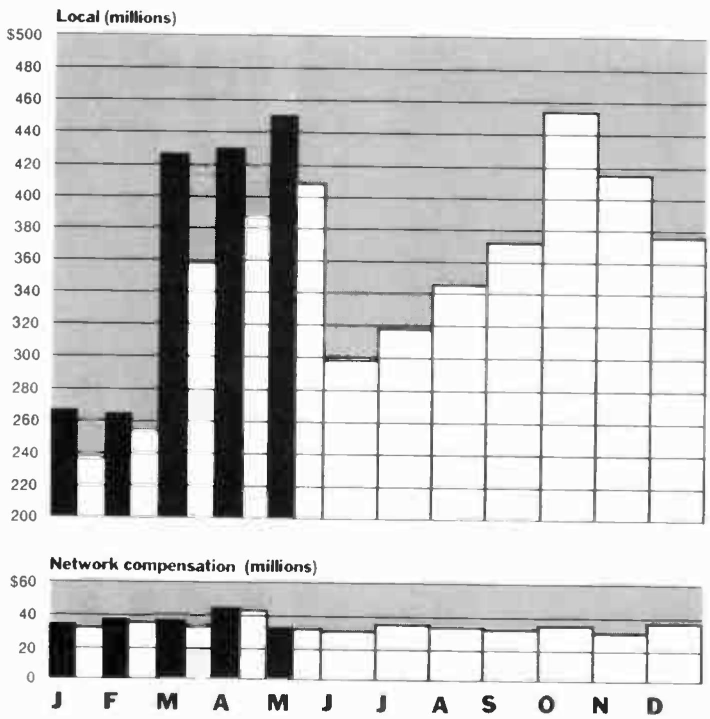
Network compensation +3.9%

(millions) **1984: $34.3** **1985: $35.6**

Changes by annual station revenue

Under $7 million	+3.1%
$7–15 million	−0.3%
$15 million up	+4.8%

May



Everyone wants to win. But Blair *trains* to win. With a program that's unique in the industry. Only 1 out of 20 candidates makes it into our program. It takes three months. It's demanding. And it works. Because it teaches Blair sales people to negotiate the ratings, not the rates. To know the competition. And know how to beat it. To sell the value of the audience *and* the value of the station. Blair people train to sell more aggressively. More intelligently. That's why they sell more than anyone else. Three months is a long time to spend on training. But our clients have a lot invested in us. So we invest a lot in ourselves. Training hard helps our people grow. Which helps our clients grow. Growth. It's a tradition we share with our clients.

BLAIR. ONLY BLAIR.

Blair Television

Radio Report

ABC Video, three others launch subcarrier service

ABC Video Enterprises, Epson America, the Hillman Co. and the Indesys (Information Delivery Systems) Management Group, will all bring something to the party in the October launch of a new electronic information system. ABC will be seeking to sign up FM stations to carry the service on their subcarriers.

The ABC owned and operated stations in New York, WPLJ(FM); Los Angeles, KLOS(FM); Chicago, WLS-FM; Dallas, KTKS(FM); and San Francisco, KOME(FM), will receive the data from Indesys, via satellite, and pass it along to their customers. The high speed transmission system can carry proprietary data addressable only to subscribers.

Since the transmission by radio station subcarriers was deregulated in 1983 there has "been very little activity" in that area, according to Phillip Giordano, vice president, finance and administration, ABC Radio. "The most active entity has been Muzak with its piped music," Giordano says. "Bonneville Corp. has transmitted some commodities data, there has been a little paging done, but that has been about the extent of the activity."

Encoded information. Under the Indesys system, the company will transmit encoded digital information over the relatively unused but universally available sideband frequencies. Among the major corporate firms already signed as Indesys charter clients, according to president and chief executive officer Michael J. Moone, are Avon, Inc., Businessland, Peat Marwick Mitchell & Co. and the Telerate Corp.

Epson America is the U.S. marketing arm of Epson Corp., a Japan-based vertically integrated computer manufacturer that is a major supplier of computer printers. The Hillman Co. is a privately owned venture capital firm with diversified investments and operations.

"We're not urging or arm twisting our affiliates," Giordano says. "If Indesys is a good business for them, they have the opportunity to get into it." Giordano emphasizes that the opportunity isn't restricted to ABC O&Os or their affiliates.

As far as method of station compensation is concerned, Giordano says he is working on that. "We are presently analyzing Indesys one-year (1986) and three year (1989) projections. We're in the process of developing rate cards that will allow the stations to participate with Indesys on a percentage of the pages they process through their subcarrier."

More volume, lower costs. Another linchpin of the venture is the high-speed transmission technology (baud rate of 38,400) that enables Indesys to transmit a large volume of data to a large number of clients, thereby reducing the cost, according to the company.

The tier of charges for this business-to-business communication is as follows:

- *Maximail* offers guaranteed one hour delivery at 20 cents per page
- *Digitext* guarantees same day delivery (usually within four hours) at 15 cents a page.
- *Nitetext* guarantees overnight delivery by 8 a.m. the next day at 10 cents per page.

Businesses using Indesys begin the process by typing a message on any personal computer or terminal. The supplier then dials a local phone number which connects to Indesys headquarters. A mainframe computer there converts the message into code and sends it on a high speed uplink to a communications satellite, which receives and then redistributes that message to the appropriate locations, this time over local FM radio frequencies.

Arbitron's revamped report

Arbitron Ratings revamping of its entire radio market report will be delivered to clients by next spring at the earliest. The service recently changed the look and format of the market information pages in its spring Radio Market Report mailed initially to its clients in New York and Los Angeles, with others getting the spring report over the next month. Rhody Bosley, vice president, sales and marketing at Arbitron Radio, is expected to announce details of the entire report's revamping at the Radio Management & Programming Convention to be held in September in Dallas.

Subject to approval by the Radio Advisory Council, the report, according to initial plans, will contain a different format, some new sections, some renamed sections and one or two expanded sections, according to an Arbitron source. Also, the shape of the report will be vertical, similar to TV's. Among other changes, will be a section on overnight radio listening (midnight-to-6 a.m.), which will include a 24-hour cume; and a section on audience composition as a percentage of the total audience. Also, the away-from-home listening section will be expanded, breaking down all listening into in-car, and other places.

As to the initial improvements made on the market information pages, these include a new typeface, a larger map, showing the counties that are in the ADI, TSA or metro area. County-by-county listings of population and in-tab diaries are now facing the map page for easy reference. Also, for the first time, the report has an analysis of the market population by lifestyle clusters.

NYMRAD marketing thrust

The New York Market Radio Broadcasters Association is planning a drive to increase its emphasis on the marketing aspect of its organization, a move started by Lee Simonson, 1984–85 chairman of NYMRAD and vice president/general manager at WOR-AM New York. According to Maurie Webster, NYMRAD executive director and president of the

MANAGEMENT.

By themselves, a symphony orchestra is just a large group of skilled musicians playing at the same time. It's the conductor that causes them to play together and to create art.

At Torbet, we feel the same is true for a business organization.

Without leadership, without guidance, and without direction and experience the finest talent, the highest motivation and the greatest energy will be wasted.

Torbet's leadership comes from a cadre of serious professionals who can blend the intuitive knowledge of the market and the ability to anticipate trends, that can only come from years in the field, with a solid system of management. State-of-the-art internal reporting procedures, planning sessions, performance reviews and training techniques help channel the raw talent and energy of our younger people into spectacular performance.

Quality personnel finely tuned by expert management. It's why Torbet is known as the hardest working rep, why Torbet is the fastest growing rep and why Torbet successfully increased the billings for our client stations.

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Radio Information Center, the new-growth thrust is in conjunction with the hiring of Shirley Baker, formerly of TvB, as marketing director, and involving an annual commitment of $150,000 by the New York radio station members, which will go towards Baker's salary, research, facilities and promotion and presentations.

Webster continues that market presentations are being set up by Baker. Regarding marketing, Webster says that the association is completing a survey of its stations to determine the total amount of advertising investment by the top 25 supermarket chains, to be used as a basis of helping them use radio more effectively. Webster says that from input received initially, supermarkets are in need of information and education on how to use radio, which the association will furnish.

Stores first. The NYMRAD board had decided that supermarket chains and drug store chains would be the first area of concentration. Baker investigated and confirmed that the chains were a good potential starting point, says Webster. Meanwhile, NYMRAD has named John Waugaman, vice president/general manager at WINS, as chairman.

Other new officers are vice chairman, Mike Kakoyiannis, vice president/general manager, WNEW-FM; secretary, Pat McNally, vice president/general manager, WHN/WAPP (FM); and treasurer, Mark Bench, vice president, general manager, WFRM(FM).

New NYMRAD board members are: Peter Arno, president, WMTR/WDHA(FM); Dover, N.J.; Tom Chiusano, general manager, WKTU(FM); Charles Colombo, president, Blair Radio; Harry Durando, vice president/general manager, WYNY(FM); Matt Field, vice president, general manager, WNCN(FM); and Bill Hogan, executive vice president/general manager, The United Stations Radio Networks.

RNA: problems, policies

Robert J. Lobdell, newly-named president and executive director of the Radio Network Association, wants to establish a set of priorities, "designed to move it in the direction which will earn for radio the recognition it should have." In addition, he says, the organization will attempt to clear the air on practices and procedures among the webs. In connection with that, members of the organization will "hit the road" soon with some new approaches.

Lobdell was discussing his plans against a background of discussion in the industry regarding commercials clearance reporting and monitoring. A former executive at the RKO Radio Networks—now the United Stations Networks—has admitted that RKO's records were rigged in 1982 and 1983, thereby inflating the advertising weight of clients in the RADAR numbers.

Considering procedures. "Several alternatives for adopting reporting procedures involving the networks and the stations and the networks and the advertising community are under consideration at this point," Lobdell reports. "While a firm direction has not yet been set in this regard, each network is obviously reviewing its operation in detail, and determining which of the alternatives available are likely to produce the most satisfactory results."

Lobdell, who most recently was vice president of sales at Republic Radio, a Katz Communications company, spent 20 years with Blair Radio previous to that, and worked for MBS at one point. At Blair, says Lobdell, part of his time was devoted to counseling advertisers on the use of radio in all forms—spot, non-wired and wired networks.

New execs at MultiComm

Peggy Solomon, David Wilcox and Michael Hrinko get new top level responsibilities and titles in Mutual Broadcasting System's reorganization of its broadcast and communications services department. It's a restructuring, says senior vice president, broadcast and communications services, Gene Swanzy, timed to coincide with the nationwide rollout, scheduled for September, of MultiComm, Mutual's satellite-distributed telecommunications service that transmits data and text over FM subcarriers to desk-top receivers (see lead item in *Radio Report*).

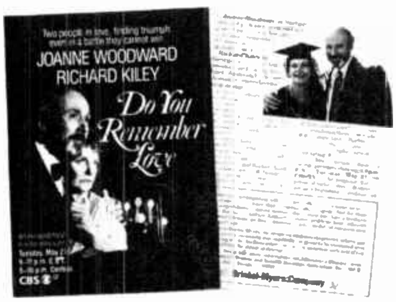
Solomon, who has been vice president of broadcasting operations, receives the new title of vice president, operations. And in addition to her present duties, she's now responsible for overseeing development and execution of client fulfillment activities, including distribution, installation and service of customer premises equipment for both MultiComm and Mutualink.

New data on seniors

Product categories from summer suits and cars to home improvement supplies count large numbers of their customers among consumers 35-plus. Details are among a wide variety of new information compiled by and available from the radio industry's 35-64 Committee, based at the Marketing Center in New York, as it gears up for its part in NRBA-NAB's Radio Managers and Programmers Conference, *Radio 85*, scheduled for mid-September in Dallas.

Other information includes clippings on the buying power and better-than expected good health of over-35 consumers from a wide variety of publications, speech copy from the June *Demographic Outlook '85* convention in New York, and CBS findings on mature consumers that show that "living younger longer, marrying later and having children later, keeping fit at all ages, and being more responsive to advertising."

Can a single ad make a TV movie the 8th-ranked show of the week? Ask Bristol-Myers.



The subject was important, the script was superb, the cast—headed by Joanne Woodward and Richard Kiley—was inspired. But Bristol-Myers knows that those factors alone were not enough to make its movie, "Do You Remember Love," the 8th-ranked show of the week ending May 26—8th out of 55.

Something *else* was needed to garner a 29 share, to vault this movie far above the 19 share of its lead-in, far above the 21 share of the average CBS Tuesday Night Movie. And the "something"—the only thing that was done differently in promoting *this* movie—was to advertise it in the May Reader's Digest.

As Pete Spengler, V.P., Advertising Services at Bristol-Myers, says, "A 29 share doesn't just happen. It doesn't come easily. I believe The Digest, with its more than 50 million readers, played a major role in helping 'Do You Remember Love' generate the exceptionally high tune-in share."

For, as Spengler points out, the usual way of promoting TV movies—primarily through tune-in promos on TV—has little impact on the millions of Americans who don't *see* those promos. But these millions of Americans—who are light TV viewers or cable viewers or who are involved with their VCRs—want good quality, family programming. And they trust an ad in The Digest® to help them find it.

So what we'd love you to remember about "Do You Remember Love" is this: The way to build a mass audience for a TV movie is to advertise it in America's mass magazine, America's no. 1-ranked magazine.

Reader's Digest®

We make a difference in more than 50 million lives.

Radio Business Barometer

Spot radio rose 8.6% in May

Spot radio registered an 8.6 per cent increase in billings during May, according to Radio Expenditure Reports, based on submissions of data by the major reps. The Larchmont, N.Y.-based company said the total of commissionable radio revenue was $84,199,300, compared with $77,543,800 during the same month of '84.

May was a four-week Standard Broadcast Month (SBM) this year, as was May of '84, a matter of some moment, since RER adjusts the previous year's figures when the lengths of the SBMs differ from year to year. For the first five months of '85, three of them differed in length from the corresponding '84 month. They were January, March and April.

Since this occurred three times—i.e., an odd number of times—the year-to-date Standard Broadcast Calendar (SBC) for '84 and '85 through May contains different number of weeks. Specifically, the SBC for '85 through May is 21 weeks and through May '84 is 22 weeks. Hence, this requires chopping a week off the five-month total for '84.

The five-month total for '85 came to $324,808,800, while the five-month total for '84 was $308,475,200. Adjusting the '84 level downward one week brought it to $294,453,600. In percentage terms, the unadjusted increase for the five months was 5.3 per cent; adjusted, it came to 10.3 per cent.

The 8.6 per cent increase in spot radio billings in May continues an up-and-down pattern for this year—that is, each month's percentage increase figure has changed direction. The adjusted figures look like this: January, up 17.1 per cent to $37,747,000; February, up 4.8 per cent to $50,670,300; March, up 11.6 per cent to $81,961,300, April, up 5.0 per cent to $70,230,900.

The smaller markets did noticeably better than the other market groups in May and are running slightly ahead of the U.S. average. The May increase for the 51-plus market group was 14.7 per cent, with billings of $20,777,300. The top 10 markets turned in the second best performance among the four market-size groups, increasing billings 8.9 per cent to $33,003,300. The top 10 markets have also been running ahead of the average, at this time (through May) by two percentage points.

Market group $

Figures for the 11–25 market group in May show billings of $18,157,200, up 3.7 per cent from the year before. And the 26–50 market group rose 5.7 per cent to $12,261,500.

On a year-to-date basis, the four market groups performed as follows: Top 10, up 12.3 per cent (adjusted) to $126,716,400; 11–25, up 7.4 per cent to $68,627,000; 26–50, up 7.3 per cent to $48,421,600, and 51-plus, up 11.7 per cent to $81,043,800.

National spot +10.3%

(*millions*) **1984: $77.5** **1985: $84.2**
1984 adjusted: $77.5

Changes by market group

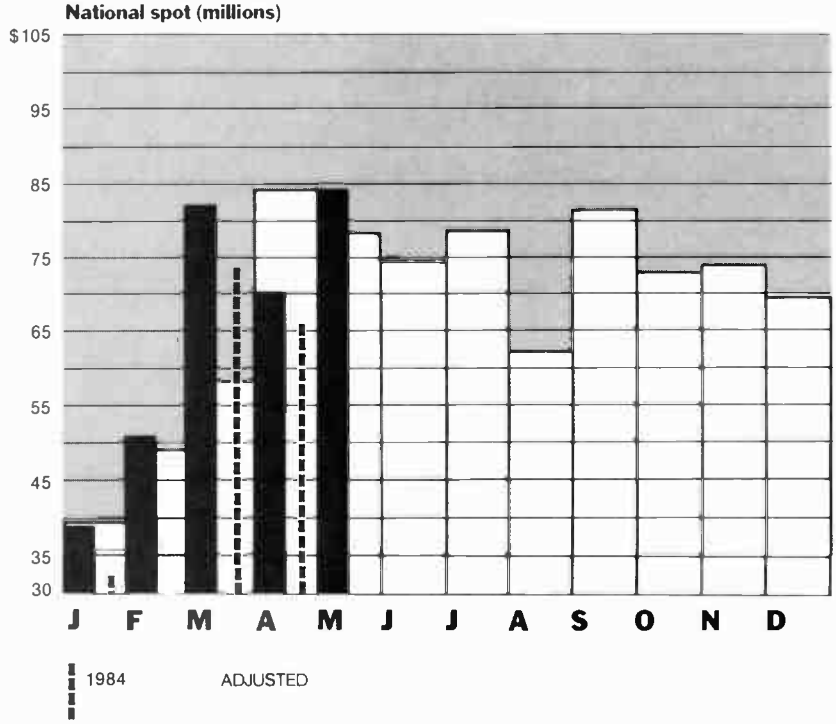
Market group	*Billings (mils.)*	*% chg. 85-84*
1-10	$33.0	+8.9%
11-25	18.2	+3.7
26-50	12.3	+5.7
51+	20.8	+14.7

Source: Radio Expenditure Reports

* 1984 level adjusted to compensate for differences in Standard Broadcast Months in '84 and '85.

May

National spot (millions)




WOODMAN

Proliferation of TV outlets forces indies to counterprogram against each other

Television/RadioAge
July 22, 1985

Newer stations fueling competition in many markets

By SANFORD JOSEPHSON

The proliferation of new independent television stations is fueling the competitive fires in a number of markets, forcing all indies to put increased emphasis on counterprogramming against each other in addition to vying with network affiliates.

While New York, Los Angeles, San Francisco and Boston have become accustomed to multiple indie competition, such markets as Dallas-Ft. Worth, Cleveland and Miami are now also finding the airwaves much more crowded, a factor that results in higher programming costs, a thinner slice of the advertising pie and the necessity to spend more money on promotion.

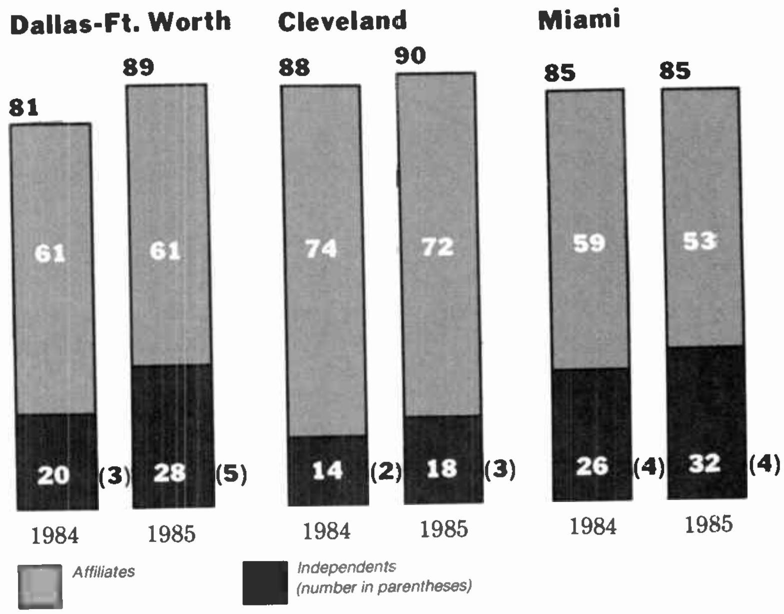
How are the new indies able to compete effectively against more established outlets? There is no simple solution, but a number of techniques are being used—starting primetime movies either an hour earlier or an hour later than the competition; creatively packaging older sitcoms and action-adventure shows; presenting local news in primetime; pitting sitcoms vs. hour adventures, or vice versa; mounting unusual promotions; running off-the-beaten track programming that fills a market void.

And some of the newer indies are making impressive progress in the ratings books. For instance:

- In Cleveland, WOIO(TV), which was launched May 19, had a 5 share in the Arbitron May book for Monday to Sunday, sign-on-to-sign-off (based, of course, only on the period it was actually on the air).
- In Milwaukee, WCVG(TV), a part-time STV station that went fulltime

Higher program costs, ad price pressure, more promotion expense are among results of expansion.

Shares of commercial stations*



* Stations with recorded viewing, Arbitron, May, 1984 & 1985

commercial in July '84, increased its sign-on-to-sign-off household share by 5 points in the May, '85, Arbitron sweep book—from 3 to 8.

■ In Miami, WBFS-TV, which premiered in December, 1984, had a 7 share, Monday–Sunday, sign-on-to-sign-off in the February, '85, sweep and an 8 share during the May sweep, according to Arbitron.

No secret formula

Doug Knight, station manager of WBFS-TV, says the indie had no secret formula for its early impact. "We simply looked at what's been successful on independent stations in other markets, made some educated guesses and crossed our fingers."

Fortunately, says Knight, the station was able to buy such off-network sitcoms as *Happy Days* and *Mork and Mindy*, both of which are pitted against WCIX-TV in sort of a sitcom shootout in early fringe and access.

"One of the other independents (WDZL-TV) is not as involved in sitcoms," says Knight. "By 6, they're into hour-long dramas."

Barbara Smith, program director of WDZL-TV, only a three-year-old station itself, says Miami is increasingly being referred to as "Los Angeles South" because of the competition. "When you're up against two other indies in a market," she says, "you have to know what each one is doing." For instance, "from 6 to 7, both WCIX and WBFS are doing comedy. We try to counterprogram by running *Kojak* in there."

In the May, '85, sweep, WCIX-TV led the market's indies from 6–7:30 p.m., Monday–Friday, with a double-run of *Diff'rnt Strokes* and *Benson;* WBFS-TV countered with *Happy Days Again*, *Alice* and *Too Close For Comfort;* WDZL-TV's entries were *Kojak* and the first half hour of *Dallas*.

However, from 4–6 p.m., Monday–Friday, WBFS-TV edged WCIX-TV with a 10 share, compared to the established station's 9.

The programming lineup: 4–4:30—WBFS-TV, *The Brady Bunch*, WCIX-TV, *Flintstones-I Love Lucy* (four-week average); 4:30–5—WBFS-TV, *What's Happening*, WCIX-TV, *He-Man-I Love Lucy* (four-week average); 5–5:30—WBFS-TV, *Happy Days Again*, WCIX-TV, *Welcome Back, Kotter—I Love Lucy* (four-week average); 5:30–6—WBFS-TV, *Mork and Mindy*, WCIX-TV, *Laverne & Shirley—I Love Lucy* (four-week average). WDZL-TV offered *Man From Atlantis*, *I Dream of Jeannie* and *Bewitched*.

For the entire 4–7:30 time slot, WCIX-TV led with an 11 share, followed by WBFS-TV's 9 and WDZL-TV's 5.

At WCIX-TV, Harvey Cohen, vice president and general manager, says that, under normal circumstances, "you like to see growth, but, knock on wood, we haven't slipped." (The Taft station maintained its sign-on-to-sign-off 10 share from May, '84, to May, '85, according to Arbitron).

Programming costs

An inevitable result of the multi-indie competition, he points out, is that "it drives programming costs out of sight. You have to go out and buy product."

The station's strategy now, he emphasizes, is to "buy less but be more selective in what we do buy.

We're in pretty good shape," he continues.

"We made some advance buys such as *Diff'rnt Strokes* and *Benson;* we own *Family Ties* and *Gimme A Break* for

KRLD-TV news team, from l.: Carl White, Quin Mathews and Dr. Dave Eiser

Although most new indies have avoided the financial burden of locally-produced news, there have been some exceptions.

WJCT news team, from l.: Bob Kester, Scott Bryant and Sid Starks

Some new indies have made an impact in their respective markets by creatively scheduling older sitcoms and action shows.

future; and we now own *M*A*S*H* and *Taxi*."

The latter two programs, he points out, were formerly on affiliates in Miami, "and they never ran after 6 p.m." WCIX-TV plans to air them this fall in access.

In addition to programming considerations, Cohen is concerned about the impact on sales and promotion.

"There's a lot more inventory in the market," he points out, "and because of the increased supply, prices drop. in some cases. If you take the total market revenue versus last year, you see significant gains, but it's being sliced up in more pieces." One solution, he believes, is for TV stations to go more aggressively after local advertising that is heavily oriented toward print in order to attract new dollars.

Heavier promotion

Promotion in a market such as Miami "becomes infinitely more difficult," he says. "The viewer has more choices, and that means you have to promote better and be more visible. It means more money has to be budgeted for promotion."

The competition also forces more creative promotional ideas, according to WDZL-TV's Smith. "You have to do kinds of crazy things in order to get attention," she says. For instance, "In August, we'll be running the 'Turkeys of Tinseltown'—the world's worst movies. And they'll be hosted by the morning d.j. of Y-100 [WHYI(FM), the market's leading rock station].

A market even more competitive than Miami is Dallas-Ft. Worth, which currently has five independent stations.

At a quick glance, everyone in the Dallas-Ft. Worth market appears to be holding up well in the face of the increased competition.

(*Continued on page 92*)

Viacom's 'The Bob Newhart Show'

Fusco's 'Peter Gunn'

Major market indie share trend mixed

The direction of independent TV station shares in the major markets was mixed in the May sweep, according to Arbitron figures. Preliminary figures from TV/RADIO AGE's semi-annual analysis of major market station shares among affiliates and indies show that there was an increase in overall indie shares from a year ago in about half of the top 25 markets.

Specifically, indies as a group were up in sign-on-to-sign-off shares in 12 of the 25 ADIs, while in nine markets indies were down, and four markets showed no change. This pattern was not too different from that which emerged in the May, '84, Arbitron books.

At that time there were also a dozen markets in the top 25 showing overall indie rises in shares from year to year. But six markets were down and seven registered no change.

In '85, the analysis also shows that independents in the top 10 markets generally did better than those in the remaining 15. This is made clear when the net change in shares for all indies in each market (May '85 vs. May '84) is summed up (unweighted) and then averaged for each of the two market groups.

The net change figure for the top 10 ADIs totaled plus 13 points, an average of 1.3 share points per market. But in the 11th-to-25th markets, the overall net change was only plus 2 points, an average of 0.13 points per market.

The top 10 market indies actually did a little better as a group this past May than the average during the three previous Mays.

The most impressive performance this year was turned in by stations in Dallas-Ft. Worth, where five indies with recorded sign-in-to-sign-off viewing tallied a 28 share vs. three indies with a 20 share in May, '84. The "new" indies with recorded viewing were channels 27 and 33 under different ownership—the latter, Metromedia's KRLD-TV and the other, KDFI-TV, owned by a group of investors and station management (see main story for programming aspects).

Perhaps the most interesting fact of all was that this big increase in Dallas-Ft. Worth indie shares was not taken from the affiliates.

As a group, the affiliates maintained their overall 61 share (from May to May) and the market's share of commercial broadcast viewing actually went up 8 points.

As for the 11th-to-25th markets, the biggest indie rise was in Miami, where with a combination of ups and downs, the independents as a group gained 6 share points, climbing from a 26 to a 32. Hispanic viewing is, of course, a major force.

The dubious honor of sporting the biggest drop in indie shares in the top 25 ADIs goes to Portland, Ore., where the two indies lost 5 points between May, '84, and May, '85.

TV web inactivity on theatricals, ad-hoc network growth create opportunities

Primetime movie scenario in midst of major transition

By ROBERT SOBEL

The movie syndication environment in primetime is changing rapidly for independent stations, in terms of the marketplace and the marketing of films. The leading players in the fast-spinning plot are the three major TV networks, which are featured unwittingly in abstentia because of their virtual withdrawal from buying theatricals; the sprouting ad-hoc networks, which are offering new buying opportunities to the indies, especially for the bypassed network theatricals; and the new independents, which are heating up demand for movies in primetime.

Playing important feature roles in the new script for the primetime movie arena are the MGM/UA longterm deal on classic movies with two pay-TV services—Home Box Office and Showtime; film packages being offered by barter or barter/cash combinations; and the increasing use of VCR's, both as a recording tool and for pre-recorded movies.

Based on interviews with indie station execs and station rep sources, the following has also surfaced:

- The first-run barter movie packages are drawing good numbers generally, although the performance depends on the particular title.
- First-run movies in syndication will become part of the regular movie mix down the road, according to at least one indie executive. He predicts that these new-for-TV theatricals will represent some 20–25 per cent of an indie station's movie programming in primetime.
- Prices continue to climb, depending on market demand. However, a leveling off is seen in some markets, especially in Detroit, where the pains of the recent recession are still being felt.
- There are only so many indies in a multi-indie marked who can air primetime features and the projection is that at least one indie in these markets will have to shift gears by airing other types of product down the road.
- Theme weeks are getting a mixed review by the indies. One indie, on the negative side, says it "traps" a station for a week.
- Promotion continues to play a vital role in movie scheduling. Most of the stations use straightforward approaches, such as heavy radio pushes,

First-run barter packages are drawing good numbers, although performance varies by title.

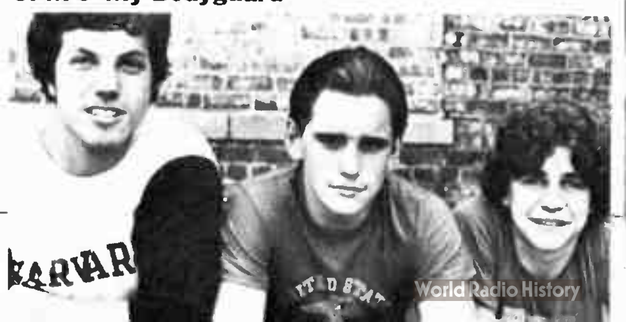
MGM/UA's 'The Formula'

MCA's 'Doctor Detroit'

Embassy's 'Haunting of Julia'

Viacom's 'The Washington Affair'

SFM's 'My Bodyguard'



Prices for movies sold on a cash basis continue to climb; however, a leveling off is seen in some markets, such as Detroit.

20th Fox's 'Silent Movie'

Goldwyn's 'Scarlet Pimpernel'

Columbia's 'The Big Chill'

Orion's 'Strange Invaders'

Crown's 'Galaxina'

and print and on-air support.

The environment for primetime movies is on a fast track, even though—or because—the networks are virtually off the movie track. This is especially true in terms of the flood of theatrical packages which were released just before and just after the 1985 National Association of Television Program Executives convention. Generally disappointed by the ratings of theatricals over the past year or two, it's no secret that the networks have all but given up on buying of films.

Even so-called blockbuster movies, which up until a few years ago were regarded as worth every penny of their primetime prices, have faltered on the networks. The reason, basically, appears to be over-exposure from the pay-TV end, with VCR rentals and recording adding to the exposure.

A sharp illustration of how deeply the theatricals have fallen from favor on the networks is the case at CBS. This coming season, the network has ordered 40 made-for-TV movies, representing some 90 per cent of the movie showings, for the 1985–1986 season, about the same as the 1984–1985 order.

Also the networks are scheduling a total of only five movie nights. CBS has two, Tuesday and Saturday nights, while NBC will run films on Monday and Sundays in primetime, and ABC has set aside Sundays for movies. The network movie schedule gives independents an opportunity to air movies on three weekday nights without competition from the networks, it's observed.

Made-for-TV films

Meanwhile, the syndication marketplace has become so inundated with theatricals, both first-run and off-network, that it has become a rarity for made-for-TV movies to be included in any of the recent packages offered for syndication. The exceptions are Telepictures 3, containing 28 made-fors, available after only two network runs, with titles including *Ellis Island;* and Fries Frame, 26 made-fors, from Charles Fries Distribution, which began selling pre-1985 NATPE. ITC Entertainment's Volume 4, containing 16 titles, has a mix of made-fors and theatricals, which began being sold about a year ago.

In the theatrical arena, several movie packages have come on the scene since the NATPE convention. Those sold for straight cash: Embassy II, consisting of 20 titles; Columbia Pictures Volume 5, which includes *Tootsie* among the 27 titles; Warner Bros. Volume 25, with 24 movies; 20th Century Fox's Century 12, and in preparation is its Fox 6 package; Goldwyn Gold II; Crown International's Crown Jewels, 15 titles; and Fox/Lorber, which is refurbishing early John Wayne westerns from Republic Pictures.

When it comes to barter offerings, the SFM Holiday Network's next title is *The Bodyguard*, and it's understood that Fox is preparing the three *Porky* movies as a barter package, after having gotten its movie feet wet in barter with a three-title grouping which included a colorized *Miracle on 34th Street*.

Also upcoming in a straight barter deal, according to an industry source, is a sequel to Embassy's successful Embassy Night at the Movies first-run theatrical film package, launched on an

Telepictures' 'Ellis Island'

M*ade-for-TV features in syndication have become something of a rarity. Exceptions are packages offered by Telepicutres and Fries.*

ad-hoc network basis about a year-and-a-half ago.

On the ad-hoc, first-run, barter network front, things have quieted down since around NATPE time, when debuts included the MGM/UA Premiere Network, MCA TV's Universal Pictures Debut Network, and Viacom/Tribune's TVNET, all of which involve various sales steps covering barter and "windows," with cash in some instances.

The largest major movie deal by far since NATPE has been the acquisition of a whopping 193-title Time-Life film package by Procter & Gamble, struck back in May. Of the total, made-for-TV movies are dominant, consisting of 83, versus 35 theatricals. Under the agreement, Time, Inc., which owns the titles, may resell some selected titles to HBO and Cinemax, after a substantial syndication run.

The marketing terms have not yet been firmed. However, it's highly probable that the package will go principally barter with a cash fee thrown in either initially or down the line, according to speculation. This presumption is based on the fact that Orbis Communications, distribution company heavily involved in handling barter, will syndicate the package for P&G. Some two-thirds of the titles have never been offered in previous syndication packages, and most were released either on TV or in theaters from 1978–1981. Theatricals include *Meatballs, Nashville,* and *Harper Valley P.T.A.*

The other big film-package news is the MGM/UA Classics deal with Home Box Office and Showtime, giving both pay-TV services the non-exclusive rights to 800 titles from more than 4,700 films over 10 years. However, there is an 18-month cable window for each title, after which time it can return to syndication.

The fact that the two pay services have entered into a film deal with MGM/UA on its classics indicates to some of the sources interviewed that both HBO and Showtime are in "desperate need" of movies. John Serrao, WATL-TV Atlanta, general manager, says the pay services can't get enough product, and that "they don't even know what the movies are. What HBO has been doing is taking both failures and successes of current vintage, which they continue to play numerous times per month because of the shortage of product. Now they buy older movies because that's all they can get." In addition, Serrao maintains, the services don't know how to market their product, except they "have a good-looking opening."

Downplaying cable

At Harrington, Righter & Parsons, Dean McCarthy, vice president, director of programming services, says he's not certain that the cable people know what they're doing when it comes to film airings and purchases. He says he doesn't consider cable the same threat to stations as they once were. "This is because the movies made for cable have hardly been outstanding and what has been bought in oldies is being watered down by frequent airings."

"The problem the services have is that they have to play the movies often in order to amortize their costs," he notes.

Another indication that cable is having its difficulties regarding movies is that HBO recently announced it will air more titles per month than previously. This is being interpreted by McCarthy as meaning that its movies have been repeated too often and have lost audience interest. Also, Nickleodeon has recently gone to a 24-hour-per-day schedule, and will use a portion of its day for airing old movies, including theme weeks similar to the idea used by commercial television.

John von Soosten, Katz Communications vice president, director of TV programming, notes that the MGM/UA classics deal will have a negative affect on syndication in that both pay services will select the better titles, leaving the lesser ones on the shelves, "so it will have a major impact on the rerun product available by MGM/UA." However, he views the 18-month window for each title as not necessarily bad. "If a station plays the picked-up movie sometime just before it goes to pay, and then the station airs it close to when it is re-acquired for syndication, it would lose only a few months from the usual procedure of resting a movie."

But Petry Television's Jack Fentress, director of programming, believes that the 18-month window from pay to syndication is detrimental to indies seeking new licenses on the films. "During those 18 months, the films have gone through many runs, so it portends less viewing when they are aired again on the commercial stations." In fact, Fentress suggests, for the films to maintain audience interest, the syndicators should rest the package for a year or so before selling it to stations.

Barter ratings

Most first-run barter movie packages, are performing quite well nationally. Katz's von Sossten, highlights some of the major barter packages performance by title. According to Katz estimates of Nielsen NTI coverage area ratings from the service's Syndication Occasional Network Report, *The Howling,* part of the Embassy Night at the Movies package, which began airing in the fall, 1983, has been Embassy's top performer to-date, with a 10.5 in its original run and a 7.1 rating in its repeat, over the four-week period it ran. (Embassy sells the package for two runs over a four-week window.)

The second highest Embassy performer was *Take This Job and Shove It,* whose four-week run ended July 29, 1984. It did a 9.9 in the first window and a 5.6 as a repeat. *Escape From New York,* whose run ended December 4, 1983, week, got an 8.8, and 5.8.

All the titles had coverage factors of between 86 to 88 per cent of the coun-

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Third half-inch system and prospect of 8mm recorder complicate situation

Small-format VCR consensus more remote than ever

Agreement on a single, small-format videocassette recording format is an achievement devoutly wished for by the broadcast community. But the options, instead of narrowing, are proliferating.

A third half-inch tape system was introduced this year, and there's a growing prospect that an 8mm broadcast recorder will be added to the existing quarter-inch, half-inch and 3/4-inch portable systems. Meanwhile, the networks, whose resources and prestige usually set the direction of video technology, are each going in its own direction.

While apparently committing itself to Sony's Betacam half-inch system last winter, CBS is keeping its options open. NBC is "leaning towards" Matsushita's (Panasonic's) new M-II half-inch format, though it emphasizes that it is still evaluating all the systems. ABC, which had pushed for a quarter-inch tape standard, now seems in no hurry to shift from the 3/4-inch U-matic system, but would like to see an 8mm standard.

Steve Bonica, vice president, engineering, NBC, confirms that the network is "definitely interested" in the M-II format being offered by Panasonic.

"When it comes to small tape technology," Bonica begins "we want at least an hour's capacity and the potential for a camera recorder.

Flexibility the key

"We haven't limited our expectations to news gathering," Bonica continues, "we definitely would like a system that would lend itself to sports as well.

"We are looking for flexibility, and, thus far, are very impressed with what we have seen of the M-II, but we are still in the evaluative process.

"Our decision won't hinge on a deadline date. It will be made when our collection of data is complete and thorough.

"The M-II has a 65-minute carrying capacity, and the second and third generation quality is quite good," Bonica says.

When queried about the other network's going to different formats, Bonica smiles. "That's entirely possible. I have no way of knowing what my competitors are doing. Widespread acceptance of one type of hardware might be convenient, but at this point in time the M-II hardware makes imminent sense to us."

While the NBC decision on small form technology is not yet cast in stone, the M-II-format can be said to have a leg up on the competition.

The M-II-format bowed last April at the National Association of Broadcasters convention, and was developed for Panasonic by Matsushita. It is curently being used by NHK, the Japanese counterpart to our PBS Network. The big selling point of the M-II vis a vis NBC, is the closeness of its picture quality to the Type-C cassette based system.

Metal particle tape

The sole reservation some experts have regarding the M-II is the feasibility of the metal particle (MP) tape. But many believe MP is the harbinger of future technology.

The disadvantage experts report, despite heavy use of MP in the consumer market, is the relatively small amount of information carried, in relation to the tape's long shelf life.

Most industry technicians are adopting a wait and see attitude preferring to monitor the development of the TV tape technology in the transition from oxide to metal particle tape.

Whether it is deep seeded disappointment with the development of the quarter-inch standard, given the Bosch-Hitachi impasse, or the installation of the new Capital Cities ownership, the American Broadcasting Company is not close to making a commitment on the newer small format systems.

Julius Barnathan, president of ABC Broadcast Operations and Engineering, told TV/RADIO AGE "right now we're trying to come up with a suitable format in 8 millimeter. We want to have something at least as good as or better than the three-quarter inch that we have now.

"We also want two legitimate manufacturers," Barnathan emphasizes, "not one manufacturer and one distributor.

"For the present, we're sticking with U-Matic. We've got $15 million invested in the system, and we're under no pressure to change. Bosch and Hitachi have refused to compromise any further, so that we are no longer considering their collaboration as a viable possibility.

"We do a lot of traveling," Barnathan says," We have the technology available. Our people should be able to comfortably carry all their necessary gear in one container. We shouldn't have to hire a 747 to transport our equipment.

"We'll continue to work with the manufacturers towards achieving a portable, practical small format alternative," Barnathan concludes. However, he adds, we're not going to move until we're convinced that we have the right answer."

SMPTE on spot

Weighing his words carefully, Bob Thomas an ABC engineer who heads up SMPTE's quarter-inch standards group says, "Bosch and Hitachi have agreed to disagree. Our enthusiasm has

Julius Barnathan *of ABC says the network's priority right now is "to come up with a suitable format in 8 millimeter. We want to have something at least as good as or better than the three-quarter inch that we have now."*

Joseph Flaherty *of CBS says that, though the web has commited to Betacam for its ENG operation, it isn't taking anything for granted. "There are still many other developments to be considered," he emphasizes.*

been tempered, but we haven't lost hope." Thomas expects the quarter inch committee to remain intact until its meetings later this summer, but will make no other predictions regarding its future.

A source close to the negotiations, who declined to be identified, reports that both Bosch and Hitachi feel that they have made substantial investments in time, technology and funding in a genuine attempt to reach a rapproachement. Bosch is reported to be unhappy with the performance of the oxide tape and is geographically committed to the 625-line standard, used in Europe, though it produces 525-line equipment for the U.S. market.

The 525-line American standard for ENG is recognized throughout the world, and broadcast engineers are reluctant to burden technicians with added load and power requirements necessary to boost to 625. These are a few of the unresolved issues that reportedly led to the dissolution of the collaboration.

Nothing for granted

Having committed to Betacam for its ENG operation, the CBS Television Network would appear to have its course set for the near future, but Joseph A. Flaherty, vice president and general manager, engineering and development CBS Broadcast Group isn't taking anything for granted.

"It used to be that you would make these equipmental decisions once every 10 years. Then it became once every five years. Now we talk to the manufacturers at each NAB, and are influenced by their advice or recommendations to maintain or to alter our course.

"Yes, last winter we did commit to Betacam for electronic news gathering. But there are still many other developments to be considered. Next October two proposals will come up for approval for a worldwide standard.

"The proposal on high definition television (HDTV) has gotten all the play. The second proposal on digital tape format is also of wide ranging significance, and, thus far, I have heard no objections to it.

"Digital quality isn't simply first class," Flaherty says, "it is super first class. This digital system is three-quarter inch. It won't affect ENG for a while.

"At first digital will be used inside the studio. Then the archivists, always anxious to work with high quality product, will use it and eventually digital will be ready for field use. So while you commit to one system for a time, there are always developments in the wings that could influence your decisions later on.

Flaherty was careful to stake out three areas of the small format—program production, now done on one inch, studio and post production and electronic news gathering done on the ¾ and half inch formats.

The power requirements of digital, according to Flaherty, will be another factor to consider."In ENG the power ratio would be about three or two to one. But all these elements of digital will be weighed and evaluated when the system is operational. There are other developments that we can consider right now."

One of the developments that CBS is looking at, according to Flaherty, is metal particle tape. "We are going to test it for abrasion, headware and durability. The laboratory evaluations will take about a month. The value judgements that come from day-to-day use, somewhat longer."

No system is perfect

"There are holes in every system," Flaherty says. "No producer likes to sacrifice an option in one system, simply for the novelty of breaking in a new one. The system isn't simply a camera, or a tape machine. There are lots of components. Each has to be evaluated. That's why it takes so long for a system to come completely on line. Betacam has taken several years to unravel.

"There are still problems to be solved. The still frame, the slow-motion, are features that we have in U-Matic, that we want to carry over to Beta. The technology is unfolding, and will continue to develop, that's why no person or network is irrevocably committed to any one system. The technology moves too fast.

"The element of change now," Flaherty says," is the emergence of digital. Its pending approval is bound to influence the thinking throughout the industry, particularly when the quality will be so much improved."

For more insight into why NBC is so high on the M-II format, Ken Shimba, spokesman for the Matsushita Electronics Corp of America, developers of the system, offers comment. "The M-II System was developed in response to the strong demand of those using one-half inch for a system that would be economical in operation and compatible with the other systems on the market.

"Operators of the system," he says, "report that it is achieving a 40 per cent reduction in operating costs, and that it is compatible with other systems currently in use.

"The M-II can give you 65 minutes of picture quality on a half inch cassette tape that is as good as what you will get off a one inch video tape recorder, and its casettes are the same size as those used by VHS home recorders.

"There is the M-II compatibility with the M-I format. The M-II uses metal tape and it is a durable, workable material that the NHK, the PBS network in Japan, has used effectively.

"The M-II is primarily for electronic

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Steve Bonica *of NBC says, "We haven't limited our expectations to newsgathering. We definitely would like a system that would lend itself to sports as well. Our decision won't hinge on a deadline date. It will be made when our collection of data is complete and thorough."*

Client service managers will be added; negotiators' training will be expanded

Restructuring at JWT to tighten spot-buying process

J. Walter Thompson USA is embarking on a five-pronged major reorganization of its spot buying unit, designed to maintain and improve its leadership in spot buying. Richard Kostyra, senior vice president and media director at JWT New York, who has been given the additional responsibility of tightening the spot-buying process and procedures at the agency, notes that the overall objectives in the revamping are to make the spot-buying unit a cornerstone of the media operation and give it a key role in JWT's new business presentations.

JWT registered $1.093 billion in broadcast billings in 1984. Broken down, the billings are as follows: network TV, $676 million; spot TV, $331 million; spot radio, $48 million; network radio, $19.2 million; and cable, $19 million. The spot broadcast total was thus about $380 million.

Basically, the reorganization is centered on:

- Adding client service managers to be the liaison between planners and negotiators.
- Expand the scope of negotiators' training programs to include presentations from non-industry sources regarding the "how-to" of negotiating.
- Intensify computer applications through development of new communication methods and for flow chart reproductions. Recently, the agency developed a daypart audience projector, and other computer programs are being developed as well.
- The establishing of a buyer-incentive program, with top performers getting cash or and special gifts.
- Developing spot research specialists to examine and track miniseries, TV specials and sports events.

The reorganization comes in the wake of gradual changes in the media departments of major agencies over the past two decades. Back in the late 1960's, recalls Kostyra, it became evident that an agency couldn't have a strong planner who was also a strong negotiator, so the decision was made to separate the two functions. "Initially, the specialization presented some problems. The negotiators weren't as knowledgeable about the intricacies of various brands and the planners weren't as knowledgeable about the broadcast marketplace." Kostyra believes the situation for the most part resolved itself over time and by procedures of communication.

The natural evolution of specialization at that time pointed out opportunities, says Kostyra. "Buyers assigned to big-dollar volume accounts were securing favorable rates vs. low-volume accounts. Planners were comparing efficiencies. Leverage apparently made a difference; the spot market was becoming a negotiable medium. JWT was not alone in this assessment of the marketplace, which saw a proliferation of buying services followed by a rush by major agencies to staff up spot-buying operations."

Overall objectives of revamping: to make spot-buying unit cornerstone of media operation and to give it key role in new business presentations.

JWT not only beefed up its spot unit in the late 1960s, but initiated a new system of buying, which Kostyra claims the agency pioneered. The approach basically continues today, says Kostyra, and is based on decentralized buying done through regional market specialists.

"At JWT, we were thinking that if dollar volume influences rates and if the spot-market economy is such that volume buyers have an edge, then why not assign buyers to a market and funnel all client dollars through one negotiator? Wouldn't that structure provide maximum leverage for all clients?

"What other agencies were doing at that time was to appoint a buyer, most likely located in New York, to be responsible for a limited number of accounts in a large number of markets."

JWT, on the other hand, Kostyra says, took all of its broadcast advertising spot-buying volume and put it into the hands of a buyer responsible for an extremely limited number of markets—one major market and up to, but no more than four, small markets. This concept was further refined by rolling out the new structure to all JWT offices.

Says Kostyra: "Not only did we assign our buyers to negotiate specific markets, but we located the negotiators in the regions where the negotiations took place. New York covering the Northeast; Washington, the South seaboard; Atlanta, the South; Detroit and Chicago offices covering the Midwest; Dallas, the Southwest; Los Angeles and San Francisco, the West Coast."

Today, those offices still constitute the spot buying network. All are full-service offices, except Dallas. In Dallas, the office setup contains a spot unit, but also services regional clients such as Ford dealers and Burger King districts, but it has no accounts of its own per se. The office was opened, explains Kostyra, because of the importance of the Dallas area as a spot-buying area and local service center.

'Market-specialist-oriented'

Each of the eight offices is responsible for the buying of local radio and television for all of JWT's accounts in its region, regardless of where the account emanates, says Kostyra. "The system is very market-specialist-oriented and the buyers are located in or close to their markets."

There is a spot supervisor in each of the eight offices, who reports to Jackie Hagar, director of local broadcast buying operations, and she is responsible for the negotiating function. JWT has about 110 negotiators in total in the eight offices. As there are 200 plus DMAs in the U.S., the average buyer is responsible for only two markets, notes Kostyra.

Because of this setup, there is concentrated station contact, no time-zone delays and frequency of contact, explains Kostyra. "We have additional advantages in that our total dollars are in the hands of one negotiator or one specialist, which gives her a lot of clout." Also, because JWT is in the market, and because it has such a large business volume, the combination gives JWT contact with stations on a constant basis in the major markets.

Too, continues Kostyra, these factors give JWT a priority on "what's going on. We have an immediate awareness of what's happening in the marketplace and, most important, our knowledge is first-hand and quite thorough. Our buyers are totally immersed in their markets and often know more about their market than a lot of the station reps.

"This is not to be negative on the station reps," continues Kostyra. "It's simply that some reps have to be concerned with as many as 35 to 40 markets, which is difficult."

Marketplace changes

Unfortunately, notes Kostyra, a couple of things have changed over time. "First, the spot-buying marketplace has become considerably more complex. Second, there has been an explosion in the importance of local marketing. Accelerated by competition among fast-food operators, bottlers, brewers, and automobile franchises, to name but a few, the importance of tailoring plans to local needs has been magnified. Too, because of the increasing number of buyers now required, communication has become more difficult. In network television, for example, one planner deals with one network negotiator. But, in the case of spot, one planner is dealing with 100 negotiators, so the communication gap requires readdressing."

One agency, Campbell-Ewald, recently moved to local market specialists responsible for both planning and buying of all media. But Kostyra believes that the sophistication required today in either planning or buying is too great to revert to the original single planner/buyer. "We were unable to staff for that position 20 years ago and things have gotten considerably more complex since.

"Our solution to the problem is to leave the planning with planning specialists, the buying with local market negotiating specialists, and augment the structure with a new group to not only bridge the gap that has been created, but to improve on the servicing provided."

In its reorganization, JWT has established a group of client service managers headed by Jean Pool. Reporting directly to Kostyra as manager, client services, Pool will be supported by a staff of 12. These are located in each of the full-service offices, and their duties are to provide a liaison between negotiators and planners so that the planning unit is kept abreast of local market peculiarities and so that the negotiators are conversant with individual brand idiosyncrasies.

Monitoring responsibilities

In addition, it is this group's responsibility to monitor, even audit, the activities of the spot-buying unit, to insure that what is being bought is in keeping with what the client expected, what was intended by the media planner, and to make certain that the negotiators are taking full advantage of the opportunities available to them. These managers are entrusted with the responsibility of insuring accuracy, integrity and conformity of all buying and reporting.

This is a major and expensive step forward, notes Kostyra. "While several of the managers were previously media coordinators, we have added several new bodies." Most agencies which have a regional set-up, have coordinators, Kostyra points out. Usually, he adds, "an agency appoints one of the spot supervisors or a negotiator to coordinate the activities for a given account.

"The problem with that is that the supervisors can't be critical because they have to judge their own activities," Kostyra notes, "or, they're too busy as buyers to do anything other than simplistic coordination. Our client service people report directly to me, not through the spot head. In addition to the mails and phones, the managers communicate with each other through frequent group meetings coordinated by Pool and the use of the computer."

JWT uses Donovan Data Service, a computerized spot paperwork system used by a number of the large agencies. All of the eight offices are hooked into it. Currently, both Pool and Hagar are developing new ways via Donovan to receive and disseminate information.

Kostyra says there is a tremendous amount of data in the Donovan system. "It's a matter of extracting it and having someone take the time to utilize it. We have just concluded the development of a cost-per-point program which permits us to look at the cost-per-point in any market, broken down in a number of ways.

"These include a single client's target and costs for a specific demo or for a specific time of year."

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From l.: Jean Pool, Jackie Hagar, Richard Kostyra

"There has been an explosion in the importance of local marketing," says JWT media director Richard Kostyra. "The importance of tailoring plans to local needs has been magnified."

One fact: primetime viewing share is down but not volume of such viewing

Viewing trends: From '50s to '80s

Did you know...

■ That the share of primetime as a percentage of daily household viewing dropped from 45 to 30 since the early '50s, but that the time spent viewing primetime remains about the same?

■ That the share of viewing by kids during the day dropped from 22 in the early '50s to about 12 currently?

■ That non-cable homes account for most of the increased viewing to independent TV stations during the past half dozen years?

■ That national ratings for early evening news are just about the same nowadays as they were more than 30 years ago?

These are some of the TV viewing trends that turned up in an examination by TV/RADIO AGE of audience measurements facts appearing in *TV Dimensions '85*, latest version of an annual published by Media Dynamics.

The apparent contradiction between the declining *share* of primetime viewing and the static *amount* of prime time viewing is explained by the fact that households now do more viewing overall since the early days of TV. There is more to watch, of course.

The data on viewing, based primarily on Nielsen figures and compiled by *TV Dimensions* editor Ed Papazian, a former media director at BBDO, show that during the early '50s, average weekly viewing per household amounted to about 32 hours (see table). By the mid '80s, this had climbed to 50 hours. With primetime viewing remaining about two hours per household daily over the years, the share of primetime naturally declined.

If one share component goes down, something else has to go up. That occurred with daytime, defined in *TV Dimensions* as 7 a.m. to 4:30 p.m. In the early '50s, the daytime share was 8; it jumped to 21 by the early '60s, 24 in the early '70s and settled down to 22 in the mid '80s. Weekly hours climbed from 2.6 in the early '50s to 7.6 in the early '60s, and to over 10 hours in the '70s and '80s. A major factor was the opening up of daytime by ABC.

The drop in the share of viewing by children during the day is not quite what it seems to be—that is, apparently less viewing by children because there has been less children's programming to watch. While there was undoubtedly an effort by many stations to attract adults instead of children in order to increase profits, the major factor in the viewing share drop was probably the declining share of children in the population.

In the early '70s, for example, the share of daytime viewing among children 2–11 was 17; by the early '80s it was 12. *TV Dimensions*, for example, carries NTI figures that show the percentage of children 2–11 in the population in September, '71, to be 20, and by September, '77, to have dropped to 16 per cent. During the past half decade, the population share of children has leveled off at 15.

Again, if one share declines, another must go up. While the share of children in the population—or, at least, the Nielsen sample—dropped from 22 in September, '66, to 15 in January, '85, the share of adults 18–34 climbed from 22 in September, '66, to 30 in January, '85. During the period, the share of teens dropped from 12 to 9. This also explains trends in advertising and programming in both broadcast media. As the share of children in the population dropped from the level in TV's early days, it affected viewing shares among children in other dayparts besides daytime. In early fringe, for example, the viewing share went from 25 in the early '50s to 16 in the mid-'80s. In primetime, the share drop for kids was not as pronounced, dipping from 11 to 9. During the late evening period, the change was hardly noticeable, though the degree of change on the small base was sizeable. The share was 2 in the early days, went up to 3 during the '70s and then dropped to 2 again in the mid '80s.

Independent viewing

The data on viewing to independent stations by non-cable homes comes from NTI. They show that in November, 1979, average weekly household viewing to all non-network TV stations—including public TV outlets—was 7.9 hours. By November, 1984, this had increased to 12.7 hours, a rise of 60.8 per cent in half a decade.

The comparable figures for pay-TV homes were 13.5 and 14.2 weekly hours, an increase of 5.2 per cent over five years. As for basic cable homes, the rise was from 12.0 to 13.3 hours, equivalent to a 10.8 per cent rise from '79 to '84. Thus, cable homes are either not that interested in the newer independents, or don't receive many of them.

While these NTI figures include PBS stations, other NTI data in *TV*

Household TV usage trends by daypart*

Average weekly hours of usage per TV home

	Prime time		Fringe		Mon–Fri daytime		All Other		Total	
	%	hrs.	%	hrs.	%	hrs.	%	hrs.	%	hrs.
Early '50s	45	14.6	32	10.4	8	2.6	15	4.9	100	32.5
Early '60s	39	14.0	28	10.1	21	7.6	12	4.3	100	36.0
Early '70s	32	13.6	29	12.3	24	10.2	15	6.4	100	42.5
Early '80s	31	14.4	35	16.3	23	10.7	11	5.1	100	46.5
Mid '80s	30	15.0	35	17.5	22	11.0	13	6.5	100	50.0

*Source: "TV Dimensions '85," editor's compilation and estimates based on Nielsen surveys for the periods indicated. Daypart hours calculated by TV/RADIO AGE based on percentages and total hours. * Primetime is 7:30–11 p.m. Fringe is 4:30–7:30 p.m. and 11 p.m.–7 a.m. Daytime is 7 a.m.–4:30 p.m.*

Household TV usage trends by program source

Average weekly hours of usage per cable and non-cable home

	By source of programming				
	Pay cable	Cable origination	Network affiliates	All other on air stations	All TV usage
Pay cable homes					
1979	4.7	1.6	35.1	13.5	53.4
1982	9.8	4.6	31.2	15.7	57.1
1984	10.0	8.4	31.6	14.2	59.3
Basic cable homes					
1979	—	1.7	39.0	12.0	51.6
1982	—	3.0	33.6	11.3	46.4
1984	—	6.6	34.8	13.3	53.2
Non-cable homes					
1979	—	—	37.9	7.9	45.0
1982	—	—	37.0	9.1	46.4
1984	—	—	37.0	12.7	47.6

Source: "TV Dimensions '85." NTI, November each year.

Dimensions show that viewing to independents is six to seven times as great that to PTV outlets—as of November, '84. So the five-year patterns shown are essentially those of independent TV stations.

The figures on indies and PTV stations come from Nielsen's *Cable TV: Status Report* and the viewing shares are broken down by daypart. They show, for example, that in pay-TV homes, the biggest viewing share for indies comes—not surprisingly—in early fringe on weekdays. At that time almost a third of all viewing in pay-TV homes is to independent outlets. Among non-cable homes, early fringe also corrals big shares for indies, but an even bigger share (though not by much) comes at 1–4:30 p.m. on weekends.

As for ratings of early evening network news over the years, estimates by the editor of *TV Dimensions* put the average in November, '53, at 12.0. By November, '84, the average rating stood at 11.5. In the intervening years, there was a rise, however. For example, in November, '63, the average was 14.0, and in November, '73, it was 13.5.

What about other types of network programs? In most cases, the rating trends are predictable. Average prime-time ratings in November each year are estimated to have gone from 20.5 in '53 down to 16.5 in '84. In the earlier year, the average was made up of 102 programs (in those days, most shows were a half hour), while last year the November total (excluding specials) was 68.

During daytime, the reverse was true in part; that is, the number of programs increased at first during the three-decade span, as network programming expanded (particularly ABC's) and then decreased as hour-long shows came into the picture. But the rating trend was still downward.

Again, using November data each year: In '53 the average network rating was 8.5; in '63, 7.0; in '73, 7.5; in '84, 5.5. The number of shows during the four dates were, respectively, 14, 34, 36 and 26.

The Saturday morning children's programs show a little different pattern in numbers of programs. There were only six shows back in November, '53. Then 10 years later it was 20 shows and 10 years after that ('73), 29 programs. Last November the total was 28.

But the average ratings dropped from 11.0 in '53, to 7.5 in '63, to 6.5 in '73 and 5.0 in '84.

Data in *TV Dimensions* suggest that the increase shown in household viewing over the past three decades may have something to do with measurement methodology. For example, while weekly set usage rose from 32.5 to 50.0 hours from the early '50s to the mid '80s, viewing per person remained fairly flat, starting with 25.0 hours per week in the early '50s and ending with 27.5 hours in the mid '80s. At the same time, the average number of viewers per home tuned in dropped from 2.65 to 1.5 during the same period.

Part of this drop in viewers per home tuned in is undoubtedly due to declining family size. At the same time, the number of multi-set homes has been increasing. During the '80s it passed 50 per cent. The estimate for January, '85, is 56 per cent.

When more than one set in a household is tuned at the same time, this increases the HUT level and tends to decrease viewers-per-set. And along with that it increases household program ratings.

A number of important short-term trends are also limned in *TV Dimensions*—for example, revenues of ad-supported cable networks and barter syndication. Ad revenue for cable was estimated at $465 million, up 830 per cent from the $50 million in 1980. This compares with a 66 per cent increase for network revenues (BAR) to $8,553 million during the same period. As for barter syndication, the earliest estimate is for 1982 when the figure is put at $175 million. The 1984 figure is estimated to be $445 million, up over 150 per cent from '82. The $445 million figure, however, is lower than some other estimates bruited about.

Cable is of growing interest to advertisers and as it approaches the 50 per cent penetration level, the characteristics of its audience begins to resemble the norm. This was not true for a number of years as cable developed at different rates in different types of areas. For example, *TV Dimensions* estimates that in 1969 cable penetration in Nielsen "A" counties was only 1 per cent, while it was 14 per cent in "C" counties, 9 per cent in "D" counties and 3 per cent in "B" counties.

Ten years later there was still a marked disparity. At that time the A-B-C-D penetration figures were, respectively, 8, 19, 35 and 22 per cent. Last year, however, the profile was much smoother. For the four county sizes the cable penetration figures were, respectively, 35, 50, 55 and 41 per cent—a moderate spread.

This smoothing in cable also holds true in selected demographics, as evidenced by data from the 1984 *Study of Media and Markets*, produced by Simmons Market Research Bureau. For example, the per cent of adults in the major occupational categories doesn't differ much as between basic cable and non-cable homes. Nor does it differ much by household income in those two household categories. Pay cable homes, as might be expected, are still skewed upscale.

For example, the professional/managerial category: 25 per cent of adults in pay-cable households fall in that grouping. The figure for basic cable is 18 per cent and for non-cable, 17 per cent.

In the $40,000-plus household income category: 30 per cent of adults in pay cable homes are in that bracket. For basic cable, the figure is, as in the case of employment status, 18 per cent and for non-cable, 17 per cent. □

Viewpoints

Harold E. Protter

President of WNOL-TV New Orleans, in a recent speech before the Broadcast Promotion and Marketing Executives convention there

Marketing is the key to promoting an independent TV station successfully

Making a speech on promotion is enough to slow me down and cause me to be apprehensive. After all, I am used to talking about new technology and station automation; I too often take promotion for granted.

After I thought the final draft of this speech was completed, I was still apprehensive because what I wanted to say about promotion still hadn't come to me. But, it finally did.

One word, *marketing*, Not promotion, but, *marketing*, not advertising, but, *marketing*.

Al Krivin and John Sias first learned how to market an independent station 15 years ago when they positioned WNEW, KTTV and WTTG as being worth far more per-rating-point than the rating books would justify.

They ran their operations somewhat differently. They cleaned up their on-air look, pioneered news and told both viewers and advertisers that they were different via their sales and promotion efforts. They marketed their product.

Others caught on . . . . Lev Pope, Bill McReynolds, Bill Schwartz, and more. They also differentiated their product from the competition, and told both viewers and advertisers about the differences.

Four major developments

Four developments changed the world of independents—these developments came from Ted Turner, Al Masini, INTV and BPA.

Ted Turner discovered the satellite, and turned an Atlanta UHF independent into a national station, the national station seen in all 50 stages. He proved that satellite was *The* way to distribute video, and set the stage for 24, 36, 52 and even 100 channels for the viewer to select from. He created the cable environment that all of us *must* market our product in . . . . a world of multiple choices, six-figure graphics and clear 35mm images.

Al Masini president of TeleRep offered a premise . . . . if we as independent station operators would pay the same movie studios that produce for the networks the same amount of dollars per hour that the networks pay, then we could get the same ratings the networks get, even in primetime, and that we, as independents, could market our product for the same prime cost-per-point as the affiliates.

Al was right; Operation Prime Time was born and elevated the perception of all independents, not just the ones that got OPT.

BPA spread a radical idea.

I will never forget my promotion manager, upon returning from BPA, demanding that her spots be fixed, with specific rating points and demographic goals for each spot, rather than receive leftover unsold time. Along with that concept, came the concept of fixed production time, time not preemptible by paid production or advertiser production. Well, these two radical ideas worked and made me a believer.

What can we do to improve our contribution to our station goals and group goals in the future?

We can get very good, very fast, at local promotions that involve programming, events and advertisers.

We can save 25-second commercials for theatrical features because they can become the basis for our own promos when we get the same movies in the future.

We can become proficient in using audience flow analysis, available, from both Arbitron and Nielsen.

We can convince program directors and general managers to push syndicators to deliver episodic promos for both syndicated shows and movie packages, and we can scream at the general manager and chief engineer each time our picture and sound quality is not as good as NBC, CBS, ABC, HBO, Showtime, Cinemax and the Movie Channel.

And, most of all, we can understand our role and the roles of others as they relate to marketing our product.

Road to management

Many of you in promotion have aspirations of going on to becoming program managers and general managers. Some of you will achieve these goals, and many of you won't. Your success or failure will, to the large-part, depend upon how you position yourself as part of your station's quest for profit. Many of you position yourselves as creative people. . . . . producers . . . . directors . . . . people with talent. Most of you in this category will have great difficulties in making your personal goals . . . . because, what you are offering is less than management. What management is looking for in today's financial climate is an additional contributor to the station's bottom line . . . . or in today's financing language, *cash flow*. Someone who can articulate the amount of promotion dollars spent in terms of the incremental ratings and incremental dollars that those expenditures generate.

Want something out of your life? Market yourself! Market your station!

Programming/Production

Orion in development

Orion Television is developing and producing a number of projects for both the networks and for first-run syndication. On the network end, Gary A. Randall, recently named vice president for development at Orion, says, "We are developing projects under Lindsay Wagner's six-episode commitment for ABC. We are also developing a half-hour ABC comedy based on our feature *Desperately Seeking Susan*, which co-starred Rosanna Arquette and Madonna. Also for ABC, we've got a couple of producer Rick Rosner development deals. They're for action-adventure shows." Rosner was executive producer of *C.H.I.P.S.*

Orion is also developing programming for NBC and CBS, activity which Randall says reflects the company's "major push into series, movies and miniseries."

On the syndication side, Rob Word, director of marketing, says the company is developing and producing for first-run. "In first-run syndication, we just completed *The Secret of the Black Dragon*, available as a five-hour mini-series or a four-hour miniseries. It was shot throughout Yugoslavia with an international cast," including British actor Julian Glover.

Two other Orion shows are *Louisiana*, a six-hour miniseries co-starring Margot Kidder, Lloyd Bochner and Ian Charleston, and *The Blood of Others*, a four-hour miniseries which was shot in France and has a cast that includes Jodie Foster, and Michael Ontkean.

Black Dragon is available for telecasting now; *Blood of Others* for 1986, and *Louisiana* can be aired in 1987. They are being sold for cash in about 30 markets to date. Orion is also selling *Cagney and Lacey* for the fall, 1987.

Goldwyn eyes first-run

The Samuel Goldwyn Co. is speeding along ahead of schedule on its five-year financial plan and is planning to move into producing first-run programming for syndication. Helping to keep its financial target on schedule is Goldwyn Gold I, the first "Gold" movie package, released last September,which has so far grossed some $10 million in cash fees from 70 television stations.

According to Samuel Goldwyn Jr., president, the company's goal at the end of our five-year plan was to do $100 million annually on the corporate side, both from TV and films. He continues that "We're into our second year of that plan and we're a little ahead of that schedule, $35 million annually. Forty-five percent of that income is from syndication."

Goldwyn's latest film package, Goldwyn Gold II, was recently placed in syndication. The list of 21 movies includes *Stella Dallas*, *Wuthering Heights*, *South Pacific*, *Dodsworth*, *Oklahoma! The Bishop's Wife*, *Goldwyn Follies* and *The Little Foxes*.

Later this year, another package, Explosive II, an action-adventure lineup, will be released.

For first-run syndication, Goldwyn has three pilots in development. "I'm looking at things where I can create personalities," he explains. "I have this philosophy about television. The success comes from creating a personality that comes into the home once a week."

Goldwyn recalls that, "My father was ambivilent about TV, he didn't want to do it." It's understood that one of the first-run projects will be a weekly music series, and the other two will be strips.

Although the Goldwyn pictures consistently have good ratings, there's a possibility that some of the successful ones might be taken off TV some time in the future. "We're gradually pulling some out of release and limiting runs," Goldwyn says. "These films are like gold. For instance, we used to sell *Wuthering Heights* for unlimited runs. We don't do that anymore. There's a limited run this time on *Wuthering Heights*."

Goldwyn reasons that by perhaps taking his classics off television for awhile they may make them successful in a theatrical release later. "My feeling was that if a film was off TV for two years, I could get a good theatrical release on it," he says. In France, *Wuthering Heights* was off television for three years and then opened in a theater. "In five-and-a-half weeks, we got 250,000 admissions," he says.

In addition to the company's television activities, Goldwyn says it is building four theaters in a Los Angeles complex.

Burrud in expansion

Burrud Productions has launched an expanded production schedule that includes a variety of product, including a series being filmed in Russia.

The budget for the Burrud Productions lineup of programming and commercials—the latter to be made by the company's commercial arm, the new company—is estimated at more than 10 million.

The Russian show, *USA/USSR—Teaming Up for Wild Life*, is a six-part production. Burrud says, "Between us and the Artemis Foundation we have an exclusive agreement with the Russians to film this in Russia where American scientists are working with Russian scientists on endangered species. The first episode is *A Thousand Cranes*. There will be another one on the Siberian tiger, one on birds of prey, and a Bering Sea expedition. My son, John and a crew were in Russia last September, and another crew went over after that." The U.S.S.R. production is a barter show for syndication.

Bill Burrud

Burrud Productions is under contract to the Disney Channel until 1988 for 105 episodes of *The New Animal World*, and Burrud says the company is negotiating to supply the channel with an additional 50 segments which would lengthen the contract into the 1990's. A syndicated production, *Musical Feasts And Savage Beasts*, is a concert variety series of specials that the Burruds are filming at San Diego's wild animal park. The first of six *Feasts* is expected to be ready by this fall.

Adventure World is a 26-episode series that Burrud describes as "Our big new project." It has a magazine format, and although I don't want to relate it to another show, I suppose *American Sportsman* might be as close to it as you can get. Some of these adventures can be had by the 26-to-40 age group. But the show is designed to reach all ages. *Adventure World*, is, the first time we got an outside partner for a venture, Bill Ray, owner of a club in Newport Beach, Calif. He also owns part of the islands in Florida, about 30 miles from Naples which we are going to use as our headquarters for *Adventure World*."

Burrud turned the presidency of his

company over to his son, John, two years ago and stepped up to the role of chairman of the board and chief executive officer. John hired Curt Marvis as executive vice president.

In addition to the traditional Burrud programming fare of animal and adventure shows, the company is also developing an after-school special for young people and a movie of the week. The new company, Burrud's commercials division, has done clothing commercials. The new company has also produced videos.

WB sales hit new high

Worldwide sales at Warner Bros. Television Distribution for the six-month period ending June 30, 1985, hit $200,293,366 setting a new all-time high for first-half sales, it has been announced by Charles McGregor, president of WB-TV Distribution.

In achieving the six-month record, new monthly and quarterly sales records were also established. January, 1985, sales of $70.5 million set a new monthly high, contributing to the record-breaking first quarter, while May, 1985, came in as the second largest month ever.

McGregor reports that all product categories, in both Domestic and international, contributed to these record-breaking figures.

'King' widens rating gap

To no one's surprise, *Wheel of Fortune* copped first place among the syndicated shows in the May Cassandra report, as it has done over recent ratings book periods. But what is surprising is that its lead was strengthened to the extent that its ratings were nearly double of its nearest competitor, *M*A*S*H*. The Nielsen service gave *Wheel* a 16 household rating and 33 share in 182 markets, while the runner-up got a 8.7/22 share in 169 markets. Comparing the May 1985 Cassandra with the year previously, the 1984 report shows *Wheel* on top with a 12.3/26, with the second place show, *Family Feud*, getting a 9.6/20; *M*A*S*H* had a 9.5/23.

Tied for the third slot this past May is another King World game show, *Jeopardy!*, which registered an 8/22 in 133 markets. *Three's Company*, in 168 markets, with an 8/20. Rounding out the remainder of the top 10 in May were *PM Magazine*, 7.5/16 in 65 markets; *Entertainment Tonight*, 7.4/17 in 152 markets; *People's Court*, 7/20, in 173 markets; *Family Feud P.M.*, 6.6/15, in 92 markets, tied with *The Jeffersons'* 6.6/17, in 126 markets; and tied for the 10th slot were *Benson*, 6.5/16, in 61 markets and *Diff'rent Strokes*. 6.5/17, in 103 markets.

Wheel was tops in four demos. In women, 18–49, it got a 8.8; women: 13.6; men: 9.1; and adults: 11.5.

Syndication shorts

King World has sold seven outlets for Jeopardy! for a current total station lineup of 149. Newest stations include WMC-TV Memphis, WJAC-TV Johnstown-Altoona, KOLN-TV Lincoln-Hastings-Kearney and KODE-TV Joplin-Pittsburg.

Embassay Telecommunications' *Diffren't Strokes* has added 10 markets to its domestic lineup bringing its total to 135 markets. In addition, the series has recently been sold in Italy, Ireland, Norway, Singapore and New Zealand, among others, for a current total of more than 60 countries. New domestic sales include KSNW-TV Wichita-Hutchinson, KSNF-TV Joplin-Pittsburg, KSNT(TV) Topeka and WCJB(TV) Gainesville.

Blair Entertainment's one-hour sports special *NFL Fall '85 Preview* has been placed in 161 markets to date, representing 82 U.S. coverage. The barter special is about 50 per cent sold regarding national spots and will feature game highlights of the past season and close-ups of players and coaches as well as an updated look at the prospects for each team in the new season.

ITC Entertainment has sold Volume Four, a package of 16 films to 105 markets. Among the new markets sold are WNEW-TV New York, WPHL(TV) Philadelphia, WXIX-TV Cincinnati, WFBT-TV Minneapolis-St. Paul and WSMW-TV Worcester.

King Features Entertainment has cleared the *Good Housekeeping: A Better Way* series in more than 30 per cent of the U.S., including six of the top 10. The 65 half-hours will be launched in barter this fall with full sponsorship by Procter & Gamble. Each half-hour program is divided in three segments. Co-hosts are John Mack Carter and Pat Mitchell.

Viacom Enterprises has acquired the worldwide home video rights to *War Chronicles*, six one-hour programs featuring rare footage of battles from World War II. Each cassette is hosted by Patrick O'Neal. Release date is October, for volumes 1 and 2.

Syndicast Services is nearing a total sellout in clearances on the two Elvis Presley 90-minute specials, *Comeback* and *Aloha From Hawaii*. *Comeback* airs August 15–31; *Aloha* airs in January. Latest outlets to join the lineup include KTNV-TV Las Vegas, KELO-TV Sioux Falls-Mitchell, WAOW-TV Wausau-Rhinelander and WXOW La Crosse-Eau Claire. Of the top 205 markets, only 54 remain unsold.

Worldvision Enterprises has sold the first season of *Little House on the Prairie* to China Central Television. Potential audience is more than 2 billion viewers. *Prairie* lineup internationally totals 105 countries.

On the Air has cleared *Television: Our Life and Times* in 10 additional markets for a lineup of 89 markets, or 90 per cent of the country. New markets include KCRA-TV Sacramento-Stockton, WIII(TV) Cincinnati, WESH-TV Orlando-Daytona Beach-Melbourne, WBTV(TV) Charlotte and KTVY-TV Oklahoma City.

Worldvision's Prime VII film package has been sold in 77 markets, with over 50 per cent of the sales made over the past six months. Markets recently added include KTHV-TV Little Rock, KZKC-TV Kansas City, KITN-TV Minneapolis-St. Paul and WFLX-TV West Palm Beach.

Columbia Pictures Television has cleared *What's Happening Now!*, first-run syndicated series, in more than 71 markets, including the top 25. Stations sold include WNEW-TV New York, KTLA-TV Los Angeles, WFLD-TV Chicago, WTAF-TV Philadelphia, KBHK-TV San Francisco and WLVI-TV Boston. All told, the stations represent more than 75 per cent of the U.S. households.

Centaur Distribution Corp. is reissuing *Strange Paradise*, made-for-syndication soap opera, with a new format featuring a "Strange Lady" as host. All 195 episodes will be re-edited, according to Claude Hill, president of Centaur, with openings, closings and mid-break send-ups of the Gothic drama. Hill plans to produce one or two pilots for station response, then 585 live segments will be taped, to be integrated in the original programs.

Zooming in on people

Alan J. Bell, vice president, general manager at Cox Communications' KTVU(TV) San Francisco, has been named senior vice president in charge of acquisition at Lorimar. Before KTVU, Bell was general manager at WJZ-TV Baltimore and KYW-TV Philadelphia.

Leslie Lillien has been named director of creative services, a new position

Leslie Lillien

Programming/Production

continued

at **Blair Entertainment.** For the past year, Lillien has been a senior account executive at March Five Communications. Before that, she was director of creative services at Tribune Entertainment Co., based in Chicago. In addition, Lillien has held stints at WABC-TV and WCBS-TV, as press information manager.

Gary A. Randall has been named vice president, development at **Orion Television.** Randall most recently was vice president, dramatic development at Embassy Television.

Peter Temple has joined **Telepictures Corp.** as vice president. He will be the senior company executive responsible for representing Telepictures with the trade press, broadcasting group operators and national sales representatives. Before joining Telepictures, Temple was vice president and station manager at WCAU-TV, CBS-owned station in Philadelphia.

Peter Temple

Llana Cytto-Green has joined Telepictures as vice president, special projects. Before coming to Telepictures, she was director of international audit at Columbia Pictures since September, 1974, when she joined the company.

Ira Bernstein has been named advertiser sales account executive at LBS Communications. Bernstein, before joining LBS, was director of programming/network supervisor at Kenyon & Eckhardt, where he supervised the Chrysler account.

Annette Bouso has been promoted to director of Latin American operations at Telepictures. She had been manager of Latin American operations. Prior to joining Telepictures four years ago, Bouso worked for J. Walter Thompson in syndicated television sales.

Rita Scarfone has been appointed director of advertising and promotion at **Worldvision Enterprises.** She comes to Worldvision from ABC, where her varied duties included director of international development at ABC Video Enterprises, assistant to the president and manager of sales administration at the ABC-owned TV stations, and sales service supervisor at ABC International. Also at WE, **Andrea Furman** has been named vice president, office management and personnel.

Susan Austin has been named manager, research at the **Paramount Television Group.** Previously, Austin was research analyst at KRON-TV San Francisco. Before that, she was assistant to the controller at Allen & Dorward Advertising. Also, **Paul Sumi** has been promoted to manager, research, at PTG. Sumi has been with Paramount since January, 1982, where he has been a senior research analyst. Before that, Sumi was a research analyst at KHJ-TV Los Angeles and Warner Bros. Records.

Also at **Worldvision, Jerry Kaufer** been appointed vice president, creative services. Kaufer comes to the company from Viacom International, where he held a similar title. Before that, Kaufer was director of advertising, public relations and sales promotion at Paramount Television Distribution.

Jerry Kaufer

RTNDA elects board

The following news directors have been elected to the Radio-Television News Directors Association Board of Directors for two-year terms: Lois Matheson, KOMO-TV Seattle-Tacoma; Hal Kennedy, KKTV(TV) Colorado Springs; Bill Goodman (incumbent), KPRC-TV Houston. Tom Bier (incumbent), WISC-TV Madison; David Ellsworth, WGN Chicago; Jeff Marks, WCSH-TV Portland, ME; and Tom Wayne, (incumbent), WTOG-TV Tampa-St. Petersburg.

Elections were held in seven of 14 RTNDA regions. The directors will take office during the 40th annual RTNDA International Conference and Exposition, September 11–14 at Nashville.

UPI award winners

UPI has announced its 1985 National Broadcast Award winners, they are as follows:

Division I, TV stations (markets 1–50)—Outstanding Spot News: KGTV(TV) San Diego; Newscast: WCBS-TV New York; Feature: KRON-TV, San Francisco; Sports Coverage: none; Documentary: WBBM-TV Chicago.

Division II, TV stations (markets 51 and up)—Spot News: WBRZ-TV, Baton Rouge, and WXII-TV, Winston-Salem; Newscast: WIS-TV , Columbia, S.C.; Feature: WIS-TV, Columbia; Sports Coverage: KCBS-TV, Los Angeles and WIS-TV, Columbia; Documentary: WBRZ-TV Baton Rouge.

Division 1, radio stations (markets 1–50)—Spot News: KFMB, San Diego; Newscast: KOMO, Seattle-Everett; Feature: WCBS, New York; Sports Coverage: WRKO, Boston; Documentary: WCST, Atlanta, Ga.

Division II, radio stations (markets 51 and up)—Spot News: WGBF, Evansville, and KNND, Cottage Grove, Ore., Newscast: KXYL, Spokane; Feature: KSRB, Sioux Falls; Sports Coverage: WEAN Providence; and Documentary: KJZZ Mesa.

MIPCOM signs 69

Sixty-nine exhibitors, representing 14 nations, have signed for booth space for MIPCOM '85 Market, to be held October 8–12 in Cannes. According to Harvey Seslowsky, president of National Video Clearinghouse, who represents MIDEM in the U.S. and Latin America, more than 200 exhibitors from 70 nations are expected to attend, making the first event much larger than its predecessor market, VIDCOM, and the largest all-media market in the world.

Among the U.S. exhibitors signed are Blair Entertainment, ABC, Filmation, Comworld International, Cannon, The Entertainment Network and Fox-Lorber.

Taft family campaign

Taft Television and Radio will take a year-long in-depth look at the problems confronting the American families of the 1980s and 1990s, to be conducted in all Taft TV markets beginning Labor Day and continuing through Labor Day, 1986. The campaign, "Family-Apart, Family-Together," includes PSAs, news series, special programs, task forces and editorials exploring the problems and suggesting possible solutions for America's families in crisis.

Areas of focus will include changes in family relationships, due to situations such as single-parent households, working wives, alcohol, and drug abuse, and lack of communication. Special emphasis will be placed on the problem of domestic violence.

WCCO in AM stereo

WCCO Minneapolis-St. Paul is planning to debut its AM stereo sound on October 2, the radio station's 61st year. The process of converting WCCO to being capable of delivering an AM stereo signal has taken about a year. Installation of new equipment, including new stereo turntables, tape recorders and consoles, began last October.

Also, the conversion process required a new studio-to-transmitter link to deliver the stereo audio from the station's downtown Minneapolis studios to its transmitter in Coon Rapids. In addition, WCCO is installing the Motorola C-Quam system. As of late May, 277 stations were airing in the Motorola C-Quam system for AM stereo.

SMN reports gains

The Satellite Music Network is estimating continuous growth for the second quarter in terms of revenues and affiliates. Revenues from national advertising is expected to climb to about $2,150,000 in the second quarter, for an increase of 267 per cent over the $585,582 reported in the 1984 second quarter. Revenue from affiliated fees have been estimated at $1,250,000, an increase of 44 per cent over the $867,076, from the similar period in 1984.

Also, SMN estimates that the total number of affiliated stations on line with SMN will reach 495 by the end of the second quarter.

BlairSpan names Curran

Charles W. Curran has been named to the new post of manager of domestic sales at BlairSpan, the John Blair & Co. subsidiary which produces and distributes Spanish-language television programming in the United States and worldwide. Curran is responsible for the sale of BlairSpan's program product to stations, advertisers and agencies in the U.S.

Curran has extensive experience in the Spanish-language broadcasting field. He began his business career in market and media research, with agencies such as SSC&B, Doyle Dane Bernbach, and McCaffrey & McCall.

In 1971, he launched his own firm in the Spanish-language marketing and advertising field implementing community affairs and promotion activities, as well as new-business presentations and media and marketing plans.

Storer news director

Storer Communications Inc. has appointed Virgil Dominic to vice president and corporate news director for the company's television station division, "supplementing and strengthening its local news gathering and newscasting processes."

Dominic served as assistant general manager for Storer's WJKW-TV Cleveland, a position he's held since March, 1983. He joined Storer in 1977 as WJKW-TV's news director. From 1959 to 1977, he was main anchor and reporter at three southern television stations. His post included regional and statewide reporting assignments for NBC News.

Virgil Dominic

Production notes

Warner Bros. Television has acquired the rights to *110 Shanghai Road*, book to be published next spring, as the basis of a six-hour miniseries for NBC. *Road* is a **Joe Bryne/Falrose Production** in association with the **Stan Margulies Co.** and **WB TV.** Also, The studio's series development staff has been recognized under **Scott Siegler,** senior vice president, creative affairs, with the promotion of **Larry Lyttle** to vice president in charge of series development and the addition of **Ron Taylor** and **Scott Kaufer as vice presidents of drama and comedy development, respectively.**

Ben Vereen has been signed to portray the father of Emmanuel Lewis in *Lost in London*, **two-hour movie for CBS.** *London* **is an Emmanuel Lewis Entertainment Enterprises** production in association with **D'Angelo Productions** and **Group W Productions.** It's being shot in London.

Robert and Eileen Pollock will head the writing producing teams for *Dynasty* and *Dynasty II: The Colbys*, as supervising producers on both series. Both series are **Richard and Esther Shapiro Production** in association with **Aaron Spelling Productions.**

Nicholas Noxon, Jerry Johnson, Nicholas Clapp and Jay R. Heit have been signed to produce episodes of the fourth season of *Ripley's Believe It or Not!*, on ABC-TV. The series is produced by **Jack Haley, Jr.** and **Rastar Productions in association with Columbia Pictures Television.** Highlights of the new season include a presentation of special film sequences, available for the first time to western television audiences of the series from both the People's Republic of China and the U.S.S.R.

At Columbia, **Elizabeth Rockhill** has been named director of television administration.

Cindy Dunne has signed a longterm exclusive arrangement as an independent producer at **Warner Bros. Television.** She has been vice president of program development at WB TV, for the past three years.

WB has set its production staff for the third season of *Scarecrow and Mrs. King* series. **George Geiger,** executive producer, has been joined by Rob Gilmer as supervising producer. Robert Lielak moves up from story editor to executive story editor, and Paul Waigner continues as producer. *King* is a **Shoot the Moon Enterprises Ltd.** in association with WB.

John R. Peaslee and **Douglas P. Sinsel have been named vice presidents at Alvin H. Perlmutter Inc.,** independent TV production Co. Sinsel joined AHP in 1981 after 17 years at NBC. From 1970–1978 he was producer of the *Today* program. Peaslee joined AHP in November, 1981, to produce the *Money Matters* series, which was aired by HBO.

Reagan on home video

Ronald Reagan—The actor, not the President—is the narrator for one of the 12 feature and documentary videos being released by Republic Pictures this month. Reagan narrates the 1947 documentary *Stillwell Road*, which recounts the campaign led by Gen. Joseph "Vinegar Joe" Stillwell against the Japanese in Burma during World War II.

It's being released on Republic's Spotlight Video budget label for $19.95. Other Spotlight releases are *Attack*, the U.S. Marine Corps battle against the Japanese on New Britain; *Negro Soldier*, director Frank Capra's 1943 history of black American G.I.s; *Prelude to War*, a 1942 Capra-directed documentary which depicts the evils of America's enemies in World War II; and a 1943 film, *The World at War*, a look at the international unrest that led to America's involvement in the war. In entertainment, Spotlight's *Jazzball*, which features Duke Ellington, Artie Shaw and Buddy Rich, is also being released.

Under its more expensive $39.95 Republic Pictures Home Video label, the company is releasing six "Matinee Double Feature" videos consisting of 12 vintage Westerns starring John Wayne, Roy Rogers and Gene Autry. Wayne stars in *Pals of the Saddle* and *The Night Riders*, among other films.

Commercials

JWT mounts broadcast brew

Stoutly maintaining that J. Walter Thompson Chicago would retain its identity as a "separate agency" despite the fact that JWT/NY handles the advertising for Miller Brewing Co.'s flagship brand, Miller High Life, Joseph W. O'Donnell, executive vice president and general manager of the Chicago shop promises "a uniquely different campaign," for its newly acquired $20-million dollar Lowenbrau beer account, also under the Miller Brewing umbrella.

Conceding that the selection of JWT/Chicago at least tacitly reflects Miller Brewing's satisfaction with JWT/NY's advertising of its flagship brand, Miller High Life, O'Donnell does point out that the advertisers are "good business people primarily interested in moving the sales of their product," and chose the agency because "it would best serve the needs of the particular brand."

JWT/Chicago, which decisioned Backer Spielvogel, Chiat/Day and Saatchi and Saatchi Compton, finalists in a preliminary list of 20 agencies, was approached, according to O'Donnell, through the agency registry. It was established early on, O'Donnell says, that there was "no association with other brands, and that JWT/Chicago would function as a separate agency on the Lowenbrau account.

"We've had a beverage connection for the past 25 years," O'Donnell says, recalling that the Chicago agency had handled a portion of the Coors business before resigning it late last year.

The Chicago office looks on the $20-million piece of business as an exceptional opportunity, and dispatched a number of its operatives to the Lowenbrau headquarters in Munich, W. Germany, to visit company officials and offices, earlier this year.

Lowenbrau is now brewed in America, and whether or not JWT will adapt a German "old master" brewing creative approach, or emphasize the relatively recent American brewing connection was reportedly a subject of extensive discussion.

The wraps are on the current broadcast campaign, with O'Donnell circulating a memo to Chicago staffers not to discuss strategy or concept with outsiders until the campaign is unveiled to the client and his distributors this fall.

It is known, however, that the bulk of the campaign is broadcast-oriented, and that now two major segments of the Miller Co.'s beverage product are with J. Walter Thompson.

Joseph W. O'Donnell

IFTF gears up for 28th

The 28th annual International Film & TV Festival of New York has been scheduled for November 8–15 at New York's Sheraton Centre Hotel. Deadline for entries has been set for September 9.

According to IFTF president Jerry Goldberg, more than 2,600 commercials and campaigns represented 33 nations in the 1984 competition. In addition to the advertising categories, there are divisions for TV programs, music videos, and non-broadcast media.

The five new members of the 13 member panel of judges include Sylvan M. Barnet, Jr., chairman of the Advisory Council of the International Advertising Association; Lou DiJoseph, executive vice president and group creative director at Young & Rubicam, New York; Roy Grace, chairman and executive creative director of Doyle Dane Bernbach/US; Carl F. Klinghammer, senior vice president and director of creative services of D'Arcy, Masius Benton & Bowles, St. Louis; and Grace Kent Sage, president, creative director of Grace Kent Sage, Inc., New York.

For the second consecutive year, the festival will span a week, with two black-tie awards banquets–the first on Friday, November 8 for TV commercials and campaigns, cinema commercials and public service announcements; and the second on the following Friday, November 15, for television programs, music video and non-broadcast categories.

During the intervening week, the festival will host a series of screenings and workshops, all of which will be open with free admittance.

Those interested in more information on the International Film & TV Festival of New York, or a copy of the 1985 entry kit can write the Festival at 246 West 38th St., New York, N.Y. or call (914) 238-4481.

The International Radio Festival of New York announces the availability of its reel of winners of its 1985 winners for cassette purchase of $25. The winners culled from 1,200 entries from 19 countries were announced in New York on June 12 (TV/RADIO AGE, June 24).

The cassette has a running time of 57 minutes and is accompanied by a list of the companies featured, along with creative and production credits.

The winners' reel can be obtained by sending a check for $25 payable to the International Radio Festival of New York at 246 West 38th St., New York, N.Y. 10018.

Coca Cola flip flop

All's well in Cola land, a Coca Cola spokesman assured us, after the Number 1 cola manufacturer in the world changed its mind recently and put its president Donald R. Keough on the air in a hastily prepared one-on-one spot to reassure customers that the "old" Coke formula, which the company now calls classic, would be back for another run.

Keough admitted later that the company "didn't anticipate the reaction that would come from the consumer" when the old formulation was withdrawn.

Coca Cola resists the charge that the company has lost business, pointing out that May sales were up 8 per cent, or twice the level of last May, but conceding that sales for June leveled off to equal those of June, '84, which is singled out as a record breaking month for the sales of the beverage.

Nevertheless McCann-Erickson, the Coca Cola agency, is scrambling to produce five commercials that will be on air when you read this, to reassure customers that the "classic" Coke will be available along with the "new" Coke.

New campaigns

Young & Rubicam, Inc. and **Merrill Lynch, Pierce, Fenner, Smith** are shooting the works in a $30-million campaign, involving an in-depth exposition of the stock brokerage house and its service to potential investors. Utilizing television and print on a national basis, the campaign, which got underway at the beginning of July, represents the largest media purchase ever by Merrill Lynch, and encompasses such significant sport events as the Wimbledon tennis tournament.

Theme of the campaign, "More resources, better solutions: They make Merrill Lynch people a breed apart."

The campaign leaves the bull in the Plaza des Toros and takes a docu-drama approach, basing each of its 60-second spots on fact, emphasizing the reorganization and synergy of its 1,000

Merrill Lynch's *new advertising campaign recreates real life financial dramas from case history file. Here director focuses on spot concerning father's query on the ability of his investments to cover skyrocketing college costs.*

offices in 29 countries.

Aimed at the business community and adults with incomes over $40,000, the television buy is designed to provide a major impact in four different time periods, with the bulk of the campaign slated for heaviest frequency during the 1985 World Series over ABC-TV.

The stock brokerage house has also invested heavily in the All Star baseball game, the U.S. Open tennis tournament, as well as supporting buys on such cable networks as **ESPN** and **CNN.**

The director of the three 60-second spot package, also to be utilized as 30s, is **Michael Seresin** of **Brooks, Fulford, Cramer & Seresin. Brian Dillon** is senior vice president and group creative director for ad agency **Young & Rubicam** on the Merrill Lynch business. The core creative team includes **Klaus Gensheimer** vice president and associate creative director who wrote the copy in tandem with **Joe Lovering,** who is no longer with the agency. **Jerry Roach** was the senior art director on the project. **Diana Flynn** produced for the shop with **Sarah Patterson** as assistant TV producer. The film editor was **Dennis Hayes,** and **Elias Associates** composed and arranged the music. while **Craig Hazen** was the music producer for the agency.

The **Burger King** campaign on behalf of its new (4.2 oz.) Whopper is "going through the roof," in some major markets, according to **Tim Arnold,** senior vice president and management director on the Burger King business at **J. Walter Thompson,** the fast food franchisee's agency.

Consequently, Burger King has commissioned the agency to do one, and possibly two more spots for a campaign slated to end in late summer.

Rushed into production this month was a spot reminiscent of Mr. Bill, the celebrated *Saturday Night Live* character. "We are looking for the extra ingredient for this commercial," Arnold says. "We want to take the limit out a little bit further."

Scheduled to appear in late fringe times on both network and spot, the commercial is targeted for the 18–25 age group, who, Arnold hopes "grew up with *Saturday Night Live*. It's a select-ed attitude campaign," Arnold adds. "The agency is making the network buys, while the franchisees have the opportunity to use the spot locally."

Ironically enough the agency was not able to obtain an availability on *Saturday Night Live*, which is sold out through the period during which the campaign is slated to run.

The "Mr. Bill" commercial continues the taste testing challenge of the initial campaign (TV/RADIO AGE, June 10) with Mr. Bill at first squeaking out his objections to the change. and then whooping it up for the "delicious" taste of the upsized Whopper. Mr. Bill's closing request for another Whopper is met with a large Whopper in its container falling on his head. The beaning is answered by a small cheer from the indomitable Mr. Bill. Spot began its flight on July 16.

Creative core group at JWT/NY is creative director **Linda Kaplan**; copywriter **Alan Braunstein;** art director **Rob Snyder;** and producer **Larry Dalton.**

Bruce Wolf directed the spot, and **They Shoot Films** was the production company.

Another air express service is going the route of its predecessors, Federal, Emery Air Freight and Flying Tiger. **DHL Worldwide Express,** via its agency, **Ted Bates, Inc.** is launching a $4-million ad campaign that features a TV spot blending live footage with animation, still photography and drawings.

It was less than five years ago that Ally & Gargano launched Federal Express' ad campaign, and literally created a multi-million dollar market, where none had previously existed. Other competitors quickly followed suit, and now, DHL, which according to sales and marketing vice president, **John Beeby,** has a "reliable" air express service that covers 156 countries, is launching a campaign in 19 major U.S. markets that pairs cities in the U.S. with foreign cities of the same name.

The 19 U.S. markets destined to run the TV campaign are New York, San Francisco, Los Angeles, Houston, Chicago, Washington, Miami, Boston, Dallas-Ft. Worth, Seattle-Tacoma, Philadelphia, Atlanta. Minneapolis-St. Paul, Denver, Detroit, Pittsburgh, New Orleans, Baltimore and Cincinnati. DHL, which was founded in 1969, has 600 "stations" worldwide.

Responding to sales incursions by foreign manufacturers, **Crafted with Pride in U.S.A. Council,** representing all segments of the American fiber, textile and apparel industry, has launched a "buy America" $10-million campaign via **Warwick Advertising.**

Campaign uses the celebrity approach, featuring **Bob Hope, Diahann Carroll, Cathy Lee Crosby,** and **O. J. Simpson,** who reportedly accepted only nominal fees (translate to read union scale) to tell Americans why it's important to buy U.S.-made apparel and home fashions.

The television commercials for the Council will begin to air this September in 20 major markets and continue throughout the holiday season.

Stations in New York, Los Angeles, Chicago, Atlanta, Washington, Cincinnati, Detroit, Dallas-Ft. Worth, San Francisco, St. Louis, Boston, Little Rock, Houston, Miami, Philadelphia, *Advertising Directory of*

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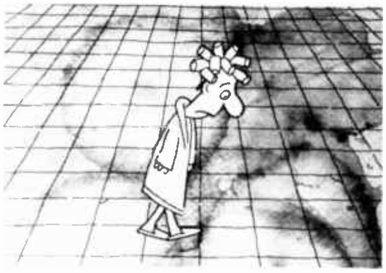


GIFFORD ANIMATION, New York

Kenner Toys • Grey Adv.

KCMP PRODUCTIONS, LTD., New York

Arts & Entertainment Network

DOLPHIN PRODS, N.Y., COMPUTER ANIMATION

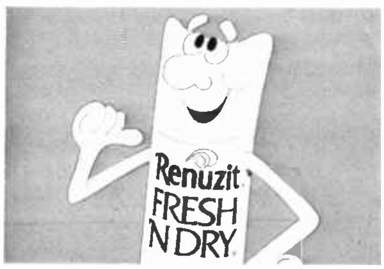
"The Prime of Your Life" WNBC-TV

LEWIS COHEN & COMPANY, INC., New York

Chittenden Bank

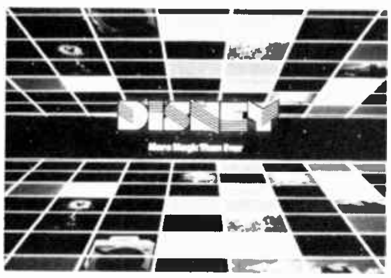
DOLPHIN PRODS, N.Y., COMPUTER ANIMATION

Renuzit • Laurence Charles & Free



KCMP PRODUCTIONS, LTD., New York

Discover Disney • Mingo-Jones Adv.



LEWIS COHEN & COMPANY, INC., New York

WALA-TV • Mobile, Alabama

I-F STUDIOS, New York

Commercials *continued*

Cleveland, Pittsburgh, Tampa-St. Petersburg, Seattle-Tacoma and Minneapolis-St. Paul will run the campaign.

The Amoco Oil Co. via **Vince Cullers Advertising Inc.,** Chicago-based shop, will run a new campaign aimed at city drivers on behalf of its Amoco Premium Lead Free gasoline themed "Tough Enough for the City." The 30-second television and radio spots are targeted to major Amoco markets including Atlanta, Baltimore, Chicago, Detroit, Philadelphia, St. Louis and Washington. The broadcast campaign will be backed up with double truck and page spreads in selected magazines.

Ad makers

D'Arcy McManus Masius, St. Louis has named **Charles C. Hatcher** director of its broadcast production function with the title of senior vice president. The post is new.

Hatcher will be responsible for the overall administration of the broadcast production department, and according to **Clayton E. Wilhite,** chairman of the St. Louis office, for the quality of its broadcast advertising. Hatcher will also be a producer on specially selected projects.

Hatcher comes to DMM/St. Louis from Cunningham & Walsh's Chicago office, where he was senior vice president/director of broadcast production.

Before joining C&W, Hatcher was a director/cameraman for G.T.R. Productions in Chicago, and helmed spots for Kentucky Fried Chicken, Allstate Insurance, Kellogg's food products and Mattel toys.

Carr Liggett, the Cleveland-based ad shop has named **Ted Koloszvary** as senior vice president and creative director.

Koloszvary joined the agency's creative department for the first time in the mid-1960s as an art director, later moving up to creative director. In 1976 he moved to Campbell-Ewald in Detroit for a three-year stint, and since 1979 had been with Mills Hall Wallborn in Cleveland.

Kenyon & Eckhardt has named **William R. Miller, Jr.** as associate director of corporate broadcast services, according to Stephen O. Frankfurt, vice chairman.

Miller's assignments include the Faberge, Seagram Wine Co. and Lorimar theatrical accounts.

In addition, Miller will work with K&E/Detroit on Chrysler television activities, as well as on program development, major program purchases and special projects.

Miller comes to K&E from Young & Rubicam, Inc. where for the past four years he had served as supervisor of network television, responsible for all daytime network buying and syndication for Johnson & Johnson, the U.S. Postal Service, and other Y&R clients.

Miller had previously worked at Parkson Advertising (now Ohlmeyer) as network buyer and manager of network research. Earlier agency affiliations were at Ketchum Advertising and Benton & Bowles.

Needham Harper Worldwide has made several new appointments in its Chicago office.

Onofrio Latona and **Joanna Quinn** have been named associate creative directors. **Diane Killion** has been named a producer.

Latona joined Needham Harper in May, 1978 as an art director, was promoted to senior art director the following year and to executive art director in 1981.

Quinn joined Needham in June of last year as a copywriter. Her previous experience includes a three-year stint as a copywriter at Ogilvy & Mather, Chicago.

Killion joined Needham Harper in March 1974 as a secretary. She was named a production assistant in '75, and an associate producer last year.

Noreen Young has been named vice president and creative director of the Direct Response Group at **Quinn & Johnson/BBDO,** the Boston-based ad shops.

Young will be responsible for the creative direction on all accounts, including Fidelity Investments, First Winthrop Corp., Harvard Medical School Health Letter, State Street Bank and Woodside Management Systems, Inc.

For the past year, Young served as creative director at Eastern Exclusives, supervising all client promotions and direct mail programs including AT&T and American Express.

Young had formerly worked in New York as the director of creative services for Holland American Line, Inc. formulating all advertising and sales promotion, overseeing two ad agencies and a design firm.

In addition to serving as vice president/account executive for Visual Communications House in Amsterdam, the Netherlands, she was a creative consultant in New York, developing direct mail products. Earlier sales and advertising experience included assignments with Clinique International and Polaroid.

Commercials circuit

Michael Schrom has helmed what amounts to a table top shoot for Oster's Kitchen Center, via **Hoffmann, York & Compton,** the Milwaukee shop that handles the account for the line of kitchen accessories and coffee makers.

Reaction shots are juxtaposed with with the food fare, and demonstrations of Oster's Quick Freeze ice cream maker accessory.

Theme accents the double duty of the Oster coffeemaker that not only makes the coffee automatically but drips the brew into thermal pots so the coffee stays hot.

Tom Jordan was executive creative director for HY&C; **Reed Allen** was creative director; **Ken Butts** was senior art director/producer; and **Mike Carlson,** associate creative director, wrote the copy.

The Maverick Group has just completed production on two testimonial spots for the new $170-million **Garden State** (N.J.) **Park Race Track.** Director **Joe Butt** and executive producer **Dale Ward** handled the two-camera crew. **Ash/LeDonne/Fisher** principal **Peter LeDonne,** creative director **Ellen Cohen** and account director **Jo-Ann Harding** particularly requested the production house to avoid racetrack spot cliches. This was possible because there was no formal storyboard to follow, and the production team could take advantage of the track's full potential.

The result is a spot that showcases the facility—the grandstands, the Phoenix Room restaurant and the track's main entrance.

The agency and the production house treated the spot with tender loving care, allowing a pre-light day, before the dicey night filming with more than 20,000 people in the stands.

Theme of the spot is genuine fan reaction to the race track, the events and the amenities. Spot will run on broadcast outlets in tri-state area-New York, New Jersey, Pennsylvania.

Napoleon Videographics at National Video Center is helping **Bamberger's** internal agency to cope with a hectic two-a-week spot schedule on behalf of its department store merchandise.

The spots are enhanced by such SFX devices as ADO, Paint Box and DVE, linked with a Grass Valley Switcher. The raw material, according to director **Robert Hill,** is a half and half mixture of slides and original one-inch footage. Producers on the project are **Kathe Carson** and **Chris Bastoni.** The copywriter is **John Simon.**

During post-production, the team cuts the one-inch footage to original music tracks. The objective, again according to Hill, is to keep things lively, make the commercial move, make it colorful and give it life. Spots are running on broadcast local stations in tri-

Commercials *continued*

state (New York, New Jersey, Pennsylvania) area. The track itself is located close to the Pennsylvania border calling for Keystone state media coverage.

The Film Tree, Los Angeles-based production house and director **Ross McCanse,** have just wrapped a **John Hancock Cos.** commercial featuring chairman of the board **John McElwee.** The agency is Boston-based **Arnold & Co. Wilson Siebert** is executive vice president and creative director; **Jack Cantwell** is senior vice president and management supervisor for Arnold's. **Charles Tarbox,** Hancock's general director of advertising, represented the client.

Francine Weiner produced for the **Film Tree** and **Danny Nichols,** AD, coordinated the production.

McCall/Coppola at **FilmFair** was selected by **McCaffrey & McCall** to produce a 30-second spot for its client, **Norelco.** McCall/Coppola is based in Los Angeles, and the move reunites the client with the studio that helped to establish its high tech identity, three years ago.

The assignment this time is for a new product, Norelco's Rotatract cordless shaver with its patented electronic "lift-and-cut" shaving system. Entitled "Fast Track," the spot, a computer-generated presentation, utilized the services of two directors, SFX helmsman **Thomas Barham** and live action specialist **Richard Marshall.**

The computer-generated Norelco razor speeds down a paved "road" created by Barham, weaving between red and white striped pylons. The interior of the razor is revealed—three floating heads, and the product's lift and cut action. A streaking Norelco logo tags the commercial.

The McCall Coppola production team also included SFX producer **Nancy Bernstein,** her live action counterpart **Alison Brown,** production manager **Jim Proser** and executive producer **Frank Coppola.** On hand for McCaffrey & McCall were producer **Robyn Boardman,** art director **Carl Christie** and copywriter **Camille McMennamin.**

Director **Sid Myers** and his production company, **Myers Films,** Inc. combined with **D'Arcy, MacManus & Masius** (Atlanta) to produce two 30-second TV spots for the **Heritage Bank of Florida.** The Myers production team of executive producer **Richard Fink** and line producer **Bonnie Marvel** put together spots that characterize Heritage as a bank courageous enough to provide services other banks are too "chicken" to offer.

A spot entitled "Limousine" shows a chauffeur driving his employer to the bank, while the voiceover distills the services offered by Heritage. "What kind of investor would still not go to Heritage?" The rhetorical question is answered when an orangutan alights from the automobile. Both spots use the tag line, "Heritage, where no bank has been before."

Agency operatives on the scene included producer **Carol Hardin,** copywriters **Sharon Rapoport** and **Cleve Willcoxon,** art director **Jim Greenwood** and music producer **David Cohen.**

Joy Radio, the electronic personification of president and creative director **Joy Golden,** continues to attract business. This time its **David Fitzgerald & Associates,** the Atlanta-based agency on behalf of **Marriott Hotels.** The assignment is for two 60-second spots, plugging Marriott weekend packages in Atlanta, hooking up with the **Atlanta Braves** baseball club. Selling points of the package are the low rate of $52 per night, per room, with up to five people per room. Spots were recorded at 12 East Recording Studios in Manhattan by engineer **Rich Peterson.** Spots will be tracked for effectiveness.

Studio Soundings

There are many production houses that put out the perennial word that "business is brisk," though, in some cases, the traffic is pretty light. **Silvercup Studios** in Long Island City claims it is producing commercials at a "record breaking pace," and then provides documentation.

Linderman Films Ltd. shot five **Aquafresh** commercials at a time on Silvercup's Stage 5 which features a 45-foot tower. **Grey Advertising** is the agency. Executive producer, **Errol Linderman;** producer, **Dominique De Bellis;** director, **Richard Witty;** assistant director, **Henry Mellott;** director of photography **Jim Granela;** production coordinator, **Garry Bettman.** For Grey, the producer was **Carol Mauriello; Gene Trentacoste** was the creative supervisor.

Bianchi Films just wrapped a **Pillsbury** Bun-Cake spot. Previous film spots for the company at Silvercup were Diet Pepsi, Hallmark Cards. **Ed Bianchi,** director; **Jill Henry** producer; director of photography **Andrzej Bartkowiak.**

B.F.C.S., Inc. shot its latest television spot for **Reese's Hershey Peanut Butter Cups** on Silvercup's Stage 9. **Ogilvy & Mather** created the spot that called for a five day shoot. **Tom Higgins** was the director; **Joan Laxer,** producer; **Carl Norr,** cameraman.

Normandy Films produced a spot for the New York Telephone Company.

Jim Paisley directed the piece with a cast of more than 50 extras. **Barry Shapiro,** producer; **Joe Caruso,** director of photography. **Young & Rubicam, Inc.** is the agency.

Rick Levine Productions wrapped a spot package for **Silvercup** for **Springmaid Sheets,** via **Hill Holiday, Connors & Cosmopulous. Mick Werk** directed the spot. **Nan Swoyer** was the producer and **Don McLead** was production coordinator.

Hudson Films, via **Lord, Geller, Federico, & Einstein, Inc.** shot for six days on Silvercup's 14,000 square-foot Stage one. **Jeramiah Chechik** directed the spot, **Jean Michel** was the producer and **Diana Demopolous,** the production coordinator.

Time frame for this commercial activity: the first half of 1985.

Movielab Video, New York based film and tape production and processing house has added **John Zieman** as an editor and **Skip Eckel** as a colorist to its post production team, according to **Walt Rauffer,** a vice president.

Zieman has a diverse background in computer and special effects editing, in music videos, laser disc arcade games, as well as documentaries and arts programming for PBS and CBS Cable.

Eckel's career spans more than 19 years in the post production industry, working for such clients as Coca-Cola, Ford, Milton Bradley and Burger King. He formerly was associated with Cineffects.

Dorria DiManno has been named to the newly created post of vice president creative services at **Praxis Media, Inc.** Connecticut based production house according to President **Chris Campbell.**

In this new post DiManno will head the creative services department and oversee all Praxis contract production, reporting directly to Campbell.

DiManno has been a senior producer with Praxis since the house opened its doors in 1983. Before that she was director of station promotion at WTNH-TV Hartford-New Haven, a Capital Cities station, where she was responsible for all on-air promotion, and was director of programming and promotion for WEDE(TV) Bridgeport, Conn., where she produced both live and taped programs.

Michael Pelech, director of photography at the **Video Corporation of America,** has taken on additional duties as production account executive, according to executive vice president **Thomas R. DeMaeyer.**

Pelech, an 11 year staffer with VCA, will be responsible for production sales to advertising agencies and producers of broadcast cable and music video programming.

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TELEVISION/RADIO AGE

Spot Report

July 22, 1985

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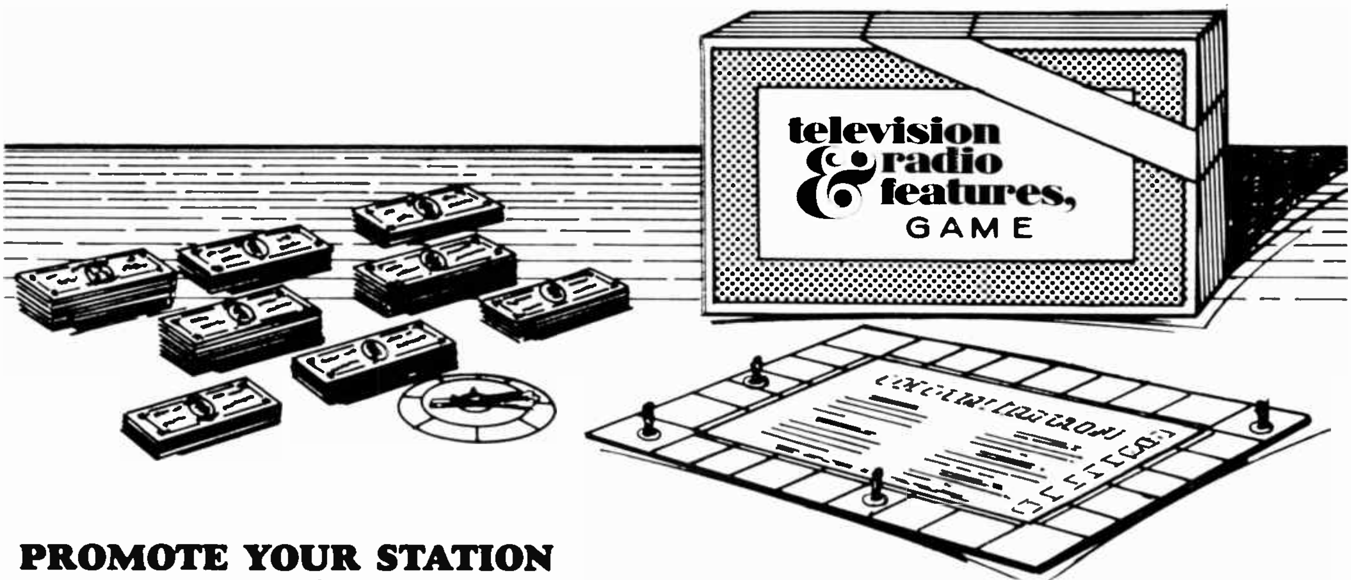

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- **Increase your audience**
- **Increase your ratings**
- **Increase your sales**
- **Increase your profit**

RUN YOUR OWN PROMOTION

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

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SAMPLE CLIENT ROSTER

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

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Title ______________________ Station ____________

Address ______________________________________

City, State, Zip _________________________________

Spot Report

July 22, 1985

Nielsen speeds up its people meter testing

William S. Hamill, executive vice president of Nielsen's Media Research Group, says the company will double its ongoing test of 300 people meters to 600, with installation starting this fall, and that current plans call for an evaluation to be made in January 1987, almost a year after expansion to 600 units.

On top of that, Nielsen is bringing in John A. Dimling, executive director of the Electronic Media Rating Council, as group director of planning and development of the Media Research Group, starting August 1, where he'll head development and validation of Nielsen's people meter service. At EMRC Dimling, formerly vice president, director of research for the National Association of Broadcasters, and before that, vice president, research, planning and development for Arbitron, headed an organization geared to monitoring and improving the quality and credibility of electronic media measurement.

Stresses prudence. Hamill concedes that there are "indications" showing that the people meter in some form "may prove successful" and that a cooperation rate of 59 per cent among people meter homes in May (compared to averages of around 40 per cent among diary keepers) is "positive." But he insists that "Prudence and our rigorous measurement procedures dictate that we test people meters thoroughly, with even larger samples. A primary consideration is performance of a people meter across time. We have to watch the cooperation of households in continuing to provide reliable data over a substantial period of time in the face of evidence of fatigue in recording viewing among the pre-designated sample of button-pushers. How will this affect turnover of our sample? The higher the turnover required, the higher the costs will be of providing a reliable and accurate service. To validate an audience measurement methodology this complex takes years—not months."

Replacing household meters. However, assuming people meters can be installed in the NTI sample, Hamill reports that a conversion plan has been established for additional people meters to replace some NTI meters, while simultaneously discontinuing the NAC (National Audience Composition) diary service. In effect, he says, the 2,600 diaries currently used "will disappear, and the people meters will replace them as an integral part of the NTI system. But final details of this plan, including the potential for a larger sample, are dependent on the outcome of the national people meter test."

D'Arcy promotes media men

Amid talk of staff cutbacks at both D'Arcy MacManus & Masius and Benton & Bowles in the interests of weeding out "duplication," the cream of the team still manages to float to the top, at least in some offices of the newly merged agency conglomerate. In D'Arcy's St. Louis office, following the recent exit of director of media services Frank Kopec to take over as senior vice president and director of media services at HCM/Chicago, James J. Porcarelli and Stephen Phelps have been appointed director of media services and deputy director of media services, respectively.

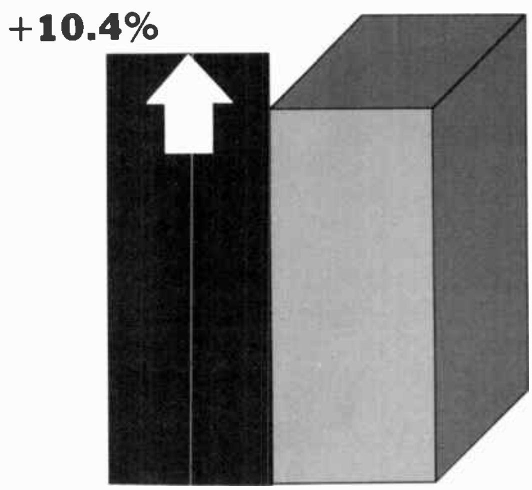
Both men are senior vice presidents and both move up from group media director. Porcarelli now has overall media management responsibility for all agency clients. Phelps continues his media supervision of the agency's Anheuser-Busch business, and now adds various internal assignments including long-range strategic media planning for all accounts.

Porcarelli came to the agency in 1977, became a vice president in 1980, and was elected a senior vice president in 1984. Besides his administrative responsibilities as group media director, Porcarelli managed all media activities for DMM's Southwestern Bell Telephone, Kal Kan, Banquet Foods, Shelter Insurance, Ozark Air Lines and Mercantile Bancorporation accounts.

Phelps joined DMM in 1972 as a media supervisor, was elected a vice president and associate media director in 1976 and a senior vice president last year.

May

Local business *(millions)*



1985: $450.0 **1984: $407.6**

Complete TV Business Barometer details p. 30

Spot Report

Campaigns

Aaron Sells, TV
Paces East Advertising/Atlanta
FURNITURE is being advertised for six to 13 weeks that started in early July or is scheduled to start in August in a select but widely scattered list of southeastern and midwestern television markets. Media concentrated on fringe and weekend inventory to reach young adults.

Banquet Foods Corp., RADIO
D'Arcy MacManus Masius/St. Louis
BANQUET GOURMET is being pitched for nine weeks that started in late June in a select lineup of midwestern radio markets. Media plan calls for schedules reaching women 25-plus.

Beech Nut Nutrition Corp., TV
Della Femina Travisano & Partners/New York
STAGES BABY FOOD is being advertised for four weeks during July in a long and nationwide lineup of television markets. Buying team set daytime, fringe and prime access exposure to appeal to young women.

California Cooler, RADIO
Chiat/Day/Los Angeles
WINE COOLER is being pitched for 11 weeks that started in late June in a long and coast-to-coast list of radio markets.

Media target includes both men and women, 18 to 34.

Chesebrough-Pond's Inc., TV
William Esty Co./New York
COSMETIC CREAM is being recommended for six to eight weeks that started in late July in a select but widespread group of midwestern and southeastern television markets. Negotiators lined up fringe and prime access spot to persuade women 25-plus.

Colgate-Palmolive Co, TV
Foote, Cone & Belding/New York
SELECTED BRANDS are scheduled to share 13 weeks of third quarter television appearances that started in early July in a nationwide lineup of consumer markets.

Media worked with daytime and fringe adjacencies to attract women 18 and up.

Continental Baking Co., TV
Vitt Media International/New York
BAKERY PRODUCTS are being offered for six to 26 weeks during third and fourth quarters in a long and widespread lineup of television markets from Arizona to Philadelphia. Buying team set schedules to reach women and children in various age ranges, depending on item featured.

Dart & Kraft, Inc., TV
N W Ayer/New York
VELVEETA LOAF and OTHER FOOD PRODUCTS are being advertised for four to 13 weeks scheduled to start on various July and August air dates in a long and widespread list of television markets. Media placed inventory from the full range of dayparts to reach women 25 and up.

Economics Laboratory, Inc., TV
JL Media/Union, N.J.
LIME-A-WAY is being promoted for four weeks that started in early July in a long and nationwide spread of television markets.

Daytime, primetime and prime access adjacencies are being used to impress women 18 and up.

Etionic, Inc., RADIO
HBM/Creamer/Providence, R.I.
BASKETBALL SHOES are set for six weeks of radio starting in early July in a select group of markets, with follow-up schedules planned for September in still other markets, from the Atlantic coast to Texas.

Target audience is young people in their teens.

State of Illinois, TV, RADIO
CPM, Inc./Chicago
VISITING CHICAGO is being advertised on both broadcast media for six to nine weeks in many markets in Illinois and other nearby midwestern states. Buyers set their sights on adults 25-plus, and in TV they concentrated on news, fringe and primetime exposure. Radio started in mid or late May and

Line extension

Gillette is rolling out White Rain shampoo and White Rain conditioner as new line extensions to the company's White Rain hair sprays line. Agency is N W Ayer, New York, and the target demographic is women 18–49. Both 30-second and 15-second versions of the commercial will roll in spot markets as well as on daytime network television and during the broadcast of the Miss America pageant this fall. The agency reports that the shampoo was tested in 12 southeastern states during the past year and "outperformed its share and volume goals" in the test markets. Broadcast exposure will be backed by coupons in Sunday newspaper supplements on July 14.

POWER HOUR!

HE-MAN AND THE MASTERS OF THE UNIVERSE

The biggest first-run animated hit in the history of syndication continues. 130 half-hour episodes including 32 brand new ones.

SHE-RA PRINCESS OF POWER

All new. The adventures of the twin sister of He-Man. 65 half-hour episodes premiering in September.

He-Man plus She-Ra: the most powerful hour in children's programming.

All the qualities that have made He-Man such a smashing success around the world will zoom She-Ra to the heights too! Colorful characters. Fast-paced action. Imaginative stories appealing to girls and boys. Pro-social values. First class production.

Produced in the U.S.A. by
FILMATION
A DIVISION OF GROUP W PRODUCTIONS / WESTINGHOUSE BROADCASTING AND CABLE, INC.

U.S.A. Distribution by
GROUP W PRODUCTIONS
WESTINGHOUSE BROADCASTING AND CABLE, INC.

TV schedules started in late June or early July.

S.C. Johnson & Son, TV
Foote, Cone & Belding/Chicago
INSECT CHASERS and OTHER PRODUCTS are sharing 20 weeks of television appearances that started in early May in numerous markets from Salt Lake City to the East Coast. Negotiators worked with the full range of dayparts to attract adults 25 and up.

Leaf Inc., RADIO
N W Ayer/Chicago
SWITZER-CLARK'S GOOD AND PLENTY CANDY is being pitched for nine weeks that started in late June in a long list of midwestern and eastern radio markets. Buyers set schedules to reach both men and women 18 and up.

Nissan Motor, U.S.A., TV, RADIO
William Esty Co./New York
TRUCKS are being recommended by four to 13 weeks of television and four weeks of radio that started in early July in a long and coast-to-coast lineup of broadcast markets. Media target is men 18 and up, and in TV, a full range of dayparts is being used.

Appointments

Agencies

William W. Bishop has been appointed chief executive officer of MCA Advertising Ltd. Bishop, who was named president of the agency a year ago, joined MCA in 1979. Before that, he spent five years at General Foods Corp. Prior to that he was a management supervisor at Ted Bates & Co.

In a related move, **Robert Kamerschen** has been appointed president and chief executive officer of Marketing Corp. of America, MCA Advertising's parent company. Kamerschen, who succeeds company founder James R. McManus, joined MCA's management group in September, 1984; he had been executive vice president of Norton Simon, Inc. McManus retains his posts as chairman and chief executive officer.

David M. Platt and **Judith E. Sawyer** have been elected senior vice presidents at the Campbell-Ewald Co., Warren, Mich., Sawyer steps up from vice president, manager, network broadcast media to become senior vice president and director of national broadcast media.

Platt is now senior vice president and director of media buying services. He had been vice president, media group supervisor.

William R. Miller has been named associate director of corporate broadcast services at Kenyon & Eckhardt. He moves in from Young & Rubicam where we had been supervisor of network television, responsible for all daytime network buying and syndication for several Y&R clients.

Amanda H. Lovett has joined Elkman Advertising in Bala Cynwyd, Pa., as a media planner/buyer. She was formerly broadcast manager for John Wanamaker, and before that had been an assistant buyer for Spiro & Associates.

Sharri Hoffman has joined N W Ayer/New York as a media supervisor. She comes from SSC&B where she had been an assistant media director, and before SSC&B she had worked for BBDO, also New York.

Betsy Coulter has been promoted to assistant media director at Richardson, Myers & Donofrio, Baltimore. She joined the agency nine years ago and now steps up from media supervisor.

Carol Rosenstein is now with Gilbert, Whitney & Johns, Whippany, N.J., as a senior planner/buyer. She moves in from Avrett, Free & Ginsberg, where she had been an assistant account executive.

Marla Osborn has been named a media planner/buyer for Cranford, Johnson Robinson Associates, Little Rock. She came to the agency in 1983 as a secretary, and now advances from assistant buyer.

Lauren E. Stevenson has been promoted to planner/buyer at McAdams & Ong, Inc., Philadelphia. She had been an assistant buyer.

Mary Beth Shea moves up to media planner at Tatham-Laird & Kudner in Chicago. She came to the agency in 1983 and is now promoted from assistant planner.

Daniel Sztorc has joined J. Walter Thompson's Brouillard Communications division as a media planner.

He comes from a planner's post at McCann-Erickson.

New from Holland

Tootje, a milk-based dessert whose recipe has been imported from Holland, is scheduled for introduction into U.S. test markets in September. Agency is Dancer Fitzgerald Sample/San Francisco, which will be working up the launch campaign this summer.

Megan Griffith has joined Pinne, Garvin, Herbers & Hock, Inc. in San Francisco as a media planner. She was formerly with Grey Advertising, also San Francisco.

Representatives

Pat Garvey has been named vice president, national sales manager of Katz Independent Television's Lancers sales team in New York. He joined Katz in 1982 as vice president, general manager of Katz Sports, moving in from Viacom where he had been director of advertising sales.

Robert Swan has been appointed a divisional vice president of Katz Continental Television. Swan joined Katz in 1974 as an account executive in the Chicago sales office and is now manager of Continental's Dallas sales office.

Austen Smithers has been named to head the new Boston office opened by Masla Radio.

The veteran of the NBC Spot Sales, Petry and Blair, and former general sales manager of Group W's WINS New York, has most recently headed his own company, Smithers Spot Radio, Boston.

Jay Berman has been named vice president/Midwest divisional manager for Weiss & Powell. Based in Chicago, Berman will have responsibility for W&P's entire Midwest operation, including Detroit, St. Louis and Minneapolis.

Before joining W&P, Berman spent more than four years with Torbet Radio and has also been a sales rep for Chicago radio stations.

Theresa Carey Phelan and **Lisa Segall** are now account executives for Selcom Radio. Segall comes from Republic Radio to operate out of Selcom's Atlanta sales office. Phelan, formerly with the sales force of KZAP Sacramento, joins Selcom's San Francisco office.

One Buyer's Opinion

Penn

Educating agencies is key to building radio business

To a media supervisor, or planner, the strengths of radio can be its cost efficiency, its status as a primary news source, radio's ability to deliver highly targeted programming formats, the fact that, next to television, radio wins the second largest share of total time spent with media, radio's ability to facilitate listener involvement via his or her own imagination and its ability to build frequency and generate high awareness quickly, particularly in combination with print.

To that same agency planner, radio's weaknesses are likely to be its lack of intrusiveness or impact, compared to television, and the fact that, again relative to television and many magazines, individual station audiences tend to be small. Also, some planners may feel that radio's audience surveys are limited in scope, because they don't always realize that socio-economic and lifestyle data are available on radio.

This last is just one area in which all too many agency planners and account executives admit that they are not very knowledgeable about radio. I've talked with a good many of these agency people, and most have told me that salespeople from radio rarely call on them. And when they do, it's usually to harass them about why their own station was not bought. That subject is probably the quickest way for a radio salesperson to get agency people to tune them out.

Yes, agency people are very busy, and no, they won't all see you. But I'd bet there are a few in every agency who would welcome a knowledgeable radio teacher. I'm sure that many radio people probably feel that there are a lot of agency buyers who would resent them and who might feel the salespeople were going over their heads. Don't worry about it. Talk to the buyers first. They know who the people are who would like to learn more about radio. Ask the buyer's advice. Invite them to participate in the meeting.

Meanwhile, your goal is to get new business into radio. When you succeed, everyone benefits. The buyer gets wider recognition. The agency adds more billing. Naturally the station and its rep salespeople benefit. And if the agency uses radio right, clients' sales will benefit. Everyone wins.

As an example of what can happen when a salesperson takes this extra step, one salesperson met with me and discussed the possibilities of our client using radio—her station in particular, of course. We had a few ideas which we shared at a later meeting with the planner. We developed the idea and then presented it to the client. It involved on-air promotion for the client that went with his cash schedule—a radio promotion that the client could tie in with his print advertising. In fact it was tied in so well that the magazines used became co-sponsors of the promotion.

Remember that every agency has more accounts than the few that radio salespeople think of because they already use radio. Why not try to develop new accounts? If you can get just one *new* piece of business out of every agency you call on, you'll be doing well. If you get two or three, even more people win.—**Marilyn Penn,** *vice president, broadcast supervisor, Rosenfeld, Sirowitz & Lawson, from her talk before the recent Breakfast Seminar of the New York Market Radio Broadcasters Association (NYMRAD)*

Media Professionals

Timing spot placement by weather conditions

Hal Katz
Executive vice president
Vitt Media International
New York

Hal Katz at Vitt Media International observes that sidewalk vendors know they'll sell many more umbrellas on a rainy or even cloudy day than on a sunny day. But he adds that "weather-sensitive" is not an attribute that's limited to umbrellas, sunglasses and anti-freeze.

Katz points to "literally hundreds of weather-sensitive products, including all kinds of packaged goods, from ice cream to lemonade to hot cereal and soup." On a cloudy winter weekday, he says, consumption of hot cereal "rises way above the norm. For years, advertisers with weather sensitive products have known this in a general way." But now, he says, through a joint venture of Vitt, The NPD Group/National Eating Trends, a research firm tracking product purchase, and The Information Professionals, Inc., which tracks and forecasts consumer behavior, "we've brought this generality down to specifics for dozens of different product categories, and taken the guesswork out of it."

With this system, says Katz, the latest market-by-market weather forecasts are run through computerized consumer behavior models to produce consumer behavior forecasts that Vitt's buyers can use "to place exposure in markets where weather conditions will be favorable to an advertiser, and hold up on exposure in markets where weather conditions are going to be unfavorable to his product within the next 24 hours."

Katz adds that the system has helped the buyers bring the specifics of weather-related consumer behavior to the point where they can "extend a product's prime selling season." This can be done, he explains, because there are days that precede and follow any product's "season"—days that exhibit weather patterns similar to those that prevail most commonly during the season.

For instance, he points out that, "In September, there will be some days that are as warm as August generally is. There are other September days that will be as cool as most days in October or November. And the key to this for spot broadcast is that all of these climate patterns vary by region and from one market to the next. Our advertising system has shown us that 'cold' or 'hot' is only a small piece of the puzzle. This research has shown that the day-of-week, season and weather pulses all contribute to changes in consumer consumption habits. Consumers are more consistent from one market to another than they are from one day to another. We think that this kind of 'advertising' will be recognized as increasingly important by more advertisers, so it's an area of broadcast advertising that we expect to grow."

Polly Sanders has been named general manager of Selcom Radio's San Francisco office. Sanders previously was national sales manager at KQAK(FM) San Francisco.

Lee Bullis has joined McGavren Guild Radio as director of the rep's new Agricultural Marketing Division headquartered in Houston. Bullis, who serves on the Sales Marketing Board of the National Association of Farm Broadcasters, had been vice president, agricultural consultant at Allen & Dorward Advertising.

Marissa L. Keshin has been appointed an account executive for the Blair Radio Networks. She moves in from the Internet Radio Networks where she had also been an account executive.

Karen Williamson and **Louis Vitali** have been appointed account executives at Republic Radio. Williamson joins the Los Angeles office from a media post with Bozell & Jacobs. Vitali comes to the New York office from WKBW Buffalo where he had been an account executive and co-op director.

Rosemary Zimmerman has joined Blair Radio as an account executive in New York. She moves in from the sales staff of Christal Radio, and before Christal she had been vice president, East Coast sales manager for HR/Stone.

Kevin Moylan is now an account executive with the Detroit office of Petry Television. He had been with First National Home Theatres, a pay-TV company in Detroit, before going through Petry's sales training program in New York.

Stations

CBS Owned FM stations has named two general managers. They are: **Wayne Jefferson,** new g.m. of WBBM-FM Chicago and **Brian Pussilano,** new g.m. at WHTT(FM) Boston. Both have also been named vice presidents of CBS Radio.

Jefferson had been director, administration for CBS Radio since 1982. He joined CBS in 1975 as director, internal audit. Before that, he spent four years at Price Waterhouse as a senior auditor.

Pussilano had been manager of national sales for CBS Television Stations in Atlanta since 1977. He joined the company in April, 1976, as an account executive in the New York national sales office of CBS Television Stations. Prior to that, he was an account executive for ABC-TV Spot Sales.

Michael D. Lonneke has been named vice president and general manager of Metromedia's KHOW Denver. He comes from Des Moines where he had been general manager of KRNT and KRNQ(FM).

Dick Paul has resigned as president and chief operating officer of WITN-TV Greenville-New Bern-Washington to pursue other interests. Paul will remain as a consultant to the station, which was recently acquired by American Family Insurance Co.

Joe Cook has been named station manager of WALA-TV Mobile-Pensacola; he will also continue as general sales manager of the station. Cook joined WALA-TV in 1981 after serving as manager of the Mobile sales office of WEAR-TV. He had also been assistant sports information director at Auburn University.

Ray Mirabella has been named general manager of KWJJ and KJIB(FM) Portland, Ore. He had been general sales manager of KSGO and KGON(FM), also Portland.

Edward S. Perl has been promoted to vice president at KZKC-TV Kansas City. He came to the station last November from WNOL-TV New Orleans and is also sales manager of KZKC-TV.

Ron Cooke has been named corporate vice president of sales for KLMG-TV Shreveport-Texarkana. Cooke joined the station in 1983 and now moves up from general sales manager.

Dianne Giovanni has been promoted to vice president at Metromedia's WNEW-TV. She came to the station in 1973 as a local sales assistant and is now its national sales manager.

Dirk M. Brinkerhoff has been appointed general sales manager of KTXA(TV) Dallas-Ft. Worth. He joined the station at its inception in 1981 and has been its regional sales manager and local sales manager.

Kevin Smith is now general sales manager of WLTE(FM) Minneapolis-St. Paul. The former Eastman Radio executive has most recently headed the Minneapolis sales office of Republic Radio.

Stan Shields has been appointed general manager of WELI New Haven-Waterbury-Meriden. Shields has been station manager since 1984. He joined the station in 1956 as night announcer.

Mike Hathaway has been promoted to general sales manager of KVI and KPLZ(FM) Seattle-Everett. He came to the stations in 1982 as an account executive and now moves up from local sales manager.

Sarah Kennard has been promoted to general sales manager of WBT and WBCY(FM) Charlotte, N.C. She joined WBT as a secretary in 1976 and now steps up from national sales manager.

Barbara Etrick has been named general sales manager of KKTV(TV) Colorado Springs. She originally joined the station as a regional account executive, and she is now promoted from national sales manager.

SF rep group

Skip Vose has been elected president of the newly formed San Francisco Television Representatives Association. Vose, vice president, sales manager of the San Francisco office of Katz Continental Television, says the new organization's office opened July 1, "with our account development, independent bias and social committees already organized." And he says the group's main objective is "to improve the industry image of broadcast representation and promote the benefits of spot television in the San Francisco area."

SFTRA, adds Vose, intends to host quarterly luncheons for employees of all rep firms, featuring guest speakers from Bay Area advertising companies and agencies. The association also plans monthly forums "addressing timely topics and rep/advertiser needs."

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New Stations

On the Air

KBMY-TV Bismarck, N.D.; Channel 17 ADI, Bismarck-Minot; Licensee, Forum Publishing Co., P.O. Box 2466, Fargo, N.D., 58108. Telephone (701) 237-6500.

Cole Carly, general manager. Represented by Katz Television Continental. Air date, March 31, 1985.

New Identity

WSJT-TV Vineland, N.J.; Channel 65; ADI Philadelphia. New licensee, Press Broadcasting Co., acquired what was formerly WRDV-TV and switched programming from rock video and Financial News Network reports to standard commercial independent programming.

Offices are located at 4449 North Delsea Drive, Vineland, N.J., 08360. Telephone (609) 691-6565. Carmen Colucci, general manager; Ed Lain general sales manager. Switchover occurred June 21.

Buyer's Checklist

New Representatives

Hillier, Newmark, Wechsler & Howard has assumed national sales representation of WILS AM-FM Lansing, Mich., KOKA Shreveport, La., and WDXZ(FM) Charleston, S.C. WDXZ is a new station that offers easy listening music.

Both Lansing stations program adult contemporary music, and KOKA airs a black/urban contemporary sound.

Independent Television Sales has been appointed national sales representative for WTAT-TV, the first independent station for Charleston, S.C.

The station, which is currently under construction, is owned by Charleston TV, Ltd.

Katz Radio is the new national sales representative for KOSO(FM) Modesto, Calif. The adult hit station is owned by KOSO, Inc.

Petry National Television is now the new national sales representative for WPDS-TV Indianapolis. The independent station is owned by Outlet Communications.

Republic Radio Sales has been appointed national sales representative for WCRO Johnstown, Pa. The format is contemporary hits.

Selcom Radio is the new national sales representative for KSMG(FM) San Antonio, Texas, and for WEZG AM-FM Syracuse, N.Y.

Both Syracuse stations offer easy listening music, and KSMG airs a mix of gold and adult contemporary tunes called "Magic."

Seltel, Inc. has been appointed national sales representative for KTTY-TV San Diego. The independent station is owned and operated by San Diego TV, Inc.

Torbet Radio has been selected as the national sales voice for KLUV(FM) Dallas-Fort Worth. The station programs an adult contemporary format.

Weiss & Powell has assumed national sales representation of WBMX AM-FM Chicago. The FM station programs an urban contemporary format and the AM outlet simulcasts weekday mornings and during parts of the weekend.

New Affiliates

Mutual Radio Network has added new basic affiliates KPNW AM-FM Eugene and KCMX AM-FM Ashland, both Oregon, KBOI AM-FM Boise and KSEI AM-FM Pocatello, both Idaho, and KPAY AM-FM Chico, Calif.

New media service

Media Power, Inc., a new media buying, planning and marketing firm in Charlotte, N.C., has been formed by Judith Kaufman, Barbara Goldstein and Ron Kaufman. The telephone number is (704) 373-1350. Judith Kaufman is a former broadcast supervisor from W.B. Doner and McCann-Erickson.

Goldstein is a former media director for PCA International, and Ron Kaufman had been director of sales for WPCQ-TV Charlotte.

July 22, 1985

Section Two

CableAge

Pennies From Heaven!

TURN INTO DOLLARS FROM SUBSCRIBERS WITH STAR SHIP STEREO

Just a couple of cents every month can put the nation's *Hits* in the homes of every basic subscriber in your system.

Album sales for many of the Star Ship Stereo artists soar past the $850 million mark in just a few short weeks. The Hits, the latest addition to the Star Ship Stereo line-up, features proven winners like Michael Jackson, Lionel Richie and Bruce Springsteen, the Boss. And that's just one of our formats.

Other Star Ship Stereo favorites ranging from classicial pianist Liberace to country singer Willie Nelson are always top-billing concert sell-outs. So are adult contemporary chart climbers like Barbra Streisand and Billy Joel, and famed comedian Bill Cosby.

Add as many formats as you like. Add The Hits. Add C&W. Add comedy. Contemporary Christian. Adult contemporary. Jazz. Big bands. '50s and '60s and '70s. Easy listening. Classical-WFMT.

Figures show . . . people do pay for music. Commercial-free. Studio quality. Without static interference. Variety and choice. Total home entertainment!! That's the meaning of Cable.

Add audio to basic to increase penetration and reduce churn. Your audio package will help sell your premium video package. Offer a Cable audio package in your community and watch pennies from heaven turn into dollars from subscribers!!

Star Ship Stereo
Music at Your Command

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

CableInsider

How to woo TVRO subs

As cable programmers begin to market their services to the burgeoning home TVRO market, they're finding the recent push toward scrambling has provided an incentive to do some creative marketing—turning a campaign to stop signal theft into a marketing opportunity that could develop into a nice little business.

As is often the case in such matters, Turner Broadcasting System appears to be leading the way, along with ABC's Entertainment and Sports Programming Network. Both firms aggressively promote their services by means of premiums, trinkets, program information and sports-related goods. And their master marketers are doing the same with the TVRO segment.

TBS has announced plans to assess home TVRO users a $25 annual fee for Cable News Network and Headline News (superstation WTBS is not included in the deal, since it's distributed by another firm, Satellite Syndicated Systems). ESPN has opted for a $19.95 annual fee. In both cases, the goal is the same: to establish a marketing system to the home TVRO segment. Under the recently enacted Cable Communications Act, home reception of satellite signals is legal—but TVRO users must pay programming fees to companies establishing a system to collect such fees.

'Honor system.' TBS marketing director Martin Lafferty concedes that he's relying on the "honor system" to get home TVRO owners to ante up. But just


TBS' Martin Lafferty

in case that alone doesn't do it, Lafferty has another idea—to make home TVRO users part of what might be termed a Turner Broadcasting "satellite TV club."

"Remember those 'space cadet' signet rings you'd get with Ovaltine labels when you were a kid?" Lafferty asks. "Maybe we'll do the same thing."

So the home TVRO users who send it their $25 to TBS won't just get the requisite licensing contract, and a promise to be put on a "priority list" for descrambling equipment once the industry decides on a standard (M-A/COM is the leading contender). They'll also get a Cable News Network premium item, such as one of those Navy blue tote bags that TBS hands out to operators at trade shows.

They may also receive periodic updates on programming information. And Lafferty knows that a comprehensive list of dish owners would be of great interest to satellite TV hardware manufacturers, videocassette marketers, and other concerns that cater to high-tech junkies.

In the case of ESPN, home TVRO subscribers will get something that very many ESPN cable viewers do not—a year's subscription to ESPN's full-color program listings guide (a "retail value" of $4.95). The guide is available to cable operators for redistribution to subscribers at a cost of 10¢ per copy. ESPN won't say how many cable subscribers get the guide, but it's a fact that many don't. But TVRO licensees will get it mailed to their homes.

There has been discussion at ESPN about throwing in an item from ESPN's growing catalog of logo-emblazoned merchandise—caps, T-shirts, tote bags, and the like. But the service has decided against it.

While both TBS and ESPN have said they'd join in a industrywide cooperative scrambling effort, the fact remains that, for the moment, they are marketing directly to the home TVRO viewer. And adding "sweeteners" to get that segment to sign up in great numbers could result in a quick infusion of cash, if the marketers work some magic. "Maybe then we wouldn't have to scramble at all," quips Lafferty.

'CNN held hostage.' While Cable News Network garnered much praise for its marathon coverage of the recent TWA hostage crisis, its executives, chief among them executive vice president Ed Turner, had to withstand some tough criticism and personal anguish.

First, Turner worried incessantly about death threats made against his staff; former Beirut bureau chief Jeremy Levin recently escaped from his Lebanese kidnappers, so Turner took the threats seriously. Moreover, the Amal militia was slow in letting CNN get its news troops "on the ground" in Beirut, although they finally got in.

Correspondent Jim Clancy scored somewhat of a coup when he interviewed the hostages just before the final snag that held up their release. But when Clancy's taped interviews went on the air via satellite unedited, it caused his superiors some consternation. Clancy at times appeared to be "leading the witness," repeatedly asking hostage Ralf Traugott, as his captors listened in, why the American public didn't understand the Amal side of the story.

CNN executive Turner says that while Clancy was playing "Devil's advocate," he found the reporter's style of interrogation "troublesome." Executives cut away from the satellite feed during the interview.

Turner has no regrets about feeding tape unedited to his viewers, a practice that NBC News commentator John Chancellor has termed "electronics," not journalism.

"Nothing that goes through unedited goes unchallenged," Turner says. "If we put on a Nahbi Berri press conference, we (then) bring in the experts, so the watchful viewer would see the piece as part of the whole mosaic. That's why we're here . . . . I believe the audience is smart and resilient and understands the circumstances surrounding what some men say when a man is standing in the next room with a gun."□

NewsFront

More changes for Lifetime

The Lifetime network's recent announcement that it will add two daily movie blocks to its much-ballyhooed "talk television" format, to begin August 12, signals more programming changes to come within the next 30 days.

That's the word from Lifetime president Tom Burchill. The new round of format tinkering—coming just seven months after talk television's debut this past January—represents "the beginning of a

Tom Burchill

Mary Alice Dwyer-Dobbin

stepped up parent support program," he says. While he won't talk specifics, Burchill indicates that programming controlled by owners Viacom, Hearst and ABC will play a major role. Look for parent controlled syndicated product, including series and miniseries, to start popping up; Lifetime could become a pre-syndication window for originally produced material.

The addition of Lifetime "Moviebreaks" from 4–6 p.m. ET and again at 11 p.m.–1 a.m. is designed to start accomplishing Lifetime's major goal, Burchill says: "Get the ratings up." Lifetime says its average rating is about 0.4.

But why use movies? Cable viewers get a plethora of flicks elsewhere, from pay services beefing up their schedules with classic movies (see next page) to other ad-supported networks such as Nickelodeon, which is using movies to fill up its new 24-hour schedule. Burchill has a simple answer: "Yes, there are a lot of movies around—and they seem to work. Second, the programming they replace (on Lifetime) is repeat programming, so now, we're running fewer repeats, which is a plus."

Burchill notes the Viacom movies package is an exclusive deal with some notable titles—all geared to the female audience that is Lifetime's core target. He makes clear Lifetime is sticking to "talk television" and its "prime-time faces" such as Stanley Siegel and Dr. Ruth Westheimer, supplemented by the informational programming which always was at the core of Lifetime's daytime schedule. Lifetime senior vice president, programming, Mary Alice Dwyer-Dobbin, terms the addition of movies a "minor change."

"We're enhancing the service with these movies," she says, noting that the titles include Bergman's *Cries and Whispers*, and Kathleen Quinlin in "*I Never Promised You a Rose Garden*."

The package also includes a potpourri of other theatrical and off-net fare, including *Sophia Loren: Her Own Story*, which aired in 1980, and the films *Crazy Mama* and *The Girl Who Couldn't Say No*. The films will be promoted as having few commercial breaks, and a tune-in consumer campaign will accompany their debut, Burchill says.

Weather Channel's big wheel

Michelin tires has bought into The Weather Channel in a big way, as sponsor of the channel's first fully sponsored, 'round-the-clock feature, "The Michelin Driver's Report."

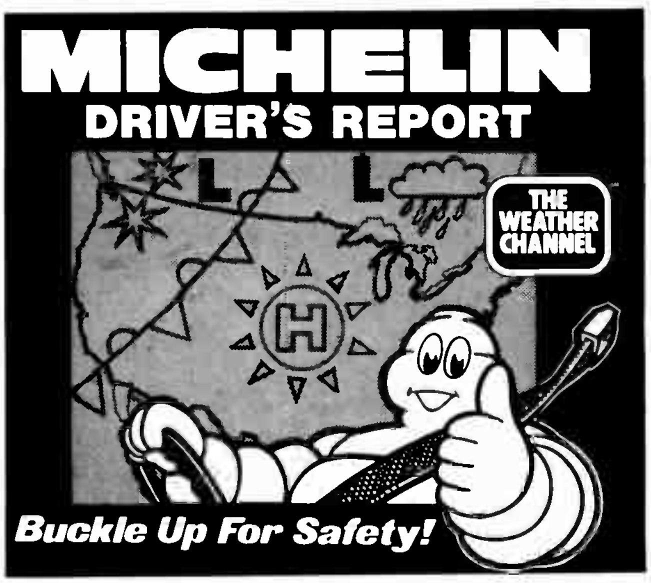
The $2\frac{1}{2}$ minute block, which began May 29, represents a "seven-figure commitment" that runs over an undisclosed time period, says Michael Eckert, vice president of advertising sales. Michelin did the deal directly with the network as a way to promote its all-weather tires.

The spots, produced by the channel, feature road conditions nationwide on various major arteries. The Michelin logo remains prominent on the weather map for the duration of the spots, which run once an hour. Immediately after the spot, a tag with market-specific dealer information airs—a feat made possible by the addressable "Star System" technology that makes it possible for the channel to air system-specific weather forecasts.

Eckert says the channel would be interested in selling sponsorship of other regular features—but only for big bucks, because exclusive sponsorships could alienate competitors who might otherwise advertise.

In the case of Michelin, Eckert says other tire makers' ads would be placed a sufficient distance away from the "Driver's Report" time slot.

The concept of exclusive segment sponsoring isn't quite unique: Quaker Oats, Campbell's Soup and many others have sponsored periodic weather features on the channel.



CNN's Stuart Varney

CNN's morning business

In the wake of last month's demise of *Business Times*, the widely-acclaimed two-hour morning business block on ESPN, Ted Turners' Cable News Network has moved with characteristic swiftness to fill the breech. Starting this week, CNN is airing a half-hour daily business program, beginning at 6:30 a.m. ET. Hosted by New York-based financial correspondent Stuart Varney, the show is designed to preview business and market developments and to report fresh market news from overseas.

The CNN show will be competing with regular network news programs and with cable outlets such as USA Network's Biznet News, produced by the U.S. Chamber of Commerce.

Meanwhile, ESPN was searching for a replacement for *Business Times*, which folded after a financing deal fell through. In the interim, its running *Bodies in Motion*, an exercise show, in the vacated 7–9 a.m. time slot, along with repeats of *Sportscenter*.

Will host warm up HBO?

Over at HBO, the 25 per cent increase in monthly film titles that began this month—an infusion of MGM/UA "classics" and other female-oriented titles slotted in daytime—also signals a new infusion of "warmth" into pay-cable's leading channel at a time when subscriber growth is nil and competition from home video is fierce. And part of that strategy could involve the use of a host to introduce films and impart information.

While HBO's main goal is to give greater value to subscribers who can rent newer titles on videocassettee, it's also taking aim at eroding network daytime shares, according to Lee DeBoer, senior vice president for program planning at HBO.

HBO's utilization of movie theme segments such as the "Lunchtime Matinee," "Stars Then and Now" and "Weeper's Week" is a strategy borrowed from traditional local broadcast television (and from Cinemax and The Movie Channel, which have been running theme blocks for some time).

"You don't hurt yourself by using some successful strategies and packaging," DeBoer says. "We're trying to warm up the environment, make the program lineup more lively. It's not just more product, but better product."

While nothing's been decided yet, DeBoer indicates HBO could return to a format it used years ago: movie blocks introduced by an anchoring host. More recently, Cinemax tried a co-host concept featuring Luci Arnaz. While it didn't work as expected, DeBoer may try it again at HBO.

One service having apparent success with a host: Rainbow's American Movie Classics, whose Bob Dorian radiates much warmth and enthusiasm.

Calling all ACEs

The newly-formed National Academy of Cable Programming is calling for entires for the 1985 Network Awards for Cable Excellence, the national ACE Award competition.

This will be the debut run for the new academy, whose chairman is Ralph Baruch, Viacom International chairman. The new body has streamlined the program awards categories and is giving more recognition to the individual achievements of performers, director and writers as well as cable systems and networks. In addition, the craft awards, suspended last year, have been reinstated and expanded.

Says Charles Engel, president of Universal Pay Television and chairman of the 1985 Network ACE committee, "By creating more awards for individual achievement, the Academy wants to clearly indicate its gratitude to the creative community for its substantial contributions to cable."

In an important change, only programs having their initial U.S. exhibition on national cable from June 1, 1984 to August 31, 1985, are eligible. Deadline for entries is August 12. Production companies and individuals may enter themselves, after first checking to make sure they haven't been entered by a network.

Nynex rings up FNN

Nynex, the divested Bell operating company, has made a major advertising and programming commitment to the Financial News Network in a weekly series of five-minute news and interview segments titled "The Information Age." The spots begin this week on the cable service, to run ten times a week.

The segments, co-developed with Young & Rubicam and its cable expert, Ira Tumpowsky, are intended to "communicate one-to-one with Nynex's best prospects—the very essence of how cable television can be strategically employed," Tumpowsky explains.

Nynex terms the segments "the first network program on the information industry." In a sense, the spots are informercials intended to provide product information and general knowledge about developments in the telecommunications industry. Some of the topics upcoming: database management, computer security, computer library systems, artificial intelligence.

Advertising dollar commitments were not released.

The deal is indicative of FNN's desire to sell time to outside producers.

Some agency people have yet to be convinced—but that was case with MTV

VH-1 faces music: Will videos attract TV's prime demo?

By VICTOR LIVINGSTON

VH-1 is drawing a core audience and selling wax. So what are the ad people waiting for? The numbers.

Too old to rock 'n' roll, too young to die. It's a lyric from a '70s rock song by the group Jethro Tull, describing the angst that confounds aging graduates of the youth culture—who just happen to be Madison Avenue's prime demographic.

But it's also an apt description of the target audience of the seven-month-old cable channel Video Hits One, a service that offers a video melange of soft rock, pop, rhythym and blues, country, even some jazz, slightly seasoned in daytime to female tastes, and garnished with slick, MTV-like station IDs and bumpers.

VH-1, as it's known, is both similar to, and distinct from, MTV. Like MTV, it uses "veejays." But its quintet, headed by the hilariously sardonic Don Imus, amiable Jon Bauman ("Bowzer" from the '50's group Sha-Na-Na), and the perpetually cool Frankie Crocker of WBLS(FM) New York tend to attract viewers as much as the videos they introduce. Imus, the top-rated morning radio man at New York radio station WNBC, already has become something of a VH-1 cult figure, thanks to his laconic wit and utter refusal to take it all seriously (he refers to VH-1's mushier videos as "icky").

VH-1 is brought to you by the same young men in suits who turned a 24-hour channel of music videos called MTV: Music Television into a cultural phenomenon—and, since mid-1984, a money-maker as well. With executive vice president Bob Pittman as its prime strategist, MTV offered up to the record industry and to Madison Avenue the 12- to 34-year-old demographic, an age group that had been difficult to target, and largely overlooked, in mainstream network television.

And let those with short memories not forget—it was a tough sell to the advertising community. Pittman and company banged on Madison Avenue's doors in the early days and got more than a few of them politely shut in their faces. "Come back when you've got some numbers," the play-it-safe crowd told MTV, with a few notable exceptions (who now are being rewarded with "charter advertiser" rates).

MTV went on the meter in April, 1983, and not long after became a certifiable cultural happening. Its promise fulfilled, Madison Avenue responded en masse, giving the advertiser-supported cable programming industry its first big hit.

Now MTV Networks Inc., the corporation that succeeded Warner Amex Satellite Communications, thinks it's "pre-sold" the music video concept to that great middle demographic. And once again it's asking Madison Avenue for support. But the fact is that even its creators won't tell you that VH-1 is another MTV, at least not in terms of intensity of impact. This time, the target group is 25 to 54, the same demographic that is the target audience of all mainstream television. With MTV, the pitchmen could rightly say there was no other TV outlet to reach the target audience as effectively. That argument doesn't work so well with VH-1.

Seven months after its New Year's Day 1985 launch, VH-1 has yet to catch fire on Madison Avenue. Remember, that was also the case after a comparable period of time with MTV. The

Bob Roganti *of MTV: "VH-1 is true counter-programming."*

Veejay Don Imus

The zany Don Imus already has NYC radio wrapped up. Now he's bringing star-power to VH-1.

question is, how long will it take for "MTV Mature" to ignite? Is music video a genre that crosses generational lines? Will the older crowd stick around to watch mini-movies set to music?

And, perhaps most important, how long will MTV Networks, one-third publicly held, tolerate a potential drain on its three-network operation while Madison Avenue makes up its mind?

Solid Subscriber growth

As was also the case with MTV, at this stage there are no definitive ratings, although the channel is doing telephone coincidentals. But there is dramatic subscriber growth, solid support from the record industry, and evidence that VH-1 is moving recorded music product—a likely barometer of its potential impact. The service launched with 3.4 million potential households. Today, it reaches double that number, 7½ million, via 423 cable affiliates who at this time pay no affiliate carriage fee.

By way of comparison, the four-year-old MTV reaches some 26.2 million households via 3,100 affiliates.

Early research performed by MTV Networks in Warner Amex Qube systems is said to indicate that VH-1 is pulling a respectable (for cable) 0.7 rating. But that's unofficial, unverified, and, to a good many ad people, not good enough. The majority say they'll wait for Nielsen metering—something that won't happen until the channel reaches about 12 million households, probably sometime in 1986.

As a result, although VH-1 boasts some six dozen national advertisers, a recent look at a typical primetime hour revealed only three minutes worth of commercials (two one-minute spots, two 30s), spread over only four programming breaks. The sponsors: a travel iron per-inquiry spot, a record album, a sparkling wine and a feature film.

While few breaks makes for pleasant video viewing, the ad load is far from the six minutes of national spots (and two minutes of local avails) that the network would like to sell out.

While the official price for primetime 30's is about $250, officials don't deny reports that heavy MTV users can get them for as low as $100.

But even fire sale prices haven't sent agencies burning a path to VH-1. Madison Avenue expresses its reticence in two main ways: a basic faith in the concept and the company, but a belief that the channel first must prove itself by delivering metered numbers; and, more troubling, doubts that music videos can attract enough 25- to 54s to make VH-1 a viable advertising medium.

"It's a program searching for an audience," says Phil Guarascio, senior vice president, and media director at Benton & Bowles. "I just don't think the audience it's targeted at has the same emotional need that MTV has for its audience. And without that strong emotional need, it won't have the audience growth it needs for us."

Expressing a widely held sentiment, Guarascio says VH-1 is "playing in a league that everyone else is playing in. . . . There's no need to rush into this thing."

That said, Guarascio believes there is a market for a channel aimed at the musical tastes of the 25–54 set. And he thinks VH-1 is its seed. But to attract advertisers, he says the channel must evolve into a broader-based entertainment service—sort of a 24-hour video-heavy version of *Entertainment Tonight*.

"The question isn't whether it can make it, but whether they can develop a base to allow them to develop the service to meet a meaningful consumer need," the ad man says.

Echoes Betsy Frank, vice president, associate media research, Dancer Fitzgerald Sample: "This is a service that will have to prove itself even more than MTV or Nickelodeon had to do—prove that somebody is watching, and that the composition of the audience is such that it's important for our clients." Like many others on the avenue, she awaits "the numbers" before issuing a judgment.

Frank is in the VH-1 demographic, gets the service, but doesn't watch it.

"I'm not of the generation that uses TV like radio," she says. "It seems if you want to watch that kind of thing,

ORC viewership study of Video Hits One

(Conducted February 15–26 among 246 viewers, May 28–June 3 among 259 viewers, all aged 25–54. Telephone survey in seven systems nationwide)

	Feb.	May	Increase
Average length of time spent continuously viewing	30 min.	37.2 min.	+24%
Average time spent viewing weekly	6.4 hrs.	7 hrs.	+36 min.
Cable value has increased since getting VH-1	56%	66%	+18%
Music variety rated excellent/very good	59%	79%	+34%
Heavy viewers as a percentage of total viewers	32%	40%	+25%

Other results from second survey:

- Nearly nine out of 20 viewers (88%) claim they will watch VH-1 in the future as much or more than now
- Over eight out of 10 viewers (85%) who have seen MTV says VH-1 is "very different/different" from MTV
- Almost half (47%) reportedly purchased or plan to purchase an album or tape by a performer seen on VH-1
- Over half (56%) of all albums/tapes purchased by viewers during the past four months were reportedly influenced by seeing videos on VH-1
- 85% of viewers "strongly agree/agree" that cable TV is *the* source for video music

Source: MTV Networks Inc.

Phil Guarascio *of B&B says VH-1 must run more than just videos.*

you'd watch it on MTV."

By combining several disparate musical styles, VH-1 displays a format that is "too eclectic," Frank opines. "When you segue from one video to the next, you can really lose somebody."

'Good is not unique'

Arnie Semsky, senior media vice president at BBDO, worries that because the more mellow VH-1 lacks the intensity of youth-oriented MTV, it might not prove a compelling ad buy in a cluttered media environment: "It's good and enjoyable programming, but it doesn't have the singular purpose and identify that MTV has. Good is not unique; you can reach that audience in many other places."

Other ad people speak more positively of VH-1's potential. But none has made many buys on the channel. And some express nagging doubts about music video's capacity to reach the demographic.

"There is a market for it, within the age group that's not crazy about some of the stuff on MTV but who want to watch music for them," says Bart McHugh, senior vice president, director of cable, at Doyle Dane Bernbach. At the same time, he notes that "most of our clients are going after a very upscale audience. You can make a hell of a case for an Arts & Entertainment, but it's kind of difficult to do with rock music."

Like Guarascio, McHugh believes VH-1, as well as MTV, is going to have to program more than a heavy rotation of videos to survive. MTV's recent addition of a teen-oriented half-hour British sitcom is being taken as a bellwether move in that direction.

Jim Cunningham, vice president, associate national broadcast, Foote Cone & Belding, says his shop is "pretty high" on VH-1, but that it hasn't written much business on it because the numbers are lacking. He thinks it's primarily a women's service, and says when the numbers are available, he'll use it to combat network erosion in daytime—just the strategy MTV Networks senior vice president of advertising, Bob Roganti, is pushing.

"They've got programming the networks don't have, and it's something the other basic cable networks don't have," Cunningham says.

So why not buy now? "Why gamble with a client's money?" Cunningham responds classically.

At Young & Rubicam, senior vice president, media, Ira Tumpowsky thinks VH-1 is a viable concept, but, like Cunningham, he isn't using it much: "Without any data, it's difficult to make an assessment."

Turner 'turned up flame'

J. Walter Thompson's Chicago-based cable guru, senior vice president Ron Kaatz, believes VH-1 hasn't been promoted aggressively enough. His theory: MTV Networks entered into it reluctantly, primarily as a defensive measure to counter Ted Turner's launch of a broad-based Cable Music Channel.

That venture debuted October 26, and shut down 36 days later. One theory is that Ted Turner knew the channel might not make it, but went ahead anyhow—knowing that if MTV tried to match his move, it could risk cannibalizing its core business, thus opening up new ad opportunities for Turner's channels.

Insiders at MTV Networks acknowledge they would have preferred to wait another year before attempting to expand the music video demographic. "Very honestly, the announcement of Turner's launch turned up the flame under our kettle a year's worth or so," says MTV Networks programming vice president Kevin Metheny. He adds, "His hastening us along has been nothing but good for the channel."

Metheny and other MTV Networks officials maintain that expansion of the music video demographic to an older group always was part of the plan. But Kaatz is unconvinced: "I don't think it would ever have come about if not for

Turner."

In April, 1984, Bob Pittman was asked about the viability of another music video service for people who like the mellower sound of artists such as Barbra Streisand, Dionne Warwick and Neil Diamond.

His response: "They're not going to deal with a 24 hour-a-day music channel. We've done research on it, and if we thought it existed, we'd launch it tomorow. . . . You mentioned Barbra Streisand, Neil Diamond, Kenny Rogers. Mention 10 others for me. You're dealing with a narrow group of people."

More recently, Pittman has commented that he was referring to the upper end of the 25-to-54 demographic. But he also says experience has convinced him that MTV has indeed presold music video to the older demographic.

At the same time, Tom Freston, MTV Networks senior vice president, marketing, joins programming chief Metheny in saying the service may add features other than pure videos, just as MTV has done, and will continue to refine its video mix. Metheny hints of his desire to someday expand VH-1's "One on One" interviews into longer-form packages.

Marks veejay Imus: "I think you'll see some harder rock 'n' roll. It's not what they thought it would be, all goofy, laidback Tony Bennett and Frank Sinatra videos. I think you'll see the (Rolling) Stones on there a year from now. I mean, Mick Jagger is 41 years old!"

In its current rotation, VH-1 is playing fairly hard rock from Elton John and Kenny Loggins—videos that also play on MTV. But MTV's exclusivity deals with record companies for certain videos generally preclude simultaneous play on VH-1; MTV isn't paying the record companies for airing the older-targeted videos.

Bart McHugh *of DDB sees a need for VH-1—but not a crying need.*

MTV Networks officials deny they're holding back on VH-1 promotion out of fear they'll cannibalize MTV. Freston acknowledges "overlap" between the two channels, especially among the 20–25 group. But he also notes that disparate musical tastes exist within the age group, and MTV Networks now provides channels to suit both rockers and the laid-back set.

VH-1's contest draw

Freston says the organization is aggressively promoting VH-1 with spot buys on broadcast television, especially during system launches. Two 30-second spots feature stars such as Kenny Rogers, Lionel Ritchie, Julio Iglesias and Olivia Newton-John trumpeting the tag line, "Finally, video music for you." There are no plans to run national spots, as the company has done with MTV, but it's cross-promoting on radio.

While Freston declines to state ad budgets, he says spots have run in 30 of the top 50 DMAs. VH-1 officials say the service is in 46 of the top 50, but not in all key cities (two examples: Chicago and Boston).

Freston notes that three VH-1 promotional contests, featuring Linda Ronstadt, the group Air Supply and John Denver, have netted more than 100,000 entries each—a response rate Freston terms "phenomenal," as good as MTV in its early days.

VH-1 execs also are talking up a recently completed Opinion Research Corp. telephone survey of some 250 VH-1 viewers from seven cable markets (Richmond, Va., Des Moines, Phoenix, Denver, San Antonio, Utica, N.Y., and Portland, Me.). The survey, conducted in two stages in February and again in May, shows increases in continuous time spent viewing VH-1, and in perception of the value of the channel (see chart).

"It shows we have a hit on our hands," enthuses Freston.

Effect on record sales

The marketing chief also cites a survey by the Street Pulse Group, a music industry research firm. It states that a sampling of record store owners in 15 markets reported that VH-1 has had a "positive effect" on record sales.

The record industry tends to be high on VH-1—especially labels with rhythm and blues, country and jazz artists, who sometimes get less videoplay on rock-oriented MTV (although MTV in the past year appears to be playing more varied videos, and more black artists). The record people credit VH-1 with making hits out of Diana Ross' *Missing You*, and Sarde's *Smooth Operator*.

Sam Kaiser, vice president, singles promotion, Atlantic Records, says "it's a little early" to gauge whether the impact on VH-1 on the record business is enough to help sustain the service's viability as an advertising medium.

"They're tackling a tremendously tough job," says the record man. "Whereas music is a prime part of the lifestyle of younger people, many older people have moved on to other things. We know if we can reach these people, we can up their expenditure on records."

While pleased with the response to VH-1 from the record industry, MTV Networks advertising chief Roganti acknowledges a tough sell job on Madison Avenue, but adds, "The wait-and-see attitude is not new in the business."

As for the concern that VH-1 isn't as compelling or exciting than MTV, he says, "It wasn't meant to be as exciting, because the demographics are different. The music is much mellower, and for obvious reasons, you can't appeal to a 40-year-old the same way as a 20-year-old."

Roganti's main pitch is that whatever the claims about other media vehicles, VH-1 is the most differentiated alternative around. HBO, he notes, is heavily promoting a daytime film block.

Lifetime also is starting to run women's-oriented films in the afternoon. It may be cable, he says, but it all looks like traditional broadcast.

"As long as they don't go to videos, I'm the only one counter-programming," he says. "These are the same people who cry every day about network pricing," Roganti says of agency people who insist on having "the numbers" before making a buy. "They ought to support channels that go out of their way to provide counter-programming. . . . I don't know what they're waiting to see."

Of course he knows: They want to see numbers. Some of their clients have a policy of requiring numbers before buying cable.

"To Madison Avenue, ratings are like a textbook to a student before an exam; they want something tangible to hold onto," Roganti says.

"But ratings are only a starting point. That's why MTV and Nick price on demographic cost per thousand, not household cost per thousand."

As he did before with MTV, Roganti is using the carrot-and-stick approach. He pledges that clients and agencies who hop on VH-1 early will get preferred rates "when this thing becomes a proven commodity. . . . It's the old Fram oil filter thing: Pay me now, or pay me later." □

First Amendment rights being granted, but Supreme Court has final say

'Cableporn' foes face uphill fight

Because cable television is not subject to federal restrictions which prohibit broadcasters from televising "indecent" programming, as defined by Federal Communications Commission rulings, some of what's seen and heard may be explicitly "adult" in nature—containing nudity, sexual activity, violence or rough language that would not be allowed over conventional broadcast television.

But in recent months, two federal courts have issued decisions going precisely the other way. These decisions have reaffirmed the legalistic and regulatory distinctions between cable and broadcast television, and thus serve to reinforce the cable industry's argument that it is an "electronic publisher" entitled to the same First Amendment projections enjoyed by the print media. The recent federal cases embrace a line of reasoning long advanced by the cable industry: Because cable television is "invited" into the home by subscription, through privately-owned wire rather than over public airwaves, content restrictions governing more "pervasive" and "intrusive" broadcast television do not apply.

Both cable and broadcast television, as all other media, are proscribed from disseminating material that is "obscene" as defined by the guidelines set forth in the landmark 1973 Supreme Court case, Miller vs. California. But thus far, the courts have ruled that only the obscenity ban, not regulatory curbs on the content of programming which is broadcast over the airwaves, is applicable to cable television. The battle over perceived "indecency" on cable—what advocacy groups such as the Manhattan-based Morality in Media term "cableporn"—is not over. The State of Utah, whose "Cable Television Programming Decency Act" was struck down as unconstitutional April 10 by the U.S. District Court for the district of Utah, vows to appeal, all the way to the Supreme Court if necessary. Even Home Box Office Inc., the unit of Time Inc. that is the nation's largest pay television network and a plaintiff, with a local cable operator, in the challenge to the Utah law, acknowledges the high court could go its own way. Should that happen, HBO says, many "R" rated hit movies of the day would have to be edited for cable, just as they now must be edited for broadcast TV. That, they say, would restrict the creative freedom of cable to present a diverse cornucopia of entertainment and information—the freedom of choice that has been the industry's main "sell." The recent Utah ruling followed two earlier court rebuffs to proposed curbs on cable programming in that state. One involved an earlier attempt at statewide legislation; the other was a federal court's rejection of an effort by the town of Roy City to enforce a cable indecency ordinance.

On March 22, the U.S. Court of Appeals, Third Circuit, based in Atlanta, also cited cable's First Amendment rights in the case Cruise vs. Ferre. In that case, the court struck down as unconstitutional an attempt by the City of Miami to enforce an ordinance prohibiting distribution of "indecent" material on cable.

These cases accompany several other preliminary federal rulings on cable franchising issues in which courts have conferred degrees of First Amendment protections on cable operators.

In the Utah case, the federal court termed the state's Cable Decency Act "unconstitutionally overbroad and vague, and void on its face." The court also ruled that the federal Cable Communications Policy Act of 1984, a deregulation measure signed into law by President Reagan earlier this year, preempts the right of state and local governments to regulate the content of cable television.

That finding delights industry officials looking for judicial support in their opposition to local franchise

Scenes like this erotic romp wouldn't be allowed under some local laws advocated by 'cableporn' foes.

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A push for local laws

But of chief concern to major cable programmers has been a coordinated effort by pro-decency groups pushing for state and local curbs on content of cable programming. The Utah state law, in part based on model legislation promulgated by Morality in Media and a similarly disposed group, Citizens for Positive Community Values, would have allowed authorities to bring "nuisance" actions against anyone knowingly distributing "indecent material" over cable. The law defined "indecent material" quite pointedly: a visual or verbal depiction or description of "a human sexual or excretory organ or function; a state of undress so as to expose the human male or female genitals, pubic area or buttocks, with less than a fully opaque covering, or showing of the female breast with less than a fully opaque covering of any portion below the top of the nipple."

The legislation also would have barred the showing of "any ultimate sexual act. . .which the average person applying contemporary community standards. . .would find presented in a patently offensive way for the time, place, manner and context in which the material is presented."

Like others seeking to impose indecency rules on cable, Utah officials cited as precedent the 1978 Supreme Court case, F.C.C. vs. Pacifica Foundation. In that case, the high court ruled that the F.C.C. was within its regula-

..., not government, are ...y responsible for controlling the viewing practices of their children, the judge lectured.

David P. Wilkinson, Utah's attorney general, said the state will appeal the district court decision. "We'll just get a different judge on appeal," he said. "First Amendment law is judge-made law. A district court judge in one district isn't the last word.

"We disagree with (Judge) Andersen when he says cable is more like (print media). And we think the precedents that apply to broadcasting, in particular the Pacifica case, are more applicable to cable than the precedents governing newspapers." But the Utah ruling was the second federal court

HBO's John Red-Path: Supreme Court will have the last word.

decision within a month to take an opposite view. In the Miami case, the U.S. Court of Appeals, Third Circuit, upheld a lower court's finding that a Miami city ordinance prohibiting "indecent material" on cable was "overly broad" and thus unconstitutional. The judge also ruled out the applicability of the Pacifica case to cable, noting that cable, unlike broadcast television or radio, can be legitimately viewed only by those who "affimatively elect" to receive it.

These cases, said John Redpath, the Washington-based senior vice president and general counsel for HBO, represent "another blow to those who would restrict cable's First Amendment rights."

The HBO counsel noted that the judges in the two recent federal rulings mirrored HBO's position. As Redpath put it: "People choose to have HBO and other cable services come into their homes. It's not the least bit like broadcasting."

Burton Jospeh, a Chicago attorney who is special counsel to Playboy Enterprises Inc., owners of the Playboy Channel, framed the issue this way: "The question is, is cable more like books, films and magazines, which are governed only by the obscenity test, or is cable like broadcasting, which is also governed by the F.C.C.'s indecency rules?

"When you invite something into your home like cable," continued Jospeh, "it takes on more of the characteristics of a book than broadcasting. Individuals, not government, should make the decision as to what is available to their families." Such reasoning angers Paul McGeady, who is general counsel of Morality in Media and administrator of its National Obsenity Law Center, a clearinghouse and advisory body on what McGeady calls "cableporn."

"The distinction between cable and broadcast TV is illogical," argued McGeady "It all comes through the same box." Indecent speech on cable, he maintained, is unprotected under the First Amendment because, despite court rulings to the contrary, cable is "pervasive" by dint of the fact that it is a primary source of video in about 40 million homes.

But proponents of stricter programming curbs on the cable believe the Supreme Court will overrule lower courts on the indecency question.

"If you can proscribe it on conventional TV and radio," McGeady argued, "it is unprotected speech. Judges have no right to tell more than 40 million households to get rid of their cable in order to prevent this material from coming into their homes." □

Corporate Profile

Cable strong within Centel

Centel Corp., from a strictly financial point of view, is primarily a telephone public utility company with an important secondary interest in electric utility service; in addition, it operates an assortment of other interests. Among the assortment the cable TV interest is among the smaller units.

Earnings continued on an upward trend through the first quarter of 1985. Net income in the March quarter increased 8 per cent to $31.4 million, or $1.13 per share, from a restated $29.1 million, or $1.04 per share, in the same period a year ago. But revenues and sales increased only slightly, to $326.7 million from $324.9 million.

For the year ended March 31, net income amounted to $214.1 million or $4.45 per share, compared with a restated $115.7 million, or $4.18 per share, in the corresponding period a year ago. Revenues and sales were $1.38 billion, up only 5 per cent from the $1.31 billion a year ago.

Cable television revenues and earnings ran well ahead of the year-ago figure, with revenues of $58.6 million, in the year ended in March, compared to $43.7 million in 1984. For the quarter, revenues jumped from $13 million in the year-ago period to $16 million. The subscriber base is up 17 per cent from a year ago, to nearly 281,000 households.

During 1984 total company sales and revenues were $1.4 billion of which $796.9 million, or 58 per cent, came from telephone operations; $180.1 million, or 13.1 per cent, came from electric utility operations; $215.3 million, or 15.7 per cent, came from the business systems segment, the major unit of the assortment, and cable TV provided $54.6 million, or 4 per cent of the total.

Cable a small slice. Operating income for 1984 was $280.9 million, to which the telephone utility segment contributed $248.5 million, or 88.5 per cent, and the electric utility segment added $41.4 million, or 14.7 per cent. Among the assortment the most important segment was new ventures with an operating deficit of $23.4 million, which amounted to 8.3 per cent of total operating income. The cable TV segment added $4.2 million, or 1.5 per cent.

For the company as a whole total operating income was 20.4 per cent of total revenue and sales. For the telephone segment operating income was 31.2 per cent of segment revenues. For the electric service segment it was 23 per cent of revenues. The business systems segment's operating income was 3.1 per cent of sales and for the cable TV segment the comparable figure is 7.7 per cent.

At the close of 1984 total company assets were $2.5 billion, of which $1.7 billion, or 66.9 per cent, was used by the telephone segment; the electric utility segment used $271.4 million, or 11 per cent; followed by the cable TV segment with $198.6 million, or 8 per cent. After that was the business systems segment with $139.3 million, or 5.6 per cent; the supply segment had 1.3 per cent; the new ventures segment had 1.9 per cent; and the corporate segment had $133.6 million, or 5.4 per cent.

The return on assets for the company as a whole for 1984 was 8.2 per cent; for the telephone segment, 9.8 per cent; for the electric segment, 10 per cent; for the business systems segment, 5.4 per cent; for the cable TV segment, 4.2 per cent; for the supply segment, 8.2 per cent; for the new ventures segment the figure was negative at 18.8 per cent; and for the corporate segment, 3.3 per cent.

The return on equity for the company as a whole is 15 per cent; for the telephone segment, 19.8 per cent; for the electric utility segment, 20 per cent; for the business systems segment, 6.4 per cent; for the cable TV segment, 2.8 per cent; for the supply segment, 15 per cent; for the new ventures segment, the figure is minus 65.3 per cent.

For the company as a whole the total of $2.5 billion of assets consisted of current assets of $417.5 million, or 16.8 per cent; plant, property, and equipment, net, came to $1.9 billion, or 78.1 per cent; franchises and other intangibles were 2.7 per cent; and other assets were 2.3 per cent.

A recent price of the common stock was 43½ and the 52-week range for it is 43–34. The indicated dividend rate is $2.38 per share, providing an indicated yield of 5.5 per cent. The earnings were $4.42 per share for 1984 and on this basis the price/earnings ratio is 9.8×, or an earnings/price rate of 10.2 per cent.

At Centel Cable Television, average revenue per subscriber in 1984 was $277; in 1983, it was $209. Rate increases are expected to be an important source of revenue increase over the next few years, resulting in about $3 million of extra revenue in 1985. These gains should help offset higher programming-related costs, which is a growing business expense.

The company has an aggressive selling effort to increase the number of basic and premium subscribers, with market penetration exceeding industry averages. Per customer revenue gained in 1984 mainly as a result of continued strong growth in premium pay services. Nearly 65 per cent of the homes passed subscribed at the end of 1984. Over half of these customers had signed up for one or more premium services.

Ad revenues show gain. Advertising on local and satellite programs continued as an increasing source of revenue. Ad revenues were over $600,000 in 1984, a gain of 60 per cent compared to 1983. The gain of 29,000 customers in 1984 made the company the 26th largest cable TV operator in the U.S. New franchise construction expenditures dropped in 1984 and will level off after 1985. Construction expenditures in 1985 and 1986 will concentrate on upgrades and rebuilds, especially of the mature 12-channel systems. Over 60 per cent of company systems at the close of 1984 had 54- or 36-channel capacity.

The company uses one-way addressable technology in all new construction and system rebuilds. This allows for more efficiency and cuts down theft of service. At the close of 1984 one-quarter of company systems were equipped with addressability. □

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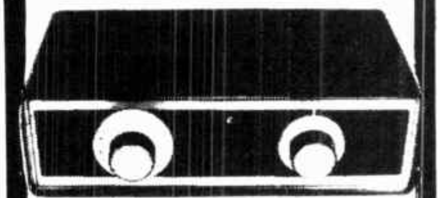

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Wall Street Report

TCI-Storer swap completed

It took nearly three years to do it, but that largest-ever system swap between the Times Mirror Co. and Storer Communications recently was wrapped up.

The deal represents a major move by the two multiple system operators to cluster their units, a strategy that allows greater economies of scale. Storer is the fifth-largest MSO, Times Mirror, the eighth-ranked.

The MSOs evenly divided territories representing some 446,000 homes passed and more than 200,000 subscribers. Most notable is the end of the overbuild situation in Phoenix, where both companies had strung cable. Now, Times Mirror is the only operator in the city.

The exchange also included an undisclosed amount of cash paid to Storer by Times Mirror. Communications Equity Associates of Tampa represented both parties to the transaction, which was described as "complex" by CEA chairman J. Patrick Michaels. His company noted that the U.S. Justice Department examined the deal for more than a year before deciding not to take action in the matter.

Under the agreement, Times Mirror now owns and operates former Storer systems in Phoenix, Mesa and Paradise Valley, Ariz., and in the southern Orange County, Calif., area centering around Laguna Beach. Storer has taken over former Times Mirror systems in North Little Rock and Jacksonville, Ark.; Point Pleasant Beach, N.J.; and Louisville, Ky.

Net income up slightly at SSS

Income per share of common stock remained static at 21 cents for Satellite Syndicated Systems' first quarter of 1985, as compared to the corresponding period a year ago.

The Tulsa-based owner of Satellite Program Network (SPN), and distributor of superstation WTBS, experienced a slight increase in net income for the period, to $1.2 million, virtually the same as in the year-ago period. Revenues for the quarter ending March 31 were $8.3 million, an increase of $1.6 million, or 23.7 per cent, over revenues during the same period last year.

The company noted that SPN contributed an additional 8¢ per share this year to the company's gross earnings per share this year, compared to 5¢ last year. SSS recently purchased 99 per cent of the stock of SPN for an additional payment of about $8.4 million. Subsequent payments, which could total up to $13.2 million, will be met if SPN meets pre-determined operating level revenues over the next three years.

Although SPN takes ads, it derives most of its revenue from outright sale of program time to outsider producers, including several foreign governments who use the channel to attract the tourist trade.

Citizens merge with Comcast

Comcast Corp. of Bala-Cynwyd, Pa., and Citizens Cable Communications of Fort Wayne, Ind., have signed a letter of intent contemplating the acquisition of Citizens by a wholly-owned subsidiary of Comcast in a cash merger.

Under terms of the proposed merger, Comcast would pay to Citizens shareholders $16 in cash per share, subject to "certain possible closing adjustments," the companies said. The firms hope to close the deal before the end of this calendar year.

Citizens operates cable systems in Fort Wayne and New Haven, Ind., and in nearby areas representing 100,000 homes passed and about 47,500 subscribers.

Comcast is the 16th-ranked MSO in the nation, with more than 480,000 subscribers. It also operates Muzak franchises.

Heritage buys neighbors

Heritage Communications Inc. of Des Moines, another MSO committed to custering, recently acquired Mecure Telecommunications Inc., which serves about 1,600 subscribers and passes about 7,400 homes in the communities of Hildago, Alton and LaJoya, Tex.

These communities are contiguous to Heritage's existing systems with 72,000 subscribers in south Texas.

Just before the most recent transaction, Heritage acquired the cable system serving Avoca, Iowa.

MSO sues lender for $20 mil.

Acton Corp. of Acton., Mass., recently slapped a $20 million lawsuit on American Security Bank of Washington, D.C., its chief lender, and five associated banks.

The suit, filed in U.S. District Court in Massachusetts by Acton and Acton CATV Inc., its cable subsidiary, alleges that the bank secretly funded a direct competitor in a franchise area in north Arundel County, Md.

The bank apparently had charged Acton with default on its obligations. But Acton claims the default was "precipitated" by the banks through the withholding of the availability of funds, and alleged misrepresentations regarding the operation of the loan.

In addition to American Security, other banks in the lending consortium are Michigan National Bank of Detroit; Security Pacific National Bank of Los Angeles; Old Stone Bank of Providence, R.I.; Industrial Valley Bank of Philadelphia; and Dominion Bank of Roanoke, Va.

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Wall Street Report

Malrite buys, sells stations as first quarter profits jump

Malrite Communications Group, one of the most active players in the buying and selling of broadcast properties, continued its pattern in winding up the second quarter with an acquisition and a sale. The former involves an 80 per cent interest in WLUZ-TV Ponce, P.R., currently a two-station market. To help finance the deal, which would give Malrite its fifth TV station (it already has four UHF indies), the company sold WZUU-AM-FM Milwaukee to Amos Communications of Sidney, Ohio.

The latest figures on Malrite, covering the first quarter, show a sharp increase in net income as the company generated $2,848,000 for the period ending March 31, compared with a loss of $499,000 in the corresponding '84 quarter, reflecting the added costs of '83 acquisitions.

Cash flow shown

Net revenues (after commissions) in the first quarter were $13.8 million, up from $12.3 million in the previous year. The company lists "profits from broadcasting stations," i.e., cash flow, at $2,687,000, up from $2,419,000 in '84.

Firm not vulnerable

While the cash flow figures may appear juicy to would-be acquisitors, the company is not vulnerable to a hostile takeover. Though the company went public in January, '84, board chairman/CEO Milton Maltz still owns three-quarters of the stock. The stockholders recently authorized the issuance of another 15 million shares—a new class dubbed Class A stock—and a distribution of some of those shares—one for each two shares of common stock—as a stock dividend.

At the same time, the voting rights of common stock was increased to 10 votes per share. The distribution will not change relative voting rights or proportionate ownership of company equity, but Class A stock will not have equal voting rights. The dividend increased the number of shares outstanding from about 8.46 to 12.69 million.

The new stock, the company points out, will make it easier for the company to raise additional capital, to make acquisitions for the company's stock and promote key employee ownership "without significantly diluting the voting control of the current holders of the common stock."

Last year the company sold one AMer in Minneapolis (KLBB) and bought another more powerful outlet, 50,000-watt WDGY, to partner its FMer, KEEY. It also acquired the 49 per cent minority interest in WAWS-TV Jacksonville.

The big jump in '84 revenues reflects the purchase of WXIX-TV Cincinnati in December, 1983; of WVNJ(FM), now WHTZ(FM), New York, in August, '83, and of KPPL/KLAK(FM), now KRXY-AM-FM Denver, in February, '83. The company also has a pair of radio stations in San Francisco, KNEW-KSAN(FM), and Cleveland, WHK/WMMS(FM). In addition to Jacksonville and Cincinnati, Malrite has TV stations in West Palm Beach, WFLX-TV, and Rochester, N.Y., WUHF-TV. The company will seek an FCC waiver to buy WOIO-TV Cleveland, for which it has an option.

Malrite Communications Group

Selected financial data (in 000s, except per-share amounts)

Years ended December 31,	1984	1983	1982	1981	1980
Income statement data:					
Total revenues	**$76,974**	$46,887	$34,651	$28,453	$19,832
Net revenues	**63,850**	38,908	28,901	23,753	16,687
Profit from broadcasting stations	**19,761**	10,262	8,405	7,221	5,940
Income from operations	**14,676**	6,723	5,464	4,775	3,416
Gain on disposal of assets	**375**	5,500	4,424	—	—
Income before extraordinary item	**2,468**	5,088	4,405	1,368	986
Net income	**2,468**	5.088	4,405	1,648	986
Income per share before extraordinary item	**.30**	.73	.63	.20	.14
Net income per share	**.30**	.73	.63	.24	.14
Funds provided from operations:					
(before extraordinary item)	**8,840**	4,625	3,634	3,295	2,805

The added costs to the company of acquisitions was also reflected in the figures for the full year of '84, when net income was $2,468,000 vs. $5,088,000 in '83. But net revenues for the year were up 64 per cent to $63.9 million vs. $38.9 million the year before. And the cash flow figures were even better: $19,761,000 for '84 and $10,262,000 for '83.

Newer *(from page 41)*

KRLD-TV, the Metromedia outlet, has registered a 3 share, Monday–Sunday, sign on-sign off for the last three sweeps—May, '85, February, '85, and November, '84.

The other new independent—KDFI(TV)—had a 1 sign on-sign off share in November, '84, and a 2 in both February and May, '85.

While that was happening, KTVT(TV), the established Gaylord indie has held constant at a 10 share; KTXA, another indie, has fluctuated between a 7 and an 8; and indie KXTX(TV) actually jumped four share points, from 2 to 6, from May, '84 to May, '85.

The affiliates, meanwhile, show virtually no slippage. The total affiliate share for May, '85, was 61 vs. identical numbers in May, '84.

Jim Terrell, vice president of Gaylord Broadcasting, which not only owns KTVT, but stations in other burgeoning markets such as the previously-mentioned Cleveland and Milwaukee, believes the added competition simply "brings more viewership", and he cites the omnipresent example of Los Angeles where the historic rivalry among four VHF indies has swelled the independent share.

Terrell acknowledges that "any time you have added competition, chances are, programming costs go up," but the Gaylord stations, he says, have "no particular strategy" in light of the arrival of new competitors.

The company's philosophy, he says, continues to be to "aggressively pursue and buy programming before any other independent."

Primetime news

Although the majority of new independents have not taken on the financial burden of locally-produced newscasts, there have been some exceptions, notably KRLD-TV Dallas-Ft. Worth, which went on the air in July, 1984.

Recalls Ray Schonbak, general manager: "We had to decide what we could offer that was different from most of the other independents. Basically, we felt we could fill a gap between independents and affiliates with 30 minutes of news a day in primetime. We had seen the success at KRIV-TV, the Metromedia station in Houston, which has the third-rated news in the market."

News takes on an even greater role for WJTC(TV) Mobile-Pensacola, one of three indies in the 61st-ranked ADI. "We have a rather unusual programming strategy," explains Hugh Robinson, general sales manager. "There were two other indies on the air when we came on, but this is a hyphenated market in which the two cities are 60 miles apart. Two of the affiliates and both of the other indies are licensed to Mobile." The news on the Mobile-based affiliates is, Robinson says, geared to events in that area, so the new Pensacola-based indie decided to fill this void by having two live, locally-produced news programs a day—one from 6:30–7:30 a.m. and the other from 9–9:30 p.m.

The morning news show, says Robinson, is "along the lines of *Today*—hard news, soft news, weather, sports. We're the only station," he continues, "with a live, daily feed from a correspondent in the Florida state capital."

News, he points out, is "the most expensive programming a station can do. But we have to look at it initially as something that is not a moneymaker. Some of that loss, though, can be considered promotional dollars, because we are very involved with the community."

Nostalgia blocks

Some of the new indies have made an impact in their respective markets by the creative packaging of older comedies and action-adventure shows into "nostalgia" nights or blocks.

And, in at least one case, a new indie is having unexpected success with an older sitcom stripped in late night. That instance is WCVG Milwaukee's scheduling of *The Bob Newhart Show* at 10 p.m. weeknights where it garnered a 7 share during the May '85 sweep.

WUSV(TV), a new indie in the Albany-Schnectady-Troy market, has put together a two-hour nostalgia block on Sunday nights from 9–11, consisting of *Best of the Beverly Hillbillies*, *Gomer Pyle*, *My Three Sons*, and *The Honeymooners*. These shows are then stripped during daytime, Monday–Friday.

In Cleveland, WOIO schedules three hours of nostalgia from noon to 3 p.m. on Saturdays, featuring such vintage shows as *Peter Gunn*, *Have Gun Will Travel*, *Sergeant Preston*, *Mr. Ed*, *Sergeant Bilko* and *F-Troop*.

During the week, the station has an umbrella title of "Laughter in the Afternoon," from 12:30–5 for a mixture of sitcoms including *I Love Lucy*, *The Dick Van Dyke Show*, *Get Smart*, *Mork and Mindy* and *The Mary Tyler Moore Show*.

KDFI-TV Dallas-Ft. Worth is running some older programs, such as *The Donna Reed Show* and *The Flying Nun*, in early fringe. That station is also trying to fill what it perceives as some voids in specific types of programming. For instance, its primetime and late night movies are mostly action-adventure films, westerns, Kung Fu-type features. "Audie Murphy does particularly well," says John McKay, president.

And on Saturday afternoons, KDFI-TV's programming is aimed at the sports enthusiast, with a three-hour block of fishing programs from noon-to-3 and two hours of wrestling from 3-to-5.

Music specials

The music special is another programming genre some of the new indies feel they can exploit. "We were built as a stereo station," says WOIO program director Bob Affe. "There is going to be a heavy reliance on music—music specials, movies such as *Sergeant Pepper's Lonely Hearts Club Band*, which can be shown in stereo. And we're trying to pick up a music series."

In Miami, WDZL-TV is producing its own music specials, using music video footage, concert footage, interview footage.

"It's fairly inexpensive to put together," explains Smith, "and it can be sold as a special." Like its "Turkeys of Tinseltown" movie promotion, WDZL-TV's music specials are hosted by a WHYI d.j. And they are simulcast and promoted by the radio station.

The primetime movie strategy being employed by new indies (see following story) is typified by Milwaukee's WCVG. "When we became a fulltime commercial station," explains Jim Behling, general manager, "we wanted to create a movie franchise in primetime. The Gaylord station (WVTV) started their movie at 8, and most of the network movies start at 8. The Gaylord station has a bowling show at 7, so we decided to start our movie at 7, and we've been getting a 6 rating and a 10 share.

"We use a lot of pre-1948 films like the *Thin Man* series, *The Maltese Falcon*, etc., and we blend these with the newer packages like MGM Premiere and MCA Debut, which will start in the fall."

WUSV Albany-Schenectady-Troy utilizes a similar strategy but in the reverse direction.

"We run *Hawaii 5-O* at 8 against a movie on WXXA (the more established independent)," says Maria Kent, general manager. "Then, we run our movie from 9 to 11."

For the May, '85, sweep period, WSUV had a 2 share, Monday–Sunday, sign-on-to-sign-off, according to Arbitron. In its first sweep, Febuary, '85, WSUV also had a 2, sign-on-to-sign-off share.

In Cleveland, WOIO starts its primetime movie an hour earlier (8 p.m.) than the competition and also has in-

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stituted a policy of only two commercial breaks. "WUAB," says WOIO's Affe, "runs *Hogan's Heroes* and *All in the Family* from 8 to 9; WCLQ runs *Quincy* at 8; and we run *Cannon* from 10 to 11."

Some new independents have eschewed the primetime movie completely. WIII(TV), Cincinnati, which switched from STV to fulltime commercial in January, airs three one-hour adventure series in primetime—*Bonanza* at 8, *Gunsmoke* at 9 and *The Untouchables* at 10. WXIX-TV, the established indie, has a movie from 8 to 10, followed by *The Honeymooners* and *Benny Hill.*

Sign-on-to-sign-off, WIII did not impact WXIX-TV in the May, '85, Arbitron figures. The Malrite outlet maintained the 11 share it had a year earlier. However, it appears affiliates in Cincinnati did feel a slight effect. The total affiliate share in May, '85, was down 3 points—to 67, from '84's 70—while WIII had a 2 share, sign-on-to-sign-off in the May, '85, period.

Cable's role

Cable has been an important factor in the progress of some newer independents.

For WMOD(TV), which is licensed to Melbourne, Fla., the redesignation of the Orlando-Daytona Beach ADI to Orlando-Daytona Beach-Melbourne meant must-carry rules applied where they hadn't previously. "We have been a standard independent, with movies and off-network syndication," says Paul Williamson, program director, "but some cable systems wouldn't carry us."

In the Portland, Ore., market, KPDX-TV, which is licensed to Vancouver, Wash., uses cable as a promotional tool. "We created what we call an informal cable operators' association," says Edward Branca, vice president and general manager.

"We asked for one common channel designation for our station—number 13 on all systems (the station is on UHF channel 49).

"We got channel 13 designations on about 19 systems," Branca continues. "It expanded our visibility. In exchange, we would promote cable. It has been one of the most successful ventures we have entered into in this market."

Another new independent in the West—KUSK(TV) Phoenix, which is licensed to Prescott, Ariz., 100 miles away, also depends on cable to promote the station and reach a wider audience. "We're on 19 cable systems throughout northern Arizona," says Richard Howe, general manager. "We look at cable as an ally." But the station is not seen in Phoenix, and, as a result, says Howe, "we're not getting any ratings" there. □

Small format *(from page 46)*

field production, for studio use. Its ease of handling is another key advantage. Our M-I-format, the 20-minute VHS cassette, is for ENG use," Shimba concludes.

It should be emphasized that though NBC is looking closely at the M-II-format, it is still conducting discussions with other manufacturers, and one of these is Sony, according to Larry Thorpe, their director of studio production management.

"We've been discussing the Betacam and the small format with all the networks," Thorpe says.

"NBC is leaning heavily towards M-II, but they haven't definitely committed. Sony knows that ABC is interested in having more than one manufacturer. We have heard that complaint before. Sony has licensed other companies. But, thus far, the firms are not ready to launch their own programs. But they should have the resources to get underway soon."

Turning to another subject Thorpe says, "frankly, the last thing the electronic, industry needs is another format. I must be blunt about it. You can't continue to jerk the broadcast industry around, changing from format to format.

"Ten years ago Sony developed the U-Matic three-quarter inch. Sony still stands behind it. Now Sony has the Betacam. From the beginning Betacam was designed to meet the digital standard. And when digital comes in October Betacam will be ready."

"Improvement in picture quality is what the business is all about," Thorpe says. "The ability to move from ENG to EFP is key to the advancement of a small-format system. Betacam is used for some commercials, and is generally regarded in the business as a high quality EFP-system."

Sony has structured its inventory so that it can outfit customers with as much or as little of the half inch format equipment as they want, and integrated Betacam with U-Matic so that it doesn't leave those with a substantial studio investment, high and dry.

"Sony has designed the Betacam system to go at the customer's pace. Sometimes there is a company like Corinthian (Broadcasting) that wants to convert to Betacam in one swoop. Usually it's more gradual. They might want to buy a Betacam camcorder and take the 20 minute half-inch tape back to the studio. We designed the Betacam to interface with the U-Matic. Our Betacam equipment protects the three-quarter inch investment. We are working further with the U-Matic system on improving its picture quality.

'Self-contained format'

"The development of Betacart, of course," Thorpe continues, "serves to make the Betacam a self contained format. We feel it is very adequate for news and for the bulk of the commercial work that is being done.

The "holes" in the Betacam system that CBS' Flaherty refers to are gradually being filled, according to Thorpe.

"This year Sony introduced dynamic tracking, and slow motion. That is now available with Betacam. The broadcast people have expressed a need for a portable recorder. Sony is offering the BVW-25."

A portable editing system for field use in Sony's newest challenge, Thorpe says. "Networks are spending a fortune transporting editing equipment around the world. Sony is seeking to develope a portable machine an editor can take on a plane to prepare tape to get it on the air quickly."

With the constant evolution of small format recording, a network's selection of a system is a difficult and could be an expensive choice.

A network could conceivably tool up in one format and find itself forced to make substantive changes because of subsequent technological developments. That is certainly one of the reasons why the objective of a single standard has proven to be so elusive for the small format. □

"The last thing the electronic industry needs," says Sony's Larry Thorpe, "is another format. You can't continue to jerk the broadcast industry around, changing from format to format."

JWT *(from page 48)*

At this time, JWT employs Thompson Office Supply Systems, an in-house computer facility used mainly for transmitting messages between offices, and is developing a computerized system, now in its testing stages, whereby the regional planners and negotiators receive the client's national broadcast advertising strategy on a computerized flow chart. It depicts the number of weeks of advertising planned, television dayparts, weights and budget for their particular market. Kostyra says, "There is a different plan for every ADI. The local Burger King planner, for example, will look at the flow chart to see how applicable it is to his ADI or how it can be improved. The program automatically adjusts for market spill-in and spill-out.

"The local planner can punch up new data, change the weeks or costs of the campaign or anything else. Within minutes a new flow chart will be reproduced throughout the system, so that anyone can see what was done in a particular region and why it's being done." Kostyra adds that JWT is developing other computer programs. "We have the facilities and the expertise to develop everything from reach/frequency to cost-per-point to flow charts.

"In association with Donovan, we recently developed a daypart audience projector, which estimates a future audience for shows on a spot market basis." Basically, according to Kostyra, by providing the computer with the station call letters, dayparts, programs and ratings periods desired and buyer input the computer will use up to four different rating periods to provide audience projections of the programs. "Thus the negotiators are not faced with continually estimating how the new programs will fare."

Computer system's value

All-in-all, while JWT has an elaborate computer system and has spent a great deal of time and money on development, Kostyra says he's confident that the system is worth the effort. "We have a lot of clients who operate on a local basis, and time and time again local competitors approach them and suggest that they can buy better than we can. But in test after test, we have always demonstrated that we are the best. Two of our clients, for example, without telling us, submitted our cost-per-points to a buying service which turned the buy down, claiming our numbers must be wrong and that we couldn't buy that low."

The spot unit is implementing a training program, which contains at least two new facets. One, according to Kostyra, is internal, whereby a procedural document provides a step-by-step, "how-to" study on procedures—how to enter the documentation, how to carry it forward, and how to make out the required reports. On a monthly basis, the unit will conduct, via tape or live, special training sessions for the buyers.

For example, Kostyra points out, the unit is preparing a slide/video presentation on the new season, analyzing each new TV show on the three networks. The presentation will be taken to each of the eight cities "so that the spot buyer will get a feel for which programs will succeed or not, and why." Also, using its own people, JWT will hold talks on everything from how to use Nielsen data to evaluating local cable to pricing of 15-second commercials.

JWT is developing local spot research specialists. "The local spot people," says Kostyra, "need a full time research person to do the tracking, trending and examining of all the programming activity."

The other facet in the training program will be bringing in outside non-industry speakers, who will give their expertise on negotiating. These will include psychologists or motivational speakers, who can take either side of the buying or selling coin. Kostyra maintains that "this has never been done in our industry, but I'm very confident about it working."

Also in the reorganization plan, JWT is developing local spot research specialists. The agency has been relying on its national research unit to aid in getting information as required by the spot group. "We are finding, however, that there is too great a need for local information. The local spot people need a full time research person to do the tracking, trending and examining of all the programming activity on a local basis."

The function of the research person will be to examine such programs as miniseries, TV specials and sports events to estimate how they would do on a local market basis, since they fluctuate dramatically by region, depending on the type of program and the network. "Every local TV station has a research department that we want to interface with our researcher."

Nationally, Kostyra points out, "we are usually concerned with one number, and fluctuations aren't usually examined by region. Fluctuations are highly dramatic in spot, with tremendous shifts involved when dealing with small markets, he continues."

Kostyra says that JWT's reach and frequency calculations are handled by formulas, and are taken into consideration regardless of whether the campaign is network or spot. He believes the formulas are accurate enough to give direction, although it's getting more difficult to apply them to a broad list of plans. This is because the numbers may vary because of the various degrees of fragmentation of the cable audience.

He adds that reach and frequency patterns haven't yet been examined when it comes to cable, but that it's his feeling that cable will make only a slight difference.

Syndication situations

Kostyra also sees the new client service managers as an advantage in the case of certain syndication situations. "One of the major problems that some suppliers have is not knowing whom to contact in selling air time. If a syndicator has network product, he knows to go to the network group. If the production is in a single market, the seller knows to go to the spot buyer. But what happens when a regional buy is involved? A syndicated property may be available for the Southwest only—such as a sporting event.

"The supplier will have difficulty in selling the program because if he goes to a national buyer, he'll be rejected because it will not get enough coverage, and if he pitches a spot person, that will present problems because there may be 10 spot people responsible for all the markets involved."

Kostyra says that the client service people will have the added responsibility of looking for regional opportunities. "This means we will have almost a regional buying group. We may have to hire individuals later, but initially they will consist of our client service personnel."

One reason for JWT revamping its spot unit is the movement by adver-

tisers toward localization, says Kostyra. JWT is experiencing a large increase in interest in local advertising, due primarily to the accounts acquired by the agency. Burger King, for example, is based on a local franchise system; Ford dealers, via the Ford Dealers Association Group, make up clusters of dealers in various locales; 20th Century Fox is interested in what's happening at theatres in specific locations; and Marine Corps recruitment is local by nature, etc.

For Burger King, besides a national group of planners, JWT also has a field force of media planners, set up a few years ago in each of the eight offices. Kostyra says, "The planners don't do the buying. They take the national plan and try to convert it to local conditions. They know what's going on in the market and they adjust for these opportunities."

At the agency, under the new setup, three units report to Kostyra: The planning unit, the network negotiating unit and the spot negotiating unit. The planner's responsibility is to work with the account group and the client to develop the most precise and strategic plan possible, looking for opportunities to maximize the client's spending. They determine the seasonality, weight, budgets, length and the specifics of the final plan. If print is involved, the planner also negotiates the space, rates and special positioning. If it goes to spot, the specs are turned over to the spot department, which negotiates the most favorable efficiency based on what's been requested—certain markets, weight levels, dayparts, etc. Similarly, with network buys.

Very few clients have gone "in-house" with their spot-buying unit, says Kostyra. "They have done it for network, but it's too complex a job and too staff-intensive for them to handle spot internally. Spot buying is one of the most complex and thankless jobs in the industry. It's a highly intensive, short-term and high-cancellation part of the business and, because the dollars are relatively small on a unit basis, the attention it is given is little, and we are trying to address that."

Incentive program

As part of its spot-buying plan, JWT is looking to reward spot buyers via an incentive program. It will be patterned after the airlines mileage program, which offers bonus points for plane trips. The two areas involved in the bonus points, based on performance of the buyer, will be efficiency and accuracy. In the efficiency area, according to Kostyra, efforts to improve and maintain efficiency will be given a certain number of points, not as yet determined.

Regarding accuracy, it pertains to post-buy analyses of estimating audiences, volume and activity. Once a purchase has been made, the buyer coming closest to achieving his target is awarded bonus points. "We don't want to create a cost-per-point that has so much padding in it that all the clients always achieve their goals. This means that the buyer hasn't been pricing the cost-per-point tightly enough. Ideally, we want to come in fairly close to target—about a point or two above or below 100 per cent." The awards will be in cash or in sizable gifts, according to Kostyra.

Agency of record

Although clients are seldom equipped to do their own spot buying, a multi-agency client generally appoints one agency, the agency of record, to do the network purchases. Warner-Lambert, for example, has three agencies, says Kostyra, but JWT buys all the account's network TV time. "W-L has an advantage from a flexibility and efficiency standpoint as well as ease of control."

Simply, this is the case with Kodak, which also has three agencies, but JWT does the buying for Kodak.

Clients employ AORs in various ways, continues Kostyra, with the most efficient method being to give all the broadcasting to one agency. At one point, Lever Brothers had three AOR agencies, with each responsible for one of the TV networks. Some clients break out the AORs according to daypart, notes Kostyra, giving one agency primetime, another late-fringe, etc., with each being an AOR. The coordinating is done by the client. If the client wants to move monies from one daypart to another, he can cancel at one agency and add weight to another.

Regarding commission, the AOR used to get 15 per cent of 15 per cent, or 2.25 percent from the non-AOR agencies. Hosever, the AOR at present gets less generally, says Kostyra. "What has transpired is that it doesn't cost the agency 2.25 percent to negotiate network. It's closer to 1.25 per cent. But in spot, we find that 2.25 is not enough, because you are dealing with so many markets and with smaller unit costs, so the cost works out in excess of 3 per cent."

Over the years, what has evolved is dependent on the account and volume, and the agencies meet and arrive at a reasonable figure.

"What we are willing to do is produce a profit-and-loss statement on an AOR and, after a one-year assignment, adjust the fee accordingly." □

primetime *(from page 44)*

try, notes von Soosten.

At Embassy, the worst performer was *Black Marble*, which ended March 10, 1985, with a 5.2 and a 4.7. However, von Soosten notes that the cume of both the original and the repeat adds up to a respectable number of 9.9. The MGM/UA Premiere Network's ratings were not broken down by Nielsen on each individual run, says von Soosten. Based on the combined average, its first movie, *Clash of the Titans*, for the four-week window ending November 25, 1984, registered a 14.1, MGM/UA's highest-rated movie to date.

Also over a four-week window, with title and ending date, are, *Fame*, February 24, 1985, which got a combined 10.5 rating, making it the second highest performer; *True Confessions*, January 27, 1985, with a 10.3; while the lowest-rated movie was *My Favorite Year*, May 26, with a 5.7 rating. Coverage factors for the movies were between 87 and 89 per cent.

TVNET offers its titles on a monthly calender basis. Its first movie, *King of Comedy*, which aired in April, did a combined 7.1 on average, based on 92 per cent coverage; and *Frances*, which played in May, garnered a 7.9, with a 71 per cent U.S. household coverage, says von Soosten. Orbis/Warner Network, offered in a five-week window: *Bobby Deerfield* November 18, 1984, a 4.5, its lowest performing movie while its highest, *Agatha*, achieved a 6.6 in five weeks ending December 30, 1984, with 88 per cent coverage.

Another barter movie network, the SFM Holiday Network, is doing a 5.3, with 91 per cent coverage, year to-date; and the Goldwyn Movie Classics did a 2.6, with a 76 per cent coverage. Von Soosten says that how well the packages do depends on the title. He adds that some of the movies have garnered quite impressive numbers, granted they represent the averaging of two runs. "But those numbers are equivalent to what networks are doing. A network is doing ratings in the mid-teens for a theatrical for one run, so it really says something for syndication and for spot television, in that advertisers using spot can do very well."

Von Soosten continues that stations are aware that the barter packages can be a very effective advertising buy, "which is why they are getting high station sign-ups and such high coverage rates".

Most of the indie station executives interviewed say that the first-run movies which have aired at this point are either performing as well as regular primetime movie fare or better. At KPLR-TV St. Louis, Barry Baker, general manager, says the station purchased

the Embassy Night at the Movies fare, and has purchased almost all the other first-run packages except for MCA TV's, which was bought by the other indie in the market, Cox's KDNL-TV.

According to Baker, early results on the movies available for airing show that, depending on the title, they did better than the numbers normally achieved by off-network primetime movies. He adds, however, that viewers have to be educated that within the year the first-run movies they've seen on pay-TV or want to rent in cassettes will be made available free on commercial stations. The station is running ads which identify that these movies are first-time television events.

Baker envisions that down the road first-run titles will proliferate to such an extent that some 20–25 per cent of what's run on indies will be a movie never shown on the networks. He continues that while the St. Louis station's schedule of newly bought first-run movies is only in its initial programming stages, it's conceiveable that of the 20 movies the station will play in primetime in the November ratings period, at least eight or nine will be first-run. These may include an Operation Prime Time movie as well.

Stu Swartz, vice-president/general manager of KMSP-TV Minneapolis-St. Paul, notes his outlet also has been one of the heavy hitters in primetime movies, and says the station recently bought 20th Century Fox's package and the Warner Bros. 24, in addition to major barter primetime product. He says ratings on the newly acquired product have been very good. In the May books, according to Swartz, the primetime movies have averaged an 11 share in Nielsen and 13 in Arbitron, with 18–49 and 25–54 demos performing especially well.

Scheduling considerations

When it comes to selecting movies, the indies mostly look at the value of the package in terms of the outlet and how it will fit into the schedule. In Detroit, WKBD-TV has a library of 1,700 titles including a number of packages it bought recently including Embassy II, Warner Bros. 24 and 25, Columbia IV and V, Century 12, Universal Pictures Debut Network, and the MGM/UA Premiere Network, representing a mixture of variable types of marketing on the part of the syndicators. Paul Prange, WKBD-TV's program manager, says that whether a package is barter or cash is not the determining factor in buying product. "We passed on Lorimar's *40 Karats,* which is all-cash, and also didn't pick up the TV-NET shows, which are barter. It's a question of the usage on our station."

At KMSP-TV, Swartz says he would prefer to buy first-run movies without accepting barter. "But barter is a reality we will have to live with. Of course, this is a new method for the syndicators to try to get back some of their costs so we can get the product before the networks do." Swartz says that the station has about 1,500 titles, keeping its purchases "selective," because it runs movies only in primetime and on the weekends, for a total of 12 per week.

Paul Krimsier, vice president and general manager at KMGC-TV Oklahoma City, a major user of movies in primetime, which dominate the time period in ratings in the market, has ambigious feelings about barter feature packages. He notes the indie recently bought both the MCA Universal package and TVNET. Nevertheless, he's not happy with the inventory loss involved and the loss of some control in barter. Also, he says, barter salesmen are competing with the station's salesmen, for the ad dollars, and "are getting on the street first."

Also, points out Krimsier, "We don't really know where the ad dollar is coming, from, the network or from spot." On the other hand, he continues, "we are getting some movies which make the station look fresh and have a competitive edge over other indies in the market. Too, we don't have a cash flow expense in terms of having to make a payment."

Marc Schacher, program director at KWGN-TV Denver, says he's not certain that the ad-hoc first-run networks would exist without barter as their marketing procedure. He feels it's possible that if the movies were not sold via ad-support that the fees would be so high as to be prohibitive at an indie. "We, in the long run, have to make decisions based on whether we can compensate for the loss in inventory by selling them at a higher rate, based on their quality."

A Los Angeles broadcaster, David Simon, program director of KTLA(TV), sees the ad-hoc networks as an important development because "it has provided us with first-run movies in primetime that would not normally have been available to us." Simon, whose station is part of the MGM/UA, and Embassy ad hoc networks says, "In the past we would have had to wait many years for the movies to go into syndication. Now, once it hits pay-TV, it's six months or a year after that when we receive the movies for two runs."

In addition to the programming benefits of ad-hoc networks, there is also a financial dividend to be gained from being part of one, according to William Frank, president and general manager of KCOP(TV), Los Angeles.

"Operation Prime Time has meant a tremendous amount to the stations," says Frank, whose indie is part of OPT and the MCA TV Universal pictures network. He says, "Things like *Blood Feud, Golda* and *A Woman of Substance* have not only done well, but they easily beat the networks. OPT has given us an image that we can do the same ratings as a network station. Seven or eight years ago, that was a big problem. Advertisers didn't believe we could do the same numbers as network stations. And they wouldn't pay us the same cost-per-point for our primetime as they paid the networks.

"Right now the independents in our market are receiving a higher cost-per-rating point in the 6 p.m. to 8 p.m. area with our entertainment programming than several years ago. That would have been unthinkable before OPT and ad-hoc, and the maturing of independent stations."

Audience Fragmentation

Meanwhile, according to several of the sources, the rise in number of indies in a particular market, such as in Miami, Houston or Dallas-Ft. Worth, could create a glut of movies which would fragment audiences and eventually squeeze at least one indie into airing other types of fare in primetime. Of course, in an atypical market such as Los Angeles, indies playing movies attract consistently good numbers.

In New York, which is not as heavy in movie buffs but nevertheless a highly competitive market, each indie is doing well by carving an individual niche in programming. At WPIX(TV), Leavitt Pope, president, notes that the New York market has always been highly competitive but that each indie has attempted to specialize in specific types of programming. In primetime, Pope says, as in other dayparts, indies are counterprogramming both the networks and each other. If there is a head-to-head confrontation, it produces a fragmentation of the audience, says Pope.

He contends that if all three indies ran movies in primetime, "they would cut each other up." Down the line, Pope notes, markets with three or more indies will see one or two dropping out of the primetime movie race and moving into other fare, such as off-network hours.

According to Pope, his outlet is known in the market as the movie station, a strategy started a number of years ago. Consequently, WPIX has bought most of the movie packages as they come down the pike in syndication. In the first-run theatrical arena, the station has bought the major fea-

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ture packages, including MCA's, MGM's, Embassy's and TVNET.

He says that these purchases will enable the station to feature a weekly first-run movie, beginning in the fall, possibly on Thursday, in primetime.

Petry's Fentress agrees that not all the indies in a market can hitch their primetime programming to just movies, and he sees attrition setting in. "I don't think you can run the majority of the movies in a particular market 50 times over a course of five years. The incidence of a lot of indies in a market is still relatively new, but I don't think movies on three indies will work forever. The movies will get tired and there will be one player who will be able to keep a larger and fresher inventory than the others."

In San Francisco, KTVU(TV) program director Tom Breen sees the increase of new indies as part of a new environment that will make it "tough" on broadcasters.

Shrinking universe

"The commercial universe is shrinking," he says. "Commercial stations are dealing with 80 per cent of the universe they were dealing with five years ago." The other 20 per cent has gone to pay cable, new independents, distant signals, and VCRs, he believes. Breen adds, "the writing is on the wall. You can't have seven nights of movies forever. For several reasons, the product is made for a younger audience in a theater and it takes a lot of editing and fine-tuning to get them on the air."

Breen says, "We're looking at other programming now, such as *Solid Gold, Lifestyles of the Rich and Famous.* I suspect we may be playing some of them in primetime." The station recently cancelled its 8 o'clock Saturday night movie, replacing it with *The Start of Something Big* and *Tenspeed and Brownshoe.* "We just can't sit on and wait until they don't work," says Breen.

Meanwhile, prices for movie product continue to rise, obviously dictated by the demand in the specific market and competition. Always on the upper rung of the ladder regarding movie demand, Los Angeles continues to shell out top dollar for films. For example, titles in both the Warner Bros. IV and Columbia 5 packages are said to command about $320,000 per movie.

Detroit, on the other hand, has its own peculiarities in that it hasn't completely rebounded from the recession of a few years ago. And, although its economy is on the upswing, according to WKBD-TV's Prange, the market still will not support the high prices being

(Continued on page 104)

In the Picture

Laura Silton

Head of McCann-Erickson Local Broadcast, recently promoted to senior vice president, believes split-30s are here to stay and will probably grow significantly at the local level.

Local broadcast head discusses split-30s, 4As committee work

Laura Silton, head of McCann-Erickson Local Broadcast, the new name for the agency's Media Investment Service, and recently promoted to senior vice president, believes split-30s "are not going to go away. Once the networks accepted them, the local stations assumed they had little choice but to go along. We already have about 99 per cent acceptance at the local station level, so we expect it to grow—particularly since it's a way for a small brand to afford television."

The small brand, she explains, can pair up with another more established brand from the same company, "to benefit from a TV schedule of its own, that it otherwise could not afford."

So far, Silton reports that agencies have not been confronted with premiums for split-30s and feels there's no reason for a premium, because the advertiser is merely occupying the same old 30 seconds with two brands instead of one. But she adds that if some advertiser can persuade the networks to accept a solo 15, "it could be a different story."

That, she explains, is because neither the networks nor the local stations are formatted to fit in solo 15s. "And there's already the long-established precedent of charging 50 per cent of the cost of a 30 for a 10-second ID. And though we haven't seen any solo 15s yet, eventually, they'll probably come, and a premium will probably come with them. And it won't be easy, because most stations are likely to be quick to preempt them for 30s, split or otherwise."

Standard Broadcast Contract

Silton serves as a member of the Broadcast Spot Committee of the 4As, and she says preemptions also happen to be a key factor in the current work of that committee. One of its projects is a revision of the Standard Broadcast Contract, last revised in 1970, which Silton describes as "quite outdated and written in jargon even older than that." For instance, she points to the clause about "payment by agencies within 15 days," which she notes causes agencies to want to insert a caveat to take care of the time involved in clearing up discrepancies, because 50 per cent of all invoices involve discrepancies of one sort or another that take time to resolve.

Fortunately, she adds, in spite of deregulation, "which means stations no longer are required to keep logs, most still do. But there's still our concern that some won't. Agencies always like that feeling that the logs are there, up to date, for the checking when and if needed. The problem with the RKO Radio Networks (now under new United Stations management) only heightened agency concern about the issue."

Five years ago, with the winning of the Gillette account, recalls Silton, McCann added a new wrinkle to its regional buying, market specialist system "that gives us the best of both worlds." This, she explains, is because the market specialist system "works best for clients in every respect except one: The client specialist setup does allow the buyer to know the client's business and distribution setup more intimately. We added that one missing advantage when Gillette came with us by assigning a media account executive to them."

Media account executive

When Gillette came aboard, recalls Silton, they had been accustomed to one or two buyers who handled nothing but Gillette. "Then they came to us and found they had 40 buyers, spread out across nine offices working for them. So we created the new position of media account executive to act as liaison between Gillette and these 40 buyers, and between our buyers and the planners on Gillette. She knows all the marketing nuances, and she's there for the buyers when they have a question about the account. This has worked so well, we've been extending the media account executive idea to our other local broadcast accounts. Our media account executives are senior buyers who buy one or two markets themselves, and who work very closely with one or two clients."

Outside of knowing the client's business inside out, adds Silton, "All the other advantages lie with the regional, market specialist system." She describes it as a system that gives each buyer in Houston, Atlanta, and so on, "the clout of all the billing of all McCann clients with the stations she works with. Each buyer knows what programs and what formats appeal to the audiences in their region."

Shifting to computerization, Silton explains that McCann's basic spot operation is on the Donovan Data system, and that her people "work closely with Donovan to keep writing new programs and revising existing programs to upgrade their usefulness."

The most recent new program is the Overnight Research System. "We initiated it and explained to Donovan what it was we wanted, and we got the last bugs out of it in April. Now the program can do the arithmetic our buyers used to have to do themselves to come up with seasonal rating adjustments on a quarter-hour basis for any measured market."

Primetime *(from page 102)*

asked on several major packages. "For the seventh largest market, Detroit is positioned in the lower 20s as far as prices are concerned. Also, there are only two indies running a primetime movie in this market, so that helps keep the price in line as well." Prange wouldn't reveal what the going price for movies is, but he says it is dramatically lower than what is expected in a market of Detroit's size, which is in the top 10.

More stations

Obviously, one of the reasons for movie prices continuing their spiral is the increase in new independents in markets where there had been only one or two indie movie customers. In the case of KWGN-TV, notes Schacher, the Denver outlet had been the only indie in the market and had the movies all to itself. But the prices rose substantially a year-and-a-half ago when a new indie, KDVR-TV, came on the scene, and began playing movies as well.

Although the two indies compete for movie product, the incumbent, KWGN-TV usually gets first crack at most new movie packages coming down the pike, as is the customary syndication procedure. Also, competition apparently hasn't dented the station's ratings, according to Schacher. He says KWGN-TV has been averaging a Nielsen rating of 5 in primetime movies in the May book, which is about on keel with its number before KDVR-TV's entry.

KDVR-TV, he continues, has also been doing well but getting smaller numbers than KWGN-TV, so he figures that the competitor's ratings are coming from additional movie viewers taken from the network affiliates.

In some other markets, prices on movies appear to be leveling, after a period of climb. In Minneapolis-St. Paul, KMSP-TV's Swartz notes that license fees rose sharply when two other indies entered the market a year or two ago, KXLI-TV and KITN-TV, and began playing movies, consequently jacking up the prices for films. But, he continues, prices were at their highest at pre-NATPE time. Since that period of eight months ago, the rate of increase has declined. "Prices are higher than they were two years ago but not as high as they were six months ago."

Swartz attributes the lag in the climb of fees for major movies to the fact that aggressive stations may have not been selective and bought too many packages, which has created a buying lull in the market, helping to hold prices. At KPLR-TV St. Louis, Barry Baker, general manager, believes that prices are leveling off somewhat because the networks have gone out of the theatrical-buying market and, consequently, have lessened the demand, softening the marketplace. He believes that down the road "not every package will be cleared in every market, as indies become more selective," because they will be buying in a soft market.

Baker adds that one of the significant points in the movie arena is that the indies have traditionally targeted for the disenfranchised network viewer by playing war movies and male-oriented films to counter the network soaps in primetime. "In truth, many of the new packages include a lot of young-skewing films which, obviously, are after the same target audience as the affiliates in primetime, so we are all playing one against the other. But no one can substitute the value of an older movie which stars Clint Eastwood, no matter how many young-skewing movies are in a new package."

Krimsier at KMGC-TV, believes that prices have peaked in his market for two reasons—after a period of dramatic climb. "Prices are at the point where it is no longer feasible for our station to be able to afford to buy the major movies; and many of the features didn't sell here, causing a backlog of product on the syndicators, part and, consequently, leveling prices because of that."

Ed Aiken, senior vice president in charge of television for Pappas Telecasting, which owns KMPH-TV Fresno and WHNS-TV, Greenville-Spartanburg-Ashville, thinks prices are too high. "Any station guy who tells you he's satisfied with the prices he's paying is lying," Aiken says. "I think they are too high, the syndicators think they are too low. I don't see them coming down." Even so, Aiken believes movies are, "still the most economically viable kind of programming you can buy half-hour by half-hour."

Impact of VCRs

Meanwhile, the fast-moving environment also includes the advent and surge of VCRs and home video use of cassettes. According to most sources, the technology is viewed in both positive terms and as having little affect on indies airing movies in primetime.

At HRP, McCarthy says the use of VCRs at home, especially during the September to May period will have more of an adverse affect on indies in primetime than on affiliates. But, by the same token, from May until October the opposite is true, because the indies are probably playing baseball or other primetime sports. Overall, continues McCarthy, the industry doesn't have a definitive handle on VCRs when it comes to their usage down the road.

Steve Bell, senior vice president and general manager of KTLA Los Angeles, sees VCRs as an aid to traditional broadcasting. "I think the world of VCR rentals is stimulating a tremendous amount of interest in movies," he says. "What you've got dawning is a more sophisticated audience, and it comes from greater exposure."

To reach that audience, Bell says KTLA doesn't depend on blockbusters alone. "We have drawn on movies such as *Coconuts*, with the Marx Brothers," he says. "When you expand your horizons in movie scheduling and start dipping back into the '30s to the '60s, you've got more than 50 years of production to dip into."

Joe Shaffer, corporate program manager for Pappas Telecasting doesn't believe that VCRs threaten broadcasting. He says, "On any given night, if you take the universe that the VCR represents, you are not talking about more than 3 or 4 per cent."

Promotion, which has always played an important role on indies in pricing their product, is seen as becoming a vital and indespensable tool in the changing environment. The fact that a movie is first-run is heralded by stations airing a film, and in the case of the MGM/UA Premiere Network, the syndicator has requested and received a guarantee on the part of stations for at least 75 on-air promotional announcements.

Pappas' Shaffer says, "We do a tremendous amount of promotion, easily 65 to 70 per cent of the effort is to promote on our own air. We also use a considerable amount of print, including *TV Guide* and radio."

When it comes to theme weeks, the revues are mixed to poor. WKBD-TV's Prange says that he's basically against theme weeks. However, he adds that the station ran a musical week in primetime and plans to play a western week. He continues that the musical theme week ran as counterprogramming fare to Detroit Tigers baseball. A reason for rescheduling the western week is that he hopes to cash in on the two western movies being released this summer, (*Pale Rider* with Clint Eastwood and *Silverado*).

Schacher at KWGN sees theme weeks important only as a special event, "If you do them too frequently they diminish in importance, so we are very selective in scheduling them." But to Krimsier at KGMC-TV, theme weeks have a lot of value even when scheduled regularly.

In San Francisco, KTVU's Breen says, "Theme weeks are not all that exciting to us. That's old hat. Now, you've got to find a program, and find a way to promote it." □

Inside the FCC

James H. Quello

FCC commissioner, in recent speech before a joint meeting of the Detroit Adcraft Club and the Detroit Better Business Bureau.

Technological explosion, deregulation provide new challenges, responsibilities

During the past five years, we have been involved in a veritable explosion in technological developments, deregulation and unregulation which provides new challenges and responsibilities for industry and the FCC. There have been significant changes and far-reaching, oftentimes controversial, developments in practically all fields of communications.

During the past four years many outmoded or unduly intrusive regulations and unnecessary paperwork requirements were eliminated, particularly in the broadcast area. The FCC also simplified license renewal procedures and technical requirements. In general, communications regulations were, and are, being replaced by marketplace competition. Meanwhile, the FCC has introduced many additional communications facilities to the marketplace, thus providing expanded service to the public. The commission promulgated new or expanded service in: LPTV (low power television), DBS (direct broadcast satellite), MDS (multipoint distribution service), cellular radio, teletext, AM and TV stereo, cable, SMATV, STV and continued expansion in the authorized subcarrier service for radio and TV. In a very timely and significant action, the FCC also expanded the ways public broadcasters could raise additional funds, thus enhancing self-sufficiency.

With a few exceptions, I strongly supported the deregulatory thrust. My vote on key policy issues is a matter of public record. In the more significant policy cases, my position has been emphasized by supporting, concurring or dissenting statements that have been available for public scrutiny.

My general approach to communications policy is pro-competitive. I believe marketplace solutions for radio, TV and advertising are in most cases better than regulatory ones. I supported the current efforts to discard excess regulatory baggage. It is frequently too easy for regulation to acquire a life of its own and to continue when the need has passed. However, I will question any deregulatory action that might ultimately reduce the quality of telecommunications services available to the public. In particular, our agency must guard against elevating administrative convenience to a point that jeopardizes our ability to ensure proper technical standards and operations. Also, I believe that with deregulation comes added responsibility to strongly monitor the telecommunications environment to ensure quality of service in the public interest.

Spirit of mutual cooperation

I do believe government regulation is best conducted in a spirit of mutual cooperation with regulated industries. I believe progress can best be achieved with a constructive government attitude that provides incentives for innovation, growth and improvement in service and products for the public. We should reserve adversary proceedings for major unresolved disagreements or egregious violations. In return, we should expect that telecommunications companies, because of their great impact on the American way of life, maintain a strong sense of social consciousness.

Broadcast licensees, and for that matter, all businesses and corporations, have inherent responsibilities as public trustees. In America, all corporations exist by the will of the people. It behooves all corporations, acting in their own self-interests, to conduct themselves with a keen sense of social purpose, not only economic purpose. In a democracy, any economic or social system can be legally altered by the people at the polls. So, the people have a right to expect reasonable benefits, fair treatment and equitable distribution of wealth for the public good. The great majority of American telecommunications and broadcasting corporations have reasonably fulfilled most expectations by providing the American people with the best communications services in the world and its employees with a high standard of living. One of our highest government priorities must be to preserve America's markets and our preeminent position in world communications to assure healthy, progressive industries with gainfully employed Americans.

Current crisis issues

The formal part of my address, above, is the official speech of record. It delineates FCC accomplishments and my regulatory philosophy.

In this addendum, I'll list the foremost current crisis issues and give a bottom line opinion or a status update depending on the legal sensitivity of the issues. I'll also answer any questions regarding the subjects listed below that your time permits.

The most contentious recent issues are: the media mania; mergers and hostile takeovers; repeal of the Fairness Doctrine and Section 315; the problems of the adversarial press; public broadcasting V for U swaps; advertising authorization for public broadcasting; beer-wine counter commercials; multiple ownership rules; financial interest and syndication; telephone rates and restructuring; cable must-carry and copyright requirements; spectrum allocation and sharing; INTELSAT competition; the Westmoreland

and CIA Fairness Doctrine complaints.

Each of the above subjects could merit a full speech in itself.

I'll anticipate a question on the subject that affects many people in the advertising-media business.... takeovers and mergers that have dominated recent headlines.

The question could well be: Why the explosive surge in the urge to merge in broadcast stocks? What part does the FCC play in takeovers?

It seems that today "Let's Make a Deal" is more than a popular TV game show. It has become the maxim of the TV industry.

Takeover headlines

Look at a few recent headlines and you can see that as the song goes, the joint is jumping, it is really jumping with a flurry of media takeovers and merger proposals.

"No Money Down—Will Ted Turner Buy CBS on the Cuff?"

"Terrible Ted Turner's Bid for CBS Viewed as Outlandish"

"Ted Turner is Crazy Like a Fox"

"ABC-Cap Cities Merge, Little David Takes Over Goliath"

"Storer Girds for a Fight, Unusual FCC Ruling Opens Door to Hostile Break-Up Bid"

"Knight-Ridder Group Makes Bid for Storer"

"4th Network: Murdoch TV 2 Billion Dollar Deal Faces FCC Hurdles"

"Metromedia Agrees to Sell Seven Stations"

"Multimedia Rejects Jack Kent Cooke Offer"

"Gannett Co. Reaffirms Anti-takeover Plans"

"Take-Over Tremors Top Network Agendas"

"Taft Acquires Gulf Stations"

There has never been a successful hostile takeover of a broadcast company. And until recently, few were attempted. Suddenly, there is a realization that it is possible and that most broadcast-cable properties are undervalued and are attractive cash flow vehicles.

My general attitude on takeovers by professional raiders was expressed in my article in the *Los Angeles Times* on March 22, 1985. The key excerpt is: "The financial community should realize that broadcast properties should not be considered just another takeover game. Potential buyers have to meet the requirements of not only the Securities and Exchange Commission and the Justice Department but also the FCC, which is required to make a public-interest finding before a transfer of control or ownership. The requirement for FCC approval is something that potential raiders should keep in mind.

Our broadcasting system requires a degree of stability that is not enhanced by excessive financial manipulation and speculation."

Ted Turner's CBS quest

I'll discuss takeover items chronologically. The first rumor and action was Ted Turner's famous paper chase of CBS. Bottom line: If he meets all FCC requirements, as he seems to be doing, Turner will be entitled to full FCC *consideration;* this does not imply a vote for or against at this time. It also depends on whether he can acquire sufficient stock interest.

ABC/Capital Cities: This is a friendly merger between two reputable broadcasters. There should be no major problems. However, like all other takeovers requiring a long form, there will be 30 days for comment, 15 days for reply comments and five days for rebuttal comments. FCC must analyze comments and vote approval before transfer of control.

The Storer possible takeover by dissident stockholders: This posed problems for me, and I believe the FCC action and attitude in the Storer case added further stimulus to the current takeover mania. I dissented to the FCC decision that found that attempts to place eight new members on the Storer board to cash in all assets did not constitute a substantial change of control. The key word was "substantial"—a substantial finding would have required filing a long form subject to 30 days comment and 20 days reply comment. My dissenting public statement made during the FCC meeting was widely quoted in the trade press.

Murdoch purchase of American stations: There should be no bar to acquisition if he solves alien ownership and cross-ownership problems—also depends on petitions to deny that may be filed. I asked Mr. Murdoch, "How do you plan to serve the public interest in America?" He mentioned his vast communications experience including two television stations in Australia and said he could bring $400 to $500 million to American programming and programming development.

Fairness Doctrine repeal

Repeal of Fairness Doctrine and Section 315 is a longstanding, highly debated issue in Congress and the FCC. In a recent controversial speech, I charged that the over-zealous adversarial approach of the press was hampering efforts to gain full constitutional freedoms for the electronic press. Bottom line: Despite all our efforts, it is unlikely Congress will repeal Section 315 and the Fairness Doctrine.

My controversial "Press Under Fire" speech: Bottom line: fortunate timing, well-received and will be updated and revisited this fall.

Beer-wine ad ban and counter-commercials: Bottom line: unconstitutional, discriminatory and ineffective. This requires at least a half-hour treatise.

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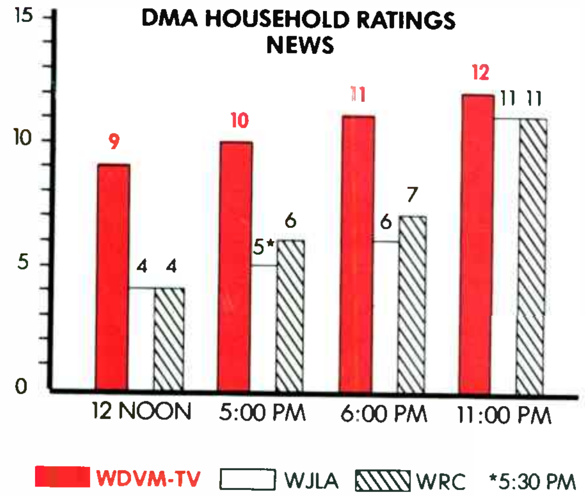

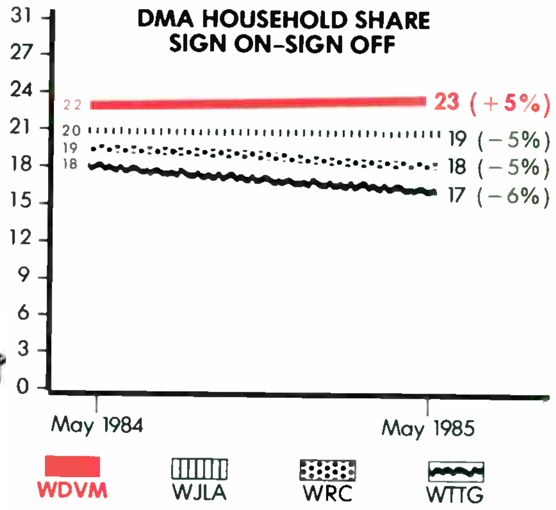

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