

RADIO WEBS

RKO falsification spurs reexamination of ad reporting/39

START-UP INDIES

Cable carriage is a whole new ballgame/42

SYNDIE POLICY

Distribution-only is Worldvision's key to success/44

HOME SHOPPING

Cable network hawks to viewers CABLEAGE/C7

Television/RadioAge

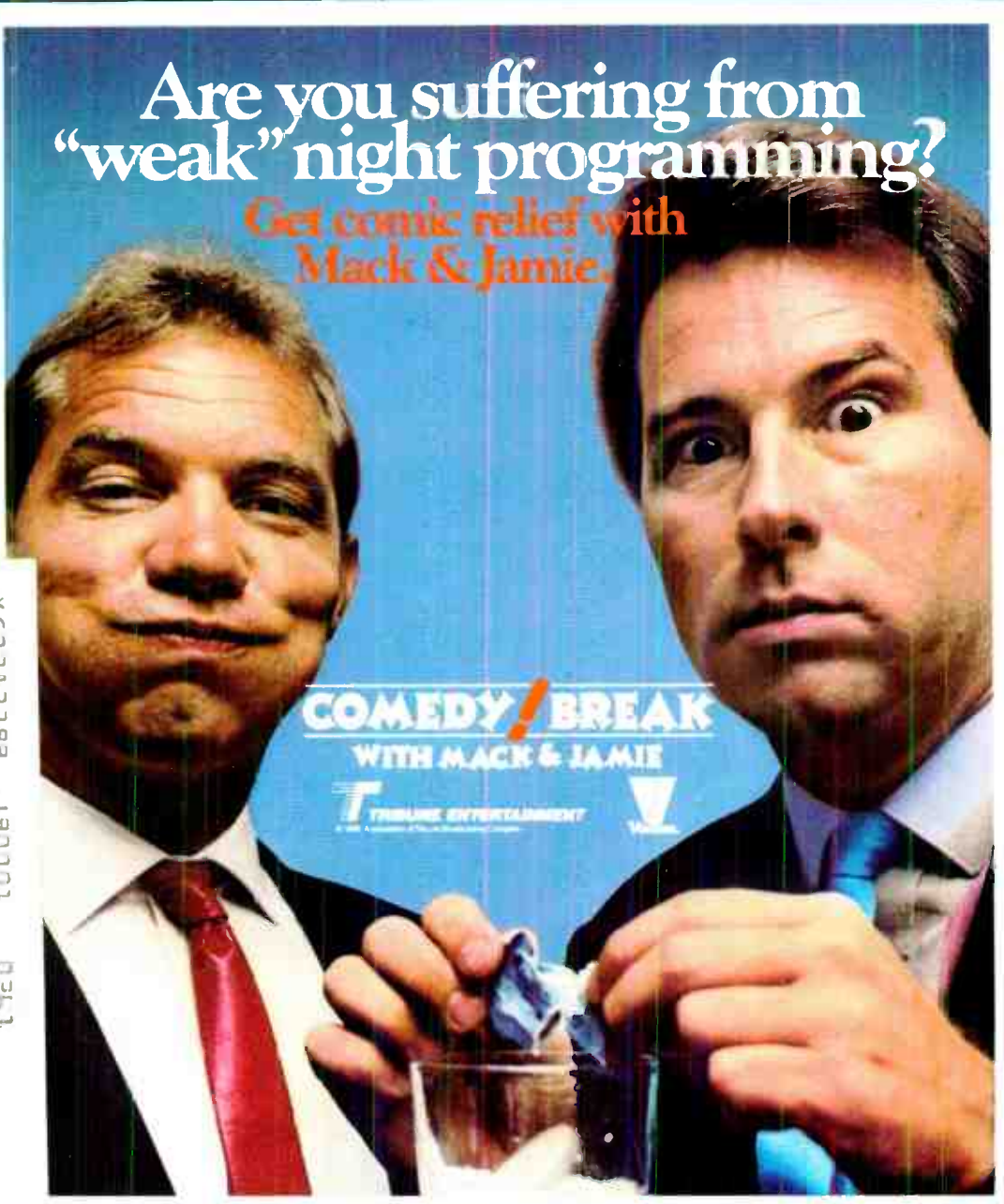
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September 16, 1985

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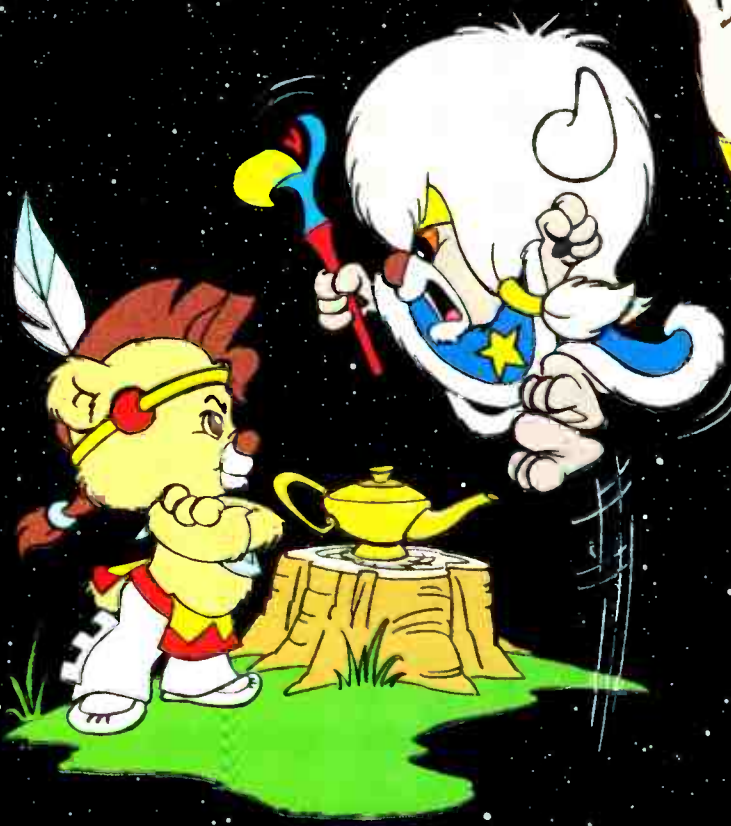
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Television/RadioAge

September 16, 1985

Volume XXXIII, No. 5



IN THE FALL OF 1984 VOLTRON WAS THE #1 NEW ANIMATED STRIP

#1 RATING-CHILDREN 2-11.

#1 RATING-HOUSEHOLDS CHILDREN'S ENTERTAINMENT

(ARB Nov. '84 Syndicated Program Analysis)

IN THE NOVEMBER SWEEPS OF 1985 VOLTRON WILL DELIVER A REPEAT PERFORMANCE WITH SPECTACULAR NEW EPISODES



All new Voltron Lion Force episodes are coming this fall... Lots of new, thrilling adventures that will begin the week of October 20.

★ Don't miss the return of Sven!...

★ Meggar's new Robeast...

★ The magic of King Alfor...

★ And Lotor's revenge!

The new shows begin with a 1 hour T.V. special with both the Vehicle Team Voltron and the Lion Force Voltron fighting side-by-side against the forces of Doom!



Watch us battle 4 Robeasts that assemble to form an evil Super-Robeast, with the diabolical Prince Lotor forming the head!!

Meet Zarkon's boasty new assistant Cossack!

And from the darkest regions of the Doom Empire, Lotor's wicked cousin Merta!

Contact World Events Productions, Ltd.
4935 Lindell Blvd • St. Louis, Mo. 63108 • 314-454-6475

RKO falsification of affiliate clearances is being viewed by other web execs as 'blessing in disguise'

Radio webs reexamine ad reporting 39

Must-carry ruling forcing new TV stations to stress promotion, appeal of local programming

Start-up indies court cable systems 42

Sales and profits have grown steadily since company was forced to spin off from ABC 12 years ago

Worldvision's philosophy paying off 44

Donnelley Marketing Research indicates consumer push is coming at expense of trade deals

Is promotion eating into ad budgets? 46

Appeal and Awareness scores are highest in New Talent Search syndicated local news rating service

Weathercasters shine in survey 48

'Cable Age' begins after page 72

Home Shopping Net hawks to viewers C7

Cable sports report C10

Corporate Profile: Viacom International C14

DEPARTMENTS

12 Publisher's Letter

16 Letters

20 Sidelights

26 Tele-Scope

28 TV Business

Barometer

30 International Report

32 Radio Report

34 Radio Business

Barometer

49 Viewpoints

50 Programming

Production

54 Commercials

61 Spot Report

67 Seller's Opinion

68 Media Professionals

89 Wall Street Report

99 In the Picture

101 Inside the FCC

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TOGETHER, A FORCE TO BE RECKONED WITH**



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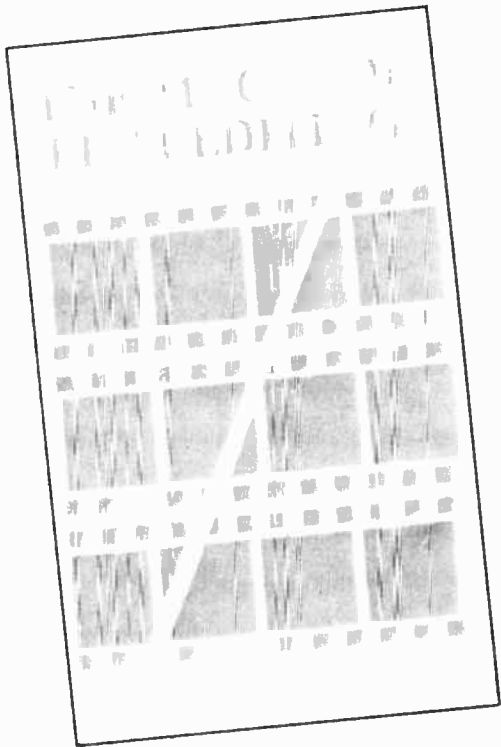


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With station and advertiser confidence, powerful and prolonged promotion, and the best production talent in the business, Paramount will continue to set the standards for First-Run Programming, television's fastest-growing success story.



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"The sweet signs of success are in the air!"
— Ann Hodges, *Houston Chronicle* (July 23, 1985)

PREMIERE SEASON

Debuts September 16 on over 110 stations, including all five CBS Owned Stations.

The first show specifically designed as an early-fringe news companion.

60 minutes Monday through Friday, via satellite. Plus a weekend hour.

All first run.

Starring **Sarah Purcell**,
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TONIGHT / THIS WEEK

Emmy-nominated as Outstanding Informational Series for the fourth consecutive year

FIFTH SEASON

Premiered September 9 on over 130 stations. Syndication's #2-rated first-run program.*

30 minutes Monday through Friday, live via satellite. Plus the weekend hour, ***Entertainment This Week***. All first run.

Starring **Mary Hart**, **Robb Weller**, **Leeza Gibbons** and Senior Correspondent **Rona Barrett**.



SOLID GOLD

Emmy-nominated music series for the third consecutive year

SIXTH SEASON

Premiered the weekend of September 7 on over 200 stations.

First-run's #1-rated weekly show.* Starring four-time Grammy winner **Dionne Warwick** before a live audience.

Featuring **Darcel** and the **Solid Gold Dancers**.



*NTI SON Report, 9/84-4/85

Photo: Harry Langdon

New breed of TV critics admit their influence on ratings is slight

Thirty years ago when Donald Kirkley was thrust into the job as television critic on *The Baltimore Sun*, he was bewildered. He was on a calliope everyday observing drama, news, documentary and entertainment—variety, comedy, talk and game shows of the period.

Kirkley was a drama critic of singular vision before he was placed before a revolving stage of the world. He wrote about the problems of being a serious television critic against the background of ever changing tastes and creative foibles. He confessed that the assignment got too much for him—after two years as a television critic, he went back to his theatre desk.

Three decades later Dick Pack has written about the “new” TV critics—their influence, their style, and their standing among their peers. (*Television/Radio Age* August 5, August 19, 1985). Most of the critics on major metropolitan dailies agree that reviews, good or bad, have little effect on ratings. There is no way to put a yardstick on criticism, but there are some interesting aspects of the critic's craft.

If it's a made-for-television movie which is having its debut, a preview of the movie is bound to have some effect. If it's a series or a sporting event or a special, the review becomes academic but makes interesting reading. As Eric Mink, the highly respected television editor of the *St. Louis Post-Dispatch* says, the major function of a television critic is to show readers the way to what's good and bad on the air. At the same time, he thinks he has very little influence on ratings. This is probably so. Says Mink: “The function of a critic is not to boost ratings. Whether you praise or pan a show, the most you can do is to get some of your readers to sample it. A review, after all, is only one of several factors. Occasionally,” he says, “When a great majority of critics agree that a show is outstanding, there may be a synergistic effect.” Example of programs which gained approval of the critics and mass audience, enabling them to stay on the air, are *Cagney and Lacy*, *Hill Street Blues*, *M*A*S*H*, among others.

In answer to the perennial question as to the influence of the critics, Dick Pack quotes Arthur Unger of *The Christian Science Monitor*, who, he says, is one of those columnists who can write thoughtfully about the medium without being boring or didactic. The only influence critics have according to Unger, is on some television executives or producers who want the approval of their peers and of the intellectual world.

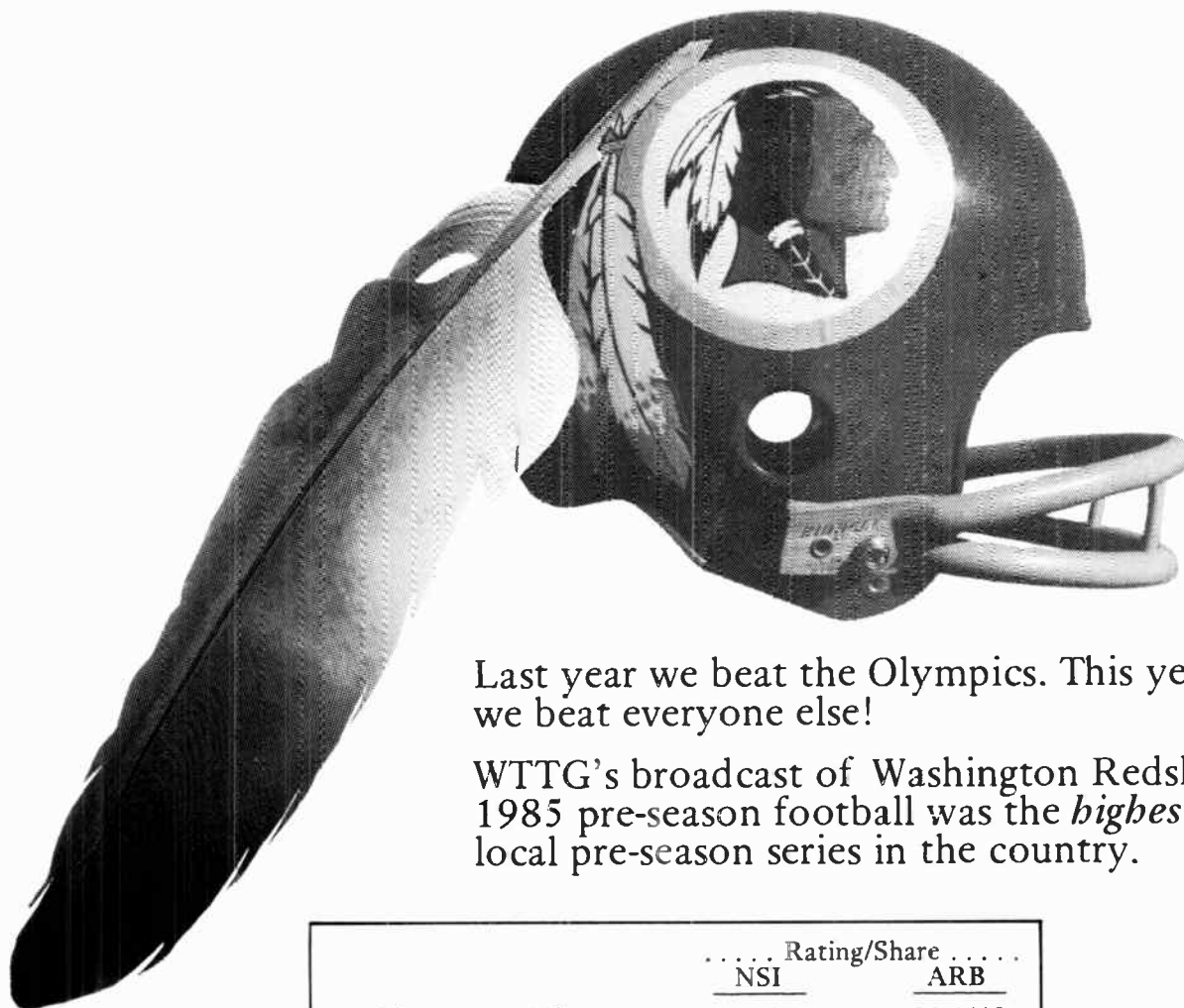
Producer agrees. One of the major Hollywood producers agrees emphatically. “I don't believe there is a producer in Hollywood,” he says, “who doesn't relish a favorable review. It has great influence on the network; it affects the morale of the cast; the network revels in it; and there's the prestige. Sponsors like to be associated with a show that is well received. A series of good reviews can often keep a program on the air for three or six months longer, even with low ratings.”

A television critic can do his best work if the attitude of his bosses toward the television medium is conducive to giving the critic enough space for his copy. If a review requires 1,500 words and is chopped down to 500, that is frustrating to a creative reviewer.

Most newspaper editors, regardless of their attitudes towards the medium, know that reviews and television listings are the second or third most popular readership sections in the paper. However, many newspapers are nonplussed about how to handle television. The nation's television critics and columnists, major and minor, are as diverse as the programs they write about, as the newspapers that publish them, and as the style and substance of their columns.



Another feather in our cap.



Last year we beat the Olympics. This year we beat everyone else!

WTTG's broadcast of Washington Redskins 1985 pre-season football was the *highest-rated* local pre-season series in the country.

 Rating/Share	
	NSI	ARB
Washington -vs- Atlanta 8/10/85 8pm	22.2/43	20.1/43
Washington -vs- New England 8/23/85 8pm	29.6/53	27.6/54
Washington -vs- Tampa Bay 8/30/85 8pm	27.7/49	26.4/50

Source: Arbitron (ADI) & Nielsen (DMA) Meter Market Service
 Bos, Chi, Dal-Ft. W, Det, Hou, LA, Miami*, NY, Phil, S.F., Wash, DC
 Data are estimates only and are subject to the qualifications contained
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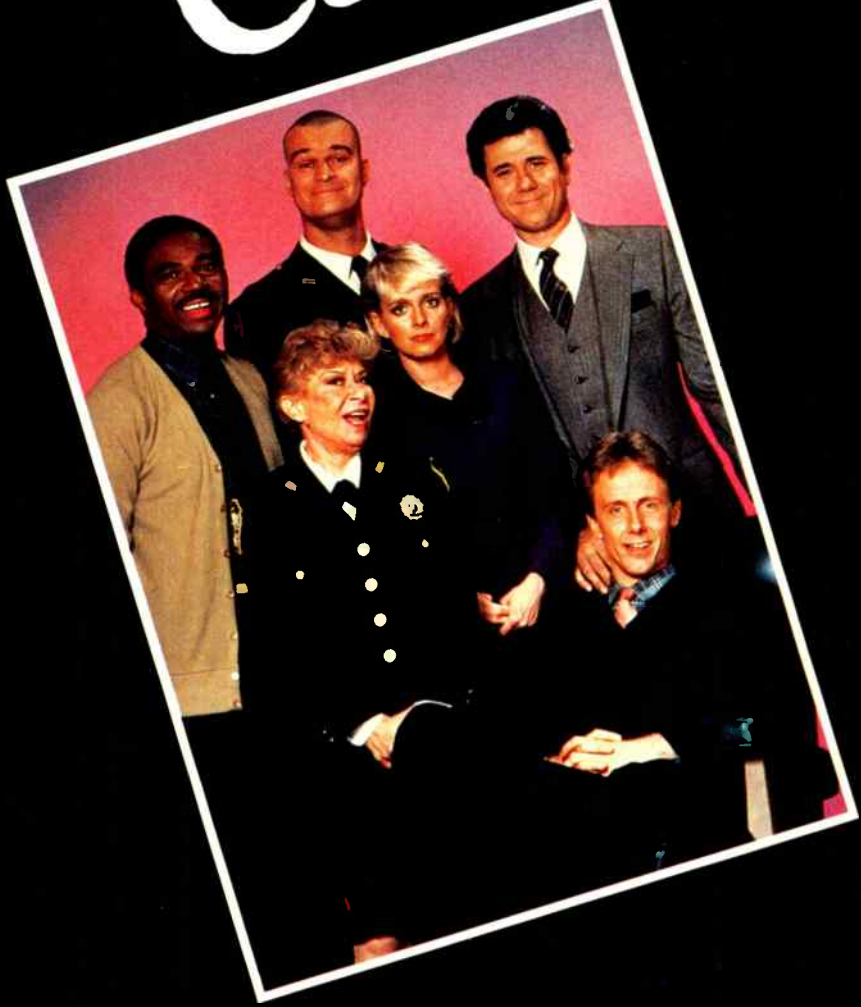
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Everyone's Wild About Harry!

Night Court





Letters

Radio formats

The lead article in your September 2nd issue ('Soft' AC, 'adult' AOR emerging as key radio music trends) is a most interesting topic for radio to explore, and I feel good that I could contribute.

PHIL REDO

Program director,
WLTW(FM),
New York

Vendor dollars

Your two most recent *Retail Report* columns (September 2 and August 5) told how radio and television stations are working with manufacturers to build new vendor dollars for retailers. Your timing of the columns was right on target. Retailers have big problems today. They should welcome stations who help them get extra advertising dollars.

Stores started 1985 with great expectations, but customers did not respond as anticipated. Stacy Ruchlamer, retail analyst for Shearson Lehman Brothers, put it this way: "Most

retailers reported flat to down second quarter earnings due to sluggish sales and continued high levels of promoting which depressed gross margins."

Going into the third quarter, giant retailers had some slight gains in August. In many cases, these sales figures were lower than today's mild inflation. Sears increased 1.4 per cent over last August. K Mart, the second largest retailer, added 6.1 per cent. J.C. Penney, third largest, gained only 2.3 per cent. Woolworth had a plus of 8.3 per cent, and Montgomery Ward dropped 2.8 per cent. In most cases, these figures included added stores, thus painting a worse picture.

A switch took place. August's apparel and department stores showed stronger sales than the giant merchandise chains. Federated, Dayton-Hudson, Macy's and The May Co. had 10 to 19 per cent gains, with new store units included.

But all is not roses with these stores. Most sales volume increases came from big promotions to unload large inventories. Newspaper ads, particularly, screamed sales. Extra promotion and big markdowns hurt retailers' bottom line.

What does this mean to us in broadcast advertising? Stores now enter

their big volume and profit period of the year winding up with the Christmas season, the most important of all. Stores will want ways to hold down advertising costs to balance out the year's expenditures. Vendor funds point the way.

In this period, price promotions are fewer, and full markups are improved with branded goods. Their manufacturers are generous with co-op funds when applied to advertising at recommended, not cut, prices. Expanded vendor dollars can reduce retailers' net ad costs.

As an old retailer, it is a pleasure to read your *Retail Reports* showing how broadcasters are going about getting vendor funds. They are thinking like retailers. Instead of focusing on single-shot advertising per manufacturer for his line of goods, radio and television, sales reps are focusing on themed campaigns. These take in an entire merchandise classification and often span several departments.

HOWARD P. ABRAHAMS
Retail Broadcast Advisors,
New York

Children's TV

As always TV/RADIO AGE has done a terrific job (with one complaint) about children's television programming (*Syndication 'galaxy' will be chock-full of sci-fi animation*, August 19).

In your article you have left out two Fox series, which I know we sent you material on. One is *Doctor Dolittle*, and the other is *Charles Dickens Classics*. Both deserved mention.

JEROME GREENBERG
Vice president,
creative services,
Twentieth Century Fox Television,
Beverly Hills

Skillful stumbling

Thanks for the notice in the August 19 issue (*Sidelights*, "Getting the local angle"). What you left out, of course, is, dumb luck notwithstanding, it takes a good reporter to know how to stumble!

HOWARD JOFFE
WPLG (TV),
Miami

Correction

Jesse Jackson Commentary, twice daily radio commentaries to be distributed by Syndicate It Productions, Inc., will be 90 seconds long. An item about this program in the August 19 issue of TV/RADIO AGE gave an incorrect length.

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Sidelights

KYW marks a 20th

At 12:01 a.m., September 21, 1965, KYW, the Group W radio outlet in Philadelphia, went to an all-news format. It was not the first (Group W's WINS New York copped that honor only a few months before), but it was certainly a pioneer.

And, as indicated above, it will be celebrating its 20th anniversary as an all-news station this week.

All-news stations are not subject to fads and fashions as occurs in the music field, so changes, if any are indicated, are more a matter of fine-tuning. Because of this, when Roy Shapiro, vice president and general manager of the station, was asked about how the station has changed over the two decades, he was hard put to come up with anything dramatic.

Dramatic or no, it is fact that there have been some fundamental switches in thinking about Westinghouse's all-news operations. Shapiro notes that in the early days, it was felt that the big problem was to get people to listen longer. "We chased that one for many

years," he recalls, "but decided that it was incorrect. The effort now is to get people to listen more often."

Shapiro also points out that KYW is narrowing its feature approach—that is, by airing fewer features. However, a recent-published promotion piece still shows what seems to be a good number of regular features. "There are, besides weather, sports and traffic, reports on mortgages and investments, arts and entertainment, medicine, personal finance, gardening, food and wine, fishing, skiing, zoo events and movie and theatre reviews."

Target demos are the *sine qua non* of radio, but Shapiro feels that all-news stations shouldn't get into that battle. "We provide a product of universal appeal. Everybody listens to news. The object is to get a better product, not a specific audience." By the same token, the KYW boss says that when it comes to advertisers, the station "goes after everybody." A look at KYW's ad roster appears to bear that out.

Nevertheless, Shapiro allows as how the station gets an upscale audience. Mediamark Research shows that the station reaches daily 21.6 per cent of adults in the market with incomes of \$50,000 or more, that they comprise 14.4 per cent of the station's daily cume

audience and that indexes to 125 (25 per cent higher than the actual proportion of adults in that income bracket).

In the spring Arbitrons, KYW ranked fourth in Philadelphia in average quarter hour share with a 6.5, but it was Number 1 in 12-plus cume. It's particularly strong in the morning, with a 12.1 share, Shapiro notes.

When KYW went to all-news 20 years ago, it wanted to get people to listen longer., That concept, says v.p. & g.m. Roy Shapiro, "was incorrect. The effort now is to get people to listen more often."



Roy Shapiro

The general manager feels that how news stations make use of computers to handle news will be an important factor in their success. The Philadelphia outlet is planning to install a Basys computer newsroom system next year. It will also be changing to high-speed AP and UPI printers. In addition, Shapiro plans to take KYW stereo next year. And he is looking at the option of taking an audio feed from Newsfeed.

The KYW call letters have graced Westinghouse radio outlets in three markets. The station was born in Chicago on Armistice Day, 1921. It claims to be the seventh radio station in the U.S. The station transferred to Philadelphia, at the time the third largest market, in 1934. In 1956, the station moved to Cleveland, in a TV and radio swap with the National Broadcasting Co. that Westinghouse charged later was only accepted under pressure from NBC. Westinghouse went to court and got the swap reversed and in June, 1965, KYW returned to Philadelphia. Three months later, it went all-news.



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4th BIRTHDAY ISSUE

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TV-Film International Co (Greece) · Kaleidoscope Entertainment Inc (Canada) · Kay Arnold Entertainment Inc (USA) · KCET/Los Angeles (USA) · King World Enterprises (USA) · Kommunenes Filmcentral A/S (Norway) · KONG-Television (USA) · KPIS-TV (USA) · KRC-Television (Netherlands) · K'CA-TV (USA) · Lamplight Film Productions (UK) · Large Door Ltd (UK) · Latin American Int'l Network Inc (Venezuela) · LBS Communications Ltd (USA) · Link Home Communications (UK) · Loncin Film Productions Ltd (UK) · London Television Service (UK) · London Weekend Television Ltd (UK) · London Weekend Television International (UK) · Loto-Laolu Ogunniyi Prods (Nigeria) · M.A. Kempner Inc (USA) · Magic Hour Productions (UK) · Magyar Televizio/Hungarian Television · Marsia R Levine (UK) · Maryland Public Television (USA) · MCA Television (USA) · Mien Television (UK) · McCain Int'l Programme Marketing (UK) · Miracle Films Ltd (UK) · Mirrorvision (UK) · Mitsubishi Corporation (Japan) · The Moving Picture Co Ltd (UK) · Movielite Ltd (UK) · MTV Oy (Finland) · Muldivideo (Sweden) · Music Box The Music Channel Ltd (UK) · Video Entertainment (USA) · National Geographic Society (USA) · NBC (USA) · NBD Pictures (UK) · NCRV Television (Netherlands) · Nearest Productions (Jordan) · Netherlands Information Service/Film Dist · Network 10 (Australia) · New Zealand National Film Unit · Nickleodeon-MTV Networks (USA) · Nilson Premiere Pty Ltd (Australia) · Nine Network (Australia) · Nord Artel (UK) · Nordisk Films A/S (Denmark) · Nordisk Films Video A/S (Denmark) · N.O.S. 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Smith & Son Ltd Cable Services (UK) · WNET/Thirteen (USA) · WNYC-TV (USA) · Worldvision Enterprises (UK) Ltd · Worldvision Home Video Inc (USA) · WPBT-TV · WQED-TV · WTTW · WTVS/Detroit (USA) · Ylestadion (Finland) · Yorkshire Television Ltd (UK) · Yugoslava Film

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Multiple Americans

An updated study on multiple ownership on various items by the American public showed an increase, by more than two fold since 1981, in families owning two or more color TV sets.

According to the researcher, New Jersey-based R.H. Bruskin Associates Market Research, the previous level was 23 per cent in 1981, the current level stands at 50 per cent.

The study showed that 67 per cent of the homes of those making \$40,000 per year or more appears to own multiple color TV sets.

The research also recorded the number of American families owning multiple stereo sets, automobiles and homes.

When it came to stereo sets, 33 per cent of American families pertain two or more stereo sets to their credit.

The figures for multiple ownership of automobiles among American families increased 17 per cent, from 46 per cent in 1981 to 65 per cent in 1985.

Multiple ownership of cars, according to the survey, increases with income; 85 per cent of families earning

\$40,000 per year or more, own more than two vehicles.

The number of Americans owning two or more homes rose 5 per cent, from 8 per cent in 1981 to its current 13 per cent in 1985.

The ABC's of TV

Jim Duffy's been in the broadcasting business for 36 years, starting with ABC in Chicago as a publicist, and rising to president of the ABC Television Network.

About a year ago Duffy took on a new assignment. He was named president of communications, given responsibility for a staff of five and the tricky mission of opening a dialog with the American viewing audience about the essential nature of the electronic medium and the people who run it.

Duffy believes phase one of his campaign has been a success.

The objectives of phase one, all met, according to Duffy were:

- A reawakening of values of the American people, vis a vis television.
- Changing of perception (from a detected conviction that broadcasting's image had suffered as a result of some of the libel cases pressed against the

networks).

■ Clearing up of misconceptions about who does what (delineating the real skew of the broadcasting business).

The campaign was pressed in a series of 30-second spots delivered by Duffy talking on such fundamentals as the difference between independent stations and affiliates, the definition of a network and what it does; the *raison d'être* of the public service announcement, and many, many others.

These spots were followed up by visits to the heartland, by Duffy, meetings with local station staffs, town meetings with spontaneous questions and answers to follow.

Duffy says at first there was "some skepticism, swept away by subsequent understanding. The people really got involved. They are very much aware of the business side of the broadcasting industry. They were interested in the spate of station acquisitions and in the attempted Ted Turner 'takeover' of CBS." Satisfied that the first phase has been established through rising awareness scores, Duffy reports the launching of a phase two, to take place next month.

Tough subjects

Television stations are increasingly taking on subjects that, just a few years ago, would have been considered taboo for broadcast treatment—either in documentaries or public service announcements.



Ron Handberg, WCCO-TV v.p. & g.m., r., receiving award from NTA's Alfred Plant.

One of the topics receiving more and more attention lately is child abuse, and one of the notable efforts in this area was a public service campaign by WCCO-TV Minneapolis-St Paul. Called, "Project Abuse; The Betrayal," the campaign received a community service Emmy from the National Television Academy.



"I know we've got all the answers, Ed.
But where do you think we get them?"

ROUTE 66: THE AMERICAN ADVENTURE

Never before—and not since—has a television series so completely captured young America's restless spirit of adventure.

STARTLING REALISM

ROUTE 66 crosses the nation to find danger beyond every curve, romance at every stop.

Filmed entirely on location throughout the U.S., the series set the standards for television on-location production—as it achieved a startling sense of immediacy and realism.

ENORMOUS STAR-POWER

The stars—Martin Milner, George Maharis, and Glenn Corbett became internationally famous.

It spotlights the talents of a remarkable list of guest stars, including Robert Redford, Alan Alda, Lee Marvin, Stefanie Powers, Ed Asner, Robert Duvall, James Caan, Cloris Leachman, Rod Steiger, William Shatner, Jean Stapleton, James Coburn, Gene Hackman—and many, many others.

And directors the likes of Sam Peckinpah and Robert Altman.

All stories were created or supervised by the award-winning writer Sterling Siliphant.

HUGE AUDIENCE SHARES

Its appeal on network: astonishing. An average 20.1 rating and 33 share over its entire four-year run. With a 40 share of the 18-39 audience. (NTI, Nov./Feb. Averages)

Today, young viewers are once again searching for an expression of American values.

They will find it on ROUTE 66.

Available on an advertiser-supported basis.

**52 WEEKLY HOURS
STARTING JANUARY, 1986**

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• The Monkees • Wild Bill Hickock • Route 66 • Eischied • Hawk • Joe
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**ALREADY CLEARED
BY NBC OWNED
STATIONS!**

*Spend an evening with Matt Dillon,
Hamilton, Mae West, Timothy Botto
Stratten, Dom DeLuise, Barbara He
Ringo Starr, Kevin Costner... You do*

Crown International Television
the major, new force in
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*aren Black, David Carradine, George
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shey, Steve Kanaly, Tony Lo Bianco,
e have to leave home for good entertainment!*



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television

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Tele-scope

Fast foods 'dine' on web TV, but networks' biz is slow

Network television was the prime order on the advertising menu of restaurants and drive-ins for the first half of 1985, according to data supplied by Broadcast Advertisers Reports to the Television Bureau of Advertising. But it wasn't enough to pump up web billings, which barely topped last year's.

Restaurants and fast food outlets upped their investment by 25 per cent from \$147,638,500 to \$185,182,900, for the first half of 1985. Network billings for the first half of 1985 edged up just 3.2 per cent from \$3,964,315,700 to \$4,091,926,000. While a half dozen advertisers significantly increased spending, there were an equal number that decreased their investment, with freight and industrial development, moving a significant portion of its investment from network to spot television.

Other categories which decided to spend more were confections and soft drinks (see below), up 21 per cent from \$201,772,300 to \$243,351,700; insurance, up 18 per cent from \$47,046,300 to \$55,558,800. Food and food products, the leader in network television categories, upped its spending 13 per cent, from \$661,034,200 to \$748,314,700.

Some reduce spending. Freight & industrial developed curbed its expenditures by one third, from \$34,191,700 to \$22,835,500, much of those monies going to spot. Other categories that scaled down spending were financial planning services, 47 per cent, from \$37,422,800 in first half '84 to \$20,317,000 for the first half '85. Apparel, footwear and accessories, down 37 per cent from \$100,726,900 to \$63,446,600; and consumers services, down 27 per cent, from \$176,648,600, to \$129,350,100.

Procter & Gamble continues its virtually perennial leadership among network advertisers, investing \$200,861,800, up 8 per cent from the \$185,310,500 invested during the first half last year. General Foods Corp. was runnerup with an expenditure of \$96,609,000, down 1 per cent from the \$97,910,500 in expending in first half '84.

Other clients. American Home Products, increasing its billings a tad (2 per cent), invested \$94,518,200, as compared with \$92,635,000 in first half '84. General Motors increased its investment on behalf of its line of automobiles by 1 per cent, from \$89,479,000 to \$91,328,700; and the Ford Motor Co., stepping up its spending by 10 per cent from \$79,678,500 to \$88,007,200 for the first half of 1985. Lever Brothers also increased its commitment by 19 per cent from \$73,781,100 to \$87,434,500, and the Kellogg Co. spent 15 per cent more, with an '84 first half expenditure of \$65,257,000, up to \$75,048,200 for the current half year. Anheuser-Busch continues to bump up its network expenditures on behalf of its beer products,

from \$55,299,900 in first half '84 to \$71,363,900 or 29 per cent, for the like period this year. Not to be outspent by its competition, McDonalds, Inc. led the fast food advertisers, putting \$88,386,700 into its advertising, up 47 per cent from \$59,949,700.

Soft drink spending up 28%

Spearheaded by the big splash made by Coca-Cola, carbonated soft drink advertising on television registered a 28 per cent increase for the first six months this year, totaling \$210,461,200 compared with the \$164,096,700 of the first six months in 1984, according to TvB/BAR figures. Broken down, network advertising totaled \$107,408,100 for an increase of about 50 per cent from the \$71,574,600 the similar six months the year before, while carbonated soft drink spot advertising increase was 11.4 per cent, \$103,053,100 vs. \$92,522,100.

As to Coca-Cola, its expenditures in advertising were up 129 per cent, with network registering about a three-fold increase. Total spending by Coke for January-June, 1985, was \$34,588,300, vs. \$15,107,800 the first six months in 1984, while network went from \$6,815,400 to \$21,609,300, and spot rose from \$8,292,400 to \$12,949,000. Diet Coke became the second largest user of TV in carbonated soft drink advertising, with a 61 per cent increase, going to \$23,281,200 the first six months of 1985, from \$14,419,200. Pepsi-Cola was up 17 per cent, in third place, with \$22,431,500 vs. \$19,150,500 but Diet Pepsi, which in January-June, 1984 was the top spender in the category, cut its total spending by 5 per cent, from \$20,754,000.

Ampex SMPTE debut set

As an indication of the growing importance of SMPTE exhibitions to equipment manufacturers, Ampex will debut an advanced video processor at the society's meeting in Los Angeles October 28-31, where booth space has been sold out to 245 companies. Ampex calls the fully-digital processor, dubbed ZEUS 1, "the most significant advancement in the quality and flexibility of type C video picture processing since the standard was adopted." The company describes the equipment as "integrating newly-developed timebase correction technologies with advanced video processing and variable motion capabilities."

The list of ZEUS 1 functions includes (1) elimination of hopping or blurring during slow motion and program compression, done through "a proprietary interpolation technique;" (2) automatic elimination of horizontal picture shifts caused by bad color frame edits; (3) full frame store capability, including ability to display field 1, field 2 or full frame; (4) "enhanced" dropout replacement, employing a "unique adaptive special-averaging technique,"¹¹ and (5) the elimination of long time-constant velocity errors.

Our Hour



For a thousand hours Gary Collins has entertained and informed and spread joy (and an occasional tear) with more than a little grace and style.

We're impressed and grateful that Group W Productions has consistently provided us with such a quality program for these past five years.

Thank you.

We're proud to be part of the same family.

Hour Magazine is very much the hour of the hour.

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Pittsburgh

KPIX
San Francisco

TV Business Barometer

Local biz in July climbed 12.2%

It was not the best month of the year for local TV business, but July turned in fairly good numbers in that category. This is especially true in the light of the perennial Standard Broadcast Month problem. That is, this past July was a four-week SBM while July, '84, was five weeks. But most stations in the *TV Business Barometer* sample use a calendar month.

The July local increase amounted to 12.2 per cent. It's the sixth month of double-digit percentage increases in local time sales, year-to-year. Only February fell below that level, managing only a 5.0 per cent increase.

Volume for local business reached \$356.7 million, up from \$317.9 million in '84. That put July slightly over June volume, which amounted to \$337.9 million.

For the seven months to date, the local time sales total was \$2,528.6 million, compared with \$2,257.0 million during the corresponding '84 period. The difference represents an increase of 12.0 per cent.

Spot TV time sales are running just about \$400 million ahead of local as of July, the spot total being \$2,928.4 million for the seven months.

Network compensation showed the lowest year-to-year percentage increase in July, rising only 2.7 per cent. This is not to say the other months have shown any substantial growth. In fact, the best month of the seven so far reported was only 5.4 per cent.

The station revenue total from network comp in July was \$36.5 million, pretty small potatoes, except that the money goes right to the bottom line.

For the seven months, network comp stood at \$259.0 million, up

4.5 per cent over the year before.

The larger stations—those in the \$15 million-and-over group—showed the best local rise in July of the three station revenue brackets. It was the fifth month this group ranked first in local revenue performance (in percentage terms).

The overall station total in July this year from spot and local time sales plus network compensation was \$852.9 million, as against \$775.5 million last year. The increase amounted to 10.0 per cent.

Stations up 9.4%

The overall station total for the seven months, again including spot and local time sales plus network compensation, was \$5,716 million, up from \$5,224.4 million through July, '84. That's equivalent to an increase of 9.4 per cent.

The spot share for the seven months was 51.2, while local corralled a 44.2 and network compensation was down to 4.5. The equivalent '84 figures were 52.1, 43.2 and 4.7.

Local business +12.2%

(millions)

1984: \$317.9 1985: \$356.7

Changes by annual station revenue

Under \$7 million +4.6%
 \$7-15 million +9.1%
 \$15 million up +14.3%

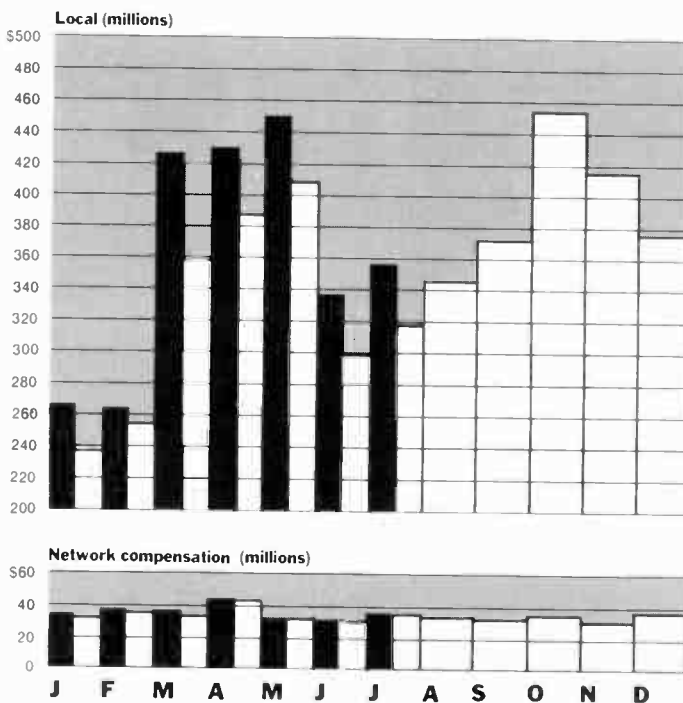
Network compensation +2.7%

(millions) 1984: \$35.5 1985: \$36.5

Changes by annual station revenue

Under \$7 million +7.4%
 \$7-15 million +3.7%
 \$15 million up +1.7%

July



**KTSM-TV
EL PASO, TX
AND BLAIR TV.**

**TOGETHER,
WE HAVE A
NEW RECORD
TO BEAT.**

OUR OWN.

KTSM-TV, the NBC affiliate in El Paso, Texas, has chosen Blair Television for national sales representation.

KTSM-TV has a tradition it shares with Blair ... Leadership.

BLAIR. ONLY BLAIR.

Television



International Report

Sydney

New AFC policy could make future co-production deals more difficult

It is likely to become more difficult to make co-production deals in the future with the Australian Film Commission. The draft of a long-awaited AFC policy dealing with co-productions currently is being circulated among producers and union representatives in Australia.

Not only does the draft limit co-production deals to seven per year, but the Commission also has included a number of riders, among them a demand that 40 per cent of location shooting take place within Australia. Financially, the AFC would collect an administrative charge of A\$10,000 (\$7,000) on each co-production and would be reimbursed for all its legal expenses.

The Commission is unlikely to approve anything less than 51 per cent Australian equity and creative participation in any future co-production. Further, the draft proposes that if the subject matter is produced in another country or originated there, it would have to have some direct relationship with Australia.

In spite of all the restrictions, the draft does propose to encourage foreign language versions of programs, particularly where they may lead to better sales overseas. Moreover, co-productions could include more than just one partner.

Panel of consultants. If the proposals are approved, prospective partners will have to submit applications to the Commission's Project Branch, which then will be evaluated by a panel of consultants, representing writers, actors, producers, directors, technicians and marketing personnel. That panel's recommendations would then be forwarded to the AFC's board of commissioners.

Restrictive circulation of the document has been widely criticized. For its part the AFC defends its actions on the grounds that it wants to hear the outcome of the government's decision on film and television production tax incentives. The dissenters argue, however, that it would be relatively easy to change the co-production policy to conform with any future government edict.

Whatever the outcome, the Commission seems to be committed to take only projects which exhibit a high degree of craft and a commitment to quality and not to be unduly influenced by the nature of the financial deal. AFC chief executive Kim Williams also defends the policy proposal. He says he believes it to be "a fair and equitable policy which takes into account all issues and it will work quite effectively."

New image. The AFC is not the only Australian institution being berated by the critics at the moment. Abuse also is being heaped on the Australian Broadcasting Corp. for its attempts to modernize its image and veer away from its old traditional form of broadcasting. When the ABC changed from commission to corporation more than 18 months ago, many of its established and older viewers took a rather dim view of its adaptation of a more youthful look in its attempt to get better ratings. For years the ABC paralleled the BBC, even to the extent where it has been affectionately known as "Aunty". It seems not everybody likes that.

Paris

French production companies busy making English-language shows

Teaching English in France these days could be very profitable. French produc-

tion companies are learning their lessons well. France Media International has exclusive worldwide distribution rights outside the United States of a *Mad Max* special, "*The Children of Rock*," a 50-minute program in English consisting of extracts from the popular theatrical films and interviews with the stars Mel Gibson and Tina Turner and the filmmakers. Production was shot by Antenne 2.

Hamster Productions (France) also is in the business of producing programs aimed specifically at English speaking audiences. Among them are: a new six-hour series, *Night Voices*, described as being similar to CBS' *The Twilight Zone*, on which it is working closely with TF1 (France) and London Films; *Passions*, a co-production with ORF (Austria), Revcom (Australia), RAI 3 (Italy) and Antenne 2 (France); and a 90-minute film based on the novel, *The Soft Centre*, by James Hadley Chase. In addition, Hamster currently is negotiating with RAI (Italy), TF1 (France) and Primetime (U.K.) to produce a series of thrillers under the umbrella title "Riviera."

French still lives, however. Not all programs being sold to the U.S. market are in English. FMI has just completed a deal with WNYC-TV New York for *A Rebellious Gardener* which is to be included this fall in the "Window on the World" series designed to bring quality European programming to New York audiences. The 90-minute film, in French with English subtitles, is the futuristic story of a gardener who violates the law by planting tomatoes in a nation in which individuals are not allowed to grow their own fruits and vegetables.

London

Visnews board expected to confirm Reuters takeover next month

Visnews board members are expected to confirm a Reuters takeover at a meeting

next month. Under a deal already agreed in principal, Reuters will pay the BBC between \$3.5 and 4.2 million for two thirds of its 33 per cent share of the London-based international television news agency. This will give Reuters a 55 per cent stake in the organization leaving the other present members, the BBC and the Canadian, Australian and New Zealand Broadcast corporations with an 11.25 per cent interest.

Reuters tried to gain control of Visnews two years ago, but was blocked by the other owners who felt that the news agency itself might be the subject of a hostile takeover bid.

That problem, however, now seems to have been overcome with an understanding that the minority shareholders can block any attempt to fundamentally change Visnews.

Reuters' control is likely to increase the chances that Visnews will go ahead with plans for a European news channel for cable stations to compete with Ted Turner's Cable News Network.

Prague

CFE is anxious to foster more co-productions with western companies

Czechoslovak Film Export wants to increase business relationships with westerners. Managing director, Stanislav Kvasnicka, says he is looking for co-production partners in the West and stresses CFE's experience as the chief buyer for both cinema and television in Czechoslovakia and as a sales agency for Czechoslovakian children's products.

While Kvasnicka hopes to locate a few partners at this year's London Market and MIP-COM, he also is on the lookout for contemporary western programs which depict the real life activities of "the normal people of the western countries." He says the product should focus on the "work, joys, pleasures and sorrows of their daily life."

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Radio Report

AC, CHR gain: analysis of spring ARB sweep

Adult contemporary and rock/CHR, the Number 1 and Number 2 formats in per cent of listening in the top 100 markets over the last several measurement periods both strengthened their positions in the spring '85 Arbitron sweep.

According to an analysis of the Arbitron ratings compiled for TV/RADIO AGE by the Radio Information Center, adult contemporary stations received a 19.0 share of all listening in spring '85 up nearly 4 per cent from spring '84's 18.3 and fall '84's 18.2.

Rock/CHR received a 17.0 share of all listening in the top 100 markets in spring '85, a rise of 11.1 per cent over spring '84's 15.3 share and a 3.7 per cent increase over fall '84's 16.4.

Other double-digit format shares for spring '85 included:

- Album oriented rock (AOR), 10.5, up just slightly over spring '84's 10.4, but 8.2 per cent higher than fall '84's 9.7.

- Easy listening, 10.4, a slight dip from spring '84's 10.6 and fall '84's 10.7.

had a 9.7 share of all listening, representing a continuation of the format's slow but steady decline—from 9.8 in fall '84, 10.6 in spring '84, 11.2 in fall '83 and 11.6 in spring '83.

CBS/NAB may bow FMX

A new FM stereo system that achieves effective noise reduction while reportedly equalling mono coverage area reception is being tested on public radio stations in Connecticut. If the tests go well, it will be introduced at the National Association of Broadcasters convention in 1986.

Co-developed by CBS and the NAB, FMX is being touted as a stereo system that will transmit new signals with greater fidelity. According to Tom Rucktenwald, associate director, Audio Systems Research, CBS Technology, FMX has proved itself in field tests. It is basically a compression system at the transmission end, and an expansion system at the reception end. The compression/expansion exercise purportedly results in an improved signal-to-noise ratio for receivers and increased coverage of FM stereo broadcasts.

AP Network football

It's kickoff time, and the Texas Associated Press Network will kick off a schedule of 22 football games of the Southwest Conference this fall. The Network, a statewide service of the AP, will broadcast games such as Texas and Oklahoma, under an agreement

reached recently with the Southwest Conference Radio Network, which handles broadcast rights for the contests. Stations carrying the games must first receive clearance from SCRN. The Texas AP Network, which began operations last year, includes more than 40 stations across Texas. The Network also distributes the Houston Oilers NFL games for flagship station KODA(FM) Houston, and plans to air several programs dealing with high school football, according to John Lumpkin, the AP's Texas chief of Bureau.

NAB Radio Board additions

The Radio Board of Directors of the National Association of Broadcasters will be adding two more members in November, bringing the number of seats on the board to 35. The bylaws have been changed to add the new members to boost representation of the major market radio groups, and these groups will select the new members.

Nomination forms were mailed August 29, and winners will be announced November 4, following voting by the groups' owned radio stations in the major markets. Terms of office will run from the January, 1986, board meeting to just prior to its June, 1988, get-together.

To be eligible, a nominee must be an "owner, partner, officer or executive whose time is devoted principally to the broadcasting business." Major market radio groups whose stations are eligible to vote are defined as companies who own at least seven radio stations, have at least one of those stations in each of two or more of the top 25 markets, have all of their stations in membership and in good standing and are not currently represented on the board. Each such qualifying group is eligible to nominate one candidate.

Commuter network

WASH(FM) Washington has shifted its traffic reporting into high gear with 24 "news reporters" keeping tabs on driving conditions in the Washington area. The idea began last spring when WASH began to air announcements soliciting volunteers whose cars were equipped with cellular telephones to report on traffic. However, because the "reporters" were being charged for each call, the response was sluggish and at a standstill. Then WASH advertiser and sister company, Cellular One, came to the rescue by providing no-charge calls for the volunteers, and the call-roadblock was eliminated.

The reporters are chosen based on their route into the city, and every major highway into the downtown area is now covered by two reporters coming in at two different times.

If they spot an abnormal traffic tie-up or an accident, they place a call directly to the WASH newsroom where an intern fields the call and relays it to one of the two reporters. The station's senior reporter, Pipe Ann (Danksworth), cruises the Beltway with

CB monitors, a two-way radio system and a Blaupunkt car phone. His reports are coordinated with Bob Schmidt, pilot who flies four hours per day for the station.

All-comedy format exposed

An all-comedy format could help a lot of AM stations up against strong FM competition, believes Bob Smith, former programmer for WOR New York and now producing an all-for-laughs format. It's designed for radio syndication out of The LaMarca Group's Radio Group subsidiary formed earlier this year. Smith, who says, "We exposed ourselves for the first time at NAB-NRBA in Dallas," describes it as a mix of the old and new, with the accent on timely, contemporary material taped live at the clubs where comedy is currently king. But the acts by David Brenner and his contemporary colleagues will be faced with vintage acts by the likes of Jack Benny, Fred Allen, et al.

The major target is the college crowd through 34, but Smith says research indicates that all-comedy has the potential to become "one of the broadcast audience formats in AM specialty radio." He also reports strong interest from those group programmers who've already heard it.

Little flux in spot demos

The 25-49 demographic shows the largest increase among listener age groups in Blair Radio's Business Opportunity Analysis for first half of 1985. It was a gain of only 3.8 points over first half 1984, but was enough to bring 25-49 close to catching up with 18-49, now adding up to 15.2 per cent of Blair business opportunities, with 18-34 now representing 14.7 per cent. Both of the latter showed little or no increase over last year's first six months.

And all three age brackets have a long way to go to even approach the commanding lead of the 25-54, which gained another 1.1 per cent in buyer popularity and now accounts for 38 per cent of Blair Radio business opportunities.

In compiling her tally, Blair Radio research head Lori Adelsberg weights for approximate dollar volume represented by each demographic. Thus, if a buy is for 10 markets for men 25-54 and is scheduled to run for 10 weeks, Adelsberg counts it as 100 opportunities for men 25-54.

Among other age breaks, teenage opportunities dropped considerably and add up to only 2.3 per cent of opportunities for the first half.

Teens are one segment of overall "youth opportunities," 12 to 34, which were down 2.1 points from last year and account for 20 per cent of first half opportunities. On the other end of the age scale, 35-plus moved up 1.3 points to show up as fifth most popular demographic.

NABOB targets acquisitions

Theme of the Ninth Annual Fall Broadcast Management Conference of NABOB—the National Association of Black Owned Broadcasters—September 25-27 in Washington, D.C., will be "Takeovers, mergers and spinoffs—Are minorities being excluded again?" Top management of New York-based Inner City Broadcasting Corp. will furnish moderators of both theme panels: ICB president Pierre M. Sutton will chair the panel on "Takeovers, mergers and spinoffs, 15 times cash flow—How do those guys do it?," and Lois E. Wright, vice president, corporate counsel for ICB, will be moderator for "Takeovers, mergers and spinoffs, 15 times cash flow—How can we do it?" Latter panel will zero in on how minority broadcasters can put together financing packages for major acquisitions, including analysis of recent case histories.

Other panels will cover "The FCC after deregulation, Part I, The Smoke Clears," moderated by James L. Winston, NABOB executive director and general counsel, and "Part II, New rules and opportunities under Docket 80-90," to be headed by Andrew Langston, president, Monroe County Broadcasting Co., Rochester, N.Y.

Wayne Sobers, executive vice president, EGG/Dallas Broadcasting, will moderate the panel on "Why is black radio such a hard sell?" and Dr. John Robert E. Lee, president, Silver Star Communications, Nashville, will chair the panel on "Television—What are the problems for black owners?"

New NBC music shows

NBC Radio Entertainment is launching two new music shows later this year—a country music concert series from Walt Disney World and a weekly jazz show, to be hosted by alto saxophonist David Sanborn.

The concert series, to be called *Live From Walt Disney World*, will be live via-satellite and will consist of one-hour concerts. Producer will be Gary Geller Productions; premiere date and names of performers will be announced shortly.

The jazz program, called *The Jazz Show With David Sanborn*, will be two hours and will air on weekends. It will be a combination of music and short interviews by Sanborn. According to Willard Lochridge, vice president and general manager, NBC Radio Entertainment, several rock, CHR and adult contemporary stations are now running weekend jazz programs, and this trend was an impetus for the Sanborn project.

Lin spins off paging

Lin Broadcasting Corp. plans to sell its two radio paging operations in New York and Houston. Since only 35,000 customers in New York and 8,000 in Houston are involved, Lin says the company has "decided to focus its efforts in telecommunications on the cellular telephone business."

Radio Business Barometer

July spot rose 13.6%, adjusted

Spot radio billings came to \$70,431,600 in July, representing a double-digit percentage increase if you take the Standard Billing (Broadcast) Month into account. Last year, July billings were \$77,468,400, but in '84, July was a five week SBM, while this year the month comes out to four weeks based on the concept that the broadcast month ends on the last Sunday.

Hence, adjusting July, '84 figures down to four weeks provides a figure of \$61,974,700. That makes July '85, a bigger month, equivalent to a 13.6 per cent increase. Otherwise July would show a 9.1 per cent decrease.

Somewhat the same problem arises with year-to-date figures. Because of the July, '84 five-week month, last year's broadcast calendar registered 31 weeks through July.

But through July, '85, the calen-

dar shows only 30 weeks.

For the first seven months of '85, spot radio billings commissionable to reps almost reached half a billion dollars—the actual figure being \$498,567,600. Last year's figure was \$461,073,000, according to the source of these data, Larchmont, N.Y.-based Radio Expenditure Reports. But, as noted, the latter figure is for 31 weeks. The 30-week adjusted figure for '84 came to \$446,199,700. This means that the '85 billings figure was 11.7 per cent higher than '84, rather than 8.1 per cent higher.

Market group figures, all of which showed increases, demonstrated more evenly distributed increases in July than in June. However, despite these patterns, RER warns that individual market business conditions vary widely within market groups, and the overall market group average should not be considered a guide as to how an individual market should do in terms of spot business.

Here are the July data on the market groups: the top 10 markets, \$26,509,800, up 13.4 per cent, adjusted; 11th-to-25th markets, \$15,569,000, up 17.5 per cent, adjusted; 26th-to-50th markets, \$11,527,100, up 17.7 per cent, adjusted; the 51-plus markets, \$16,825,700, up 8.1 per cent, adjusted.

The comparable percentages for June, also adjusted, were, in the same order: up 5.9, 8.5, 11.5 and 17.5 per cent.

Year-to-date data

The year-to-date figures through July for the market groups are as follows: the top 10 markets, \$192,321,600, up 12.3 per cent, adjusted; the 11th-to-25th markets, \$106,899,200, up 10.2 per cent, adjusted; the 26th-to-50th markets, \$76,187,600, up 10.6 per cent, adjusted; the 51-plus markets, \$123,159,200, up 13.0 per cent, adjusted.

The 13.6 per cent adjusted rise for spot radio in July was the biggest monthly increase this year, except for January, which rose 17.1 per cent.

National spot +13.6%*

(millions) 1984: \$77.5 1985: \$70.4
1984 adjusted: \$62.0

Changes by market group

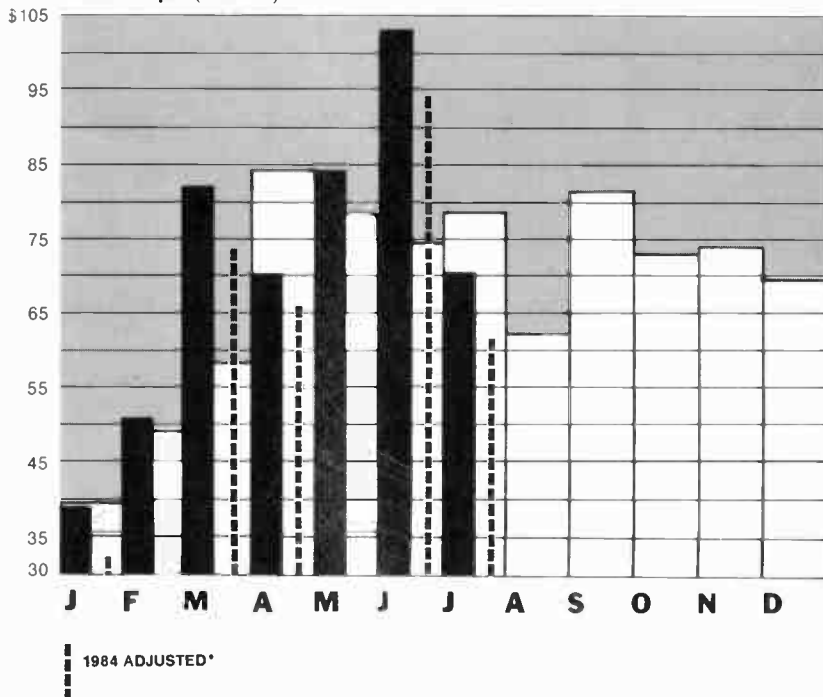
Market group	Billings (mils.)	% chg. 85-84*
1-10	\$26.5	+13.4%
11-25	15.6	+17.5
26-50	11.5	+17.7
51+	16.8	+8.1

Source: Radio Expenditure Reports

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

July

National spot (millions)





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Television/Radio Age INTERNATIONAL NEWSLETTER

Volume 1. Number 1

London . New York . Hollywood 27 May 1985

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

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

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

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

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

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

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

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Our Success Shows

RKO falsification of affiliate clearances being viewed as a 'blessing in disguise'

Radio networks reexamining ad reporting methods

BY ROBERT SOBEL

While RKO's admitted falsification of affiliate clearance reports is still being examined in Washington and has tainted the network radio industry, it is being considered by many web executives as a 'blessing in disguise,' bringing with it a sense of self-examination and the opportunity for tightened controls of commercials reporting procedures. Also, the majority of sources believe that the present system is outdated, and some are suggesting the use of electronic technology in reporting. The need for sharpening such procedures is heightened in light of the fact that findings have shown a decided erosion in accuracy on the station level in its methods of reporting commercials to the networks. What has added to the general disarray in reporting standards

they maintain, is Washington, whose deregulation bent has thrown the need for logging all but out the window. However, most of the network executives interviewed believe that standardization of reporting systems would alleviate much of the problem of inaccurate and sloppy reporting of clearances by affiliates. However, they note too that such a uniform procedure has been suggested before, but has met resistance along the way. At Statistical Research Inc., whose RADAR service measures network radio audiences and monitors clearances of commercials from network reports, Gale Metzger, president, admits there has been a deterioration of monitoring tabulations, which he believes is being caused on the station level. "The problem is inaccurate reporting by the affiliates of the networks," he asserts. Metzger feels

Most network executives believe standardization of systems would alleviate much of the inaccurate and sloppy reporting of clearances by affiliates.



Gale Metzger, Statistical Research, Inc.: "The problem is inaccurate reporting by the affiliates of the networks." The industry "must face up to that, and turn around and maintain very precise records when commercials are cleared."



Bob Lobdell, Radio Network Association: "The radio networks deal with more than 4,000 stations under contractual agreements which extend over time, and if changes should be made, it will take time to get them into place."



Lou Severine, ABC Radio Networks: *"I would like nothing better than a standardization of network reporting procedures. Then we could all be open, and we would never have another RKO situation, which has put a taint on the entire medium."*

the industry "must face up to that, and turn around, and maintain very precise records when commercials are cleared—whether they are network, spot or local."

It's understood that inaccurate reporting is especially prevalent at youth-oriented stations, where, according to one observer, the affiliates appear to be "more sales-oriented than accuracy oriented." Also causing sloppy reporting on the part of stations, he speculates, is that several outlets are run by small businesses, with a disk jockey submitting clearance reports with little time for accuracy.

SRI itself is planning some major internal steps to safeguard its tracking systems and to help the industry focus on the reporting problem. According to Metzger, beginning in 1987, the termination of the research supplier's contract with its network subscribers, SRI will publish to subscribers results of its accuracy percentage averages on all its network clients individually, in addition to continuing to publish an average percentage report on the accuracy of the networks collectively.

Metzger believes that the expansion of the accuracy percentage report will serve two purposes: to help improve SRI's monitoring capabilities and to emphasize the need for accuracy improvement, where the need exists.

Also, according to Metzger, SRI is planning to broaden the base on the network radio audience measurement end by expanding the time interval from which it selects its measured

weeks.

SRI's current practice is to conduct measurements at random during eight weeks in the spring and eight weeks in the fall of each year for its semi-annual RADAR audience network measurement report. Its latest report for the spring, which came out in July, is numbered RADAR 31. Within each measurement interval, one week of clearances information is processed for each network.

Metzger sees the extension of the time interval as removing the "implication of any possibility of hypoing. If we broaden the base, it makes it more difficult for anyone to do anything atypical during the period."

Possible modifications

Some modifications in the SRI monitoring system are also being considered, although specifics are still to be worked out, Metzger notes. SRI spot checks on the accuracy of the clearance information provided by stations and the networks by drawing a sample of stations and time periods known only to SRI, Metzger explains. For each survey period, about 1,000 different time segments are selected.

Local monitors are recruited and provided with cassette tape recorders which tape record the programming broadcast by the designated station at the designated time. These tapes are returned to SRI and held, pending receipt of clearance information from the networks.

Basically, the procedure followed by the networks regarding commercial spot clearances follows a generally standard pattern. This involves affidavit forms sent out by the networks to affiliates, which are returned weekly and attest to the exact times the program and the commercials ran on the outlet. The returned affidavits are key-punched and put on file for SRI's radar clearance report advertiser spot schedules is also given to SRI, for comparison, and if a discrepancy occurs, networks check on the reason for the miscalculation. The other method used is "by exception," by which affiliates note only if they don't adhere to the forms schedule.

However, there are variations on the procedure theme. Lou Severine, vice president, director of sales at the ABC Radio Networks, points out that stations only in the top 50 markets are required to fill out the affidavits completely. In markets below the top 50, ABC, which has 1,800 affiliates combined on its seven radio networks, uses a monthly exception report. This report is based on the assumption that the commercials ran as pledged. "If the station ran it that way, it is signed. If it

didn't, the station is required to list the changes it made," says Severine.

Blaise Leonardi, ABC vice president of eastern sales managers, explains that the network can use such a system because ABC has a policy that an affiliate must pledge to clear all the national spot inventory within a specified daypart. Severine adds that the network will not affiliate a station which does not subscribe to this policy. As stipulated by ABC, under the affiliation agreement, the first preference by ABC is that the program be carried live with the commercial in the program, continues Leonardi. "If the station chooses to delay the program, the commercial preferably should run in the exact time set or within a quarter-hour of the time, or within the hour, or at worst, within the daypart."

If the commercial doesn't run at the exact time period as pledged, it should be noted on the affidavit to the network, says Severine. Severine adds that the network has a clearance department of 17 who check on station compliance weekly for the top 25 markets and monthly for the below-25 markets. Those stations which don't live up to the agreement are terminated from ABC network affiliation. Severine reveals that 27 stations have been disaffiliated over the past seven or eight months because of irregularities in their report.

Naturally, points out Leonardi, if a station doesn't honor the commercials commitment, "they are of no value to the radio network. We want to live up to our advertiser commitment, and if the station doesn't run the spot, there



Sylvia Hughes, CBS Radio Division: *Electronic transferring of the data "would be ideal, but it's very expensive. However, we are continuing to look at that as an option down the road."*



Nicholas Schiavone, NBC Radio: *"Any broadcasting company will carefully examine what RKO has allegedly done and make certain that the appropriate checks and balances and safeguards are in place so that it doesn't happen to them."*

is no audience measurement on the commercial." Regarding advertisers, Leonardi notes that each one on the radio network is provided each month with an "exact, detailed clearance report on every commercial aired on each station in its campaign."

The clearance processing system at NBC and its networks is fairly uniform and, unlike ABC's uses only one form for gathering of information from the stations, according to Nicholas Schiavone, vice president of research for NBC Radio. A standard broadcast report goes to the stations weekly. "It is a continuously operating system—it doesn't operate one way one time, and another way another time." Basically, he continues, it's an exceptions type of system, specific to the day and to the quarter hour, which is the way the radar measurement works. And if there is a variation from that, the affiliate must strike out what's there, and indicate otherwise."

At the CBS Radio Division, Sylvia Hughes, vice president of radio research, notes that it has two different policies on the carrying of commercials. In the case of the CBS Radio Network, affiliates must carry the program and the commercial together as is. "They have no options to do otherwise," she says, and "they cannot have a commercials extraction. But for RadioRadio the affiliate has the option of taking the network spot and playing it someplace other than in the program, or they have the choice of airing the commercial and not playing the program at all."

On the procedure end, after the affi-

davits are returned to CBS, the information is studied by the sales service area, which basically is responsible for checking on the reports. After that the information is keypunched into the network's computer system and kept on file for several years, "for access at any given time."

Terry Robinson, president of Transtar, which offers three music networks via satellite, says that with the exception of some news networks. Transtar has a decided advantage in tracking of commercial spot clearances on its affiliates, and in controlling when the commercials are run. Transtar delivers automated programming with the commercials set as part of the programming, explains Robinson. The stations airing the programs are not allowed to break away locally except for local inserts and local commercial messages, he continues, "so the national commercials just run straight through, giving us a much stronger measure of control than other networks have."

Affidavits required

As a check, however, affidavits are required from affiliates, says Robinson, on clearance compliance. He says the overwhelming majority of the networks' stations comply by carrying the commercials within the program as ordered. He points out that placing national spots to run with the program began about 1½ years ago. "It wasn't until early 1984 that we started getting enough commercials to put in the program, so before that, it was easy for us to keep track of the number of spots being run. At that time, the spots were sent on tape to the stations."

Meanwhile, regarding RKO, NBC's Schiavone puts the incident in the same category as the case at E. F. Huton and The First Bank of Boston, where discrepancies of various kinds have been uncovered. In the RKO case, Ken Harris, who was vice president and director of affiliate relations, testified to the FCC that he falsified affiliate clearance reports during a radar measurement week, under the direction of Thomas Burchill, former RKO president. Burchill, now a top executive at Hearst/ABC-Viacom Entertainment Services, has denied the charge. Some \$8 million in erroneous billings of advertisers since January 1980, was discovered last year by RKO General.

"You're working with human beings, and they make mistakes and worse," Schiavone says. "The radio business is not an exceptional case in that sense." He continues that the RKO situation may have been a blessing in disguise. "Any broadcasting company will carefully examine what RKO has allegedly

done and make certain that the appropriate checks and balances and safeguards are in place so that it doesn't happen to them."

Two trouble spots

Schiavone points out there are obviously two places where clearance data can become distorted: when the affiliate makes an error in filling out the broadcast report and the network inadvertently passes on incorrect data; and "the new type of error," which allegedly was introduced by RKO, based on an alteration of the data by an individual.

To protect a network from the error made by an affiliate because of accident, Schiavone recommends that a network make clear what the procedures are, and to look at alternatives to a "pencil and paper" system which has not been changed since the inception of the radio business and to work to find out what the nature of the discrepancy is as received from the RADAR monitoring system. Also, he suggests that the networks explore the feasibility of an alternative method of collecting and processing clearance data. The latter suggestion, says Schiavone, could involve a move away from the "paper and pencil" method and the creating of a form of standardization.

CBS' Hughes agrees the present reporting procedures practiced by the networks are outdated and believes that technology will help ease present problems. She says CBS has looked at the electronic transferring of the data

(continued on page 94)



Frank Murphy, United Stations: *"We try to encourage the stations in the larger markets to send in the commercial reports on a weekly basis, although they are not obligated to send them to us until the end of the month."*

Must-carry ruling forcing TV stations to stress promotion, local programming

Start-up indies try various strategies with cable systems

BY SANFORD JOSEPHSON

Strong promotion, emphasis on the appeal of local programming and a little bit of ingenuity are all combining to help start-up independent television stations get carried on cable systems in the wake of the U.S. Court of Appeals' recent decision striking down the must-carry rules.

In fact, many UHF indies that have come on the air since the July 19 ruling or that are planning to premiere in the near future are benefitting from relationships they built with cable operators prior to the must-carry repudiation.

(The National Association of Broadcasters, along with 13 other broadcast

entities, had petitioned for a 30-day stay of the ruling. However, two weeks ago, the U.S. Court of Appeals denied that petition, and the order went into effect September 11, only eight days later than the originally scheduled date of September 3).

"Long before we had any inkling about must-carry we started working with cable systems," says Lee Hanna, managing general partner of KLJB-TV Davenport-Rock Island-Moline and KSAS-TV Wichita-Hutchinson. The former went on the air July 28, just nine days after the court decision; the latter was launched August 24. "We started visiting cable systems in January in Wichita and in February and

March in Davenport," says Hanna. "We were doing missionary work. We never invoked must-carry. We just said, 'We have something that's good for you, and we hope you'll carry us.' The results: "In Wichita, we were on cable systems reaching 89.9 per cent of cable subscribers when we went on the air.

"Only one system decided to 'think it over' as a result of must-carry.

"In Davenport we were carried instantly by systems covering three of the four Quad Cities. The fourth had said they were going to carry us, but, after must carry, they decided they would not.

"The day after we went on the air, they changed their mind. If there is a bottom line, it's viewer reaction."

The stations promoted their presence and programming on radio, in newspapers and over-the-air, and, in all cases, they listed the names of cable systems with the cable channel on which they were carried. And, where necessary, readers and/or listeners were advised, "If the cable system in your area is not carrying us, please call them."

Another post-must-carry start-up successful at getting on the bulk of cable systems in its area is WTAT-TV Charleston, S.C., which premiered September 3 with 76 per cent cable penetration.

KLJB-TV newspaper ad

Bringin' it all to you

Your new Quad Cities independent TV station, KLJB-TV, Channel Eighteen, signs on the air today!

Tune to Cox Cable channel 7, Group W channel 18, or get the picture with a loop antenna on UHF channel 18.

TODAY'S MOVIES:

11 a.m.
"Adventures of Frontier Fremont"

2 p.m.
"Standing Tall"

4 p.m.
"Hollywood: The Gift of Laughter"

8 p.m.
"For the Love of Benji"

KLJB-TV
Eighteen
QUAD CITIES

937 East 53rd Street, Davenport, Iowa 52807 (319) 396-1818

Cross-promotion deals

Gary Marshall, WTAT-TV general manager, had previous experience with start-ups in Greenville-Spartanburg-Asheville (WHNS) and Hartford-New Haven (WTXX). The Charleston station is taking what he characterizes as "a fresh approach to cable carriage. We look at cable systems as allies; instead of a hammer, we have a velvet glove. We started contacts back in February. We work with cable systems, allowing them to promote on our station as well as working out trade deals."

Cross-promotion arrangements, in fact, are one of the most effective marketing enticements being offered to cable systems by new indies.

KLJB-TV Davenport-Rock Island-Moline promoted on radio, in newspapers and over-the-air and, in all cases, listed cable systems and channels providing carriage

Television/Radio Age, September 16, 1985

HOW TO TURN 24 ON

You can watch KSAS Kansas 24 without being a cable subscriber. Just drop by your nearest Quiktrip or Dillons Food Store and pick up a UHF loop antenna. (It costs only a dollar). Attach it to your set, and turn your UHF dial to channel 24 . . . it's quick and easy!

If you're more than 35 or 40 miles from downtown Wichita, you may need an outdoor antenna. Ask your local television dealer for the "Channel 24 Special" — a low priced, easy to install, roof-top antenna. KSAS may appear on channel 24 in your cable system, or we may be assigned another channel number.

If your cable system isn't on the list below, give them a call.

CITY	CABLE COMPANY	CHANNEL
Andale	Mid-Continent Cable Corporation	7
Andover, KS	TCI Cable Systems	8
Argonia	Mid-Continent Cable Corporation	13
Arlington	Mid-Continent Cable Corporation	13
Augusta, KS	TCI Cable Systems	27
Belare	Air Capital	4
Butler County	TCI Cable Systems	5
Colwich	Mid-Continent Cable Corporation	7
Derby, KS	TCI Cable Systems	
Eastborough	Air Capital	
El Dorado, KS	TCI Cable Systems	
Garden Plain		

KSAS-TV ad

In Toledo, new station WUPW-TV has been very aggressive in this area. Realizing that the addition of a new station may cause channel displacement on a cable system, Denis Katell, director of marketing, says the station offers to help alleviate that problem. "If they need support in disseminating information about a change in lineup," he says, "we offer them a promotional schedule on our air. If they need channel cards reprinted, we do it."

Cable relations consultant

WUPW-TV, due on the air sometime this month, early on brought in the services of Broadcast-Cable Associates, a cable relations consultant, "to help us do cable marketing—before the must-carry decision happened."

Paul McCarthy, head of B-CA, believes there are "a lot of opportunities for new broadcasters—or even existing stations—to strike up a beneficial relationship with cable operators."

The biggest problem, McCarthy says, is that "cable operators don't like to make changes—they don't want their switchboard lighting up." What independent stations have to do, McCarthy says, is to persuade cable operators that if the change is communicated to subscribers properly, then it can be a plus for the cable system as well as for the TV station.

"In essence," McCarthy continues, "new television stations must approach their area cable systems with sensible 'launch' plans, which address concerns for bumping and channel assignment.

"While cable networks provide launch and retention support," he adds, "broadcasters are slowly realizing the importance of initial and continual 'retailing' to cable households—a defined heavy television user group. By properly communicating channel position and programming features, the broadcasters can immediately drive in a larger rating potential."

Who should be dropped?

In their efforts to convince cable systems to carry them, new indies often find themselves in the position of recommending what should be dropped to make room.

For instance, in Davenport, Hanna reports that "one 12-channel system was importing a station from Kansas City. We had to point out that the Kansas City station had no local news, while we were going to be doing 11 local news capsules a day—that's an alternative, a service.

"We also have a kids' cartoon show with a local host, and local high school football," he adds.

WUPW-TV Toledo has had to convince some systems to drop a distant signal from Detroit. A strong selling point was localized sports coverage—specifically Big 10 football and Ohio State basketball. Also, in a rather unique approach, WUPW-TV has determined, from research, that the 18-34 demographic in the Toledo market is 10 per cent larger than the national average. As a result, says marketing director Katell, some programming has

Indies' most powerful weapon appears to be their ability, via advertising, to appeal directly to their viewing audience

been designed to play to that strength. From 7—8 p.m. Monday–Friday, while other stations in the market, are airing game shows and sitcoms, WUPW-TV will be running *Best of Saturday Night Live* with the original cast and *Benny Hill*. "We know," says Katell, "these programs have a high skew toward young adults."

Unique programming is the hook that WTZA-TV Kingston, N.Y., hopes will convince cable operators in its area to carry the new station, which will go on the air toward the end of next month.

As soon as it signs on, the station will be presenting local newscasts at 6 and 10 p.m., Monday–Friday. And on the planning boards are a one-hour daily morning show, a midday program aimed at senior citizens and an afternoon video-oriented program targeted at teenagers.

"It's just a question of finding the right people to produce them," says Ned Duffy, business manager.

Kingston is located 90 miles north of New York and about 60 miles south of Albany. Its coverage area stretches loosely from northern Westchester County (just north of New York City) to Albany.

Cable carriage, says Duffy, "is critical." Because of the mountains in the region, TV reception has historically been a problem. "Without cable TV in this market," says Duffy, "there's no reason to have a television set."

The station is currently surveying cable companies. "Some systems have

(continued on page 92)

Sales and profits have grown steadily since 1973 forced spinoff from ABC

Worldvision's distribution-only philosophy pays off

We are not a production company and don't intend to be one," asserts Kevin O'Sullivan, chairman and chief executive officer of Worldvision Enterprises Inc. "We are still where we were when we started Worldvision on March 29, 1973; and prior to that date we made a conscious decision not really to be producers, although we have made some singular things as a carryover from our days from ABC Films."

It's the company's overall philosophy that there are many producers in the industry and that what the television industry needs is "good, solid independent distribution organizations that can serve the independent producers, which don't want to be part of the studio situation," O'Sullivan contends.

In these days of sharpening syndica-

tion co-ventures between distributors and producers, and the escalation by station groups and program distributors in co-financing projects, the company's current distribution-only position appears on the surface to be an anomaly. But if it is, it has paid off handsomely for Worldvision and for its parent, Taft Broadcasting Co., which acquired it on September 12, 1979. Worldvision was founded in 1952 as ABC Films Inc., a wholly owned subsidiary of the American Broadcasting Co. Inc.

O'Sullivan notes that when the company left ABC because of the FCC regulations restricting the networks from engaging in TV program distribution, Worldvision had gross sales of only \$10 million per year. "Our gross sales now are \$100 million, and we are a major

income source to the Taft Broadcasting Co. Without Worldvision, Taft Broadcasting's performance would indeed be flat over the past six years of its purchase. We are by far the most efficient aspect of Taft. We delivered to Taft, over the last fiscal year which ended March 31, just shy of \$27 million pre-tax profit," a very substantial portion of the company's overall pre-tax profits for the year."

O'Sullivan notes that Taft bought Worldvision for only \$13 million. The 1983 pre-tax profit at Worldvision was \$18 million. In the five fiscal years of the Taft ownership, O'Sullivan estimates that the pre-tax profit total on Worldvision will be close to \$50 million. O'Sullivan points out that from fiscal 1984 to fiscal 1985, Worldvision's profits increased by 40 per cent. Although profits are expected to level off for fiscal 1986, it will still exceed last year's.

Track record

But while Worldvision is not a producer and therefore not subject to the high risk factor involved in the process of getting programs made, its high-roller game as a distributor is substantial, considering the guarantees put up for acquiring the rights to product, according to O'Sullivan. Worldvision has been "fortunate" from the time it left ABC and joined Taft, points out O'Sullivan, in that its track record on pur-

Kevin O'Sullivan



Worldvision, says chairman Kevin O'Sullivan, has made a "conscious decision not really to be producers," because what the television industry needs is "good, solid independent distribution organizations."

President Neil Delman



Senior v.p. John Ryan



Senior v.p. Bert Cohen





'Little House on the Prairie' renewals for another six runs are being cleared "by popular demand," giving it a clearance lineup of 170 markets.

'Little House' cast

chases has been almost 100 per cent successful. O'Sullivan says the company, through "luck or good judgment," after leaving ABC, came out with the rights to its first successful product, *Let's Make a Deal*, which O'Sullivan calls the first major access hit in the industry.

The prices the game show commanded were astronomical for that period, Sullivan reports. "We were delivering two telecasts of *Let's Make a Deal* to WABC-TV (New York) and were getting \$30,000 a telecast or \$60,000 per week in just the New York market, plus \$30,000 on the repeats." After *Deal* came such distribution successes as *The Mod Squad* and, later, *Little House on the Prairie*, *Barnaby Jones*, and a whole host of miniseries including *Holocaust*—plus *The Love Boat* and *Dallas* (overseas).

"The question at this point," contin-

ues O'Sullivan, "is what do we do for an encore?" He acknowledges that Worldvision is facing a plateau. "It will not experience any slide, but instead will plateau for awhile, taking a deep breath and moving up to the next level." That conjecture doesn't include foreign sales, which O'Sullivan believes will continue to grow sharply because of product such as *Highway to Heaven*, *The Love Boat*, *Little House* and theatrical motion pictures from New World, as well as *Dallas*, to which Worldvision only has the foreign rights. (See separate story on *Dallas*, page 98).

John Ryan, senior vice president of domestic sales, notes that Worldvision is not releasing the kind of product this year it did a few years back when it syndicated *Little House*, *Barnaby Jones* and *The Love Boat* all in one year. "That's a very unusual case—to

have three off-network multi-episode hits in one year. In our business, it's like a roller-coaster, but we anticipate we will do better domestically than we did last year and probably better than what we did the year before."

While Worldvision doesn't have simultaneous domestic triple header winners this year, it's looking forward to racking up huge sales for *Highway to Heaven* on the domestic end, when it comes available for U.S. syndication down the road after its run on NBC. The Michael Landon series continues to ride high in ratings, ranking among the top 20 network shows almost since its airing began. At this point *Little House* renewals for another six runs are being cleared "by popular demand," giving the series a clearance lineup of 170 markets. Also, *The Love Boat* has 100 new episodes which have not been

(continued on page 95)

The need for golden-oldie product by new indies has helped spur Evergreen's growth.

'Dark Shadows'



Research indicates that the growth is coming at expense of trade deals

Consumer sales promotion: eating into media budgets?

More and more ad agencies are learning to live with consumer sales promotion and love it—though a few may feel they've been shotgunned into living with it, whether they like it or not.

One thing is certain. Consumer sales promotion is one of the fastest-growing segments of marketing, and those who worry about the rising flood of coupon offers, rebates, sweepstakes, etc., are concerned about how deeply the cost of promotion may be eating into commissionable media advertising.

The reason consumer promotions have multiplied, says Graham Phillips, chairman, U.S., at Ogilvy & Mather Worldwide is, "because more advertisers are trying to avoid leaning so heavily on trade deals by creating short-term consumer demand. Coupons and sweepstakes can do this, and the demand puts pressure on the trade for increased orders." (Trade deals are incentives to the retailer—which some observers call "buying shelf space").

Phillips points out that the short-term result "when volume is hyped like this is to stimulate demand by stealing share from your competitor. But in general, most of the increase in consumer promotion expenditures is com-

ing out of trade deal dollars rather than out of media advertising."

In any event, growth of consumer promotions, though their dollar totals still aren't as big as those for trade promotions, have brought industry estimates of promotion totals in 1984 to somewhere in excess of \$80 billion. At that level, promotion doesn't have too much farther to grow to catch up to a McCann-Erickson 1984 estimate of \$88 billion for media advertising.

Varying definitions

It should be noted, however, that what constitutes consumer promotion and what falls under the heading of advertising can vary, depending on who's defining it. Some promotion specialists, themselves, for instance, consider direct response advertising, including 800-number commercials on television, as part of promotion, while other promotion men say it's advertising.

Data backing Phillips' explanation that consumer promotion dollars are coming out of trade deals rather than media advertising come from Donnelley Marketing's *Annual Survey of Promotional Practices* (see chart on facing

page). Figures from the latest Seventh Edition reflect a continuation of recent trends, with consumer promotion in 1984 showing a rising trend and trade promotion declining, though still larger.

Average allocations to consumer promotion grew from 23.4 per cent of marketing budgets in 1982 to 27.3 per cent last year, while trade promotion dropped from 41.2 per cent in 1982 to 37.1 per cent in 1984. Nevertheless, higher levels of allocation are still going to trade promotions than to media advertising.

In 1981, media advertising received 40.9 per cent of total promotional dollars, against 38.9 per cent for trade promotion. Last year, trade promotion took 37.1 per cent of total allocations, with media advertising receiving 35.6 per cent.

So, if trade promotion continues to grow in relation to media advertising, which, according to the Donnelley findings, remains at relatively stable levels from year to year, the increase in consumer promotion could work in favor of media advertising. That's because most sales promotion specialists agree that consumer promotions work best when they're widely advertised, plus the fact that media advertising is often part of consumer promotion, as in the case of 800-number TV commercials or coupons in print media.

On the other hand, there's nothing in Donnelley's survey findings to prove that media ad budgets would not have been bigger, if dollars spent on either consumer or trade promotion had been cut back and funnelled into "image building advertising that builds brand franchise," instead of into "short term price cutting."

'Short-term volume'

As F. Kent Mitchel, vice president, marketing staffs at General Foods, told the spring, 1985, Marketing and Research Workshop of the Association of National Advertisers, "There is considerable evidence that price promotion, whether trade deals or coupons, do not build category volume. At best, they trade share. They generate short-term volume, which, for most businesses doesn't stick."

Mitchel added that while price competition may be a strategy for a Number 3 or Number 4 share-of-market brand seeking to enlarge its share, "It is certainly not an effective strategy for the Number 1 or Number 2 share brand, whose only real longterm growth lies in expanding the category in total."

And that, he stressed, is a job "that can only be done by franchise building activities."—which agency and sales

"Most of the increase in consumer promotion expenditures is coming out of trade deal

dollars rather than out of media advertising."

Graham Phillips
Chairman, U.S.,
Ogilvy & Mather Worldwide



“Sales promotion is a strong complement to advertising . . . More clients today are aware of the value of promotion in terms of fast results.”



Bob Berenson
Executive vice president
Grey Advertising

promotion execs alike say means a mix of advertising and consumer promotion that “adds value” to the product, rather than working only as “a short-term price cut.”

Mitchel also told ANA members that to win at the price strategy game, they would have to become “low-cost producers to a much greater extent than most of your companies can, without radically changing their corporate structure and philosophy.”

And on top of that, warned Mitchel, continuation of extensive price promotion “is likely to give away more control to retailers, who cannot be counted on to try to build category volume.”

At the ANA’s Financial Workshop in April, Louis T. Hagopian, chairman of N W Ayer and chairman of the 4As, expressed concern that company advertising and promotion departments “may be turning into promotion-*versus*-advertising departments.” Noting that direct response and national advertising are working well together, he warned that, “Promotion and advertising are becoming polarized. Coupons, off-price deals, sports tie-ins and seasonal promotions,” he said, “all have a place in sales and marketing. But the pendulum has swung too far toward them, at the expense of advertising. Sixty per cent of all detergents, for just one example, are sold on some kind of a promotional deal.”

Hagopian warned that the client who sacrifices advertising for promotion is “only grabbing existing business from someone else, and running only a brief race in the process.”

He added that while many advertisers have already developed “sound approaches to the sensible balance” that should be maintained between advertising and promotion, ad men should never forget the longterm advantages of “sustained advertising to build brand equity.”

Meanwhile, Ogilvy’s Phillips believes that the concern should be less over which tool gets the biggest slice of the client’s marketing budget, and more on how each tool is used. In the case of consumer promotion, Phillips says the question that worries him is, “the longterm effect of all the short-term hype: That is, does the consumer promotion act only as a temporary price discount whose effect stops as soon as the regular price is restored? Or does it, as we recommend, tie into the brand’s overall position in the marketplace and help enhance the brand’s value, long term?”

What the pros say

Sales promotion executives agree. And some make many of the same complaints about the way promotions can be misused.

Harry Kraus, president of Modular

Marketing, Inc., agrees that many manufacturers “would like to get out of all these short-term cents-off offers,” but notes that for some categories, as much as 80 per cent of their retail sales are made with “coupons, or with some other form of price cut—which does nothing to enhance the brand in the consumer’s eyes. But their competitor is doing it, so they think they have to do it, too.”

Like Ogilvy’s Phillips, Kraus explains that, “Instead of price cuts to promote one-time brand trial—and that’s the end of it when the brand goes back to its regular price—the goal of promotion should be to work longterm by stimulating *repeat* product use. The frequent user incentives that more companies are starting to use are the kind of promotions that can do this.”

Kraus admits that both advertising and/or price cut promotions, “which look like and act of desperation to the consumer,” can work well “in ambushing a competitor’s customers to try your brand *once*.”

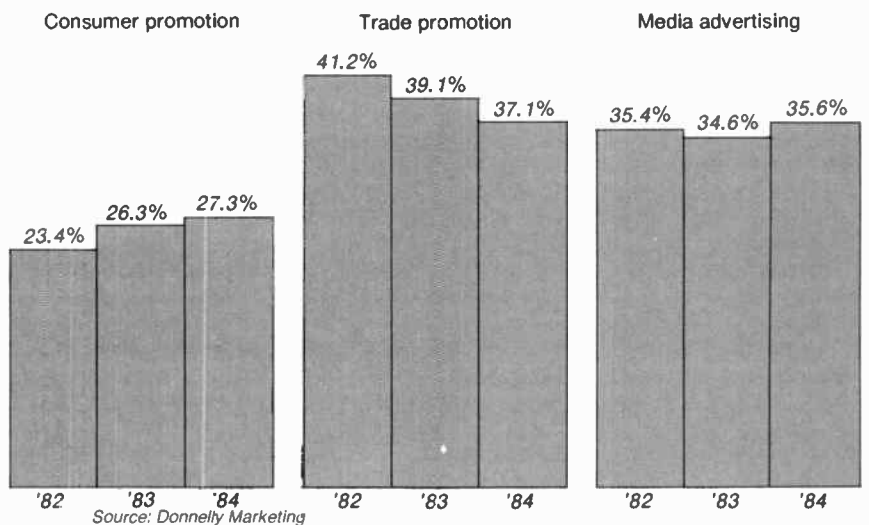
“What we advocate is great advertising plus promotions that *add* value to the product in the consumer’s mind instead of detracting from its perceived value. Adding value is the solution to stimulating repeat purchase. That’s what adds up to the manufacturer’s objective—the ongoing, continuous flow of product through the channels of distribution.”

Bob Blaschek, executive vice president, Ventura Associates, says he doesn’t see why ad agencies should worry about growing consumer promotion activity, because, “The promotions have to be advertised. We develop the promotions, but we don’t advertise

(continued on page 90)

Share of promotional dollars

(over last three years)



Appeal and Awareness scores are highest in new syndicated local rating device

Weathercasters shine news in survey

Survey research measuring the appeal of TV journalists and news personalities is a favorite target of critics, and its use certainly makes TV journalists themselves terribly uncomfortable, if not hostile.

But the fact remains that, more often than not, there's a correlation between the personal appeal of TV journalists and the ratings of a news show.

This fact has given the Frank Magids and McHughes & Hoffmans much business. But consultants have never fielded a syndicated service measuring such appeal.

One researcher is out pitching such a service, the first survey of which is now in the hands of eight charter subscribers, including the ABC Television Network, all five Group W TV stations, a CBS O&O and a Denver affiliate.

The researcher is Herb Altman, president of Herb Altman Communications Research, Port Washington, N.Y. Altman took a mail survey technique he had developed back in the '60s and which was employed in a number of studies done for ABC in the '60s and '70s and used it in his new syndicated service, called New Talent Search.

NTS conducted its first survey of news personalities in May covering affiliates in the top 50 ADIs. The data measure each market individually and, hence, the total sample is sizable—30,000 adults living in 17,500 households or about 600 adults in 350 households per market. The actual in-tab sample was in excess of 19,000.

Resemblance to TvQ

The talent rating device bears a close resemblance to TvQ, a service Altman used to work for. Each personality is rated on a six-point opinion scale, viz., (1) "One of my favorites," (2) "very good," (3) "good," (4) "fair," (5) "poor" and (6) "never watched." The combined percentages of (1) through (5) provide an Awareness score. The Appeal score, which is equivalent to a "Q" rating, is the percentage of those answering "one of the my favorites" divided by the Awareness percentage.

NTS measures separately three categories of news personalities: "newscaster," which covers both anchors and

on-air reporters; sportscasters; and weathercasters. In the NTS reports of individual rankings of news personalities by Appeal scores, each personality is compared with his peer group, both within each market and across all 50.

The May survey covered a total of 1,050 local news personalities, of which 669 were newscasters, 166 were weathercasters and 215 were sportscasters. These personalities appeared in 370 local news shows on 147 stations (three affiliates in the top 50 ADIs have no full-scale evening news).

Altman would not reveal any individual scores by name, but did provide to TV/RADIO AGE individual market averages of Awareness and Appeal scores by the three categories of news

average for newscasters was 18.4 and the figure for sportscasters was 18.8.

In the '77-'78 study, the weathercasters' Appeal rating was higher than their '85 figure—28.5 per cent—but so were the ratings of the other two personality groups. Newscasters averaged 23.5 in the earlier study, while sportscasters ranked lowest overall with a 20.8.

In the case of Awareness scores, weathercasters did better there also, though the '85 scores were higher than those of '77-'78, a reverse of the Appeal scores. In the latter study, the weathercasters achieved a 63.8 per cent awareness average vs. 55.6 for newscasters and 54.8 for sportscasters. As for the more recent survey, all three figures were higher, but roughly in proportion: weathercasters reached a 70.9 per cent Awareness level, while newscasters got a 61.0 and sportscasters a 61.9.

While neither study delved into areas that would explain why weathercasters would be more popular than other news personalities, the data suggest they are an important part of a station's on-air news team.

Averages tend to wash out significant differences and the TV/RADIO

Awareness and Appeal scores for TV news personalities, top 50 ADIs

Market averages and ranges

	Awareness		Appeal	
	Average	Range	Average	Range
Newscasters	61.0	43-77	18.4	10-28
Sportscasters	61.9	39-80	18.8	9-31
Weathercasters	70.9	47-84	25.9	17-40

Source: Herb Altman Communications Research, News Talent Search, May, '85

personalities.

The average of all individual market averages as calculated by TV/RADIO AGE shows that weathercasters scored higher in both Awareness and Appeal scores than the other two categories. That this is not a fluke is indicated by a similar calculation for Altman's last news talent study in 1977-'78 (done specifically for ABC) in which the same pattern appeared. The earlier study differed only in the fact that network in addition to local newscasters were measured, while in the '85 study only local people were rated. Thus comparisons between newscaster ratings in these two studies must be assayed with caution.

The '85 study showed that the average market Appeal score for weathercasters was 25.9 per cent, while the

AGE analysis of the '85 study showed there were wide variations in the market averages. The range for newscasters in Appeal ratings went from 10 to 28. The latter score was racked up by Denver newscasters.

Interestingly, Denver affiliates don't seem to have unusually high shares and ratings in their news shows. An analysis of news programs in the top 50 DMAs by TV/RADIO AGE (see the September 2 issue) shows only one instance of a Denver station making the list of leaders in either ratings or shares. That was KUSA-TV, Gannett's ABC affiliate, which copped a 37 household share in its late evening news last May, according to NSI, tied for 12th place. But KUSA-TV only got a 17 share (a 6 rating) for its 90-minute early evening

(continued on page 91)

Viewpoints

Robert J. Lobdell



President and executive director of the Radio Network Association

TV message quality may erode if 15-second spots become more common

The times they are a-changing. Again.

Spots in network television are getting shorter. Again.

But, the more things change, the more they stay the same.

Network TV prices for the 1985-86 season are up. Again.

Can you *sell as well* in one-half the time? Can you *sell as much* in one-half the time? Can you *sell as many* if the network audiences continue to decline? Can you *sell enough* to justify the higher cost?

I doubt it.

Don't get me wrong. TV is an incredible selling medium. However, it is no secret that many advertisers have been concerned that their *message weight* is eroding through the combined effects of the decline in network shares and inflation. Now, in an attempt to retain the *message weight* through the use of 15 second copy, the message quality may erode.

The arithmetic is easy. Fifteen seconds is one-half of 30. There is no way you can stack 30 seconds of sell into just one-half the time. Something has to give. It could be the quality of your communication with the viewer. If so, the effectiveness of your advertising is diminished.

Early research on the effectiveness of the 15-second spot indicates the shorter message is 20 percent less effective than a 30-second spot. This new length commercial delivers less than the ad unit it will eventually replace, but will cost 7-8 per cent more per-second of air time than did a 30 in the 1984-85 season.

Just one key statement

There is the question, too, of the application of this 15-second unit to accounts in highly competitive categories. The special problems:

- A limit of 15 seconds may restrict full development of important sales points. Indeed, this length probably allows for inclusion of just one key statement.
- If total commercial time remains constant, the existence of free-standing 15-second units limits the placement of 30s. As a greater number of the positions in network inventory are committed to the new length it will become more difficult to obtain availabilities for the 30s.
- A greater number of commercial identities in a network pod can contribute to a reduced impact for all of those accounts involved, regardless of the length of the announcement used by each.

Clutter affects everyone

The latter point, "clutter," affects both those who use the 15 and those who do not. Nobody agrees on what "clutter" is, or on how damaging its effects may be. But, everyone does agree it is a negative force. Clutter may be something the viewer recognizes more easily than do we media people.

To me "clutter" is unwanted information. It is a combination of several things: identities, time, pitch, pace, movement and, most of all, my interest is what is being presented. The commercial sandwich offered in a TV program break may be highly indigestible.

I pointed to research that indicates a 15 in 80 percent as effective as a 30. Are we to believe that two 15-second spots are 160 percent as effective as a 30?

Content is the key to effectiveness. If you don't say it, or show it, the viewer cannot be impressed by the sales point. Time is a ruthless master. Thirty-second messages usually register two, possibly three sales points. Of necessity, a 15 can accommodate only one. Attempts to add a second point risk compromising the effectiveness of the entire message.

Lacks extra selling power

The 15 may let you make the major sales point, but where extra selling power is needed, the new length comes up short.

Short on attention to the other properties that set your product apart from its competitors. Short on the discernible differences so important to successful marketing.

If you are concerned about the erosion of effectiveness of your network television, and the implications of the development of this new commercial length, it is time to look for a way to restore the elements missing from the TV campaign.

There are other ways to get broad national coverage, targeted audiences, frequency of impact, and 30 whole seconds in which to make your statement. Network radio can do all that at a low out-of-pocket cost and with excellent cost efficiency.

Put those attributes aside, though. Nothing is more important to the success of your advertising than the quality of your communication. That is where network radio can make its biggest contribution to national advertisers.

Programming/Production

SFM drops TPN

SFM Entertainment has abandoned its The Television Premiere Network, a planned ad-hoc network co-venture with Seltel, but will launch another project presently in development with the NBC-owned stations and the Westinghouse group station's division. The new program, which will be available for the fall, 1986, *Today's the Day*, will focus on historical facts and events of the day, according to Stanley Moger, SFM president.

Moger, in an interview, says that the half-hour strip will have 260 originals, and no repeats, and will be produced by Andy Friendly, who made the original *Entertainment Tonight* pilots. The pilot on *Today's the Day* was produced last week, notes Moger. Regarding The Television Premier Network, the project was dropped because "it wound up being too expensive. Even before we got started, the prices started to escalate." The TPN, as originally designed, was to be available on an on-going cash basis beginning in January, with TPN stations participating in the financing of each production.

WTBS syndication

WTBS Atlanta, the Ted Turner superstation, has set up a 90-minute sitcom block on Mondays by introducing a comedy set in an ice cream parlor and the shifting of one of its sitcoms with plans calling for syndication distribution in the future. The move to create a first-run original sitcom block is designed for the early fringe, when the HUT levels are up, says WTBS executive vice president and general manager, Jack Petrik.

The new sitcom being introduced is *Rocky Road*, which anchors the two other shows, *Down to Earth*, which is being moved from its Friday, 6:05 p.m. time slot to open the sitcom block at 6:05 on Mondays, to be followed by *Safe at Home*, which continues to air in its Monday, 6:35 p.m. slot.

The three sitcoms are created by the Arthur Co. *Down to Earth* is produced in conjunction with Procter & Gamble, while *Safe at Home* and *Rocky Road* are produced in association with Turner Broadcasting System.

Plans call for the three sitcoms to find a home in syndication, once enough episodes from each have been accumulated, Petrik says, in an interview. *Down to Earth* has already been acquired for distribution by Lorimar Television Distribution, as a strip to be sold for 1987 or 1988. A minimum of 104 episodes will be produced.

Disney Television names

Walt Disney Pictures Domestic Television has made two vice president appointments, as additions to key management personnel, previously announced. The two new appointments are Michael T. Mellon as vice president, research; and Patrick D. Pattison, as vice president, director of marketing. Both report to Jay Finkelman, vice president, marketing, domestic television.



Michael T. Mellon

Mellon comes to Disney after five years with Embassy Telecommunications, in charge of the research department, where he was made vice president in 1983. Prior to that, Mellon was manager of syndication audience measurement at Paramount pictures from 1978-80. He began his career with TeleRep Inc. as research director and H-R Television as research manager.



Patrick D. Pattison

Pattison comes to Disney after three years with Metromedia Producers Corp. where he was most recently vice president, director of marketing and, prior to that, vice president director of creative services for the Metromedia-owned syndication division. Before joining MPC, Pattison was vice president, director of advertising and promotion for Metromedia's Washington station WTTG(TV), from 1980-1982.

Previously, the division had announced the appointments of key man-

agement personnel including Richard Goldman as vice president and general sales manager, and James S. Bennett as vice president of programming and production; and Affe.

Goldman had been vice president and director of sales at WNEV-TV Boston before joining Disney; and Bennett, comes to the company from CBS, where he worked for 13 years, most recently as vice president and general manager of KCBS-TV Los Angeles, the CBS O&O (formerly KNXT).

Meanwhile, Robert Jacquemin, senior vice president of the division, is in full swing on establishing communications with reps, station groups and other sources. It's anticipated that the division will begin within the next few weeks offering special features from the Disney film library and from *The Wonderful World of Disney*, which has previously aired on ABC and NBC. Bennett's department is understood to begin making first-run syndication programs available in the fall, 1987.

Kid program fests

Children will be the focal point of two separate festivals to be held this fall. On the West Coast, the first annual Los Angeles International Animation Festival will be held September 25-29 at the Wadsworth Theatre, featuring new animated works from some 20 countries from Australia to China. The event is presented in cooperation with ASIFA Hollywood and the American Center of Films for Children.

Some 400 international entries are currently being viewed by a panel to determine the winners. The competition includes shorts, commercials, PSAs, computer animation and first works. Cash prize winners in eight categories will be announced on September 29.

In the other event, the American Children's Television Festival, to promote excellence in TV programming for America's children, will be held October 20-23 in Chicago. Winning programs in the competition will receive Alpha Awards, to be presented at a ceremony on October 23, during a nationally distributed telecast. For registration: Valentine Kass, director, American Children's Television Festival, 4300 West Paterson Ave., Suite 250, Chicago, Ill. 60646.

Syndication shorts

Tribune Entertainment will syndicate the 54th annual *Hollywood Christmas Parade*, Bob Eubanks and Lee Meriwether will be co-hosts, with William Shatner as grand marshal.

Group W Productions has added

eight stations to *Hour Magazine* as the series goes into its sixth season. These include WMAQ-TV Chicago, WDAF-TV Kansas City, KECH(TV) Portland, Ore., WPEC(TV) West Palm Beach and KCPM-TV Chico-Redding.

Mg/Perin's *The Winning Moment*, 30 30-second action sports inserts from the 19 Super Bowl games played to date, is entering its sixth season. The format has been changed this year to feature all the Super Bowl highlights. Previously, AFC/NFC championship games were included in the mix.

It's a Living will premiere on more than 100 stations representing 85 percent of the U.S., with 22 all new episodes, the week of September 23. Scheduled for weekend access time periods on an LBS Communications ad-hoc network. *Living* went from network to off-network and back into first-run syndication.

Blair Entertainment has sold *Divorce Court* in six more markets, for a lineup total of 121, up from 57 stations last year. New stations include KOAT-TV Albuquerque, KEZI-TV Eugene, WPTA-TV Ft. Wayne and WMGT-TV Macon.

Embassy Night at the Movies, two-year-old ad-hoc movie network from **Embassy Telecommunications**, has been renewed by 11 stations for an affiliate renewal rate of 114. Most recent sales include WUPW-TV Toledo, KTHI(TV) Fargo, WZTV(TV) Nashville, WDKY-TV Lexington and WPMI(TV) Mobile. Also at Embassy, *Square Pegs* has added six stations, including WTX(TV) Hartford-New Haven, WFTS-TV Tampa-St. Petersburg and WNFT-TV Jacksonville.

The Ropers has been cleared in 24 new stations by **D. L. Taffner**, for a current total of 49. The newest clearances are WLVI-TV Boston, WXLTV-TV Sarasota, WTTV(TV) Indianapolis, KMBC-TV Kansas City, KBVO-TV Austin, KOLO-TV Reno and KATN-TV Fairbanks, among others.

Muller Media Inc. has cleared 88 stations for its three holiday specials, *Which Witch is Which* for Halloween, *The Turkey Caper* for Thanksgiving, and the *Christmas Tree Train* for Christmas telecast. Clearances represent 42 of the top 50 markets.

Colbert Television Sales' *The Rifleman*, which aired on ABC from 1958-1963, has gotten eight station renewals and new sales, for a lineup of 59 markets. Station renewals and new sales included WGRZ-TV Buffalo, WWSG-TV Philadelphia, KEKR-TV Kansas City and WLFL-TV Raleigh-Durham.

Orbis Communications will distribute *GEO*, one-hour pilot special on a barter basis. The split is five for national time from Oldsmobile and five for

local advertising. The window is November 15 to December 15, either in prime time or early fringe. *GEO* explores "extraordinary people and places throughout the world and tells their stories with drama, adventure and insight." Narrator and host is Charles Haid, of *Hill Street Blues*.

Inside Soaps, half-hour weekly series will debut in January. The show, co-produced by Michaels II Productions and *Soap Opera Digest*, features daytime and nighttime soap stars in interviews and coverage of special events attended by the stars.

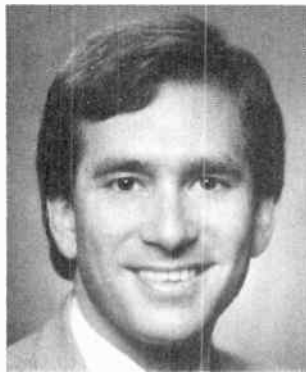
Zooming in on people

Dianne E. Brand has been appointed manager, marketing strategy at **Viacom Enterprises**. Brand joined Viacom in 1981 as a market strategy specialist. Before that, she worked at Peters, Griffin, Woodward as manager, network programming information.

Betsy Green has been named senior vice president, **Genesis Entertainment**. Formerly based in the company's East Coast office as vice president, operations, she will relocate to the West Coast.

Patsy R. Bundy has been promoted to corporate administrator at **King World**. She began with King World in September, 1980, as a sales administrator, then was promoted to director of contract administration, a title she will retain.

Andrew J. Holtzman has been promoted to the new post of senior vice president, advertising, promotion and publicity at **LBS Communications**. Holtzman, who joined LBS in 1983, was vice president, advertising, promotion and publicity. Before that, Holtzman was manager of television promotion and advertising for Paramount Pictures domestic and international TV distribution divisions.



Andrew J. Holtzman

William P. Trotter has joined **Access Syndication** as vice president, national sales manager. Trotter was MGM/UA Television's western division manager since 1983. Before that, Trotter was

midwest regional sales manager at Lorimar Television Distribution.



William P. Trotter

Timothy J. Newman has been appointed central division account executive at **Evergreen Programs Inc.**, a division of Worldvision Enterprises.

Susan Silverberg has been named vice president, program development, at **D.L. Taffner/LTD.** Silverberg, a director member of the Directors Guild of America, comes to Taffner with an extensive background as a producer, director, writer and program executive. Credits include *That's Incredible!*



Susan Silverberg

LBS Communications has made several appointments. **John Storrer**, senior vice president, financial operations, has been promoted to the new post of vice president, controller; **Janet Bass Ecksel** has been promoted from supervisor of inventory control for LBS Media Sales to assistant manager, advertiser sales planning; and **Marianne Cancro** has been appointed supervisor, inventory control.

NFL Films new program

NFL Films, based in Mt. Laurel, N.J., syndicator and producer of football-focused programs, is marking its 20th year by producing a new weekly half-hour TV series, *NFL Films Presents*. The program, which will debut this fall on ESPN, consists of an anthology of stories and features spotlighting a player or a team from the past, a current personality and a feature explaining a specific development. Also pro-

Programming/Production

(continued)

vided, according to Steve Sabol, executive vice president of NFL Films, is analysis and commentary.

NFL Films produces the longest running nationally syndicated sports program on TV, NFL Week in Review, and ABC Monday Night highlights, plus a series of syndicated TV specials.



A happy Shane Hammerich, the eight-year-old grand prizewinner of the "Voltron" drawing contest, sponsored by KPLR-TV, St. Louis, displays his winning entry and a copy of the home videocassette "Voltron I, Castle of the Lions." Winner received a Sony home video recorder. He is surrounded by some of the more than 10,000 entries the station received during the three-week contest.

PBS leads in news Emmys

As it has over previous seasons, the Public Broadcasting System wrapped up the lion's share of the 1984 National Television Academy's News and Documentary Emmys, with 19 of the total 44 awards. CBS had 11, while ABC took seven, NBC grabbed six and one award went to a syndicator. The winners were announced from a total of 120 nominations, narrowed from approximately 600 entries.

Winners were:

For Programs: **Coverage of a Single Breaking News Story**--*Massacre in San Ysidro* (Nightline), ABC; For Segments: *India Broadcast* (CBS Evening News), CBS; For Programs: **Background/Analysis of a Single Current Story**--*Living Below the Line* (Frontline), PBS; *Cry Ethiopia, Cry* (Frontline) PBS; *The Hostage Crisis Five Years Later* (Nightline), ABC; For Segments: *Beirut: A Retrospective*, (CBS Evening News with Dan Rather), CBS; *TV Campaigning*, CBS; *Zumwalt-Agent Orange* (The MacNeil/Lehrer Newshour), PBS; *Reagan's Reelection* (CBS Evening News with Dan Rather), CBS; *Star Wars, Cross-*

roads, CBS.

For Programs: **Investigative Journalism**--*The Silent Shame* (NBC Network News), NBC; *Hard Metals Disease*, (Today Show), NBC; For Segments: *General Dynamics* (CBS Evening News with Dan Rather), CBS; *Leader LaRouche, First Camera*, NBC; *What Happened to the Children* (20/20), ABC.

For Programs: **Interview/Interviewer**--*World War II Propaganda Battle* (A Walk Through the 20th Century), PBS; For Segments: *Race in America, Parts I and II* (CBS Evening News with Dan Rather), CBS.

For Programs: **Coverage of a Continuing News Story**--*Jesse Jackson and the Press* (Inside Story), PBS; For Segments: *Afghanistan* (CBS Evening News with Dan Rather), CBS; *Wall of Tears, Wall of Hope*, (20/20) ABC; *Farm Coverage* (The MacNeil/Lehrer News hour), PBS.

For Programs: Informational, Cultural or Historical Programming--*The Mind of a Murderer Part I* (Frontline), PBS; *The Mind of a Murderer Part II* (Frontline), PBS; *Captive in El Salvador* (Frontline), PBS; *Among the Wild Chimpanzees*, A National Geographic Special, PBS; For Segments: *B-1 Bomber*, (Good Morning America), ABC; *Anne Morrow Lindbergh* (Smithsonian World), PBS. For Programs: **Special Classification for Outstanding Program/Individual**--*The Sovereign Self: Right to Live, Right to Die* (Program 10 of the Constitution: That Delicate Balance), PBS; For Segments: *The New Cold War*, (NBC Nightly News), NBC; *Steeplejacks*, (Crossroads), CBS; *3-Part Brain Series*, (NBC Nightly News), NBC.

Individual Achievement in News and Documentary Programming--Writers: *Television and the Presidency*, Syndication; CBS News Sunday Morning, CBS; *To Save Our Schools, to Save Our Children* (ABC Close-up), ABC, Directors: *Spaces: The Architecture of Paul Rudolph*, PBS; *Bearden Plays Bearden*, PBS.

Cinematographers: *Among the Wild Chimpanzees* (A National Geographic Special), PBS. Electronic Camerapersons/Videographers--Electronic Cameraperson: *American Survival 1984*, (Today), NBC. Sound: *Location Sound On the Range*, (20/20), ABC.

Tape Editors: Videotape Editors, 1984 Republican Convention Montage (Nightwatch) CBS; Videotape--Editor, *The North Shore, America Today*, PBS. Film Editors: *Living Below the Line* (Frontline), PBS. Scenic Designers: *The National Science Test* (Nova), PBS. Music Composers, Lyricists: *Heritage: Civilization and The Jews A People is Born - Episode 1*, PBS.

Earlier in the day, five cameramen nominated for 1984 News and Documentary Emmys were also honored separately at a luncheon at Sardi's hosted by Eastman Kodak Co. Martin Bell and Hugo Van Lawick were cited for outstanding individual achievement for cinematography on *Among the Wild Chimpanzees*, a National Geographic Special produced by WQED(TV) Pittsburgh, with Bell nominated a second time for *Traditional Medicine*, produced by Smithsonian World and aired by PBS.

Production notes

Columbia Pictures Television has renewed the contract of producer Larry White for another two years. White, a former network executive who produced NBC's miniseries *The First Olympics-Athens, 1896* and *The Blue and The Grey*, civil war drama for CBS, is currently working on several major projects. He's developing two movies for syndication, as well as a slate of miniseries, films and series for the networks.

Bob Sykes Productions has signed an exclusive contract with **Telepictures Corp.** for the development and production of first-run programming for syndication. Sykes formerly produced *The All New Let's Make A Deal* and was a writer and producer on such specials as *Circus of the Stars*, *All-Star Salute to Mothers* and *The Split Second*, game show.

Paramount Network Television has entered into a two-year agreement with Bill Bixby and his partner, Paul Brandon. The Paramount deal calls for Bixby to direct and act in some of the shows that the Bixby-Brandon Productions company will make. Paramount has also hired an executive director of production for network TV. Sharon Sawyer will supervise production of Paramount series, among them *Family Ties*, *Cheers*, *Webster*, *MacGyver*, *Mr. Sunshine* and *All is Forgiven*.

Paul Picard, for seven years the executive producer of *The Dukes of Hazard*, is executive producer of **Warner Bros. Television's** *Kung Fu: The Movie* for CBS. David Carradine will repeat his role of the half-Chinese, half-occidental Shaoline priest, who, in this version, has settled in Sacramento, Calif., after 20 years of roaming the west.

Viacom Productions has set Buck Henry to create, write and produce a number of projects for the company, for both networks and possible syndication. The veteran Broadway author and scriptwriter for movies and TV will be involved in both comedy and drama for Viacom.

NBC and producer Pierre Cossette will be shooting a Christmas holiday show hosted by Andy Williams in November. Williams will be joined by young performers from *Facts of Life*, *Silver Spoons*, *Punky Brewster* and *The Cosby Show* in the special, which will be filmed in Finland, near the North Pole.

Peter Ustinov recently completed playing Agatha Christie's Belgian detective, *Hercule Poirot*, in **Warner Bros. 13 At Dinner** movie for CBS, and he's going to repeat the character in *Dead Man's Folly*. That production, being shot in London, is also for CBS.

Format, staff shifts

WNCN-FM New York has given new assignments to three of its staffers. **Ellen Kazis** has been promoted to assistant to the program director. **Shirley Ford** has been named assistant to the music director and **Vito Colonna**, formerly production engineer, has been promoted to production supervisor, a newly-created position.

Neal Mullins has been named program director at WHN New York. He was program director at WDAF Kansas City for the past six years.

Sue Spencer has joined KEBC-FM Oklahoma City, as 2-6 a.m. personality. Spencer worked for three years at WSUW-FM, Wisconsin State University's station at Whitewater.

Stu Collings has become the new morning drive personality at WMET-FM Chicago. Collings had been at WIND and then moved to WFYR-FM as morning and afternoon host. Collings came on board WMET as midday host in early 1985 when the format was changed to adult contemporary. He currently owns and manages a radio consulting firm as well.

Monday Night Quarterback has been introduced at WEEI Boston, to be hosted by Dave Shea. The hour program airs from 7-8 p.m. on Mondays.

SMN revenues up

Satellite Music Network, Inc. posted dramatic increases in revenues and profits for the second quarter and first half period ended June 30. Revenues for the first quarter totaled \$3,501,162, nearly two-and-a-half times greater than the \$1,452,658 reported for the 1984 second quarter. Net income of \$169,969 sharply reversed the loss of \$465,151 reported for the prior year's second quarter.

Revenues for the first six months rose to \$6,381,468, over two-and-one-half times greater than the \$2,492,046 in revenues for the comparable 1984 period. Net income of \$174,761 repre-

sented a better than \$1.2 million turnaround from the loss of \$1,026,630 reported for the first half of 1984, according to the company.

Radio Syndication

Weedeck Corp., Los Angeles, will produce a one-hour radio special based on the upcoming film *Sweet Dreams*, starring Jessica Lange and Ed Harris. Called *Sweet Dreams: The Radio Special*, it will be offered free to one station per metro market. The special is designed to give subscribing stations all eight minutes of commercials for local sale. The program must be run between October 5 and 13. Other movie specials produced by Weedeck include *Coal Miner's Daughter*, *The Best Little Whorehouse in Texas* and *Smokey and the Bandit II*.

The **Satellite Music Network's David Gerety**, western division sales manager, has been promoted to general sales manager. He joined SMN in April, 1982, as a regional affiliate manager. Four new affiliate sales managers have been appointed. The new regional managers are **Donald S. Gordon**, California-Oregon; **Mike Minor**, Mississippi-Alabama; **Steve Sipe**, Indiana-Illinois; and **Al Bober**, Michigan-Ohio.

George Williams, vice president in charge of programming at Satellite

Music Network, has left the company to start a radio programming company. He was with SMN for four years.

Starstream Communications will debut *Power On*, two-and-a-half minute daily show, focusing on the electronic world of the 1980s, in September on 100 radio stations. John Ford, Houston radio personality, will host the show. Gary Firth, president of Starstream, is creator and producer.

TM Communications has signed three stations for its Prime Demo format: WEIZ (formerly WDAK) Columbus, Ga., consulted by Phil Barry; WTCN Stillwater, Minn., consulted by David Graupner; and CHTN Charlotte-town, Prince Edward Island, Can., consulted by Graupner. TM's adult contemporary format signed KFFX Emporia, Kans., consulted by Phil Barry.

Orban new generator

Orban Associates, San Francisco, has begun delivery on its 8182A/SAP second audio program generator for television multichannel sound. It's designed to work with Orban's 8182A/SG stereo generator, or stand alone for stations not planning stereo. Remote control of SAP on/off and loudness controller on/off, as well as remote metering and indication, is provided. The model sells for \$4,995.

Pine Needle Productions presents...

"The Tiny Tree"

A Christmas tradition for the whole family

A loveable family of animals helps an injured little girl enjoy the full spirit of Christmas. Buddy Ebsen narrates

and Roberta Flack sings songs by Johnny Marks, the composer of "Rudolph the Red Nosed Reindeer" It's a story of love and sharing the whole family will enjoy



The *Tiny Tree* is now available from Martin Duffy, 81 Kensington Road, Garden City, New York, 11530. This delightful 27 minute Christmas program enchanted audiences for 5 years on prime time network with excellent ratings—a 24.8 rating on NBC in 1975 and a 23.9 rating on CBS in 1977. Write for a cassette. You will see something exceptional and so will your viewers. Year after year after year.

Commercials

Commercials break into movies

Commercials are breaking into the movies, and broadcasting may be the qualitative beneficiary of an idea that began in U.S. theaters in 1981, taking four years to become firmly established.

Screenvision is the name of a company headed up by Terry Laughren, who is president and general manager. His mission is to place commercials that are more visual and entertaining than those seen on television into a 4,000-plus nationwide network of theatres that delivers an audience of 24 million every four weeks.

Laughren, a tall, thin veteran of the advertising "wars"—he was an executive vice president of J. Walter Thompson before buying into Screenvision in 1981—tells a very positive statistical story.

That story includes the following: audience recalls ranging from 79 to 92 per cent with an average of 85; and an average favorable audience approval of 96 per cent, with only a 4 per cent negative reaction with just 1 per cent of this very negative reaction, (booing and hissing) are reported by Certified Marketing Services of Kinderhook, N.Y.

"Business is up 50 per cent over last year," Laughren reports, noting that this year "a number of clients bought multiple flights—General Electric via BBDO, came in for four; Wrangler Jeans, via Dancer Fitzgerald Sample, came in for three; Kodak, via J. Walter Thompson, also came in for three; and Dr. Pepper, plugging its soft drink Godzilla via Young & Rubicam, Inc. three times."

If Laughren doesn't feel a commercial is suitably entertaining or shot on a wide enough canvas worthy of the 40-foot screen, he turns it down.

"Last year an advertiser came in with a TV commercial already produced, and was willing to invest \$1.5 million in advertising," Laughren says, "but the product wasn't for us."

Laughren says he has "creative control of what goes on the screen." He consults closely with the agencies at the storyboard stage, and scrutinizes the finished spot for suitability.

Clause Number 7 in the contract Screenvision signs with the agency gives Screenvision the right to refuse to screen a commercial, "which in the reasonable exercise of its judgment does not meet exhibitor's standards or otherwise is unacceptable to Screenvision."

The standards, as stipulated in the contract are a high entertainment level and that the commercial must not have been aired on network television.



Screenvision managing partner Terry Laughren (seated) with New York sales manager Ann-Marie Marcus

Agencies preparing commercials for Screenvision will shoot two minutes or 90 seconds worth of film, according to Laughren, slated for showing in the movie houses, and subsequently cut to 30- and 60-second lengths for network TV and cable exposure, respectively.

"The creatives want to do Screenvision spots," Laughren says, "because it means a broader creative canvas, better production values, such as a lush musical score, and a higher budget."

"Production budgets for Screenvision commercials, according to Laughren, have gone as high as \$1.4 million." Some of the blue chip advertisers continuing to utilize the medium are Dodge, LaBatt beer, Pepsi-Cola and Pioneer Electronics.

Saturation potential for Screenvision is three or four commercials a showing. The ultimate objective, Laughren believes, is to have the audience regard the spots as part of the entertainment package.

Screenvision shares the fee from the advertiser with the theatres showing the spot, and, as a medium, it is commissionable to the agency.

Screenvision structures its rates, which will go up in January, 1986, on a cost-per-1,000 basis. "We've maintained our prices for three years."

The company headquarters in New York, with an office in Beverly Hills, and a Midwest account manager, who is based in New York, but makes treks to the Detroit and Chicago areas.

How does Laughren position his medium vis-a-vis television? "For years we didn't sell against television. After all we were 'the little guys.' Then there came the audience erosion. Now we have findings that show our audiences to be in the fifth television quintile, the

people that seldom watch television. We tell our prospects about this."

"But I think Screenvision is going to help advertising, and all the media that carry it," Laughren concludes. "At first, quality was somewhat of a problem. But once the agencies, who have been pressing for this quality from the beginning, convinced their advertisers, that, particularly in the theatre, it was the way to go, we haven't had any trouble. We turned away five commercials, though, so far this year. The built-in quality will transfer readily to television."

Laughren says the directors want the Screenvision spots on their reel. "I think we're going to show advertising, not soft sell, but subtle sell, that is on the cutting edge of advertising creativity."

Lurking not too far in the background is encroaching presence of the videocassette recorder, with the half units Japanese substantially increasing their exports into this country over the past month.

Will the fact that a reasonably good machine can now be purchased for as little as \$350 inhibit the people from going to the movies and reduce the 24 million audience? Laughren, an old movie buff smiles a reply. "People will always want to go out to the movies."

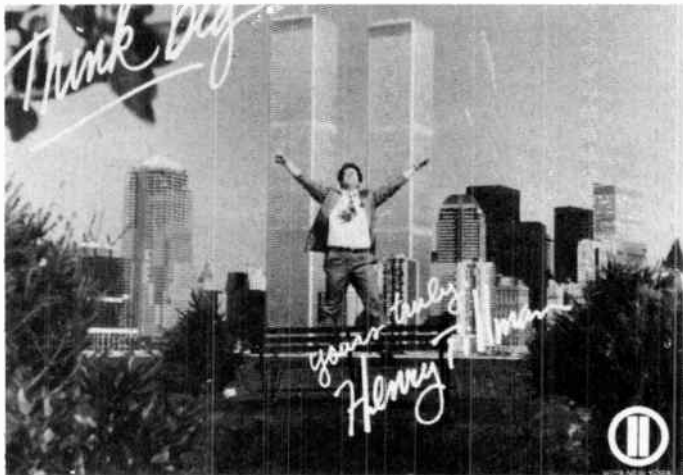
WPIX(TV) rolls an 11 with new ad campaign

WPIX(TV) goes to the trouble of landing news commentator Morton Dean to make a formidable tandem with Pat Harper, and Harper moves to New York's WNBC-TV.

Not to worry, after all, WPIX has Henry Tillman, the fictional focal point of a new advertising campaign that has netted the station 50 letters a day in response mail, continuing audience interest and involvement, and is one of the factors, according to vice president, creative services Paul Bissonette, that the outlet tied Channel 5, for the first time in WPIX's history, with a sign-on to sign-off 12 share for July.

The fictional "search" for a landmark to symbolize channel 11's role as "New York's Number 1 independent," according to the ad copy provided by Atlanta's Grasso Associates, producers of the campaign, is actually rooted in a bonafide New York landmark, the legendary twin towers, of the New York Trade Center.

Several of the five 30-second commercials have been shot with the twin towers as an imposing backdrop. But Tillman, played with unflinching earnestness by Chris Chisholm, an actor whose career opportunities have expanded as a result of this stint, can't see



Post card response is sent to each viewer who writes to WPIX-TV's "Henry Tillman." Average mail for Henry, according to the station, is 50 letters per day. Cardboard character has turned into flesh and blood catalyst for promotional campaign.

the towers for dust or for the imposing structures that it is.

The audience can, however, and WPIX's letters range from tongue in cheek replies to earnest entreaties, that the twin towers would make an excellent symbol for channel 11, if only "Henry" would turn around and take notice.

"The idea for a character who would serve as a catalyst for a station campaign came to me when I was winding up work with Turner Broadcasting in Atlanta before coming to WPIX about 16 months ago," Bissonette says. "But I had to wait for the opportunity to use it.

"We had a lot of fun picking the name. We liked Henry because it was a friendly name without being too humorous, and Tillman, because it had an 11 in it. Later I learned that many years ago the station actually had a personality on staff name John Tillman.

"Chisolm was an actor that we had used in our previous campaign, but just to make sure, we taped and auditioned 70 actors. But Chris was the only one who understood the character, virtually on the spot."

Other details that Bissonette nailed down are the searching out and selection of Jackson Beck to do the voiceover and the inclusion of a box number, 10150 to which viewers could respond, if they wanted to write to "Henry."

The viewers have not only written to Henry Tillman, with tips as well as program suggestions, but they pick out actor Chisholm on the street. In order to further fuel the fire, Bissonette has made up an autographed picture of "Henry" that he sends to each correspondent, together with a letter.

"Leavitt Pope, who heads up the station as president and general manager, has given me a very ample advertising budget."

Bissonette calls it the key to the successful drive, thus far, to improve the station's position as an independent in the New York market.

The cornerstone of the campaign is Henry Tillman and the twin tower symbol. Its continuing effectiveness is illustrated in a letter received by the station which reports the conversation of two people as they look at the twin towers.

"There's channel 11," they say.

TvB mounts contest

The Television Bureau of Advertising will hold its second annual competition for the most outstanding local or regional commercials and television promotional spots which member stations have either carried or produced. TvB is seeking commercials that sell an advertiser's product and illustrate the effectiveness of the medium.

Member stations can submit an unlimited number of entries, viewed initially by TvB and a panel of experts, and all entries will be considered for inclusion in TvB's video tape library of commercials.

Each spot must come in on 3/4-inch video tape with an entry fee of \$25 per spot, with specification as to whether it was used as a commercial or an on-air promo designed to aid the cause of TV advertising. Vital statistics, such as the advertiser's name, station name, call letters, phone numbers, market and market rank must also be included and sent to: TvB/SAC Commercials Competition; 477 Madison Ave.; New York, N.Y. 10022.

Field's-NBC promo

NBC and Marshall Field's department stores have launched a joint promotional campaign tying NBC's new fall television season in with Marshall Field's new fall fashion season.

Personalities from NBC-TV's shows, including *Miami Vice*, *Today*, and some from the network's daytime soaps have taken part in a week-long series of events involving Marshall Field's stores in Chicago, Milwaukee, Dallas and Houston.

The programs and personalities on NBC's fall docket will be featured in the store's catalog with a circulation of more than a million, and derive tie-in benefit from the Sunday newspaper campaign launched by the store in the four cities.

Campaign is somewhat reminiscent of the *Dynasty* (ABC)-Bloomingdales promotion that took place in New York last summer.

TIO's press PSA

The Television Information Office has just released a spot titled "Without Freedom of the Press" featuring excerpts from interviews with people who came to the United States from countries where the media are controlled. Theme of the spot is sounded in the words of one emigre, a free press is "essential for the preservation of democracy itself."

The 30-second message is the third in a series TIO has produced on the value of a free press. It is being sent free to TIO member stations. Non-members may purchase tapes in either 1 or 2-inch formats at \$30 per tape, from the Television Information Office; 745 Fifth Ave.; New York, N.Y. 10151.

The spot was produced by Bill Wurtzel and directed by John Glenn and Mike Rice.

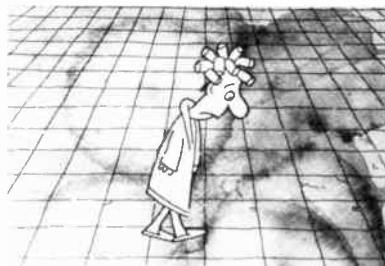
Boston shops' PSA push

Quinn & Johnson/BBDO, in concert with the Boston advertising community, has completed a public service announcement print and broadcast campaign for Oxfam America, the Boston-based non-profit, non-sectarian international relief and development organization. The drive is breaking nationally this month on television, radio and print, and would have cost more than \$85,000 to create and produce, had not the creative, production, tape duplication and distribution costs been donated.

The campaign got its start at a Boston Ad Club meeting with members of the board of directors deciding it was time to create a public service campaign with greater reach and impact than the local efforts normally done on

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TV Guide/That's Entertainment II



LEWIS COHEN & COMPANY, INC., New York

WALA-TV • Mobile, Alabama



I-F STUDIOS, New York

Commercials *(continued)*

behalf of Boston-area groups. With world hunger identified as the target, Q&J/BBDO took on the general assignment.

"Everyone at the agency wanted to pitch in, according to Q&J/BBDO president Bink Garrison. "The same was true throughout the Boston advertising community. Production houses, talent, camera crews, everyone donated their time."

"This campaign really represents the entire Boston advertising community because of the number of people involved," says Betty Cook executive director of the Advertising Club of Greater Boston.

Major contributors to "Ad Aid" included: Quinn & Johnson/BBDO; Cinemagraphics; actor E. G. Marshall; Filmarts; Blake Films; Ads Audio Visual Productions; and the Boston Ad Club. Nearly every video production company in the Boston area helped with the duplication of more than 300 TV spots required for the national distribution effort.

WRG snares 'Enquirer'

The *National Enquirer* which made substantial creative strides under the aegis of Saatchi & Saatchi Compton with a solid assist from Charlex, (*TVRADIO AGE* September 2), had decided to move its account from S&S C to Wells, Rich, Greene Inc., effective December 1, 1985.

Commenting on the switch, Charlex principal Charles Levi says, "we are on good terms with both agencies and with the client. If WRG decides to do something creatively in the new campaign, in which we can contribute, that would be fine. But I believe our participation would be determined by the creative direction in which Wells Rich decides to take the account." Ken Olshan, WRG chairman says they are "looking at the creative" but could not make any statements regarding Charlex's future participation.

New campaigns

Wendy's International, via **Lockhart & Pettus**, is making a concerted effort to pick up a greater share of the black consumer market for its fast foods breakfast menu.

L&P has put together a spot for Wendy's which will be aired extensively this fall in local and regional markets as well as in cable, and nationally syndicated shows directed to the black audience, such as Black Entertainment Television.

Titled "Morning Message," the 30-



Pictured in working garb during a pause in the shoot, l. to r., (first row) John Held, senior vice president and director of commercial production C&W; Ed Cole, senior operations manager of AAMCO; (second row) Fred Peterman, director; C&W vice president and copy Supervisor, Toby Finnerman; Gary Norton, art director; Jack Snow, C&W management supervisor.

second spot seeks to emulate the mood of MTV segments. **Peter Richardson** directed and shot the spot. **Paisley Productions** did the production, and **Editors Gas** and **JSL Video** collaborated on the post work.

Florida is the prime market for the U.S. orange juice industry according to a \$21-million dollar national consumer drive launched this month, featuring a new logo with the identification 100 per cent pure in reverse on an orange. The subtitle shows Florida's seal of approval. The client is the **Florida Department of Citrus**. The advertising campaign, concentrated in broadcast and print, is featuring a 30-second spot that will urge network television viewers to "look for Florida's new Seal of Approval." The agency is **Dancer-Fitzgerald-Sample**.

Cunningham & Walsh has just wrapped a new spot for the fall **AAMCO transmission** campaign that was filmed in the Cascade Mountains of Washington State, and the city of Seattle.

The spot is entitled "Ambulance" and features scenes of an AAMCO-equipped ambulance speeding a patient to a hospital emergency room from a remote area through rough terrain.

The broadcast campaign, starting this month, included a number of scenarios involving other vital service vehicles.

Schick, a division of the **Warner Lambert Pharmaceutical Co.**, is introducing its twin blade disposable razor for women called personal touch, with an unusually brief and direct product message.

The 15-second spot for personal touch carries eight words, "Now there's

a beautiful disposable-personal touch disposable."

The spot is a no-nonsense tight close up of a young woman's leg with the razor gliding over it.

J. Walter Thompson/New York created the campaign, under the overall guidance of creative director **Charles Gennarelli**. The Associate Creative directors are **Drake Sparkman** and **Len Fink**. **Lori Korcheck** wrote the eight words and **Jane Krumwiede** was the air director. **Ed Kahn** produced for the agency. The spot was helmed by **Derek J. Vanlint**. Production chores were handled by **Peter Davis** of the **McWaters-Vanlint** production house.

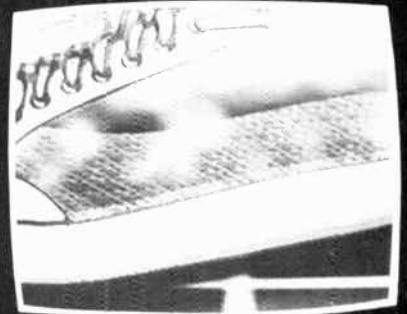
As reported earlier in this column **Ammirati & Puris** is launching a campaign on behalf of the **United Parcel Service**. Theme for the drive is "We run the tightest ship in the shipping business."

The three commercials in the campaign concentrate on UPS' obsession with efficiency. The 60-second "Jim Casey" spot explains the company's historical and present day philosophy of offering "the best service for the lowest rates," while two 30's "Washing planes" and "Japanese Tours," demonstrates the corporate philosophy in action. The spots are showing in most major markets with what the agency describes as a "national cable presence."

Credits for the campaign go to: **Ralph Ammirati** and **Martin Puris** as creative supervisors; **Mark Johnson** was art supervisor, **Marty Kaufman**, copy supervisor and the director was **Mark Coppos**.

Weaver's new chicken fillets will be the highlight of a new three commercial campaign launched by the **Marschalk Co.** for **Victor F. Weaver, Inc.**

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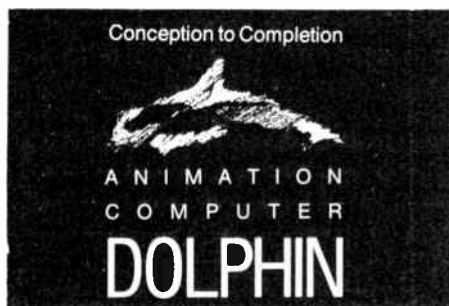
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Commercials (continued)

The new campaign carries the theme "Mighty Good Mr. Weaver." Two of the spots feature other chicken products, Chicken Rondelets, Mini Drums and Nuggets. The Marschalk creative team consists of **Bob Del Pesce**, art director; **David Miranda**, copywriter, and **Laurie Leokum**, producer. The spots were directed by **Murray Bruce**.

Victor F. Weaver, Inc. is a family-owned and operated company which headquarters in New Holland, Pa., and has been producing poultry products since 1937.

Ad makers

Benton & Bowles and **D'Arcy, MacManus Masius**, continue to make logistical adjustments following announcement of its plans to merge. This time in Chicago, the Benton & Bowles office there has moved to DMM/Chicago's office at 200 East Randolph.

The merger was announced on June 24, after months of rumors and denials by spokespersons from both companies. The merger is anticipated to be legally carried out and officially completed by November 1.

In Chicago the DMB&B office now has 225 employees, with projected 1985 billings of approximately \$160 million.



Blauweiss

Gallo

Don Blauweiss has joined **Saatchi & Saatchi Compton Inc.** as a senior vice president and creative director, according to Robert H. Levenson, vice chairman, chief creative director.

Levenson characterized S&SC as in "the midst of a creative revolution."

Blauweiss is another Doyle Dane Bernbach International alumnus to join S&SC, Levenson being the first. He also served there as senior vice president, but was creative manager, most recently responsible for Spanish Tourism advertising.

Blauweiss began an 11-year stint with DDB in 1959, which included domestic work as well as two and one half years at the agency's Dusseldorf office.

His creative responsibilities included Volkswagen, Avis and Colombian coffee. In 1979 Blauweiss left DDB to join Ogilvy & Mather as art director/producer on Mercedes-Benz and spent

some time at the agency's Sao Paulo office before leaving. Blauweiss joined Benton & Bowles in 1974, moving to Brussels after six years, as deputy creative director.

Teresa L. Gallo has been promoted to senior vice president status and named an associate creative director at **Dancer Fitzgerald Sample**. Gallo has been with the shop for five years, joining as a copywriter in 1978 after a two year stint at Stern Walters/Earle Ludwig in Chicago. Gallo was named a vice president in July, 1983, and creative group head later that year.

Gallo currently participates in the creative direction of such accounts as L'eggs, Nabisco and General Mills. One of her more significant contributions was as co-creator of a recently Special Olympics public service message featuring **Steven Spielberg's E.T.**

Dominick P. Pelliccio has been named senior vice president/creative, **William Esty Co.**, according to Laurence M. Wassong, president and chief operating officer. Pelliccio was previously vice president creative director for the R. J. Reynolds' Salem cigarettes business. He joined Esty in 1975 as an art director, was appointed a vice president in 1983. His previous agency affiliation was at Gilbert Advertising, and, before that, at Kenyon & Eckhardt.

Betty Fitterman has joined **SCC&B: Lintas USA** as a group creative director. In her new post she is responsible for a spate of Lever Brothers business including the Panadol brands for Glenbrook Labs, the Chicopee division of Johnson and Johnson, and new products for Noxell.

Before joining SCC&B, Fitterman was an associate creative director at Young & Rubicam, Inc. and before that a three year stint at McCann-Erickson, Inc. Fitterman becomes the agency's eighth group creative director in a restructuring of the creative department that began in April.

Chris Gordon has been elected a senior vice president/associate creative director at **Fawcett McDermott Cavanagh Brinck**, Honolulu based ad shop. Gordon was named associate creative director at FMCB in July, 1984. Originally from New Zealand, Gordon has worked in Australia, Asia and the South Pacific on many international automotive, hotel, tobacco and packaged goods accounts.

Commercials circuit

Lyrics of the song go "poor little Rhode Island," but this month a new full service video production facility, **Ten TV Productions** was opened at Broadcast House, 111 Dorrance St. in Providence, for advertising and public relations agency.

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According to production manager **Les Keats**, the facility is an ideal place to lens TV commercials. "It's an \$8 million dollar facility with a 2400-square-foot studio offering a wide variety of services. These include pre-production planning, copywriting storyboarding, talent and casting services, as well as post production.

Two staff directors are **Bob Conover** and **Bruce Brown**. The creative services director is **Jon Soldani**.

10 TV Productions is a facility of WJAR-TV, Providence, which is owned by **Outlet Communications, Inc.**

Lofaro & Associates, the New York/Hollywood, commercials production house, wrapped two projects recently.

The first piece of business was for **Ultress**, a new hair coloring account handled by **Grey Advertising**, under the **Claireol** label. Spokeswoman for the project is **Linda Evans**, and the behind the camera work was in the hands of director **Jean-Paul Rappeneau**, and DOP specialist **Lazlo Kovacs**. The collaborator with Lofaro on the project was **Franco-American Films** in Paris.

Setting for the spot is a cocktail party in which six top models, each with a different shade of hair color, surround Evans. The models were flown into California from all over the world. Lofaro spokeswoman declined to release a budget figure for the business.

Way Bandy advised on makeup and **Maury Hopson** on hair. **Jill Lewis** was executive producer for Lofaro. Creatives for Grey were **David Leddick**, creative director and **Robert Anastasio**, creative supervisor. **Penelope Casadesus**, senior production supervisor, produced for the agency.

The second Lofaro-produced spot, also for Grey Advertising, was on behalf of **Kool-Aid**, entitled "Hot Kids/City" and featuring the Kool-Aid Man, as the refresher in an inner-city schoolyard basketball game.

Shot at **North River State** in New York, the Grey co-creative directors are **Hy Rosen** and **Tony Pugliese**. **Jane Haimes** was the art director; **Mary O'Dea** the copywriter and **Maur Dausey** the producer. Director/cameraman **Allan Charles** helmed the spot for Lofaro. The executive producer was **Houston Winn**, and the spot was produced by Laurie Kay.

Andy Jenkins, namesake director of **Jenkins Covington Newman Rath**, the venerable production house with offices in New York, Chicago, and California, has wrapped three new spots for **McDonald's** via **Leo Burnett & Co.**

Spots were shot in California and involve three people with widely varying lifestyles, a ranchhand, a cab driver and a fashion model.

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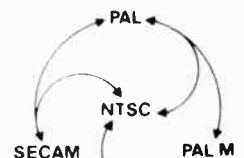
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**SPOT
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Food products,
automotive fuel
first half/63

**SELLER'S
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always right, is it
really selling?/67

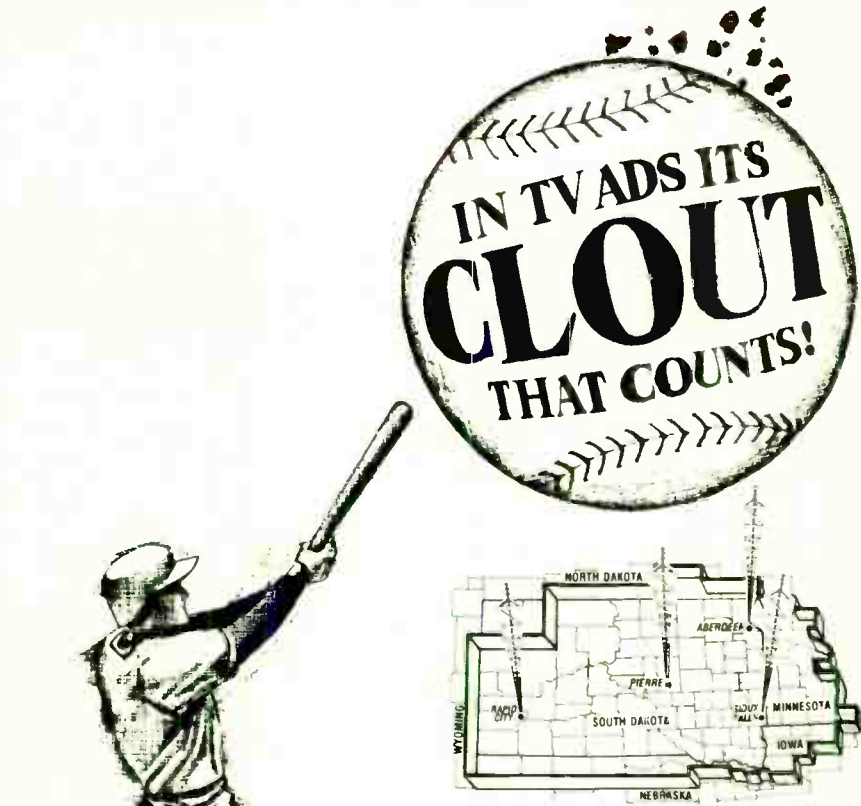
**MEDIA
PRO**

Evolution of media
planning by
computer/68

TELEVISION/RADIO AGE

September 16, 1985

Spot Report



**IN TV ADS ITS
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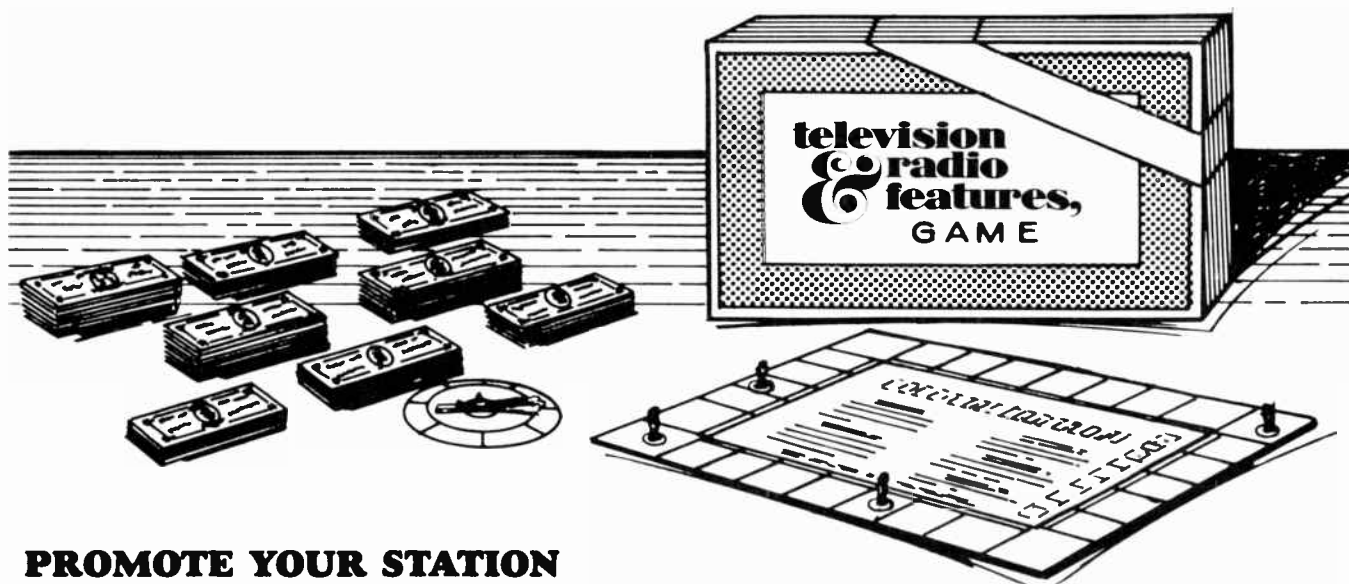
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Spot Report

September 16, 1985

Food, auto fuel spot TV in first half tally: TvB/BAR

Food and food products led the categories in first half spot TV spending, investing 10 per cent more in 1985 with \$448,806,000 registered, as opposed to \$409,196,000 for the first half of 1984, according to TVB/BAR. Spot buying as a whole in 75 top markets flirted with a 10 per cent increase for the first half of 1985, posting a figure of \$2,091,688,800, up 9.5 per cent.

Other big spenders in the spot category for the first half were automotive, enjoying a bumper sales year, up a substantial 20 per cent in spending with \$339,563,600 invested for '85's, as compared to \$284,086,800 spent for the like period last year. Soft drinks, spurred by the Coca Cola-Pepsi battle, fizzed up its expenditure by 8 per cent to \$174,256,900.

Indie share of spot

The 25 leading national spot TV advertisers increased their spending on independent stations by 22 per cent during the first six months of 1985 over the comparable period a year ago, according to a 15 market tabulation done for the Association of Independent Television Stations by Broadcast Advertiser Reports. In the 15 markets measured, the total dollars expended on indies was \$239,743,861, up from \$196,415,660. Share of total spot spending among the leading 25 remained at 52 per cent for both years.

Advertisers spending the largest share of spot money on indie TV were Mars, Inc. (Number 16) and Warner Lambert (17), both at 82 per cent; close behind was General Mills (4) with 81 per cent.

A-K shifts wind down

As Avery-Knodel Television phases out of the rep business less than a dozen of its clients remained to be finally settled in new rep homes at presstime and most of these were earmarked for one rep firm. Of the 69 A-K stations, 28 have gone to Seltel, 10 to Independent Television Sales, eight to Katz, at least half a dozen to Adam Young (with another eight likely), three to Petry, two to Blair and one to Harrington, Righter & Parsons.

The added Seltel lineup: WTVW(TV) Evansville; WTVY(TV) Dothan, Ala.; KARD(TV) Monroe, La.; KTXS-TV Sweetwater-Abilene; WRBT(TV) Baton Rouge; KIFI-TV Idaho Falls; KOMU-TV Columbia, Mo.; KVEO(TV) Brownsville; WXVT(TV) Greenville,

Miss.; WTXL-TV Tallahassee; WMGT(TV) Macon; WYTV(TV) Youngstown; WTVX(TV) Ft. Pierce-West Palm Beach; WHTV(TV) Meridian, Miss.; KLMG-TV Longview-Tyler; KMTR-TV Eugene; WTAP-TV Parkersburg, W. Va.; WMDT(TV) Salisbury; WXLTV-TV Sarasota; KXMC-TV Minot, N.D.; WCOV-TV Montgomery; WKPT-TV Kingsport, Tenn.; KXJB-TV Valley City-Fargo; KCMT(TV) Alexandria, Minn.; WVII-TV Bangor; KMTC(TV) Springfield, Mo.; KTTC(TV) Rochester, Minn.; WVVA(TV) Bluefield, W. Va.

ITS additions. New to the ITS roster are: KNMZ(TV) Santa Fe-Albuquerque; WDSI-TV Chattanooga; WDBD(TV) Jackson, Miss.; WKCH-TV Knoxville; KBSI(TV) Cape Girardeau-Paducah; KXRM-TV Colorado Springs; WLRE(TV) Green Bay; KHNL(TV) Honolulu; WQRF-TV Rockford, Ill.; KBGT-TV Albion-Lincoln.

Blair acquired KTSM-TV El Paso and KTUU-TV Anchorage. Petry's additions were KFDA-TV Amarillo; KSWO-TV Lawton; WDIO-TV Duluth, while HRP got WKBT(TV) La Crosse.

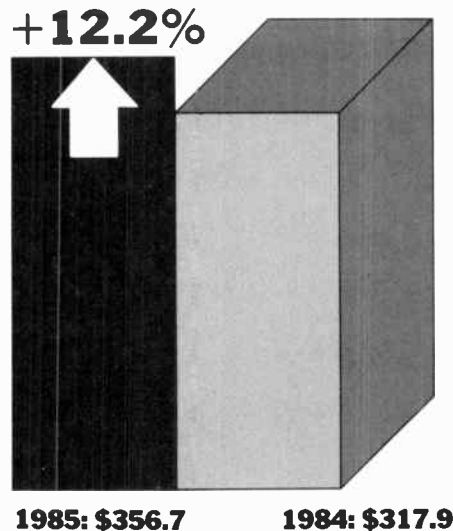
New confirmed Adam Young outlets are: KCWT(TV) Spokane (Wenatchee); KHBS(TV) Fort Smith; KPOL(TV) Tucson; WGTU(TV) Traverse City-Cadillac; KFTY(TV) San Francisco (Santa Rosa); and WJKA(TV) Wilmington, N.C.

Not finally confirmed but with most of them likely to go to Adam Young are KXWY-TV Casper; WVIR-TV Charlottesville, Va.; WWSB-TV Columbus-Tupelo; KVCT(TV) Victoria, Tex.; KCRL(TV) Reno; WBAK-TV Terre Haute; KLAX-TV Alexandria, La.; WXXV-TV Gulfport-Biloxi; WJWT(TV) Jackson, Tenn.; WBSP(TV) Ocala; WENY-TV Elmira, N.Y.

At Katz Continental, new sign ons are: WCFT(TV) Tuscaloosa; WDAM-TV Laurel-Hattiesburg; KYEL-TV El Centro-Yuma; WJSU-TV Anniston; WLFI-TV Lafayette; WHIZ-TV Zanesville; KCBD-TV Lubbock; and KBIM-TV Roswell.

July

Local business (millions)



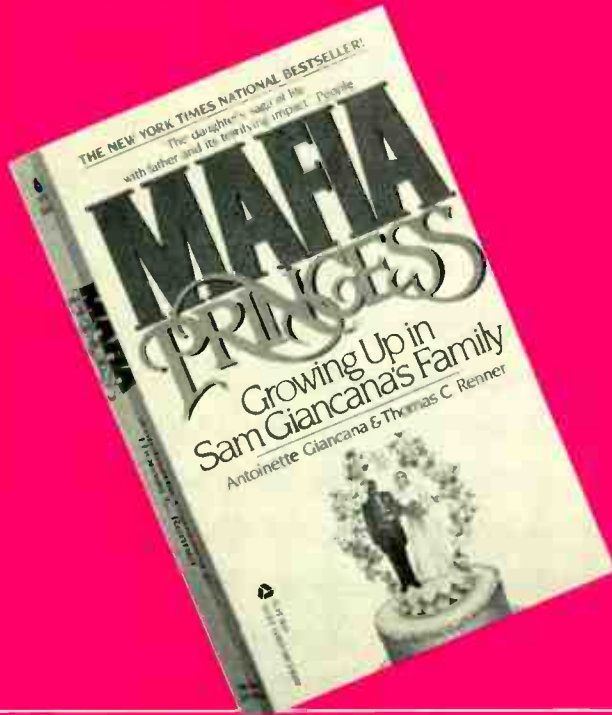
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Spot Report

Campaigns

Jos. A Bank Co., RADIO

Eisner & Associates, Inc./Baltimore
CLOTHING CHAIN is scheduled for seven weeks of radio advertising, starting in mid-September in a wide-spread selection of larger markets. Debby Martin headed buying targeted at men 25 and up.

Church's Fried Chicken, TV

Grey Advertising/Los Angeles
FRIED CHICKEN is making spot appearances for four to 12 weeks starting in late September in a long and wide-spread lineup of television markets. Negotiators are working with a full range of dayparts to attract both men and women, 18 and up.

Colgate-Palmolive Co., TV

Foote, Cone & Belding/New York
SELECTED BRANDS are winding up 13 weeks of third quarter advertising that started in early July in a nationwide lineup of television markets. Buying team worked with daytime and fringe inventory to appeal to women 18 and up.

Continental Baking Co., TV

Vitt Media International/New York
SELECTED BAKED PRODUCTS are being offered for 26 weeks during third and fourth quarters in a long and nationwide selection of television markets. Media plan calls for reaching women and children with daytime, fringe and kid adjacencies.

Cotter & Co., TV

Cotter direct/Chicago
TRUE VALUE HARDWARE STORES are scheduled for 26 weeks of third and fourth quarter advertising that started in early July in a select but coast-to-coast list of larger television markets. Buyers lined up a full arsenal of day parts to reach adults 25-plus.

Domino's Pizza, TV

Group 243 Design/Ann Arbor, Mich.
PIZZA RESTAURANT CHAIN will be using 13 or more weeks of spot advertising that started in mid-September in a fair lineup of southeastern television markets. Media placed daytime, fringe and primetime inventory to reach adults 18 and up.

Great Plains Software, Inc., RADIO

Dawson, Johns & Black/Chicago

ACCOUNTING SOFTWARE is being offered for 12 weeks that started in early August in a select but nationwide list of radio markets. Buying team targeted business men 25 and up.

Lever Brothers Co., RADIO

Ogilvy & Mather/New York

WISK will be offered for two weeks in early October in a fair lineup of mid-western radio markets. Media plan calls for reaching young women, 18 to 34.

Richman Brothers, RADIO

Cabot Advertising/Boston

MEN'S CLOTHING STORES will be using four weeks of radio advertising scheduled to start in late September in a good many markets from Washington, D.C. to Texas. Target audience is men 25 to 54.

J. R. Simplot Co., TV

CPM, Inc./Chicago

FRENCH FRIED POTATOES are being promoted for eight weeks during September and October in numerous mid-western television markets. Media team lined up daytime, primetime and fringe spot to appeal to women 25 and up.

Mrs. Smith's Frozen Foods Co., TV

Leo Burnett Co./Chicago

SELECTED FROZEN FOODS will be offered for 13 weeks that started in early September in a select but nationwide spread of television markets. Media group placed fringe, news and daytime avails to reach women 25-plus.

U.S. Army, RADIO

N W Ayer/New York

ENLISTMENT is being advertised with three weeks of radio that started in mid-September in a long and nationwide spread of markets. Buyers placed schedules to reach young men.

New for smokers

Jeffrey Martin, Inc. is using spot and network television, radio and newspapers, coast to coast, to roll out its new Topol mouthwash for smokers. Young & Rubicam's Sudler & Hennessey developed the creative approach and Jeffrey Martin's media director Gerald Baldwin managed media placement.

The new product follows success of the company's Topol toothpaste, also formulated for smokers. Preferred target audience is women 18-plus, but male smokers can use it, too. Rollout is flighted through the rest of the year, and if the product moves according to expectations, will continue rolling into 1986.

NEW SERIES!

SHE-RA™: PRINCESS OF POWER™ takes her place alongside HE-MAN™ AND THE MASTERS OF THE UNIVERSE™ as the most powerful children's series on television. Premieres September 23. From Filmation.

NEW EPISODES!

HE-MAN™ AND THE MASTERS OF THE UNIVERSE™, the No. 1 rated animated show in syndication ever since its debut, blasts off for a third big season—including 32 new episodes—on September 23. From Filmation.

NEW MILESTONES!

HOUR MAGAZINE has just started its sixth season—and on September 18 celebrates its 1000th show. That same day Host Gary Collins will be honored with a star on the Hollywood Walk of Fame. Gary Collins and HOUR MAGAZINE—proven performers.

NEW SEASON!

PM MAGAZINE, the second highest rated show in all of syndication,* is now in its 10th hit season in its first market and a long-run success in many others. And it's as fresh as ever with fascinating and compelling new features, star attractions and the local appeal that's uniquely PM's.

NEW FOR NEXT SEASON!

GHOSTBUSTERS is now in production at Filmation. 65 half-hour comedy animated adventures. It's got winner written all over it. In association with Tribune Entertainment Company.

Plus other innovative new syndicated series for 1986 and beyond!

*Arbitron Syndication Program Analysis May 1985

New Excitement From

GROUP W PRODUCTIONS

WESTINGHOUSE BROADCASTING AND CABLE, INC.

THE RADIO LIST

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

THE RADIO LIST

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

THE RADIO LIST

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

THE RADIO LIST

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

THE RADIO LIST

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

THE RADIO LIST

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

THE RADIO LIST

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

THE RADIO LIST

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

THE RADIO LIST

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



Jim Jordan has joined WHOO AM-FM Orlando as executive vice president, general manager. He comes to the Bluegrass Broadcasting stations from a post as sales manager of WVLK AM-FM Lexington, Ky.

Ronald Mott has joined WJBM AM-FM Jerseyville, Ill., as station manager for the AM facility. He was formerly general manager of WMAV Springfield, Ill.

Charles A. Buckenmyer has been named sales manager for WUPW-TV Toledo, Ohio. He had been sales group manager at WTVG(TV) Toledo.

Rhonda Hack has been promoted to vice president, Southwest sales manager for the ABC Radio Networks. She had been manager, southwest sales for the network group.

Dana S. Fitzgerald has been appointed general sales manager of Group W's WJZ-TV Baltimore. He moves in from New York where he had been a group sales manager with Group W Television Stations. He replaced **Robert Donohue**, now vice president, general manager of KMOL-TV San Antonio.

Sarah Taylor has been named general sales manager of WTOP and WTKS(FM) Washington. She came to the station in 1979 and now steps up from local sales manager.

New C-E media unit

Campbell-Ewald Co. has formed Specialized Marketing and Communications Inc., a new division responsible for co-op and yellow pages advertising services. The new unit, headed by Ronald S. Lipiec as senior vice president, general manager, reports to Louis M. Schultz, executive vice president, director of media services.

Though the agency has worked with co-op and yellow pages advertising for over a decade, Campbell-Ewald chairman Paul L. John says the new unit will broaden exposure of these two marketing tools to more clients and new prospective clients.

Mike Armstrong is the new general sales manager of Viacom's KSLA-TV Shreveport, La. He moves in from Asheville, N.C. where he had been national sales manager for WLOS-TV.

Steve Mauldin has joined Gaylord Broadcasting's WVUE-TV New Orleans as general sales manager. The former local sales manager for KTNV-TV Las Vegas comes to WVUE-TV from KTLA-TV Los Angeles.

Hugh Pulley has been promoted to general sales manager of WREG-TV, the New York Times Broadcasting station in Memphis. He joined the station as an account exec in 1972 and became local sales manager in 1977.

Paul Kilcullen has been named general sales manager of WTAE-TV Pittsburgh. He first joined Hearst Broadcasting in 1976 as an account executive for WBAL-TV Baltimore and was named national sales manager for KMBC-TV Kansas City in 1982, soon after that station became part of Hearst Broadcasting.

Mona L. Grow has been promoted to general sales manager of KING Seattle-Everett. She transfers from Portland, Ore., where she had been an account executive for KINK(FM), also a King Broadcasting property.

Norb Ryan is now general sales manager of WTMJ-TV Milwaukee. He started with the station as traffic manager and now moves up from national sales manager, in which capacity he will also continue to serve.

Beyond co-op

The Radio Advertising Bureau will be testing a new training program during October designed to show broadcasters how to make the most of vendor support dollars available from manufacturers. RAB executive vice president Wayne Cornils describes the seminars as a step-by-step outline for building new local retail business through vendor programs funded 100 per cent by participating manufacturers.

The daylong sessions are titled *Vendor Money: Big new bucks for radio*, and will be moderated by Stephen Strauss, president of Howe Strauss and Associates. Workshops are scheduled for October 3 in San Francisco, October 8 in Dallas and October 30 in Washington, D.C. Registration is limited to RAB members.



Pam Tomlinson has moved up to national sales manager for Jefferson Pilot's WBTV(TV) Charlotte. She joined the station as a sales trainee in 1976

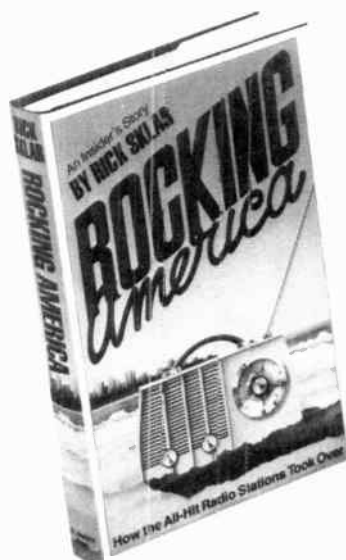
and now steps up from senior account executive.

Marty Edelman has joined KNTV(TV) San Jose, Calif., as general sales manager. He moves in from San Francisco where he had been local sales manager for Group W's KPIX(TV).

Greg Graber has been promoted to national sales manager for WVTM(TV) Milwaukee. He steps up from account executive for the Gaylord station.

THREE DECADES OF RADIO & ROCK 'N ROLL

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



\$13.95 hardcover, 220 pages, 16 pages of black and white photographs

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

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

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



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



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

—Clive Davis, President
Arista Records

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

Name _____

Address _____

City _____

State _____ Zip _____

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

Steve Patz has been appointed national sales manager for WSCV-TV Miami, the Blair-owned Spanish-language television station. He had been regional sales manager for WDWL-TV Miami.

New Stations

On Air

KTIE-TV Oxnard, Calif.; Channel 63 ADI Oxnard-Ventura; Licensee, KTIE-TV, Inc., 663 Maulhardt Ave., P.O. Box 5307, Oxnard, Calif., 93030. Telephone (805) 485-1707. Donald Sterling, president and principal owner; Bob Bradley, general manager. Air date, August 17.

STV going commercial

Wwsg-TV Philadelphia; Channel 57 ADI Philadelphia; Licensee, Grant Broadcasting of Philadelphia, Inc. Temporary address: 300 Domino Lane. Contact Grant headquarters at 16550 Northwest 52nd Ave., Miami, Fla., 33014. Telephone (305) 621-3333. Milton Grant, president and general

manager; Carol Healey, station manager. Target switch date to independent commercial broadcasting, fall, 1985.

Buyer's Checklist

New Representatives

Caballero Spanish Media has added WPCK West Palm Beach, Fla. and KSJT(FM) San Angelo, Texas to its list of represented Spanish Language radio stations. KSJT is a new station that bowed September 15, the same date that WPCK switched its format from English to Spanish.

Independent Television Sales has been appointed national sales representative for WKCH-TV Knoxville, Tenn., KBSI-TV Paducah-Cape Girardeau-Harrisburg and WDBD-TV Jackson, Miss. Each station is the only independent in its market.

Katz Radio is now representing KXZZ and KBIU(FM) Lake Charles, La. KBIU programs contemporary hits and

KXZZ offers an urban contemporary format.

Katz Continental Television has signed new station clients WLFI-TV Lafayette, Ind., WJSU-TV Anniston, Ala., and KYEL-TV Yuma, Ariz. KYEL-TV is an NBC affiliate and WLFI-TV and KJSU-TV are CBS affiliates.

Masla Radio has been named national sales representative for WRQN(FM) Toledo, WTXR and WZRO(FM) Peoria and KNZS and KQWK(FM) Pittsburg, Kans. Both Peoria stations and both Pittsburg outlets simulcast country music, WRQN airs contemporary hits.

Petry National Television is the new national sales representative for KFDA-TV Amarillo, Texas, KSWO-TV Wichita Falls-Lawton, and WTGS-TV Savannah. WTGS-TV is an independent station, KSWO-TV is an ABC affiliate and KFDA-TV is a CBS affiliate.

Settel Inc. has been appointed to sell nationally for KRRT-TV San Antonio, WTVZ-TV Norfolk-Portsmouth-Newport News-Hampton and WXIN-TV Indianapolis. All three are independent stations.

Torbet Radio has been selected as national sales voice for WRWA and WRFY(FM) Reading, Pa. WRFY offers contemporary hits, and WRWA carries an MOR format.

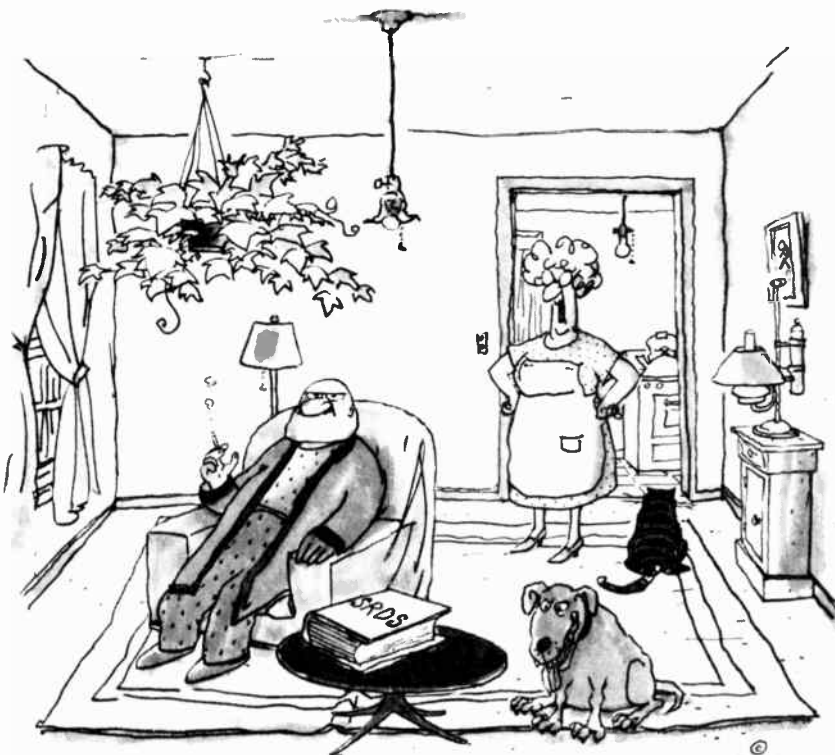
New Affiliates

NBC Radio Network has added four more AM radio stations to its affiliate lineup. They are WCAO Baltimore, WIRE Indianapolis, WPTF Raleigh, N.C., and WXOK Baton Rouge, La.

Transactions

Beam Communications has agreed to acquire WGNG Providence from **Roger Williams Broadcasting Co.**, subject to approval by the FCC. The station airs a 24-hour-a-day country music format. Principal new owner will be Bruce J. Mittman, president of Beam Communications.

Heritage Communications has completed acquisition of two South Dakota television stations and the cable television system in Germantown, Tenn. The stations are NBC affiliates KDLT-TV Sioux Falls-Mitchell and KEVN-TV Rapid City.



"Arnold, I know it means a lot to you, but a coffee table book it's not."

CableAge

'Thrills and Shills' Network

Two-month-old Home Shopping Network uses a talk show format to hawk direct mail merchandise.

C7

Cable sports winter forecast

More events than ever on cable and sane rights fees make for a healthy season.

C10

The selling of Group W Cable

Westinghouse Broadcasting chairman Dan Ritchie tells why an agonizing decision makes sense for parent firm.

C3

More on the basic movie wars

HBO joins Rainbow and Turner Broadcasting in talking about an ad-supported movie network.

C4

3 of a Kind



SuperStation WTBS

Draw your cards from a wealth of experience and success...

"WTBS continues to fly far above the competition in cable household delivery, yielding more than double the audience delivered by any other service on a round-the-clock basis."

ELECTRONIC MEDIA
May 30, 1985



Deal yourself a discount by offering more than one SSS service...

"SPN is a network with everyone in mind, and its unusual blend of entertainment, travel and information make it a pleasant change of pace."

CABLEDAY MAGAZINE
June 1985



Add another and you've got three of a kind...

"With the cable industry focused on new ways to lure non-subscribers, marketers of cable audio believe audio services to be a hook for reaching the entrenched cable resisters."

MULTICHANNEL NEWS
June 3, 1985

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

Deal Yourself An SSS Discount.

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

Dan Ritchie's dilemma

For Dan Ritchie, chairman and CEO of Westinghouse Broadcasting and Cable Inc., it ranked as perhaps the toughest and most emotional moment of his career—when, according to his own account, he realized that the greater good for parent Westinghouse Electric Corp. dictated that the third-largest MSO be put on the block.

The impending sale came as a result of a three-step program designed to “enhance stockholder value”—and, Ritchie states candidly, to protect against an unfriendly takeover. While Ritchie says he is unaware of a takeover attempt, the recent Westinghouse moves were but the latest in a series of financial fortifications embarked upon since last spring, presumably to help guard against an unfriendly takeover attempt.

“The world has changed mightily since 1981,” states Ritchie, referring to the year in which Westinghouse bought the MSO from Teleprompter for \$680 million. The 120-system Group W Cable, with 2.1 million subscribers, is expected to fetch over \$2 billion. That amount, however, could be reduced by half after debt and taxes are taken into account. Westinghouse will use the proceeds to finance the buyback of 25 million shares of Westinghouse common.

An easy choice. The cable system was an easy choice for the Westinghouse board. Last year, according to analysts, the cable operation contributed about half of the broadcasting and cable division's revenue of \$985 million. According to reliable estimates, cable operating profits this year will well exceed \$30 million—an amount that equals the MSO's estimated losses for both 1982 and '83.

But this encouraging news was balanced, in the board's view, by the negligible effects of the MSO on earnings per share, the measure that Wall Street investors use to gauge the performance of a defense and industrial products firm such as Westinghouse. Cable, Ritchie noted, is a business generally measured by cash flow; in those terms, he stated, cable was “really coming on.” Indeed, he recounts, “When I was asked internally, ‘Are we selling at the peak?’ the answer is no. You're going to see strongly improving cash flow.”

But, he explains, concern over stockholder value dictated the move now. And, of all of Westinghouse's major pieces, he says, it was cable that registered the greatest spread between market value and stock value. It was on that basis, Ritchie says, that he himself, in consultation with financial advisors Shearson Lehman Brothers and First Boston Corp., recommended the sale.

Undiminished faith. Yet Ritchie says his faith in cable remains undiminished, and he hopes the sell-off does not result in a negative psychological effect on

Wall Street. Indeed, he says most major MSOs have expressed interest. For that reason, Westinghouse believes it can sell the unit in one piece, although inquiries already have come in for specific systems and clusters. Among rumored suitors: Comcast and Cablevision Systems.

There is a touch of irony in the impending sale, as Ritchie has earned the status of a cable industry leader and proponent. He was the catalyst behind the Council for Cable Information and served as its first chairman. He led the call for better customer service, an effort that was greatly reflected in the firm's cable systems in since the purchase four years ago. Group W has spent about \$750 million on newbuilds and upgrading, and has been among the most aggressive in making capital system improvements to the first-generation plants inherited from Teleprompter.

The the decision to sell now, while agonizing considering the progress being made, was the right thing to do, Ritchie says: “We have not hesitated to get out of ‘core’ businesses if that (course) was called for. We got out of appliances and light bulbs, for example. We approach this thing from a practical point of view, rather than an emotional one. We don't say, ‘We've always been in light bulbs, so we'll always be in light bulbs.’ We have been quite consistent.”

Z channel fate. While initial reports said the sale would be limited to the MSO, Ritchie says his division is debating the future of Z Channel, the Southern California pay service. While Group W Satellite Communications was not in the sale package, there could be “some indirect effect,” Ritchie said, declining to elaborate.

GWSC will continue to market The Nashville Network for owners Gaylord Broadcasting. It operates and markets Home Theater Network, and markets The Discovery Channel.

On the broadcasting side—where Ritchie expects the division's best year ever—the MSO sale could open the way for new opportunities in markets where options had been limited to the cross-ownership rules, Ritchie says. But, he adds, few good properties are available.

Also, it should be remembered that two valuable broadcasting properties came from the Teleprompter cable buy—Fimation Associates, now part of Group W Productions, and Muzak, a money-earner for Group W Radio.

Acknowledging that Group W Cable personnel “from the system manager level on up” are at risk of losing their jobs when new ownership comes in, Ritchie says he insisted the board provide for attractive severance packages—even for some employees who might be retained under new management. Says Ritchie: “We want to be sure everyone thinks we've done better than well by them.” These are the people, Ritchie reminds, that are responsible for the high value of the cable property.

“I was thrilled and delighted, beginning to see our dreams and sweat turned into sunshine,” Ritchie says of the cable operation. “But I guess you do what you have to do.”

—Victor Livingston

Basic movie battleground

The basic cable movie war (CABLEAGE, September 2, 1985, page c6) has intensified. Time Inc.'s Home Box Office Inc., still smarting from stagnation in the pay-TV business, is said to be looking at the feasibility of starting its own basic, advertiser-supported movie service, or a mini-pay service that would retail at about half the rate of HBO and Cinemax. The mini-pay could offer things that those two services do not—possibly, the “HBO Plus” concept that has been bandied about at HBO for some time (CABLEAGE, June 24, 1985, page c3).

If HBO proceeds swiftly, it could represent a preemptive strike at Turner Broadcasting System, whose executives would like to start a basic movie service featuring titles it will acquire in its pending acquisition of MGM. It also would get one up on Rainbow Programming Service's American Movie Classics, which plans to convert from a pay to a hybrid that would be available either as a basic or as a pay. Rainbow also is talking about making AMC an ad-supported vehicle that would offer both national and local avails.

As a pay, Rainbow is talking about a wholesale cost of only \$1; as a basic, ad-supported channel, a mere 25¢ per subscriber.

Rainbow recently took off the gloves in its battle with Ted Turner over rights to the 1,600 films in the MGM/UA film library. Rainbow is heavily promoting its July deal with MGM/UA for 10 years' worth of rights to its film library. Rainbow claims its deal with MGM gives it exclusive rights on both pay and basic cable during its window—and that Turner's WTBS, the largest basic cable network in terms of system carriage—is precluded from showing those titles during its cable window.



AMC's Marc Lustgarten: Aiming at Turner

WTBS counters by saying that it's a broadcast station for purposes of rights acquisition, not a cable network. But TBS officials have confirmed that their sale contract for MGM/UA contains an indemnity clause calling for a substantial payment to TBS—reported to be \$15 million—should a successful challenge to WTBS' rights claim be mounted.

“There is always the possibility that courts could interpret contracts differently,” states Jack Petrick, WTBS executive vice president for programming.

But, he adds, MGM's lawyers have assured WTBS that it does indeed have rights to the library films during the Rainbow window: “There are intricate fine lines of distinction as to basic, broadcast and pay,” he says.

Petrick also confirmed that plans are proceeding at TBS for its own basic cable movie service: “We are looking into all kinds of opportunities, just as Rainbow is.”

Rainbow is part owned by the Cox, Daniels and Cablevision MSOs. The MGM deal was negotiated by Rainbow president Marc Lustgarten, who says he had the move to basic cable in mind when he did the deal.

If the service goes to ad support, it would limit spots to breaks between features and would not interrupt films, Lustgarten says, adding that the MGM deal allows for spots only between films.

The prospect for advertising on a classic film service excites Norm Varney, senior vice president at J. Walter Thompson. He notes that a few years ago his agency tried to do advertising on two standalone movie services (he won't name them), but that the studios objected.

“I would think advertisers would be quite interested,” he says. “Anyone would like to get spots between *Singin' in the Rain*.” But, he adds, AMC “will have to get enough homes so that it means something.” Right now, AMC has about 300,000 pay subscribers.

Less enthused is Bob Igiel, senior vice president at NW Ayer. “We believe pay will take ads eventually, but at the moment, I just can't see the appeal of being on either side of a movie. Why can't they run commercials in the middle? I get paid to sell intrusions.”

A stranglehold on PPV

Most of the renewed interest in pay-per-view has centered around feature films, with the intent of recapturing viewers lost to videocassette rentals. Experience has shown that at today's modest penetration rate for addressable homes (estimated at about 7 million), “blockbuster” events have the best chance of attracting a large audience.

The World Wrestling Federation (WWF)—the organization behind much of the current wrestling boom—believes PPV can bring in healthy revenues even in the face of all the other wrestling shows on broadcast and cable (most of them produced by WWF). The Federation's recently announced “Wrestling Classic,” set for November 7, is the first of a planned series of five PPV wrestling events to be marketed to cable operators with a 50-50 revenue split. But there's also an opportunity here for national advertisers wishing to test the PPV waters; the organizers are offering billboard sponsorships (but probably no actual spots). A rate card is being developed.

The first match in the PPV series, with a suggested retail of \$12, features such wrestling heavies as WWF world champ Hulk Hogan and Big John Studd. One lucky PPV viewer also will win a Rolls Royce in a pro-

Ask Yourself This. . .

Q: *What has broad appeal, a wide range of entertainment, quality cable programming and over three million viewers reaching 40% of the New Jersey population?**

A: **CTN**

Q: *Who shops at department stores, owns their own home, eats out frequently, owns several major credit cards and earns between \$35,000 and \$50,000 dollars?**

A: A typical **CTN** viewer.

Surprised at the Answers?

Don't Be!

We've Got A Feeling!



*. . .Exciting Movies, Sports, Talk Shows and
Community Designed Programming for New Jersey.*

You'll Get the Feeling on CTN

Visit CTN at Booth 222 — Atlantic Cable Show
September 18 thru September 20

CTN is a service of the New Jersey Cable Operators

Cable Television Network

CTN[®]
of New Jersey, Inc.

*Information compiled by Information & Analysis, Inc., 1985

NewsFront *Continued*

motional giveaway.

The firm marketing the matches, Video Techniques Inc. of New York, has "no intention" of requiring subscriber guarantees. Cable operators taking the event must rent descrambling units from ABC Video Enterprises (yes, they're the same boxes left over from ABCVE's failed "TeleFirst" project). The boxes will rent for a "couple hundred dollars" each, a spokesman said. But despite reports that ABC has renewed interest in PPV, ABCVE is supplying only the hardware in this instance.

WWF and marketer Video Techniques have had success with PPV before. Last March 31, they offered "Wrestle Mania," which was picked up by 34 systems and about a million subscribers, representing a PPV penetration rate of about 10 per cent.

Revamping HBO's 'look'

By the admission of its new vice president of on-air promotion, HBO lets its on-air "look" go stale for about the past year. While sister service Cinemax got snappy promos and bumpers (something that also happened over at Showtime/The Movie Channel), HBO didn't avail itself of the requisite fancy computer-assisted graphics and pastel colors popping up elsewhere.

"The company finally realized it was getting stiff out there," says Tim Braine, recently promoted to vice president of on-air promotion. So HBO recruited Tim Miller from Cinemax to become its new director of on-air promotion. Miller quickly spiffed up the between-movies look. He's also produced a series of promotional spots featuring the likes of Daniel J. Travanti, the *Hill Street Blues* star who plays Edward R. Morrow on an upcoming HBO made-for-pay movie; Dolly Parton and Kenny Rogers, who did a joint HBO concert this summer; and Tina Turner, whose concert show also screened this past summer.



Daniel J. Travanti: *Starring as Edward R. Murrow on HBO.*

The spots are intended to help retain HBO subscribers; with subscriber growth nil (HBO hasn't said too much about subscriber losses reported earlier this year), all the pay services are putting an increased emphasis on retention.

"There's a lot more on cable than there was five years ago," Braine says. "It's become so competitive, we have to show people the personality value." Also, he adds, "The VCR business is very painful to us."

Braine says HBO has narrowed down the field of likely on-camera hosts who soon will be seen announcing upcoming features and promoting others. As for Cinemax, Braine and Miller are working on a pilot for a movie review show featuring two top newspaper movie critics (a la Siskel and Ebert). They're not yet ready to give details.

Ignore TVRO fees: Gore

Ignore satellite programmers' recently announced fees for home earth station owners. So said Sen. Albert Gore Jr. (D-Tenn.) at the Nashville convention earlier this month of the Satellite Television Industry Association (SPACE).

Nearly 15,000 attendees heard Gore criticize cable programmers for setting what he maintained were unrealistically high fees for the TVRO market. "These plans are unilateral and un-negotiated and cannot claim the cover of the new (federal cable) law. . . . So I say, ignore them."

Gore said he would introduce legislation in the Senate similar to proposed House Resolution 1840, which would guarantee access to satellite signals and provide for some form of rate regulation.

Gore had sharp criticism for cable operators, especially the "few huge multi-system operators who are saying to the programmers, 'scramble or else' and thus are the 'real forces before this NCTA Pressure to scramble.'" The senator termed the NCTA-proposed scrambling consortium "clearly anti-competitive."

"When there's a consortium whose very existence would be intended to discourage the use of a competing technology, then the marketplace is not working," Gore said.

Farm Aid syndication

Farm Aid, the 12-hour benefit concert organized by Willie Nelson to be shown over The Nashville Network on September 22 (CABLEAGE, September 2, 1985, page c3), also is being syndicated in an 8-11 p.m. primetime block to independent TV stations.

TNN previously said syndication would be on tape after the live event; but executives then decided that the concert would raise more money for America's financially distressed farmers if it also was offered on broadcast.

Group W Satellite Communications, which markets TNN for owners Gaylord Broadcasting, said TNN would share in ad revenues for the syndicated block, which also will be simulcast on the Music Country Radio Network. Local cable operators will get their usual two minutes of local advertising avails per hour.

Can hard-sell pitchmen and impulse ordering sustain a cable channel?

Thrills and shills: Home Shopping Net hawks to viewers

By LARRY JAFFEE

September 16, 1985

CableAge

Cable television has given us the "infomercial," the "advertorial," the resurrection of the long-form commercial and the "promercial," a sell job disguised as programming. But attempts at expanding advertising to fill a channel's menu thus far have failed after launch, if indeed they launched at all. Despite much pre-launch publicity, Adams-Russell last year decided not to mount the "CableShop," touted as a fulltime infomercial and shopping service. Modern Satellite Network shut down its "Home Shopping Show" after six years. And remember the proposed "UTV" network of a couple years back? Well before Lifetime decided to promote the use of the telephone as the main tool in "two-way talk television" (a programming strategy it's using less these days), the backers of UTV promised a daily feature called "Easy Shopping." But UTV's concept didn't excite financial backers, and the network never happened.

So why should the "Home Shopping Network" be any different? For one thing, this Florida-based service is actually up and running; two months ago,

it began telecasting via subleased time on Modern Satellite Network to some 300 cable affiliates, representing about 4½ million households. On September 1, it expanded its telecast to 14 hours, from 8 a.m. until midnight. It plans to expand to a full 24 hours a day sometime in the near future.

HSN has something else that most other home-shopping cable ventures didn't have: roots. The concept actually began eight years ago on radio. Founder and president Lowell "Bud" Paxson had been in radio for 30 years and owned such stations as WACK Newark, N.J.; WTBY in Waterbury, Conn.; WAVS in Sarasota, Fla., and WKSJ AM-FM, in Jamestown, N.Y. (where he also owned at UHF television station, WNYP-TV); and WWQT/WHBS(FM) Clearwater, Fla. When WWQT began to have advertising revenue problems in late 1977, the 50-year-old Paxson says he came up with the novel idea of selling merchandise at discount over the radio.

"The (AM radio) audience was insufficient to arouse retailers and national advertisers," Paxson says. "We needed something to survive."

In addition to his radio background, Paxson, who was born and raised in

At first, it looks like a talk show. Then up pops the product, and the friendly MC turns into a video huckster.

'Budget Bob' Circosta



Rochester, N.Y., also had some retail experience, having owned a record store. "I knew the value of radio advertising and its ability to motivate people," he recalls.

Better than selling time?

The concept of home shopping over the airwaves didn't really gel until Paxson, desperate for revenues, found he could make more money by selling merchandise over the air instead of traditional advertising time. Paxson himself got behind the mike to hawk housewares, gifts and electronics at a price he describes as far below retail. The offer generated such good response that Paxson created a fully program day, from 6 a.m. to 8 p.m., revolving around direct sales.

In July, 1982, Paxson took his concept to Vision Cable in Clearwater, Fla., and found that cable TV worked even better than radio (he sold his broadcast interests around the time he went on cable). The program spread to three other nearby cable systems in Pinellas and Pasco counties representing 145,000 subscriber homes.

Essentially, the cable shopping channel uses television to display and discuss a variety of products, offered via a toll-free 800 number at what the firm maintains are attractive discounts. Much merchandise comes from discontinued or close-out retail inventory, mail-order catalog companies, liquidators, manufacturers and distributors. These goods are offered to viewers at prices HSN claims are virtually unbeatable elsewhere. A recent example: A telephone answering machine with a stated retail value of \$129 was offered by HSN for \$44.

Incorporating an old radio technique—putting the listener on the air—translated well on cable, Paxson notes, accounting for much of his operation's early success. Also, because the program is not structured by product category, the viewer never knows what's coming up next, adding a dash of spontaneity and suspense. "The idea is to keep the viewer at the edge of his seat," Paxson says.

The service's on-air hosts, who are recruited for their sales abilities and then trained in the art of on-camera presentation, strive to create an aura of excitement while conversing by telephone with callers about the products—and constantly reminding the audience that supplies of the bargain-of-the-moment are limited.

Some of their on-camera stage names: "Budget Bob," "Bubbling Bobbi," "Tommy Terrific." Indeed, the channel often resembles a TV game show more than an infomercial, as the

hosts take live phone-in calls from viewers and serve up stories, jokes, wisecracks and anything else that will draw prospective customers.

Since HSN is a direct marketing firm, it offers customers its own set of guarantees apart from those that may be offered by manufacturers. For example, customers can return any item for any reason within 30 days, officials maintain. HSN ships out merchandise itself (via United Parcel Service) and claims to process orders within 48 hours. Delivery generally takes four to nine days.

To protect itself from bad debt, the firm takes only major credit cards as payment for its national service. Locally, the Clearwater operation will accept cash and checks.

Giveaways and gimmicks

But HSN offers more than just merchandise for sale. It's also heavily into promotional contests and giveaways as a means to attract and hold viewers. Officials claim to be offering more than a half-million dollars in prizes a year, including such material things as cars and vacation cruises. Additionally, the network says it will "give away" \$1 million in what it terms "spendable cash" by the end of the year. Charles Bonart, HSN vice president, explains that first-time callers are automatically given \$5 off their initial purchase.

If HSN's Clearwater experience is an accurate guide, the concept works. Sales volume on the local version earlier this year reached some 190,000 orders a month, from a membership base of about 130,000—statistics that helped convince Paxson to expand to a nationwide service. His staff has grown to about 500, from on-air hosts to stock boys, up from about 60 when the service first switched to cable. But Paxson

is still running the local Clearwater shopping show as a separate entity, one that even has its own tie-in magazine, the "Bargaineer." The print vehicle serves as a guide to the local channel, and also runs related advertising. "It's so successful, why mess with a good thing?" says HSN marketing vice president Keith Halford of the Clearwater "Home Shopping Channel."

Another difference between the local Clearwater operation and the national network: In Clearwater, customers needn't wait for delivery, but instead can pick up merchandise at one of four local warehouses, called "home shopping marts."

Indeed, Paxson's plan is to "go local by going national." Explanation: He sees the national service as spawning locally-targeted versions in certain hot markets where the idea of shopping by cable catches on big. The Clearwater operation serves as the model for such expansion. Already, Paxson has his eye on such markets as St. Louis, Hollywood-Miami, Fla., and suburban Los Angeles as potential sites for a local spin-off.

But of more immediate concern is gaining a foothold with the national feed. To stimulate interest among cable operators nationwide, HSN pays operators for carriage under a system that is a variation on the per-inquiry payments that cable operators, networks and TV stations typically receive from advertisers. The rate, says Halford, varies from about 2 to 10 per cent of the gross profit per sale, depending on the length of the network's contract with each operator and the number of subscribers delivered. Like other direct marketing operations, HSN charts its customer demographics by means of zip code computer tracking.

Halford says a cable system with 50,000 subscribers could receive as

"We didn't tell the world we were coming. It was announced only four weeks before we went on the air. The other companies created too much hoopla."



Lowell Paxson
Founder
Home Shopping Network

“We’re the first television network whose signal is not its product. We utilize our signal to sell a secondary product—the merchandise.”



Keith Halford
Marketing vice president
Home Shopping Network

much as \$150,000 from HSN.

“We’re the first television network whose signal is not its product,” says Halford. “We utilize our signal to sell a secondary product—the merchandise.”

While direct-response merchandising is HSN’s lifeblood, it will consider national advertising of a more traditional nature—but it will not run direct-response ads with their own toll-free telephone number, since that could “confuse” viewers, says Halford. Also, such advertising would, in effect, compete with HSN’s own merchandise for business, something the network’s brass would rather not do at this time.

Advertising strategy

Tentative start-up advertising rates for HSN are \$225 for 30-second spots, and \$450 for 60s. The network is most interested in household goods-type advertisers with “bargain-oriented” commercials that maintain the flavor of the network while not directly competing

with the products offered during the “programming” portions. HSN’s Halford says the network is planning for local operator advertising availabilities.

Halford hopes his channel will be used by other direct marketers to conduct on-air surveys with the hope of generating sales leads. This, he believes, could be an attractive alternative to costlier market research.

Also, HSN is exploring non-cash barter arrangements for national advertising; the firm has had success with barter in Florida.

While Paxson’s Clearwater shopping show was growing, he observed other companies try and fail at cable home shopping schemes. One reason, he claims, is that those firms tipped their hand: “We didn’t tell the world that we were coming. It was announced only four weeks before we went on the air. The other companies created too much hoopla and not enough performance.”

Privately owned, HSN has been financed by a number of trusts that have

invested “millions,” according to Paxson, who declines to be more specific.

Although the service is in its infancy, it is generating favorable word-of-mouth among affiliates. “The callers develop a repartee and friendship with the on-camera host—they’re on a first-name basis,” marvels Gene Linder, executive director of programming for second-largest MSO American Television and Communications. The Time Inc. MSO presently has about 30 of its systems taking HSN. “It’s an intriguing thought that the subscribers who purchase merchandise treat this show like a call-in talk radio show. There’s a therapeutic value derived by the subscribers,” says Linder, who compares the goings-on to the Larry King show on Cable News Network. This viewer interaction, Linder adds, is what operators need to retain subscribers. He also says that the revenues to the systems based on HSN sales provide a great incentive for carriage.

Another operator pleased with response to HSN is the Rogers system in Huntington Beach, Calif., which has some 85,000 subscribers in 17 franchise areas. “It’s very popular,” says Cyndee Zimmerman, the system’s director of programming. “We’ve received several customer phone calls wanting us to offer the network on the weekends.” She explains that tight channel space makes that impossible at present. The Rogers system plans to survey subscribers about HSN in coming months.

On Madison Avenue, some executives familiar with HSN had some tentative praise, but others were more guarded in their assessment.

“It certainly is going to be a viable way to reach a consumer group,” says Bart McHugh, senior vice president and director of cable at Doyle Dane Bernbach. He believes HSN embodies “the promise of cable” by enabling the industry to “get beyond” established modes of national advertising with an innovative format.

HSN’s prospects for success will depend on one major factor—the value of the products it’s hawking, and whether they are priced as true bargains, says Ron Kaatz, senior vice president at J. Walter Thompson, Chicago. “The key to success for them will be whether viewers develop the habit to go there as a regular part of their lives, like going to the shopping center.” Kaatz recommends that the channel not take any advertising external to the products it’s pitching, saying that for the concept to work, “advertisers have to be tied into the program, not just popped in.” He does see the possibility for HSN to offer tie-ins with other direct marketers who might want to use the network’s established phone lines. □

Two services that tried it before

Home Shopping Network, somewhat ironically, is using transponder time subleased from Modern Satellite Network, whose own *Home Shopping Show* was cancelled last year after six years of telecasting.

That half-hour show, each episode of which got six exposures, featuring three companies per program. Each firm paid some \$11,000 for eight minutes in which to present an infomercial. While there was no hard selling on the show, advertisers could flash an address and phone number to aid viewers seeking additional information.

According to Bob Finehout, spokesman for MSN, the show became too expensive and was difficult to mount

logistically.

Financial considerations also led to the pre-launch demise of the CableShop, Adams-Russell’s plan for a dedicated home shopping channel. Ron Kaatz of J. Walter Thompson helped conduct market research for that effort, which he says tested well in six markets. Kaatz says the decision came when the MSO realized the high costs involved in doing the channel.

One difference between the aborted CableShop and HSN: The Adams-Russell project had called for informational “generic” segments not directly related to the product infomercials. HSN, on the other hand, is virtually all hard-sell. □

Better events and sane rights fees also mean higher ad rates

Cable sports report: Winter '85 looks strong for nets

By DAVID KAPLAN

If college football is "America's Game," as it's often billed, then the big winners in 1985 may well be the major cable networks.

One year after the Supreme Court ended the National Collegiate Athletic Association's monopolistic hold over TV contracts, the networks are showing fewer games. The major reason: Big Three sports ratings lagged last fall due to the smorgasbord of games available on local, cable and pay-TV outlets.

This year's absence of a regular network telecast early Saturday afternoons—both ABC and CBS are going head-to-head in a late afternoon time period—may breathe even more life into cable coverage.

But the big news for cable programmers in the post-NCAA era is hard evidence that rights fees are leveling off. "Without question, rights payments are returning to normal," says Jake Crouthamel, the Syracuse athletic director and former member of the NCAA Football Television Committee. "College football has become a buyer's market and national cable has become the main benefactor."

But while rights fees are down, advertising rates, on average, are 5-10 per

cent higher than last year.

"Now that cable finally reached 50 per cent penetration, advertisers are saying, hey, it's really fragmented out there. We've got to get into cable," comments Michael Trager, president of Sports Marketing and Television International. "There are definitely concrete audiences for college football on Saturday nights."

That is why Turner Broadcasting System is challenging ESPN in primetime Saturdays with a \$7.5 million package that includes games of the Atlantic Coast Conference, Big 10, Pacific 10 and independent league contests.

"Ratings will come down to the week-to-week matchups. I think it'll take a couple of years to see if there's big enough advertising dollars out there to support both cable stations competing directly," says Michael Krieg, a media buyer for N. W. Ayer, an advertising agency with major clients that sponsor sports events.

Crowing at Ted's Place

But executives at the Atlanta-based superstation already are celebrating. Unlike 1982-83, when Ted Turner paid what many said was the inflated sum of \$17.6 million for NCAA primetime games (on which his organization reportedly lost \$11 million), there's more visibility this time around.

TBS' three-package, 40-game schedule—which is also being syndicated to broadcast stations nationally—is believed to be the most extensive of any network this year. "We're extremely excited," says Rex Lardner, vice president of sports programming at TBS, speaking of the network's all-day Super College Football Saturday.

"More games, more top teams—this really gives viewers a complete wrap-around day of college football." A nice addition to WTBS games this year: "Then and Now" features, nostalgic flashbacks and updates of about former collegiate stars.

But WTBS may find that winning in

primetime against ESPN isn't easy. The six-year-old basic cable network has dramatically solidified its programming in recent months. Under its two-year, \$24 million deal with the College Football Association, the umbrella group for 63 powerhouse schools, it will cablecast 17 games each season—a strong lineup that should attract large audiences.

Enjoying exclusivity last fall on Saturday nights, ESPN compiled a 4.0 rating (or 1.36 million homes tuned in)—its best ever for a series—while covering CFA teams.

Now once again the network faces a familiar sparring partner in Ted Turner. ESPN won the USFL cable contract in 1982 from WTBS, and WTBS retaliated by winning the NBA rights the next year. In a fierce bidding war last spring, ESPN edged out WTBS to regain the CFA package. "There's nothing wrong with competition," says Steven Bornstein, vice president of programming at ESPN. "Both of us in primetime just means we're bringing more football to the American public."

And by Oct. 3, ESPN will be bringing a five-game Thursday night package featuring some of the smaller NCAA schools, such as Grambling, a traditional black power, that normally don't reach much national coverage.

Actually, there is less coverage of college football on television overall in 1985. The price of stability has been a shakeout on the syndication level; conference syndicators got blitzed a year ago, losing money while promising rights fees that they could not pay—mainly because they overestimated viewer and advertiser demand. "The mad rush to get in just swallowed some guys," says Crouthamel.

The corrective nature of the marketplace began to be felt this year, with fewer syndicators into sports, and fewer games in syndication. "More sanity is setting in," said Keith Samples, executive vice president of Lorimar Sports Network, which is syndicating just three December bowl games this season.

Aside from LSN and Mizlou, another bowl syndicator, TBS and Raycom's Telstar Communications comprise college football's trimmed-down syndication market. (Telstar is syndicating a 12-game Eastern regional package, along with three Notre Dame games nationally.)

No longer in the football syndication business are: Katz Sports, which was absorbed by Raycom; TCS/Metro Sports of New Kensington, Pa.; and the Nashville-based Sports View.

At USA Network, the broad-based entertainment channel, the commit-



Steve Bornstein, ESPN: Competition for football viewers in primetime is healthy.

ment to college football remains apparent. In addition to a package of 12 live regular season games, USA will broadcast six bowl games: three through an arrangement with Mizlou (the Cherry, Independent and Senior) and three via Lorimar (Holiday, Freedom and Bluebonnet).

Hockey switch

Concern over USA's sports programming surfaced recently as ESPN successfully gained the cable rights for the National Hockey League, a fixture on USA over the last five years despite low ratings. But Jim Zrake, USA's executive producer of sports, says: "We have a mandate by ownership that if a sport makes sense, go after it. We liked the NHL but couldn't reason paying \$24 million for a sport with a 0.9 rating."

Zrake points out, however, that the network has renewed contracts for major programming such as college basketball, including the National Invitation Tournament, and the U. S. and French Open Tennis tournaments.

Meanwhile, ESPN, now available in 36.5 million homes and with its shaky financial days of two years ago apparently history, is doggedly pursuing brand-name programming. "Our position is to become the pre-eminent sports network," states Bornstein.

For NHL hockey, a major sport with a mostly northeastern U. S. following, ESPN paid \$24 million for three years although it does not own exclusive rights (local cable channels have the right to black out ESPN in their region). And in a bold move, ESPN is presenting AWA Championship Wrestling on Tuesday nights, opposite USA's popular *Tuesday Night Titans* wrestling show.

"In the early days, a corporate decision was made not to pursue wrestling," said Loren Matthews, ESPN's programming director. "It was the feeling that affiliates did not want it; but that has changed." Advertising support for wrestling has been tentative, however, according to Matthews. "The ratings from other shows indicate, certainly, that viewers want it and the indication is the affiliates want it. We don't know if the advertisers want it. Only time will tell."

It's also too soon to determine if Financial News Network's evening "SCORE" sports service—a unique mix of phone-in talk show, updated game highlights and continuous ticker—can maintain the interest of a sufficient number of sports fans.

It's apparently long enough for FNN to expand the program from 21 to 30 hours a week. "SCORE" was launched last May when FNN, a 10½ million

subscriber network, sought to expand its programming to 24 hours. It took over some of the programming for Sports Time, the Midwest-based, Anheuser Busch-funded pay cable system, which closed down March 31. Yet the specter of Sports Time hangs over FNN's plans to rush into big-time programming.

"We're stepping into the arena cautiously because of the enormous costs involved," says Keith Manasco, FNN vice president of production. "There's the example of Sports Time, which ran \$20 million in debt because it got too involved carrying live sporting events. Right now, we're doing viable sports."

Indeed, FNN is picking its sports carefully. Now in the offing are polo matches, amateur boxing, a taped package of Southern California football games and on prime-time Saturday nights, Polynesian Pacific wrestling. Also, FNN's SCORE is showing all 21 weeks of the Canadian Football League (last seen in the U.S. on ESPN during the 1982 NFL strike) on tape delay Sunday and Monday nights, as well as a live telecast of the Nov. 24 CFL Grey Cup championship.

Second-choice programming? Per-

haps. But FNN is confident it's finding a niche and that people are taking notice. ESPN, in fact, has emulated SCORE's system of running score graphics with its "28/58" twice-hourly score update.

"We're growing and we're innovative," says Manasco. "This is a diversified company. We want to isolate interest groups and direct our programming toward them rather than being a superstation."

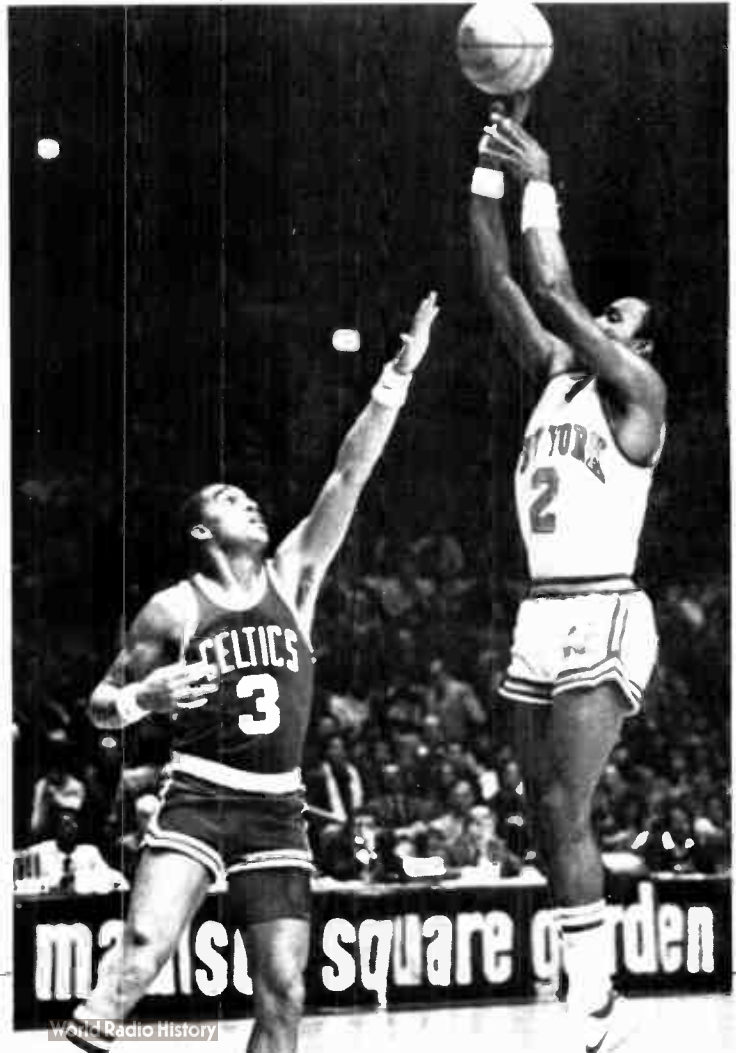
MSG success

Madison Square Garden, the nation's oldest ad-supported sports cable service (and with 1.8 million households, a larger potential audience than 85 per cent of the TV stations in the country), is breaking new ground by finding new air time for all the events it has in stock.

The "rising popularity of Eastern football," according to Phil Harmon, senior vice president of production and programming at MSG, is evident in the network's 10-game college package, which features Penn State, Navy and ACC schools.

But Harmon says the major news at

New York Knicks, MSG Network





Brigham Young college football, ESPN

MSG is a five-year deal with independent WOR-TV (also a superstation on cable) that calls for 25 first-ever road games for the New York Knicks and Rangers on the network. That includes October 4, the Knicks' first pre-season game in Landover, Md., which marks the professional debut of the most publicized rookie in NBA history, Patrick Ewing.

Regional pay roundup

Regional sports pay networks, which not too long ago were being hailed as the wave of the future, must view this statistic as alarming: Of five pay networks started around the country in 1984, only three remain in business.

This year's demise of systems like Sports Time and Sports Vue, the Wisconsin pay channel that carried Milwaukee Brewers and Bucks games, is generally attributed to limited offerings in an oversaturated market.

"Its got to be special to get subscribers to pay something like \$10 a month for a pay channel," said WTBS' Lardner, a former executive at Sports Time. "With so much sports on commercial and cable, the package we offered was not strong enough to interest enough subscribers."

A quick look at some pay channels—and why they are thriving pay channels:

In the Detroit area, the 1½-year-old PASS (Pro Am Sports System) offers a year-round menu of sports, the main courses being the baseball Tigers in summer and the basketball Pistons in winter. The hockey Red Wings, to the bafflement of Bill Moran, PASS director of marketing, ended its agreement with the network after its initial year. But he's not worried. "We have 80,000 subscribers, and we have a pretty good idea what reflects the tastes of Michigan viewers," says Moran.

PASS is heavily emphasizing Michigan and Michigan State in its huge 49-game schedule this fall—due to fan demand. "People kept telling us they *really* wanted more football; now we'll see if they *really* want it," says Moran of the live-tape delay package, half of which contains games of the Midwest-oriented Big 10 and Big 8 conferences.

PASS has accepted the lack of progress in wiring the city of Detroit as an unfortunate fact of life. "Our target is the 90 cable systems in the state of Michigan, our potential audience 865,000," Moran says. PASS' suburban audiences are frequently tuned into *Fight of the Month*, a boxing program produced in conjunction with the famed Kronk gym (which spawned Thomas Hearns and Dwight Braxton). "It's perhaps the best-received event we do, except for the Tigers," says Moran.

In New York, the daddy of all pay channels, SportsChannel, has already had a banner season—a direct parallel to the Mets and Yankees' success in 1985.

Operating in the mecca of television, SC has been plagued in recent years by the bureaucratic tangle in wiring the four boroughs other than Manhattan; earlier this year, the network and Yankees agreed to cut down to 40 games—from the projected 100 this year—shown on cable.

But SC, now totaling 425,000 subscribers, is maximizing the penetration it has. A media campaign earlier this month proclaimed that the network has more crucial, late-season games than the club's independent broadcast stations. And SC, which recently picked up the exclusive rights to the hockey Islanders. It acquired rights to basketball Nets a year earlier; like hockey, Nets games have disappeared from broadcast TV. Thus, the service is expecting a bonanza this month. "We ran a campaign in May that picked up 16,000 subscribers—despite the fact that the Islanders didn't make it to the finals or didn't play the Rangers in the playoffs. That says something about the appeal of the Mets and Yankees this year," says Larry Wahl, a SportsChannel spokesman. "Our focus remains with live-event coverage of New York's professional teams."

Although a pay service, SportsChannel also takes advertising.

Another example of a pay channel attuned to its vast audience is Home Team Sports, the mid-Atlantic-based network which has 145,000 subscribers in 1½ years of operation.

HTS presents Baltimore Orioles, Washington Bullets and Capitals games—all live—in addition to pro soccer, college basketball, football and lacrosse, and thoroughbred racing, as well as the Washington Redskins phone call-in show, which in Redskins-hungry Washington, D.C., "goes over extremely well," according to Jody Shapiro, executive producer of HTS.

Still, HTS is also in the middle of ACC country, and the network is proud to feature highly-ranked Maryland among the expanded 40 live and tape delay game schedule this fall. Shapiro points to last November's Maryland-Miami game as a crowning touch for HTS, which also takes advertising.

When Maryland fell 34 points behind Miami, many fans clicked off their sets—and subsequently missed the Terrapins' remarkable comeback victory. HTS, after receiving many calls for a replay of the game, rearranged its scheduling and replayed it five times the next week. "We see ourselves as a service for sports fans," said Shapiro. □

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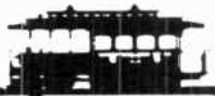
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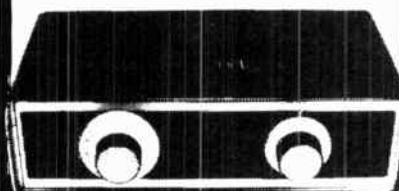
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Corporate Profile

Viacom on the move

Viacom International Inc. was the subject of this column earlier this year; the sooner-than-usual return is occasioned by Viacom's recent moves toward acquiring total ownership of both MTV Networks Inc. and Showtime/The Movie Channel Inc.—a deal that will give the eleventh-largest MSO control of five satellite programming networks (Showtime, The Movie Channel, MTV, Nickelodeon, and Video Hits One) along with its minority interest (with Hearst-ABC) in Lifetime.

MTV Networks is two-thirds owned by Warner Amex Cable Communications and one-third by the public. Viacom recently disclosed some details of the acquisition efforts. Viacom intends to purchase the one-third interest held by the public in MTV Networks for \$33.50 per share. On December 31, 1984, MTV Networks had 10,125,000 shares outstanding; and one-third of this is 3,375,000 shares. At \$33.50 per share, that comes to \$113,062,500. Assuming Warner Amex Cable Communications will be paid for the shares making up its two-thirds holding at the same price, the total price to Viacom for all of MTV Networks totals \$339,187,500.

For this estimated cost, Viacom gets a company which at the close of 1984 had total assets of \$59 million and for which the equity was \$36 million, according to the balance sheet. The income statement for MTV Networks for 1984 showed a net income of \$11.9 million. For the estimated price to be paid the net income offers a return of 3.5 per cent. MTV Networks emerged from deficit operations during 1984 and the value of this acquisition rests not upon a track record but upon a healthy prognosis for the future—and the considerable leverage that control of five networks brings to Viacom.

Showtime stake

The other acquisition objective of Viacom is to acquire the half interest in Showtime/The Movie Channel it does not now control. Viacom already owns half of the pay services, and intends to purchase 31 per cent of the remaining 50 per cent from Warner Communications and the 19 per cent of remaining 50 per cent from Warner Amex Cable Communications. Viacom is to pay Warner Communications \$500 million for its 31 per cent of Showtime/The Movie Channel. In addition to this cash payment, Viacom is to give Warner Communications warrants to purchase 1,625,000 shares of Viacom stock at \$70 per share for a five-year period (a recent price of Viacom stock was 50⁵/₈). Warner also is to purchase other warrants to buy 625,000 shares of Viacom stock at \$75, with the payment by Warner to Viacom of \$9.75 per warrant.

If Warner Amex Cable Communications is to be paid for its 19 per cent interest in Showtime/The Movie Channel as is Warner Communications for its 31 per cent interest, the total cost to Viacom of acquiring the other half of Showtime/The Movie Channel would be

\$806,452,000. For this consideration, Viacom is to get a half interest in the total assets of Showtime/The Movie Channel, which comes to \$118 million; the half interest in the equity comes to \$30.7 million and the half interest in the net income for 1984 comes to \$10 million.

On December 31, 1984, Viacom had total assets of \$770 million of which \$4.4 million was cash and equivalents. Total current assets were \$120.2 million. In view of the fact that a significant part of the calculated cost of the acquisitions will require cash, it is expected that Viacom will have to seek outside capital to pay for them. One way is equity and the other is debt. Viacom stock has an indicated dividend rate of \$0.48, offering a yield of 0.9 per cent. On the basis of the twelve months ended June, 1985, the earnings were \$2.19 per share fully diluted, resulting in a price/earnings ratio of 23.1 times, or an earnings/price of 4.3 per cent. The stock is traded on the New York Stock Exchange; the price range for the last 52 weeks was a high of 52 and a low of 29⁵/₈.

Debt factor

The other route is debt. Viacom as of December 31, 1984, had long-term debt of \$315.0 million which was 40.9 per cent of total assets at the time. The equity was \$244.7 million, or 31.8 per cent and this figure should be viewed in the context that among the assets intangibles account for \$78.1 million, or 10.1 per cent and if this were deducted from the equity, the equity would be about half of the debt.

Viacom's net income for 1984 was \$30.6 million and its net interest expense was \$32.9 million. If the calculated estimate of total acquisitions cost of \$1.1 billion had a coupon rate of 1 per cent, the interest would be about \$11.5 million per year; if it were 5 per cent, the interest cost would be about \$57.5 million.

Although this acquisition news is somewhat spectacular, it should be noted that corporate growth has been the consistent pattern of Viacom since its early years. Total assets were \$110.3 million in 1975 and increased each year until \$769.8 million was reached in 1984. Should this record be extended by using the linear estimation method, the calculated total assets for the close of 1985 are \$838.4 million, and this increases each year to \$1,173.7 million, or \$1.2 billion for the close of 1989. The correlation of the historical total asset figures with the years is 0.9684, which is close to a perfect correlation represented by 1.0000; this allows some confidence in using the linear estimation method for a projection.

Along with the growth in assets has been a roughly parallel growth of long-term debt, equity, and intangibles. Long-term debt as a proportion of assets has varied in the 1974–84 historical period. Debt was proportionally least in 1980 at 12.0 per cent and highest at 41.5 per cent in 1983. In 1984, debt was 40.9 per cent. It was 31.3 per cent for 1982.

Equity as a proportion of assets also has varied, with a low of 22.4 per cent of total assets in 1979 and a high of 40.3 per cent in 1980. The figure was 28.7 per cent for 1982, 30.4 per cent for 1983, and 31.8 per cent for 1984.

—Basil Shanahan □



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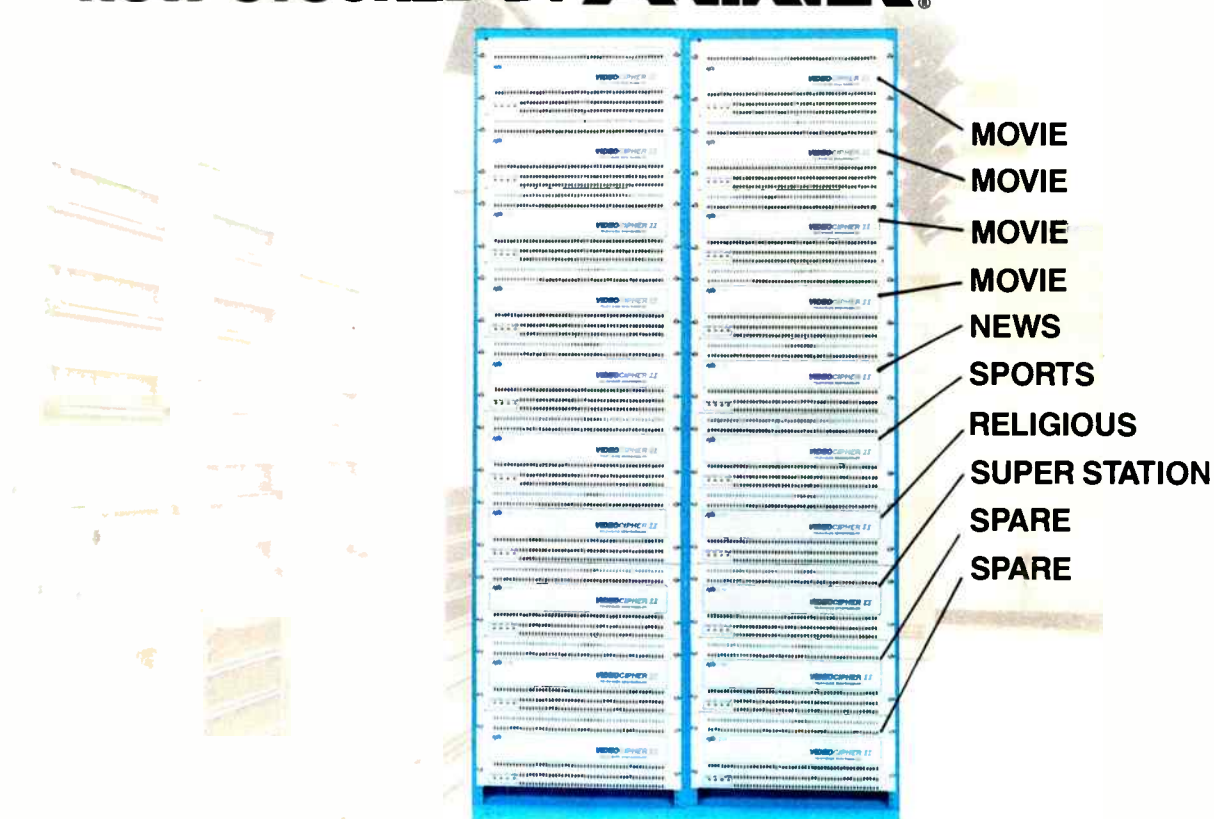
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Anixter Bros., Inc. 1985

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Wall Street Report

Spot softness, ABC ratings depress Taft's TV Group first quarter revenues

Industrywide softness in national spot advertising and negative impact of weak ABC ratings are blamed by Taft Broadcasting Co. for only a 5 per cent increase in its Television Group's net revenues for the first quarter ended June 30, 1985, over the comparable period a year ago.

Total broadcast revenues for the quarter were up 8 per cent to \$56.4 million; TV revenues totaled \$44.6 million, while radio revenues, a real bright spot, were up 21 per cent to \$11.8 million.

Radio's solid performance is ascribed to good retail business in Taft's markets, along with strong local advertising, particularly in the automotive and telecommunications industries.

The softness in national spot TV is attributed by the company to two primary factors:

- Expansion of barter/syndication.
- More commercial time available because of added inventory by the networks and a proliferation of new independent stations.

A third reason, although considered not nearly as important, is competition from cable networks.

The three strongest performing Taft TV stations during the quarter, Taft says, were two independents—WTAF-TV Philadelphia and WDCA-TV Wash-

cent to \$1.28.

However, the company points out that, after factoring in non-recurring items from the first quarter of 1984—a gain on sale of Taft's U.S. theme parks and a positive tax adjustment—the \$11,757,000 net earnings in the first quarter of fiscal 1985 actually represent an increase of 13 per cent. Operating profits, it's pointed out, were up 21 per cent to \$24,594,000 from \$20,320,000.

Worldvision success

Net revenues for Taft's Entertainment Group were up 5 per cent in the quarter to \$25.7 million; total operating profit was up more than double to \$6.9 million.

The success of Worldvision is singled out as a major contributor to this increase, particularly sales of its three major syndicated properties—*Little House on the Prairie*, *Love Boat* and *Barnaby Jones* (see feature on Worldvision, page 44).

At Taft's annual shareholders meeting in July, Charles S. Mechem, Jr., chairman and chief executive officer, termed the company's acquisition last year of the Gulf Broadcast Co.'s properties as the "most important expansion" in its history.

He pointed out that, with the Gulf TV stations, Taft will have coverage of 15 per cent of the nation's TV households; the company's goal, he said, is to reach the government-mandated limit of 25 per cent.

He also indicated that Taft, in the future, will become more involved in program production. "Either we'll still be creating it totally on our own," he said,

Taft Broadcasting Co.

Consolidated summary of operations (Unaudited) (In thousands, except per share data)

Three months ended June 30,	1985	1984
Net revenues:		
Broadcast Group	\$56,350	\$52,133
Entertainment Group	25,738	24,564
Leisure Properties Division	12,812	12,069
Total net revenues	94,900	88,766
Operating profit:		
Broadcast Group	20,746	19,614
Entertainment Group	6,872	3,229
Leisure Properties Division	(98)	105
Cable	(502)	(318)
Total operating profit	24,594	20,320
Net earnings	\$11,757	\$14,811
Net earnings per common and common equivalent share	\$ 1.28	\$ 1.58

ington—and NBC affiliate WDAF-TV Kansas City.

Taft's total net earnings for the first quarter declined 20.6 per cent to \$11,757,000 from \$14,811,000 on a net revenue rise of 6.9 per cent to \$94,900, from \$88,766,000. Net earnings per share declined 19 per

"or we'll be partners in many more consortium deals, or there will be some combination of the two.

"But as major broadcasters," he continued, "we have to be involved in program production. It's one sure way to control costs."

them. That means that as promotions increase in number and scope, there's more business for the media, and for the agencies that create and place the advertising that tells the public about the promotion offers."

Similarly, Vincent Sottosanti, president of Comart Associates and secretary of the Council of Sales Promotion Agencies, observes that though Comart is handling the production of 15-second TV commercials to support one client's promotion, "We don't handle media placement. Maybe the client does it direct, maybe his agency does it, or maybe it's done by a media buying service. We don't know. So a lot of people don't realize that a lot of promotion involves media advertising."

Another reason consumer promotion is growing, says Sottosanti, is that, "With the rising cost of television, using it for direct response (which Sottosanti includes as part of promotion) is a

**Ad budgets, says
Beaumont
Bennett's Mike
Zisser, "should
not be cut to take
money to spend
on promotion."**

way to use television, or other media, to target your media dollars, to test consumer reaction, to measure that reaction, and do anyone or all these things on a quick turnaround basis."

Sottosanti says that a company should try to rely neither on promotion alone nor on advertising alone to do the whole job. Both, he says, "work best as a mix, tailored to the specific marketing objectives of each brand. The advertising agency tells people what wonderful ingredients the product has and creates a favorable image and mood around the product. Promotion generates a reason to buy it now."

Far from taking away from media, Sottosanti emphasizes that even other forms of promotion besides direct response use media: "In newspapers, we use FSIs, or free-standing inserts. In television, you'll see a few commercials devoted to telling viewers about a promotion: 'Watch your mail box this week.' Or, 'Look for our coupon offer in your Sunday supplement.' More often

"Coupons, off-price deals, sports tie-ins all have a place . . . But the pendulum has swung too far toward them at the expense of advertising."



Louis T. Hagopian
Chairman
N W Ayer
(At ANA Financial Workshop)

there will be a promotional tag at the end of a TV or radio commercial, urging people to check out their local dealer for a rebate upon purchase of the product."

And at Beaumont Bennett, president Mike Zisser warns that whether they are or not, ad budgets "should not be cut to take money to spend on promotion. Both should grow together. The trouble is, when so many companies have brand managers sitting there with no choice but to meet a quarterly quota, they're boxed into a corner. They think they have to start giving the product away if it's getting toward the end of the quarter and the product isn't moving off the shelves fast enough. At that point they forget about the balanced mix of advertising and promotion needed to do a longterm job of brand franchise building. They pour on the promotion to take care of the immediate emergency. And it gives them a chance to show their bosses measurable results coming back quickly."

Meanwhile, more agencies and agency holding companies have taken the, "If you can't lick 'em, join 'em" approach.

Marketing Corporation of America, parent company of MCA Advertising Ltd., has had its own sales promotion arm from its inception in 1972, and it's "been growing steadily ever since," says Bill Bishop, president of MCA Advertising.

Bishop adds that everytime a client's overall marketing plan is revised, "sales promotion is part of it, just as creative and media are. The mix works best when both are planned together. Whether and how promotion becomes part of the mix depends on the category and the competitive framework we're working against. And when a promotion is going to be used, we want to beef up the media and time it to announce the availability of the promotion to those consumer segments who will make the most of the offer."

Young & Rubicam was among the first of the "total communications"

"We want to be able to offer any service in the area of marketing communications to our clients . . .



full service in the full sense of that word."

Anthony Chevins
Chairman
Cunningham & Walsh

companies to acquire its own sales promotion arm. Cato Johnson, in 1976. Then, four years ago, Grey Advertising acquired Beaumont Bennett, and Ogilvy & Mather formed Ogilvy & Mather Promotions, which Phillips says has been growing ever since, "and is now perhaps the fourth or fifth largest sales promotion agency in the country."

At Grey, executive vice president Bob Berenson says Beaumont Bennett was acquired because, "We want to be able to offer a package of integrated services to our clients, and sales promotion is a strong complement to advertising. It's a natural kind of business to be part of ours. More clients today are aware of the value of promotion in terms of fast results, and we wanted to be in a position to capitalize on this."

Then, within the last two years, Saatchi & Saatchi Co. Plc., holding company for Saatchi & Saatchi Compton, among other agencies, picked up the Howard Marlboro Group; Mickelberry Corp. holding company for agencies like Cunningham & Walsh and Laurence Charles & Free, acquired Ventura; and Benton & Bowles added

pany Mickelberry, explains that Ventura is one of the marketing companies, along with advertising agencies, a printing company and a company that sets up industrial exhibits, that have been acquired by Mickelberry "because we want to be able to offer any service in the area of marketing communications to our clients. Mickelberry wants to be able to consider itself a complete communications company—full service in the full sense of that word."

Grey's Berenson says: "Rather than concern ourselves about the growth of promotion, I'd think most agencies would see our job as one of maximizing our clients' sales. If an agency is objective, it will look at advertising, and at sales promotion, at direct response, and at trade promotions, and merchandising, as a choice of tools to help it do that job. An agency ought to be able to be objective enough in its appraisal of each marketing situation, and of each of these tools, to ask itself when it's most effective to use which of these tools, alone or in combination with any one or more of the others, and come out with an honest answer." □

Weathercasters (from page 48)

news.

The early evening news leader in Denver last May was KCNC-TV (one of the charter subscribers to the News Talent Search survey), which earned an 11/29 for its pre-network local news hour, but only a 4/10 for its post-network half hour.

Other markets with high newscaster average Appeal ratings were Phoenix and Nashville, both with scores of 25. New York got a 24 Appeal score for newscasters, doing much better, for example, than Los Angeles, with a 17, or Chicago, with a 13.

The averages also hide some remarkably high Awareness and Appeal scores for individual newscasters. The top score for a newscaster in the '85 Altman study was a 92 Awareness score and a 64 Appeal score. It is understood that the top newscaster is an anchor in San Antonio. (San Antonio also got the highest Awareness score of any market—a 77. The TV/RADIO AGE analysis of NSI shares and ratings in the top 50 markets shows KENS-TV San Antonio appearing on all four leaders lists compiled by the magazine (leaders in early and late evening news by ratings and shares).

KENS-TV had the highest household rating for late evening news in the top 50 DMAs last May. It reached a 27 rating with a 47 share, which put it in third place in the share list.

The top Appeal score for any market in the '85 study was nailed by weathercasters in Birmingham, who averaged a 40. Birmingham scores may be helped by the fact that the CBS affiliate, WBMG(TV), has no early or late news.

WVTM-TV Birmingham was another station that appeared on all four news leaders lists compiled by TV/RADIO AGE. But WBRC-TV Birmingham also appeared on one of the lists.

The former outlet, an NBC affiliate, is particularly strong in the late news, getting a 20/39. □

"Whether and how promotion becomes part of the mix depends on the category and the competitive framework we're working against."



Bill Bishop
President
MCA Advertising

Ted Conlangelo Associates.

George Simko, one-time Benton & Bowles media chief, and now president of D'Arcy Masius Benton & Bowles' diversified communications companies, says that at the time Benton & Bowles acquired Colangelo, "the Benton & Bowles philosophy was to offer its clients a wide range of communications services. Today, our philosophy remains the same. TCA, which provides sales promotion and audiovisual services, is an important part of our total communications company effort."

Anthony Chevins, chairman of Cunningham & Walsh, president of the C & W Group, and a director of parent com-

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**DANIELS
& ASSOCIATES**

Start-up (from page 43)

said, 'you're on.' Others have said, 'we're not doing anything.' If cable says no, there's very little we can do. We can try to mount a publicity campaign, but it depends on the intestinal fortitude of the operator. We do plan to maintain a one-to-one relationship with all cable operators," he continues, "and we will have one individual assigned to that job."

The inertia of many large MSOs is cited by Richard Ramirez, managing general partner and general manager of WHCT(TV) Hartford-New Haven, a new independent that is having a bit of difficulty obtaining the necessary cable carriage.

WHCT(TV) is a former religious facility that was taken off the air by its new owners on January 23 in order to convert it to a fulltime commercial outlet. It returned to the air on a limited basis on July 22 and plans to go to 18-hour-a-day programming on September 30.

At presstime, Ramirez estimates that "between 30 and 40 per cent of the cable systems will carry us. The obstacle," he says, "is the major MSOs." In a market that has over 60 per cent cable carriage, this represents a serious problem.

Like other new stations, WHCT is mounting a strong promotional campaign. It is already advertising in cable guides and on radio, touting some of its syndicated programming, which will include *Dallas*, *Knots Landing* and *Carson's Comedy Classics*. Radio commercials are instructing listeners to check their cable guides for channel number and, if they can't find it, to "call your cable operator and ask."

Legal action

But, adds Ramirez, the station is being forced to threaten some legal action as well.

The city of Hartford, he points out, is in the process of a system transfer (from Times-Mirror Cable Television to United Cable Television), and WHCT has filed a Notification of Intervention with the Department of Public Utilities, asking that the transfer be conditional on carriage of all local stations.

The station has also begun discussions with the legal counsel from Storer Communications with regard to Storer's systems in New Haven, which Ramirez says, continue to carry the distant signal of Storer's WSBK-TV Boston, while refusing to transmit WHCT.

However, on the West Coast, Bob Bradley, general manager of KTIE(TV), a new indie in Oxnard, Calif., reports

that the Storer systems in Ventura County "are welcoming us and giving us first-tier positions."

A Storer spokesman confirms that the company has been meeting with WHCT and says the station "will be given every consideration, as will others." Overall, Storer systems, the spokesman says, have been instructed "not to make any overt moves to add or delete signals.

But there is a system-by-system review going on, specifically with regard to duplicated signals. We will be working closely with subscribers and broadcasters in the marketplace. That process is just beginning."

Bradley says that his station, which went on the air August 17, is currently carried or will soon be carried by about 90 per cent of the cable systems in the area. His only major problem, he says, is the Group W system in the Siming Valley, which reaches 15,300 households. "They have stonewalled it from the beginning," he charges.

A Group W spokeswoman says the company is currently "examining the must-carry decision and its ramifications. Any decisions carried out locally," she adds, "were made before the ruling."

KTIE is located about 60 miles north of Los Angeles and about 30 miles south of Santa Barbara. While syndicated programming will be "fairly traditional," there will be two local newscasts Monday-Friday at 6 and 10 p.m. And there will be heavy community involvement by the station. Although technically part of the Los Angeles ADI, Bradley points out that, were the station's coverage area isolated as a separate market, "we would reach 201,000 households, making us the 105th market in the country."

Two other roadblocks, in addition to the must-carry ruling, that some new indies are facing are:

- Less than desirable channel positions when they do get on systems.
- Copyright fees that must be paid by systems within their ADIs that are more than 35 miles away.

Channel position

"It's one thing to be on a cable system," says Broadcast-Cable Associates' McCarthy. "It's another thing to be in the right channel position. It's like Main Street versus the back alley. If the leading stations are on channels 4 and 5 and you're on channel 20—that's 16 video images the viewer has to get through."

In some cases, stations have been able to convince various cable systems to synchronize the cable channel on which the indie can be seen. In Charleston, S.C., for example, WTAT-TV's

Marshall says more than three-quarters of the cable viewing to the station can be done on channel 6. He impresses upon cable systems that "being on a common channel helps promotion."

35-mile rule

The ruling that any station more than 35 miles away from a cable system is considered a distant signal, making its programming subject to copyright royalty fees is, in the opinion of WUPW-TV's Katell, more detrimental to carriage than the recent must-carry decision.

He points to bedroom communities such as Findlay, Ohio, which are part of the Toledo ADI but must pay copyright fees. That, he says, makes it more difficult to convince a cable operator to drop another distant signal, despite the Toledo station's local programming emphasis.

B-CA's McCarthy believes there should be some sort of negotiated settlement to eliminate the 35-mile rule, which he describes as an "arbitrary brushstroke." The current laws, he says, hurt both local broadcasters and cable operators.

It hurts cable operators, he says, because, faced with paying a copyright fee for a station outside the 35-mile radius, they may decide not to carry the signal and, thus, "they end up alienating both subscribers and/or the franchise authority."

And, he adds, it puts bonafide distant signals on an equal footing with local stations.

If the ADI, rather than the 35-mile radius, were used as a criterion for copyright payments, McCarthy says, "a level playing field would be created. Broadcasters would be able to compete against each other throughout the ADI, while cable systems would be spared from the copyright burden on carriage of local/distant stations." Also, he adds, "provisions should be made for 'swing counties' in order to stabilize carriage and minimize copyright exposure."

Start-up independents aren't the only ones actively courting cable systems. Existing stations, albeit relatively new ones, are busy marketing themselves to systems in outlying areas.

In New Orleans, Gail Brekke, vice president and general manager of WNOL-TV, which went on the air last year, says, "We always considered cable relations important, even before the must-carry ruling. We've never had an antagonistic relationship with cable operators."

The station has a person on-staff who has cable relations as one of his responsibilities. And, as luck would have it, that person also has a pilot's



Hello, Neighbors!

WQTV is proud to be your new neighbor on Nashua's Warner Amex Cable Channel 12. And in celebration, we'd like to reward two Nashua viewers in a "Good Neighbor" contest.

Just send us a postcard describing your "Good Neighbor" nominee, including your name, address and phone number to:

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P.O. Box 661
Boston, MA 02215

If your nominee is chosen, both you and your "Good Neighbor" will win a New England clambake for 30 and a 1 year free subscription to Warner Amex Cable's basic service.

Listen to WFEA-AM 1370 for details.



WQTV(TV) Boston developed a 'Good Neighbor' promotion to help the cable operator inform subscribers about the Boston indie's entrance into Nashua, N.H.

in the market of one of his station clients. "One cable operator was resisting carriage of the station. I warned him that '400 GRPs are going to hit your marketplace on radio next week. You'd better have an answer for those people who call wanting to know why they can't get the station.' He underestimated the impact and got his head handed to him."

Adds WTAT-TV's Marshall: "The people will seek out the programming they want to see. Our promotion will entice the viewers; it will get the viewers to pursue the cable system." □

WQTV New Hampshire promotion

license, which allows him to fly to such out-of-the-way places as Grand Isle, and Bogalusa, La., and into Mississippi.

Cable, Brekke adds, "needs promotion. They have to continue to promote themselves. We do co-promotions; we have established guidelines on how promotions will benefit both of us."

In Boston, WQTV(TV), which converted from STV in late 1983, launched a campaign to replace a distant signal affiliate on the cable system in Nashua, N.H. To ease the cable operator's concerns about subscriber unhappiness over the dropping of an existing signal, the station, working with Broadcast-Cable Associates, developed a 'Good Neighbor' promotion, emphasizing the local nature of the relatively nearby Boston station.

The promotion, which featured a free year of cable and a New England clambake, was advertised on local radio and in the New Hampshire edition of *TV Guide* as well as local Sunday newspaper supplements.

The "bottom line success," says B-CA's McCarthy, "was determined solely by the absence of negative telephone calls placed to the system switchboard. All cable operators like 'safe' decisions."

A duplicated affiliate signal is often the most vulnerable channel when new indies negotiate for carriage with a cable system.

In Lexington, Ky., where WDKY-TV will be launched in January as that market's first independent, Jim Thompson, general manager, points to "six, seven, eight affiliates" surfacing on cable systems within his ADI.

Indies, he feels, have historically "neglected" cable, but, "in the past, we had rules. Now we're going to have to have personal relations. We have been in contact with three major cable systems, and we plan to make personal calls on all of them. We hope to be on all cable systems in our ADI, based on our programming schedule and the fact that we will be part of the local community."

Viewer reaction

Of all the weapons at the independent stations' command, the most powerful appears to be their ability to appeal, via promotion, directly to their viewing audience. It is a weapon, though, they are reluctant to utilize to the fullest extent unless absolutely necessary.

McCarthy recalls a specific incident

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Radio (from page 41)

"so that it will never be touched by human hands. The commercial would be pulsed in some way to a satellite and down to the station, where the spot would be pulsed and sent back to the satellite and then to the network. That would be ideal, but it's very expensive. However, we are continuing to look at that as an option down the road."

Uniform method needed

There appears to be little doubt that some form of standardization is necessary in the industry, and all those interviewed are in favor of a uniform method of keeping track of commercials clearances and other data to help reporting standards. At CBS, Hughes says even a standardized form would make sense for affiliates. "I'm sure that every single network has a report that looks different from other reports to be filled out by stations, and it would make it extremely easier for the affiliates to fill out just one report." At this point, while the information asked is standard, the forms are different in terms of the way the information is requested, according to Hughes.

At the Radio Network Association, Bob Lobdell, president, says that standardization needs a hard look. "With so many people drawing information from the services and reporting the data in their own style, I would hate to be on the receiving end because everything that comes out looks a little different. Some form of standardization deserves to be considered."

ABC's Severine notes that everyone "is looking for the optimum, and I would like nothing better than a standardization of network reporting procedures."

"Then we could all be open and we would never have another RKO situation, which has put a taint on the entire medium." Severine sees the prospect of standardization for the industry dependent on the setting up "of some kind of central electronic reporting technology." However, he continues, "I don't know whether that's going to happen. We are talking about a lot of money, and I don't know whether one system can be set up."

Severine points out that one obstacle to the creating of one unified system is the logistics involved. He says that more than 4,500 radio stations are involved in all of network radio, with an average of between 200 to 300 national commercials which have to be accounted for, per station, per week. (At 250 commercials per week, 1,125,000 commercials are run each week or 58,500,000 per year.) Also, continues Severine, ABC Radio Networks pres-

ident Ed McLaughlin has "talked to people who have had ideas on standardization, but nothing seems to really be workable, although I would think that maybe over the next five years something will come up that will standardize the business."

Robinson at Transtar notes that whatever can be done to make the reporting process more understandable to the customer will be beneficial. However, he believes that the leadership for standardization must come from the traditional networks in order for it to be achieved. "Obviously, they have the resources that we don't have, and can put something workable together."

While Tyler at SMN is in favor of a standardization system, he says that there's nothing complicated about present procedures. "Either the commercial was run or it wasn't, and it's checked off on the form furnished to the stations. It's all really up to the reliability of the people handling that form. If a station makes an error, it will show up someplace, and if it makes errors on a consistent basis, it's up to the network to straighten out the station and to determine why the error is made."

Broadcasters acknowledge that the concept of standardization is an old one which has been bandied about by the industry for some years. While there has been no outright rejection of a standardization plan for the industry, the drawbacks for the creation of such a plan apparently still obtain. Hughes at CBS points out that because most networks have their own systems with which they are comfortable in an operational sense, and because the affiliates "are clearly used to the particular networks' form, it would mean going back and making people uncomfortable with a new piece of paper for a certain period of time."

While the RNA's Lobdell believes that standardization deserves thought, he notes that what should be examined is whether it can be achieved and whether it serves the best interests of the networks to abandon their systems which have been developed with a specific eye to their own need. The question, he adds, is whether the networks should settle for a system which may not have all the attributes of their own present system. In all, he says, it's too early to determine whether the Association will support standardization.

Nonetheless, Lobdell believes that as an outgrowth of the RKO situation, some changes will be made in procedures by the networks, although specific changes have not yet been decided. "From most tragic situations, some good comes out of them," he adds, "in

the sense that there will be some improvements to existing procedures. Perhaps not instantly, but over time. The radio networks deal with more than 4,000 stations under contractual agreements which extend over time, and if changes should be made, it will take time to get them into place."

Different reporting system

He projects that in the way of changes it's possible that the networks will evolve some different kind of reporting system. "I understand there is some investigation underway as alternatives to procedures being used. Some of this has to do with the sheer volume of information that is involved in receiving station reports and compressing that data into a meaningful and concise document that can be given to the advertisers or agency people, which will reflect what has happened at each of the participating stations."

At this point, Lobdell points out, 23 radio network services are involved, plus other syndicators which would be affected by some question of documentation procedures. Those with more than one network tend to employ the same kind of reporting procedures, notes Lobdell, for each of their networks, but with the proliferation of the number of radio networks, "it might do well to take a step back and look at the entire procedure." He points out that as recently as 1968, there were only four networks. Of the 23 networks at present, 18 are measured by radar.

Obviously, most of the network people interviewed back their commercials tracking methodology strongly, although some admit there is always room for improvement. But they maintain they are not contemplating any overhaul of their system in light of RKO's allegedly fraudulent activity in affiliate clearance reporting. Severine at ABC notes that its system has been in place for about 11 years. "What we have been doing and are still doing, we will continue to do." In fact, according to Severine, the network is so high on its methodology that over the years agencies and clients have been invited to see the tracking setup.

NBC's Schiavone says the network has a "fairly good system in place. It has been commonly recognized in the industry that networks such as ours and CBS' have established a benchmark in terms of reporting standards. Can it be made better? You can rest assured that NBC has examined itself in the entire current environment-not just in light of RKO but also in response to advertisers and agencies."

CBS' Hughes recalls that soon after the RKO news broke, several ad agencies examined CBS' reporting methods

and found them quite favorable. However, points out Hughes, "it doesn't mean we will never reevaluate our system. We are constantly looking at it and trying to make things simpler."

John Tyler, president of the Satellite Music Network, says his clearance reporting procedures are working well. "Our performance report, based on results of our post-buy analysis, has always been excellent, outperforming what many people had expected. While we are not changing anything, we are more acutely aware of errors which could occur, based on things which have taken place in the past. All-in-all, however, it doesn't mean our system can't be improved."

While United Stations, which purchased the RKO Radio Network back in April, has not made any drastic changes in its clearance reporting methods, it has placed a "top priority" on keeping close watch on stations' compliance of sending accurate reports to the network. According to Frank Murphy, executive vice president, marketing, the network is in almost daily or weekly phone contact with subscribers.

Constant contact

Murphy says this constant contact is made mainly with its affiliates in the top 100 markets and includes a system now in place which monitors and reviews the affidavits submitted, plus a detailed logging procedure. "We try to encourage the stations in the larger markets to send in the commercial reports on a weekly basis, although they are not obligated to send them to us until the end of the month."

At this point, Murphy acknowledges that US is in the process disaffiliating a number of stations which for one reason or another are not complying with their agreement. "This is not acceptable to us. It will jeopardize our credibility with advertisers." He says one major benefit in the recent hiring of Ron Werth, formerly of the Mutual Broadcasting System, as head of research at US is that he will make a vast difference in helping the network in easing compliance problems.

Also, US has finished a comprehensive study to have new equipment installed to tighten retrieval of commercials. Being considered is the purchase of an optical scanner and the redesigning of the reporting form for stations. Since the acquisition of RKO Radio Networks, US has dropped several RKO Radio Shows features which were getting few clearances by stations. However, retained intact are *Solid Gold*, *Saturday Night*, *Countdown America* and John Madden's daily sports commentary. □

Worldvision's (from page 45)

released domestically, in addition to the 140 already offered, plus *Barnaby Jones* renewals are being pitched for another six runs.

Ryan explains that *Jones* had a very nice run in early fringe on the CBS-owned stations, and will return substantial dollars for Worldvision in rerun renewals. Regarding *Little House*, Ryan reports that he's getting very good prices on the renewals. KTLA(TV) Los Angeles and KMSP-TV Minneapolis-St. Paul are among the renewing stations.

Movie package

Also being projected as adding heavily to domestic sales is a 20-title movie package to be released, probably for sale at the 1986 NATPE, representing Worldvision's initial major entry into releasing an all-theatrical package. Previously, via Prime packages I through VII, the company's experience has been mainly in the made-for-TV movies distribution arena. The volume will consist of several New World theatricals, such as *Angel*, *Children of the Corn* and *The Philadelphia Experiment*, to be available after cable and network exposure, plus a Richard Burton film, *Breakthrough*, which aired on ABC, and *Sam's Son* and *From Hell to Victory*, among other titles.

Ryan adds that a similar all-theatrical package may also be released after the initial volume as a result partly of Worldvision's deal with New World, made about a year-and-a-half ago, which involves some 30-35 pictures.

On the domestic sales end, Worldvision has four offices, with three sales executives in Los Angeles, three in Chicago, two in Atlanta, and the New York office has four, plus two aiding in barter sales. When Worldvision was part of ABC Films, it had a Dallas office, says Ryan, but this was shut down because the company believes that four offices can cover the country successfully. "However, additional personnel may be added as seen fit." We may add a sales person in Atlanta for Evergreen Programs Inc., a subsidiary, as necessary. On the ad-supported side, some additional help may be required, but "we find now we are covering all the bases."

Also, Ryan, who came to Worldvision as an account executive in 1971 when it was still ABC Films and wound up with vice president stripes, eastern sales division, in 1981, notes that Worldvision is finishing the launching of three new properties for this season: *The Fantastic World of Hanna-Barbera*, 90-minute Sunday morning kid animation

block, cleared in more than 70 per cent of the country; *The Jetsons*, 65 half hours, of which 41 are new, from H-B, with clearances also around the 70 per cent mark, with both barter programs doing well in advertiser sales; and *Return to Eden*, weekly first-run series based on the successful miniseries run last year. Twenty-two episodes are available beginning this month.

Upcoming is new animation from H-B, for syndication says Ryan. "The form they will take is being tested as are the properties. We are in meetings to determine exactly when to introduce the product, but they will be for 1986 and for 1987." One of the properties may be a strip, he continues, and may be distributed on an ad-hoc basis. Another project being explored is a strip from one or more of the *Fantastic World of Hanna-Barbera* half-hour titles which are part of the Sunday block, depending on their success.

Marketed soon will be *Starring the Actors*, half-hour series produced by the American Film Institute, involving conversations with top U.S. actors, including Jack Lemmon, and Gregory Peck, discussing their careers through film clips. In addition, through Evergreen, the company will distribute 136 half hours of *That Girl*, with Marlo Thomas, after recently acquiring the rights to the comedy which was syndicated previously after a five-year run on ABC.

Evergreen was formed about four years ago and is headed by Burt Rosenburgh, who with two other executives, based in Chicago and Los Angeles, are classics specialists. Ryan notes that the division has been highly successful, and this year its profits will be its highest, he maintains. Successful Evergreens which have been re-released in syndication include *The Jackson Five*, *Combat*, *The Fugitive*, *Dark Shadows* and, most recently, *Ben Casey*.

New station demand

O'Sullivan explains that one of the reasons Evergreen was formed was because it was felt that Worldvision's sales staff was too busy selling such product as movies, *Little House* and *Barnaby Jones*, to sell older product simultaneously. Another reason for Evergreen's formation, says O'Sullivan, is that the need for golden-oldie product is especially high because of new indies coming into operation.

"With all the UHF stations going on the air, many of them can't afford a high-ticket product in their early years," notes O'Sullivan, "so it behooved us to put in another sales force to pitch the new stations just on our Evergreen inventory, which is quite



'The Funtastic World of Hanna-Barbera'

deep." O'Sullivan adds that Rosenburgh has put the whole thing together. "He is a very organized and careful person, and he is doing a very good job."

O'Sullivan sees the Evergreen division growing in profits. "Under the old residual arrangements on the shows, most are paid off after 10 runs, so there are no residuals to pay." This is different from arrangements with newer shows, he says, which have no buyouts. "It never gets down to less than 5 per cent per play of the original fees paid to artists, directors, etc." Thus, he continues, for every dollar in sales of such product as *Ben Casey*, "there is considerable profit after 10 runs for the distributor and producer."

But while Worldvision has made most of its fortune from outside producers, O'Sullivan notes that he is "hoping to get more product from the Taft Entertainment Co., a production division of the Taft Entertainment Group whose subsidiaries include not only Hanna-Barbera Productions, but Ruby-Spears Enterprises, Sunn Classic Pictures, Taft Entertainment Television, Taft Entertainment Motion Pictures Inc., Titus Productions Inc., Taft Hardie Pty., production company based in Australia, H-B Australia and

the Taft Merchandising Group. Also under the Taft Entertainment Group banner as part of the TECO is The Sy Fischer Co., agency which represents writers, producers and directors. Sy Fisher is president of TECO. Executives at Worldvision include Neil M. Delman, president and chief operating officer; Lawrence Gottlieb, executive vice president, finance; and Jerry Rettig, senior vice president, creative services.

TECO, via Titus, is shooting *Welcome Home, Bobby*, two-hour made for TV movie, for CBS, and *Switch*, (whose title will be changed) four-hour miniseries for CBS. Also, *On Wings of Eagles*, a five-hour miniseries, is set for April, 1986, on NBC; and a half-hour "busted" comedy pilot on NBC, *Anything for Love*, which will be reworked and recast and may be put on the regular schedule. A four-hour miniseries *Hold the Dream*, a sequel to *Woman of Substance*, is an Operation Prime Time commitment. TECO also produced *Key to Rebecca*, for OPT. Upcoming too is a two-hour movie from H-B in Australia, *Remember Me*. A number of TECO potential projects are script commitments. Worldvision obtains world rights to most product from

While Worldvision has made most of its fortune from outside producers, O'Sullivan is "hoping to get more product from the Taft Entertainment Group."

TECO, notes O'Sullivan.

Meanwhile, on the foreign end, at this point sales are exceeding the sales on the domestic side, according to O'Sullivan. Through July 31, foreign represents about 65 per cent of the company's sales, vs. 35 per cent domestic, he says. But, he adds, the balance can change, depending on the available product.

O'Sullivan says that a proliferation of new broadcasters is occurring outside the U.S. "You are seeing non-government owned television coming to Spain. It has already come to Italy. Six or seven years ago in Italy, notes O'Sullivan, Worldvision's Italy office did \$500,000-750,000 in sales per year, "but now we are doing \$10 million to \$11 million per year there. The same thing will happen in Spain and Germany and eventually in Scandinavia."

Bert Cohen, senior vice president, international sales since 1981, and who began at ABC Films in 1968, and went with Worldvision as vice president of operations, says that at this time, Worldvision has eight foreign offices: Sydney, Paris, Rome, Tokyo, Toronto, London, Munich and Rio de Janeiro, with the average length of employment of international staff members at about 15 years. "When you have a team that's been together that long as a family, it operates as a good and dedicated work force."

The total number of foreign sales employes is about 40, according to Cohen, who notes that the division doesn't believe in overstaffing. "We generally staff an office with three or four support people, in addition to the sales executives. We do promotion from here so that the overseas sales people are not bogged down with things other than selling our product." They

(continued on page 100)

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O'Sullivan sees 'Dallas' hassle as aiding U.S. distributors



The storm surrounding the ITV deal made with Worldvision in England on *Dallas* is still moving along unabated but O'Sullivan sees the controversy, which has caused cries of foul from the *Dallas* incumbent, the BBC, as perhaps having a positive effect for major distributors of American product around the world. "The problem for American program distributors in Britain is that they have not received prices for product commensurate with the enormous audience within the U.K., which is the second largest English-speaking audience in the world," he says. (Worldvision obtained international rights to the Lorimar-produced series some years ago.)

"Consequently, one would expect that when a program is produced in the U.S., which costs \$800,000 to \$1.2 million per hour, that proper payment would be forthcoming in Britain. This has not been true. When you analyze what we get in Britain for *Dallas*, versus what we get in Canada, New Zealand, Australia and other English-speaking areas in terms of the number of people entertained by the program, it is nowhere in proportion to the prices at these other countries."

O'Sullivan notes that this situation obtains with all other U.S. product sold in Britain as well. He says that *Dallas* has been a big hit in Britain. "It has been on the BBC for seven years, but every year we have hated to approach the process of negotiations of renewal with the BBC. Perhaps they never forgave us for delivering a hit. They might have been much happier if they bought the show and it only ran one season. The problem was that the BBC bought a show they didn't expect to become

tremendously popular.

Worldvision licenses two telecasts of each hour of *Dallas* in Britain, and each reaches 13.5 to 14 million viewers, according to O'Sullivan.

One of ITV's principals, Bryan Cowgill, managing director of Thames Television, recognized that Worldvision "was not getting the proper license fee from the series," and decided to make a move on acquiring the show early in January. According to O'Sullivan's blow-by-blow account, Cowgill made an offer to buy *Dallas* for the U.K. for the upcoming season. "The offer was far beyond the BBC license fee, some 40 per cent higher," O'Sullivan says.

The Thames purchase price is understood to be about \$60,000 per hour for two telecasts. "But while Worldvision's policy is to extract the best price it can for its show, its policy, too, is to give the incumbent an opportunity to renew."

BBC talks

Discussions with the BBC followed. We didn't tell them about the Thames offer, but we said we were prepared to grant them a renewal based on a 40 per cent increase in prices and other terms.

"They were outraged. We gave them a couple of days to think it over. During that time the BBC called certain sources in the ITV. It's one of the great unkept secrets in the western world that the ITV and the BBC collude together to keep down the price of American programs. They keep U.S. programming from the U.S. going to Britain in two ways: a 14 per cent quota and by talking to each other. During that two-day period, the question was asked of the ITV by the BBC: 'Are you trying to "poach" *Dallas* from us?' But they didn't speak to Thames. They talked to Paul Fox, of Yorkshire Television and chairman of the ITV program committee.

"The BBC came back to us and offered us an increase of approximately 5 per cent. We rejected it and made a deal with Thames." Then came the fury, says O'Sullivan. "Cowgill was forced out of Thames, unfairly so, and we were told by the BBC, the ITV contracting companies and the Independent Broadcast Authority's Lord Thomson that we were out of business in the U.K. unless the program stayed on the BBC, because they had a gentlemen's agreement against poaching each other's shows."

O'Sullivan says that Worldvision

had a number of other negotiations pending at that time in the U.K. with both the BBC and the ITV. "But we were told they would not come to a successful fruition unless *Dallas* would go back to the BBC." In June, O'Sullivan went to England to protest the blacklisting of Worldvision in Britain and was invited to meet with Lord Thompson, along with Thames chairman Hugh Dundas and the managing director of the IBA, John Whitney.

At the meeting, Lord Thompson said that the BBC indicated it would be willing to meet the Thames price and that the other commercial considerations would be taken care of.

Lump payment

It has been reported that Thames Television is offering the BBC a lump payment of \$420,000, to allow the BBC to buy back the series, as payment to compensate the BBC for the increased price of getting *Dallas* back. The BBC is said to have originally demanded \$1 million from Thames to end the dispute but subsequently reduced the demand to \$500,000. If the BBC turns down the Thames offer, it's believed that Thames will air the series, according to reports from overseas.

Several other broadcasters whom O'Sullivan talked to later also advised that Worldvision return *Dallas* to the BBC, and that in so doing all the other negotiations would be completed to his satisfaction.

During that time Worldvision was told that although Thames had acquired the *Dallas* license for the U.K., that Central Television, Granada Television and Yorkshire Television which represent about 50 per cent of England's viewers, would not broadcast the program the coming season. O'Sullivan notes that he brought the *Dallas* situation regarding the gentlemen's agreement to the attention of the Office of Fair Trading in London. But O'Sullivan says that the OFT wanted documentation on the agreement. *Dallas*, at presstime, is under license to Thames. "I don't really care who has the show as long as the people see it and, we get the proper price and the blacklist is lifted," notes O'Sullivan.

O'Sullivan, comparing the U.S. TV broadcast industry with Great Britain's, gives the American way of doing business a decidedly higher rating.

O'Sullivan says that he hopes the new high ground on prices Worldvision is establishing will benefit all American producers in future dealings in the U.K. □

In the Picture

Peter F. McSpadden



President of Dancer Fitzgerald Sample, chairman of the agency's New York office, and a director of China/USA Communications, Inc. That's Dancer's new partner, which he describes as, "The only U.S. company with an exclusive license to sell prime availabilities on Chinese television."

DFS first with foot in door of Chinese television, "before the U.S. gets left behind."

The Japanese are already in China, and they're eating our lunch," says Dancer Fitzgerald Sample president, Peter F. McSpadden, describing the motivation behind his agency's new partnership with China/USA Communications Inc., "the only company with an exclusive license to sell prime availabilities on Chinese television."

As McSpadden describes it, Japan is already supplying programs to Chinese television, "The only cars you see on the streets of Beijing are made by Nissan and Toyota, and the only commercial outdoor advertising you see in China's capital are posters for Japanese electronics."

At the same time, he continues, "We can go down the list of American Fortune 500 companies with offshore divisions and they're either in China now, or looking to be there. Coca-Cola is there. Gillette is there. The oil companies are there, and a number of computer companies, too—Hewlett-Packard, IBM and Wang. But none of these American companies are on television there. And outside of the CBS arrangement, there's no other American advertising agency or program supplier in China."

McSpadden recalls that Dancer's initial idea was to set up a DFS office in China, much like all the agency's other international offices. But on second thought, that turned out not to be too practical because there are too few prospective Chinese clients in the export business in a big enough way to mean much. So to "get our foot in the door early, in a country with tremendous potential, whose marketing surface has been really scratched only by the Japanese, Bill Vickery (chairman, DFS International), and I figured we might be able to find a niche for ourselves by making a licensing agreement that would provide the Chinese with something they want—good television programming. Programming suitable by their standards and also programming that can serve as an attractive environment for American companies who want exposure before the tremendous potential of 2 billion Chinese."

Visibility for U.S. firms

Here, says McSpadden, "is a way to give American companies visibility they haven't had there. If they want, we'll help them prepare appropriate commercial material for the Chinese market. If they prefer, their own existing agency can do it. But our agreement with the Chinese enables us to provide the access to help American companies establish a presence there."

McSpadden admits that there are as yet no reliable estimates for factors like consumer spendable income for China, but points again to the Japanese cars on the streets of Beijing and says, "Sure, income of the average Chinese is below Western levels. But there has to be a top 10 per cent of 2 billion people who have enough income to buy what the Japanese are selling."

McSpadden does not deny that people at other agencies might charge that Dancer's exclusive new deal is time brokering. If they do, he says, he couldn't care less: "It's the Chinese who make the rules. In order to place advertising on Chinese television, it has to be placed through their government Ministry of Radio and Broadcasting. We go along with the way they want to do things."

Among the Chinese rules, some of which aren't too far from the rules for U.S. commercial television, are No sex or violence, no commercials for cigarettes, no liquor, and one that says "No provocative advertising." McSpadden agrees that this last is "open to interpretation," and says that, "The challenge to us will be to come up with material that will measure up to their interpretation and to their standards of acceptability, and at the same time meet our standards of what will attract the viewers that we want to watch the advertising."

Tv set penetration

It's estimated that there are currently some 45 million television sets in China, up from only 7 million in 1980, and McSpadden says that by the end of this year, the Chinese expect to have some 60 million TV sets throughout their land. He adds that set penetration is probably highest in China's major urban areas and reports that there is a second local channel, also state-owned, in the five or six largest Chinese cities.

Though there is no reliable audience data, he notes that many of China's sets are located in civic centers and other public areas, so that viewing estimates run anywhere between 300 to 600 million. Commercial time is limited to one five-minute block an evening, and the price for running a 30-second commercial is \$5,000. That would make the cost of reaching 1,000 Chinese viewers with a 30-second spot, assuming an estimated audience of 300 million, three cents.

But McSpadden insists that numbers like these are not the key point. The point, he says, is "the need for Americans to start doing something, now, about the tremendous potential of a nation of 2 billion people, "now only in the early stages of great economic growth."

Twenty-two episodes of weekly first-run series, 'Return to Eden,' are available beginning this month.

Worldvision's (from page 96)

work only for Worldvision, unlike the case at some other distributors which use agents to sell the foreign product, Cohen says.

Up until about a year ago, Worldvision had an office in Mexico City, but the unit was moved to Los Angeles for several reasons, explains Cohen, including easier shipping, the customs problems aren't as severe, and there's no worry about devaluation and changes in monetary values.

Cohen keeps in constant contact with his overseas sales contingent and oversees product sales and activity. Cohen's aide, Dan Willis, manager of international sales administration, has the responsibility of examining every notice of sale, regarding price and other matters.

Cohen says he's looking for foreign sales to post a record sales year the coming season. Last year, of the \$90 million in sales wrapped up by Worldvision, foreign contributed about \$50 million, says Cohen. The foreign sales tally last year is especially impressive, considering that they consisted mainly of programs and a few made-for-TV movies, without benefit of theatrical features, according to Cohen.

He continues that he envisions record foreign sales in the 1985-86 season because of several top-quality programs being made available by Worldvision in the upcoming year for foreign sale. These include a seven-hour miniseries, *Sins*, featuring Joan Collins and an all-star cast including Gene Kelly, for CBS; and the four-hour miniseries, *Switch*, as noted previously.

Also, Cohen points out, sales are continuing on *Key to Rebecca*, *Operation Prime Time* miniseries, which has been sold to Canada, Australia, France and England, among other countries, since its initial sales began in April. Cohen notes that *Highway to Heaven* is now being sold overseas. He says he has high hopes for *Heaven* in the foreign market, and believes that the Landon series will be highly successful in the U.S., turning into an eight-or-nine-year run on CBS.

Other hot sales tickets overseas include *Dallas*, which is now in more



'Eden' star Rebecca Gilling

than 90 countries, into year eight. Also, according to Cohen, the four soap operas distributed by Worldvision worldwide are doing well, including *Santa Barbara*, whose latest sale was in France, marking the first soap sale in that country. Also, *Little House on the Prairie* has been sold to China Central Television. *Prairie* is now seen in 105 countries.

Also continuing to sell well is the H-B animation product. All-in-all, Cohen says Worldvision has more than 1,000 hours of U.S. network programming overseas. O'Sullivan says that a Worldvision program is seen somewhere in the world every minute of the day.

While Taft, together with Tele-Communications Inc., the largest operator of cable systems in the country, owns cable systems in Michigan and New England, Worldvision is keeping a low profile on selling product for cable. Ryan says that cable hasn't grown to the potential as first perceived by the company as I thought four or five years ago, although it's becoming a more important source of revenue with us." He continues that he has sold some features to some of the pay-TV networks "when it made sense," but marketing decisions are based on the individual product.

To O'Sullivan, "cable is catch-as-catch-can for us, depending on what we have available. It's not really a big factor for us because we are not very big in movies." All-in-all, O'Sullivan doesn't

see the potential for cable "as that great. If you're supplying programming, you can always sell to cable, but I think it's becoming very evident that cable will not be a very big business in programming. I think cable has peaked, and I have not been convinced that making product for cable has great economic potential."

O'Sullivan notes that while Worldvision has sold a large number of its movies to cable, some have been held back for network. "Sometimes now when you have sold to cable you can't sell to network, so you have to balance off where the most money can be obtained."

Another area that O'Sullivan sees as having limited upward potential at Worldvision is home video, although it set up a subsidiary, Worldvision Enterprises Home Video, to deal with the videocassette home entertainment field, as well as with cable.

"We are very modest in home video, also because we are not really in the movie business, so most of our material is animation product from H-B and Ruby Spears, plus an odd movie and specialty material."

In the specialty arena, Worldvision Home Video has been particularly successful with a two-hour videocassette on golf, *Jack Nicklaus Golf My Way*, which received a gold video award by the Recording Industry Association of America, according to Tom Devlin, vice president and general manager of the subsidiary. □

Inside the FCC

Edward J. Minkel



Managing director of the FCC has issued his "Report to the Chairman" on the Commission's fourth year accomplishments. Following are excerpts from that report.

'Report to the Chairman' on commission's fourth year accomplishments

Proposed reinstatement of cable TV syndicated program exclusivity rules, expanded protection for sporting events on cable systems denied: The commission has denied a proposal to reinstate and expand the cable television exclusivity rules and expand protection for sporting events carried by distant TV signals on cable TV systems.

Abolished in 1980, the rules had limited cable carriage of certain syndicated programs on distant TV signals in the largest 100 markets. In the top 50 markets, cable TV operators were required to delete all distant signal programs on request of a local station holding the rights to televise the programs. Similar requirements existed in the second 50 markets except the rights of local TV stations to have programs deleted expired at the end of a specified time or on the occurrence of a specified event, depending on program type. (July 13, 1984)

Reconsideration of action authorizing multi-channel sound transmission on television denied: The commission has denied reconsideration of its March 29 action authorizing multi-channel sound transmission on television, which paved the way for broadcasting stereophonic sound and the second audio program. (July 27, 1984)

One-year holding period extended to broadcast licenses obtained under minority ownership policy: The commission extended the one-year holding period to broadcast licenses obtained under the Minority Ownership Policy (MOP). In addition, the commission provided for a general exception to the holding requirement for any transfer or assignment which would further the goals of that policy. (November 9, 1984)

Reconsideration of action authorizing teletext transmission by TV stations partially granted: The commission granted one of several requests submitted in 16 petitions for reconsideration of a 1983 action authorizing teletext transmissions by television station. The commission noted that there is no basis now for changing the teletext definition. (November 9, 1984)

Remaining cable/broadcast cross-ownership interest judged to be video monopoly situations required to divest within three years: The commission concluded that those remaining egregious cable/broadcast cross-ownership interests judged to be video monopoly situations should be required to divest within three years. Section 613(f) of the Cable Acts grandfathers interests held on July 1, 1984, if those interests are not inconsistent with any federal or state law or regulation in effect on that date. (November 9, 1984)

FCC modifies '12 station rule': The commission repealed the "seven-station rule," replacing it with a new rule limiting multiple ownership to 12 AM, 12 FM and 12 TV stations.

With respect to TV, an additional ownership limit has been adopted based on audience reach. To facilitate minority ownership in broadcasting, the commission will allow entities having a cognizable ownership interest in minority-controlled stations to exceed the ownership limits. (December 20, 1984)

FM applications processing rules amended: The commission has amended its rules by eliminating the "A cut-off" list procedures and replacing them with an initial "window" filing period for commercial FM broadcast license applications and applications for modifications to existing FM facilities.

Under the new process, the commission would announce a one-time, fixed filing period—or "window"—governing all applications for currently vacant channels in the commercial FM Table of Allotments or for modifications to existing facilities. New allotments added by subsequent commission order would trigger a future filing "window for those new channels. (March 15, 1985)

AM daytimers to be given upgraded credit for broadcast experience in comparative FM proceedings; new FMs to be made available by random number: The commission set forth the criteria to be used for implementing BC Docket 80-90, increase of FM broadcast assignments. The first issue decided concerns whether daytime-only licensees should be given any special consideration when they apply for FM stations. The commission upgraded the comparative value of their broadcast experience to the same level as local residence and minority ownership. To obtain this upgraded credit, a daytimer will have to meet several pre-conditions. The second issue pertained to processing methods for applications filed pursuant to the commission's 80-90 allocations. (March 15, 1985)

FCC partially modifies multiple ownership attribution policy: The commission modified, in part, the standards for exempting from attribution limited partnership interests in broadcast, cable television and newspaper properties in applying the media multiple ownership rules. In addition, it clarified certain matters relating to the aggregation of ownership interests and revised certain reporting requirements relating to these attribution standards. (May 9, 1985)

FCC deletes provisions limiting certain unlimited-time AM stations to same daytime power as proposed for nighttime operations: The commission deleted provisions limiting certain unlimited-time AM stations to the same daytime powers proposed for nighttime operations. The commission proposed deleting a restriction in Note 5 of Section 73.37 which prevented certain applicants for new unlimited time AM broadcast stations from proposing greater power during the day than at night. The restriction could be circumvented because once the original application was granted, a station could file a second application for a daytime power increase.

Thus, Note 5 served no practical purpose. More importantly, imposing such a power limitation was inappropriate because it conflicted with the commission's relaxation of AM allocations made in 1975. (October 18, 1984)

Alternatives for processing commercial TV and FM applications proposed: The commission sought comments on its proposal to modify existing cut-off procedures for FM and TV broadcast license applications and applications for modifications to existing FM and TV facilities.

Specifically, the commission proposed "filing windows" of 45 days for vacant channels in the TV and FM Tables of Allotments. For tabled channels which remain vacant after the window passes, the FCC proposed a "first come-first served" procedure under which the first acceptable application for a vacant channel would cut off the filing rights of subsequent applicants. (July 27, 1984)

Commission states future policy on incomplete and patently defective AM and FM construction permit applications: To further assist applicants, the commission issued a Public Notice to advise applicants as to the types of omissions and defects which will render the applications subject to return at the time of tender. They also advised applicants as to the types of omissions defects which will result in the return of an application as unacceptable for filing, or outright dismissal. This was done to clarify the policy on applications the FCC receives which are incomplete and patently defective, slowing down processing of grantable applications. (July 27, 1984)

FCC adopts standards for protecting TV channel 6 from educational FM interference: The commission adopted new rules to minimize the interference problem caused by some non-commercial, educational FM(NCE-FM) stations to the reception of TV stations operating on channel 6 in the same vicinity. (October 29, 1984)

FCC establishes office of Congressional and Public Affairs: On December 10, 1984, the commission approved the consolidation of the Office of Public Affairs, the legislative affairs functions of the Office of General Counsel and the congressional correspondence function of the Office of the Chairman into the Office of Congressional and Public Affairs. The reorganization creates an integrated organizational structure for communicating the commission's policies regarding telecommunications to the Congress, the news media and the public, by combining these similar activities into a single bureau level entity.

The Office of Congressional and Public Affairs will be responsible for the commission's news media, consumer assistance and small business, minority enterprise, legislative affairs programs. The purpose of these programs is to inform the public of the commission's regulatory requirements, to facilitate public participation in the FCC's decisionmaking processes, to apprise the public of FCC policies promoting minority participation in telecommunications and to implement the commission's legislative programs in the telecommunications industry. (December 28, 1984)

FCC places freeze on acceptance of educational FM applications and grant of TV channel 6 applications: The commission stayed pending action on petitions for reconsideration, its October 29 action adopting new rules to minimize the interference problems caused by some non-commercial, educational FM stations to the reception of TV stations operating on channel 6 in the same vicinity. Furthermore, during the stay, the commission will not accept for filing any applications for new FM-ED stations, applications that would affect the service areas of previously accepted applications or to change coverage areas of existing FM-ED stations using channel 201-220; nor will it grant any application for a new television station on channel 6 or applications for changes that would affect the service areas of existing channel 6 stations. (December 31, 1984)

American Legal Foundation news distortion complaint against CBS denied: The commission has denied a complaint by the American Legal Foundation against CBS Inc. concerning the network's news documentary entitled, "The Uncounted Enemy: A Vietnam Deception," broadcast January 23, 1982. The commission stated that it does not substitute its editorial judgment for that of the broadcaster, and has consistently held that, "absent extrinsic evidence of an intent to deliberately distort, we cannot—and will not—interfere. (March 4, 1985)

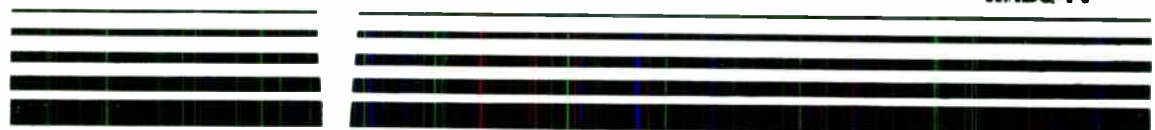
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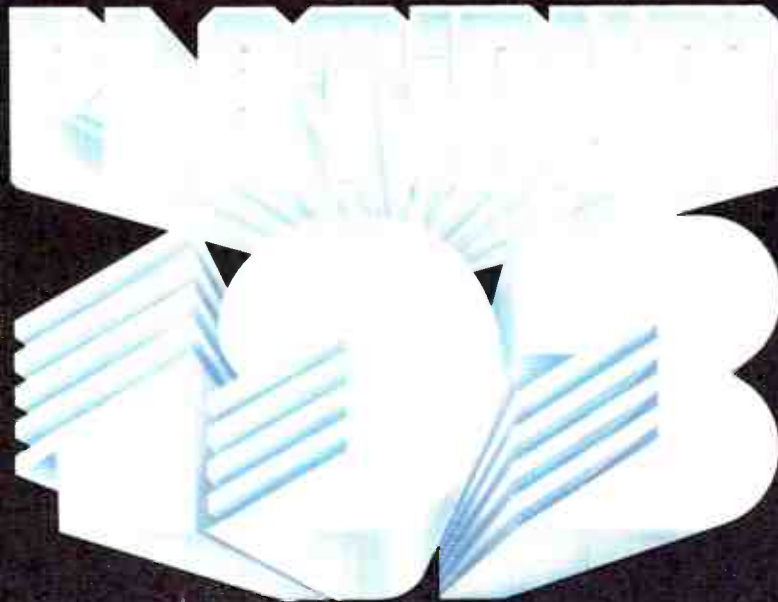
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