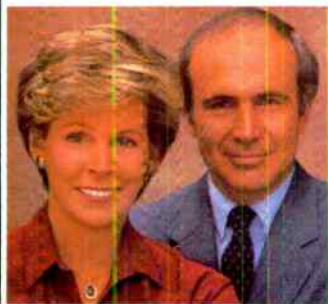
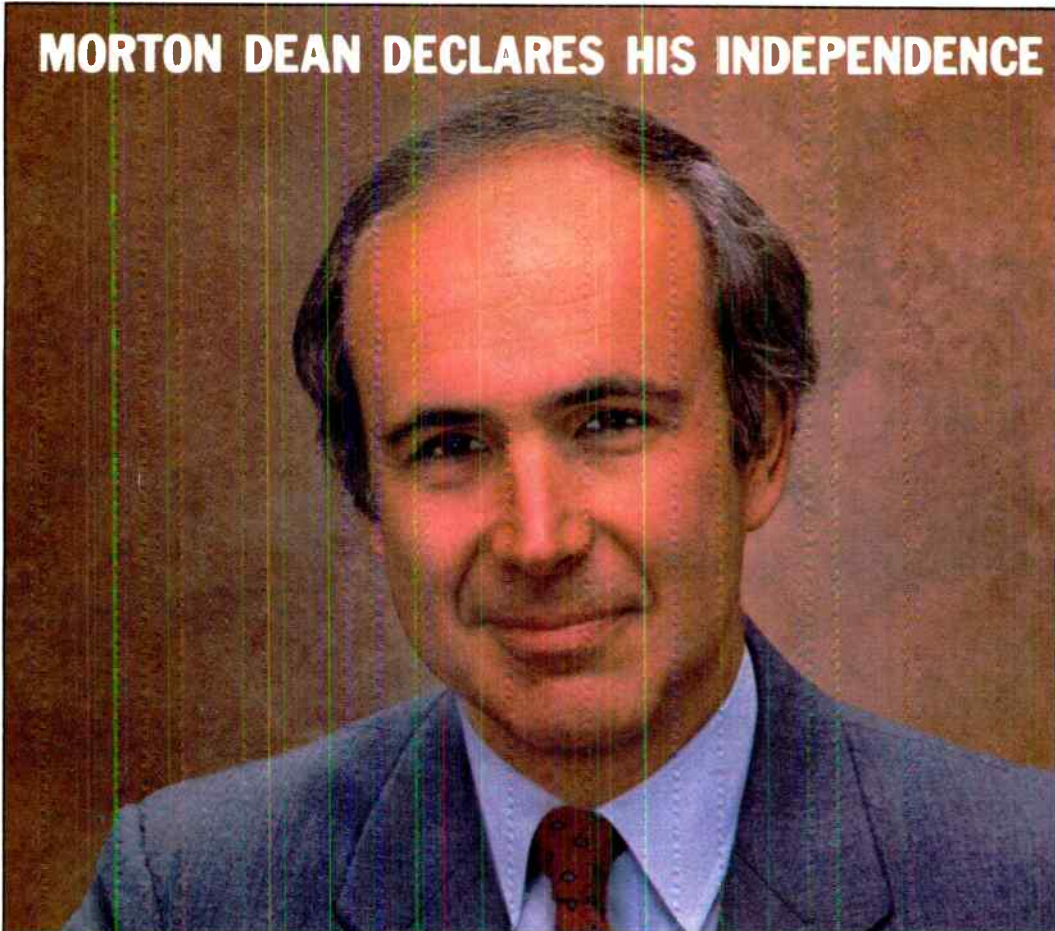


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BBDO puts new stress on creative achievements 91

Television/Radio Age

DECEMBER 24, 1984 • \$3.50

MORTON DEAN DECLARES HIS INDEPENDENCE



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LBS COMMUNICATIONS INC.

IN BIRMINGHAM, IT'S KIDSWORLD 13



By
Bob Behrens
President
The Behrens
Company, Inc.

Mary Anne Parks-Antonio is the KIDSWORLD producer for WVTM-TV in Birmingham, Alabama. She recently wrote, "There is a lack of programming available for kids that is, at the same time, educational, informative and entertaining. For some time, we feel that we have been meeting these standards working with the youngsters of our community to produce television that plays an important role in their lives. WVTM-TV has been programming KIDSWORLD 13, a localized version of the nationally syndicated program, for five years as part of our commitment to serving the needs of children.

"We do 51% each week locally, producing stories with local kids on subjects of local interest to kids. Because KIDSWORLD 13 is so well known in Birmingham, we get lots of story ideas from kids, teachers, youth groups and public relations people. We have an excellent relationship with our schools. We try to show some of the really unique things that they do. For example, one school recently had a beauty contest, not for their girls, but for the girls' dolls. The contest raised quite a bit of money that was used to buy a computer for a special education class and it made a great story for our show.

"We have eight kids who are hosts. We rotate them, using two each week. We also have four kids who are field reporters. They go out with our crews and report the stories. When we lose one of them, we hold auditions with kids who have written in expressing interest in reporting. The only requirement is that the applicant be at least 12 years old.

"KIDSWORLD 13 is the only local news program for and about the kids of Alabama. We want our kids to know that our program has information about which they want to know or need to know. We want them to expand their sense of their world. We try to make KIDSWORLD 13 educational, informative and entertaining every week."



KIDSWORLD

The Behrens Company, Inc.
51 S. W. 9th Street
Miami, FL 33130
305-371-6077

INDEPENDENT TV

83 Indies are still growing, but sales pace is slowing

Although the proliferation of new stations continues, this growth is being accompanied by some sobering thoughts about business trends and program costs.

86 Sitcom shortage still main programming worry

Stations are also searching for ways to improve their competitive position in two perennially troublesome areas—daytime and late night.

ROAD TO NATPE-IV

89 Flood of first-run primetime movies welcomed

Stations welcome opportunity to air theatrical features with no previous exposure on the networks, which have stopped purchasing them due to pay cable.

91 BBDO's major goal: Stress creative achievements

Agency, under new top management alignment, also plans to make more use of intra-company network and to pursue 'big' new clients.

93 Ad production activity brisk; lots of special effects

Commercials production pace is up at least 20 per cent over last year, and the unit cost-per-commercial has stabilized, with only a mild increase in '84.

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MAROONED AT THE TOP



GILLIGAN'S ISLAND

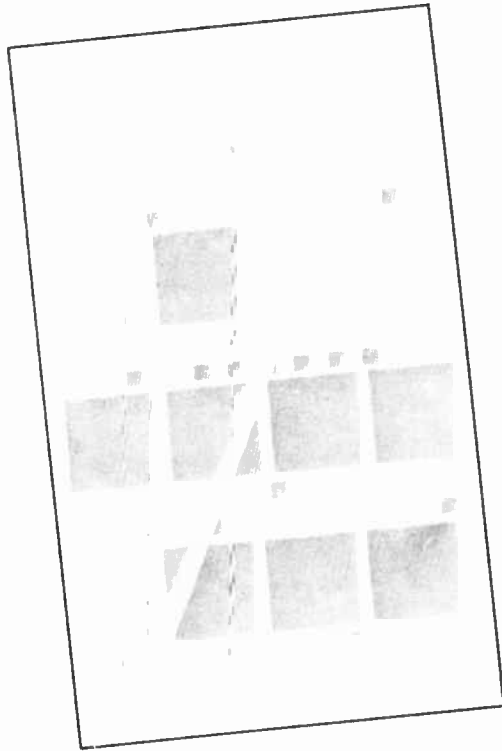
The most successful shipwreck in TV history.



TELEVISION

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World Radio History



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

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

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

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HOST: DICK CLARK

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Bob Stewart, current producer of the network "Pyramid" brings his touch of quality to the new "\$100,000 Pyramid."

During his association with Goodson-Todman Productions, Stewart was responsible for "The Price is Right," "To Tell The Truth" and "Password." Under his own banner, Stewart has aired 21 game shows, including the Emmy-winning "\$25,000 Pyramid," "Jackpot," "Personality" and "Three On A Match."

THE NEW \$100,000 PYRAMID



INTV—SUITE 556-560 TELEVISION NATPE—FAIRMONT PENTHOUSE SUITE

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Worldvision Salutes INI and calls your attention to opportunities for 1985

FIRST RUN SERIES FOR SEPT. '85

The Jetsons – Hanna-Barbera's classic in a new and expanded package, now available as a half-hour strip.

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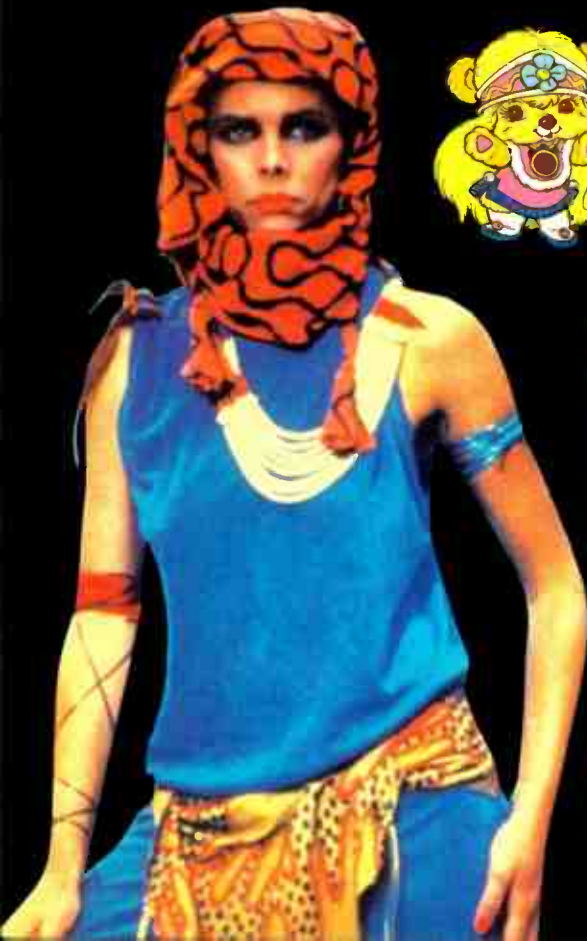
ON-GOING HITS

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

The Love Boat – the highest rated one-hour strip.

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

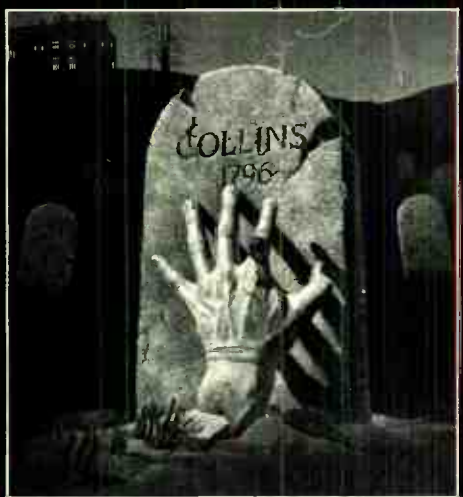
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World Radio History

Publisher's Letter

Television/Radio Age, December 24, 1984

On January 7, 'CableAge' will be incorporated into 'TV/RADIO AGE'

Effective with the January 7 issue, we are expanding our service to both readers and advertisers.

CableAge will be incorporated into *TV/RADIO AGE*. It will be published as a separate entity within the covers of one issue which will contain both *TV/RADIO AGE* and *CableAge*. Readers who wish to keep receiving *CableAge* on an individual basis will continue to do so.

We recently polled our readership and found that the great majority were in favor of the convenience of the expanded service of receiving information on radio, television, and cable within the covers of one publication. There is a great interrelationship between the cable and the broadcast business. Slightly more than half of the cable systems in the U.S. are now owned by broadcast companies.

Combined publications will adapt lively new format

With the combination of the two publications in each issue, *TV/RADIO AGE* and *CableAge* will adapt a lively new format incorporating a new type style as well as more graphics. The redesign is being directed by Joel Azerrad, a former associate art director of CBS and art director of Time Teletext. He is currently a consulting art director for videotex and print media.

During this next year, *TV/RADIO AGE* will feature more analytical pieces on the economics of the business and is also expanding its West Coast coverage. *CableAge* will continue with the concise informative coverage that it has been known for—interpretative trend stories, regular financial departments, advance listings of motion pictures on pay services.

The combination of the two publications will provide a complete picture of the broadcast and cable television industries. It is, in a sense, a continuation and expansion of the quality and integrity of reporting and writing that have been a hallmark of this company for almost a third of a century.

'Outlook' issue will compare TV station billings with GNP

The upcoming December 31 *Outlook* Issue will be one of the most interesting we have published to date. It will include a comparison of television station sales with Gross National Product and Personal Consumption Expenditures, by year, 1960–1985. It will also delineate the revenues for the past quarter of a century and estimate stations' income for the next five years.

In order to get a clear picture of seasonal variations, there will be a separate analysis of month-by-month dollar figures on spot, local, and network compensation for the past 10 years. These figures will come from the *TV/RADIO AGE Business Barometer*. The spot business will also be analyzed by months and quarters comparing the pattern in the '60s vs. that of the '80s. These figures are being correlated, compiled, and analyzed by Dick Gideon, a leading broadcast economist. This issue will also include the 26th annual survey on management salaries, work style, and lifestyle. The executives will include station managers, sales managers, and program directors. All in all, the issue to be published on December 31 will be an exciting issue that will be used throughout the year.



GET KIDS INVOLVED WITH NEWS



It's in your self-interest to get the kids of your community involved in news. KIDSWORLD, the syndicated weekly 1/2 hour news program for children, can be localized! Some stations insert one local story about the kids of their community into the show, pulling out a national story. Some stations produce a weekly 51% local version of KIDSWORLD. They use our title, some of our national stories and produce local stories about the kids of their community. Some stations locally host the show, working from timed scripts provided by us. Local hosting makes KIDSWORLD look locally produced. On the next three pages, **nine stations describe how they localize KIDSWORLD.** Kids are your future news and information consumers. Get them involved in news now. You'll develop a new audience for news that will grow with you. That's in every station's self-interest!



THE BEHRENS CO., INC. 51 S.W. 9th St., Miami, Florida 33130 • 305-371-6077

"The more a station identifies with the community, the less is the
 may be: cable TV, or super stations, or direct-to-home satellite
 in the community can do if it's doing the job right. The local
 broadcasting in this country and it's the finest in the world. So
 "KIDSWORLD" is very much a part of the very lifeline of survival c

-ABBOTT WASHBURN, FORMER

CHARLOTTE

CAROLINA KIDS ARE LOOKING GOOD ON CHANNEL NINE KIDSWORLD



by Karen Peckham, Producer
 WSOC-TV, Charlotte, NC

Carolina kids are looking good on CHANNEL NINE KIDSWORLD. It's Charlotte's only weekly half hour news magazine for kids, at least 51% locally produced every week. We have our own studio set, two kids who appear as hosts and two kids who work as field reporters. Other kids get on the show as reporters when they suggest a story idea that we accept for production.

We also produce weekly features that involve Carolina kids. They work out in our exercise segment, voice their opinion in our editorial segment, tell us what's going on in our school news segment, give movie or book reviews, or join the "Super Cheer" in which a squad of kids cheers for their squad and KIDSWORLD.

CHANNEL NINE KIDSWORLD runs at 7:30 a.m. on Saturdays and is repeated at 8:00 a.m. on Sundays.

We also produce six half-hour local Children's Specials each year for prime time play, usually on Sunday night. Three of these are 100% local CHANNEL NINE KIDSWORLD NIGHT EDITIONS. Three are specially themed programs about area kids. We recently produced a half hour Special on kids in a local clogging group who went to the National Clogging Festival in Provo, Utah.

By giving local children a chance to report their own story ideas, or to appear in a segment that features their talent, they are learning how TV operates. They develop respect for the effort it takes to do good work on television. And they love to watch themselves and their friends on TV. We're glad that kids are looking good on CHANNEL NINE KIDSWORLD.



HARTFORD

CONNECTICUT KIDSWORLD



By
 Tom Hannum
 Producer/Director
 WFSB-TV
 Hartford, CT

I'm the KIDSWORLD Producer and Director at WFSB-TV in Hartford, Connecticut. We schedule KIDSWORLD three times each week-end. It runs at 11:00 a.m. on Saturday. It's repeated at 6 a.m. on Sunday, and, again at 7:00 a.m. the following Saturday.

Our version of KIDSWORLD is 51% local. 49% is material from The Behrens Company. It's my job to produce the 51% of local story material each week.

Our station covers a large geographic area, from the Long Island Sound to the Berkshire Mountains. We cover a rich and diverse mixture of city people and farm people. A lot of these people are kids. We try to reach them with KIDSWORLD.

We want kids to talk to kids. Our stories explain city life to rural kids and rural life to city kids. Each program is hosted by teen-ager David Ushery. He travels with our crews doing all the ins and outs and he reports all the stories. We cover the activities of kids and the places and people of interest to kids all over Connecticut.

We get quite a bit of mail from kids with story ideas and requests to get on the show. We also get mail from adults complimenting what we're doing, which I find amazing, since we run in the cartoon blocks. What I think we're trying to do is to offer something to kids and interested parents that's informational and entertaining in contrast to the "mindlessness" of cartoons.

Periodically, we also produce KIDSWORLD prime time Specials, 100% local. We just finished one celebrating National Children's Education Week.

We think KIDSWORLD helps us do something better on television for our Connecticut kids.

David Ushery
 KIDSWORLD host
 WFSB-TV
 Hartford, CT



HOUSTON

HOUSTON KIDS AND KIDSWORLD



by Pat Taylor
 Producer
 KPRC-TV, Houston, Texas

Sometime in 1979, Tom Rieff, V. P. and Program Manager here at KPRC-TV, called me into his office. He told me that I was going to produce a local children's program. After a lot of kicking and screaming, I said o.k. I had never produced anything for kids. My background was in commercial production.

I learned we had KIDSWORLD under contract. I liked the stories and the informational format. In the winter of 1979, I attended a one-day workshop in Miami held by The Behrens Company. I listened to KIDSWORLD producers from KOMO-TV, Seattle, WFTV, Orlando, KAKE-TV, Wichita, WSOC-TV, Charlotte and others show and tell how they worked with their local kids. I actually got the ideas on how to put my show together at this workshop.

Our version of KIDSWORLD is 51% local each week. We have our own host kids. We get a lot of story ideas from kid's letters. We also generate story ideas on our own.

One of our best sources has been the Magnet Schools in Houston. Each of these schools offers special concentration: science, music, gymnastics, literature, etc. Any time one of their schools is putting on a program, they let me know. From this source, we have produced many stories about the talented kids of Houston. I give a copy of each of these stories to the school system, which they play inside the schools and on the educational television channel. A good relationship with the school system has been a big plus for our local production of KIDSWORLD.

The schools and our viewers like the KIDSWORLD stories. They are positive statements about our young people which stand in strong contrast to the negative reports we see so often. I like producing KIDSWORLD for the kids of Houston.



chance of its ever being replaced by some other technology, whatever it is. Broadcasting. None of those things can do the job that the local station is licensed for service to its community is how we have handled it. In a very real sense, what you're doing with these localized segments of broadcasting as we've known it in this country."

C.C. COMMISSIONER, SPEAKING AT THE 1979 "KIDSWORLD" WORKSHOP IN MIAMI.

NASHVILLE

WTVF WORKS WITH LOCAL NASHVILLE KIDS AT THEIR OWN SPEED



By
Bob Behrens
President
The Behrens
Company, Inc.

A few weeks ago, I started a column with this paragraph, "The 'KIDSWORLD' concept is flexible. We think that it is in our client's self-interest to be in charge of the way 'KIDSWORLD' 'looks' on their station."

BILL JAY is Vice President, Director of Programming and Public Affairs, WTVF, Nashville, Tennessee. Recently, he wrote about the way in which his station uses "KIDSWORLD":

"WTVF'S LOCAL EFFORT WITH REGARD TO 'KIDSWORLD' IS DESIGNED TO ENHANCE THE INHERENT QUALITY AND VALUE OF 'KIDSWORLD' WITH KIDS FROM OUR AREA DOING THEIR OWN THING AND BECOMING PERSONALLY INVOLVED WITH THE MOST PERVASIVE 'OUTSIDE' INFLUENCE OF THEIR ENTIRE LIFE."

"THIS MUST BE DONE, OF COURSE, KEEPING IN MIND BUDGET RESTRICTIONS AND TIME LIMITATIONS OF INVOLVED PERSONNEL."

"OUR EFFORTS DURING THE SEASON JUST PAST MET ALL OF THE ABOVE CRITERIA. WE PRODUCED 26 LOCAL STORIES AND TAPED DIFFERENT KIDS FOR THE INTROS OF EACH SEGMENT OF THE 26 PROGRAMS."

"ONE OF THE 'SIDE BENEFITS' OF THIS MANNER OF DOING 'KIDSWORLD' IS THE ENTHUSIASM OF THE PEOPLE INVOLVED IN THE PROJECT. IT IS DIFFERENT FROM THE AVERAGE DAY-IN, DAY-OUT PRODUCTION AND A HIGH LEVEL OF STAFF INVOLVEMENT ACCRUES."

"WHILE WE WOULD DEARLY LOVE TO BE ABLE TO PRODUCE OUR OWN COMPLETE 'KIDSWORLD', THE BEHRENS COMPANY PROVIDES US WITH THE OPPORTUNITY TO GO AT OUR OWN SPEED IN THIS MOST IMPORTANT PROGRAM AREA."

WTVF has good reasons for working with the kids of Nashville. It's in their self-interest.

Working with the kids of your community is in your self-interest. And "KIDSWORLD" is designed to let you go at your own speed.

ORLANDO

WFTV GIVES KIDS A CHANCE



By
Bob Behrens
President
The Behrens
Company, Inc.

TRISH WEAVER is Director of Children's Programming at WFTV, Orlando, Florida. The Station has been a client of "KIDSWORLD" since 1976.

Trish recently wrote, "Channel 9 airs 'KIDSWORLD' every Saturday morning, hosted by local kids, using scripts supplied by The Behrens Company."

"We also produce stories reported by local kids, inserting our local story to replace one of the national stories. We are pleased that a number of our local stories have been purchased by 'KIDSWORLD' and seen nationally."



"In Central Florida, community youngsters submit story ideas for 'KIDSWORLD' to Channel 9. If the ideas are chosen, the kids become reporters. On tape day, the producer and cinematographer work with the reporter on interview techniques, expression and lines. School announcements are often made when a youngster is to appear on 'KIDSWORLD'. There is community support and involvement, and the young people involved always feel very special!"

"It's exciting to see youngsters progress as they learn good interview techniques and valid communication skills. They often tell me that working with 'KIDSWORLD' increases confidence, enhances self-esteem, and provides experiences which they believe will be helpful in future career-making decisions. I'm also told that they become better TV consumers and more critical viewers after participating with actual production; not to mention the fact that it's fun."

"KIDSWORLD" is a quality program with many positive by-products. I, for one, am glad that "KIDSWORLD" gives kids a chance!"

SEATTLE

KIDSWORLD NORTHWEST



By
Gail King
Producer
KOMO-TV
Seattle, WA

At KOMO-TV in Seattle, we have aired "KIDSWORLD", the syndicated weekly 1/2 hour news magazine for children since 1978.

We think that it is a definite positive in the world of children's programming. It's unique because it allows kids to participate in the programming process.

We localize the weekly syndicated 1/2 hour by taking out one of the national stories and inserting a story that we produce about kids in our coverage area. Our goal with each locally produced story is to make it entertaining and informational. Approximately 80% of our story ideas are submitted by local kids who write to us. We answer every letter whether or not we use the story. If a child's idea is selected, the child becomes the reporter for their story. We try to use ideas from all parts of the KOMO viewing area. "KIDSWORLD" is about children, reported by children. I think the great thing about it is that kids have input into the show. It is not an "all adult" program for kids. The kids play a significant role. Being a reporter is a wonderful opportunity. The "behind the scenes" experience that kids get in "KIDSWORLD" leaves them with a better understanding of television.

We not only get mail from kids, but a lot of adults have written favorably about the show. One of our local 7th grade teachers in Redmond, Washington uses "KIDSWORLD" in her classroom as an educational tool. The kids fill out a critique as they watch the show, reinforcing the teaching of Language Arts. She's very supportive of "KIDSWORLD".

And we've expanded the "KIDSWORLD" idea. We periodically produce a 100% local version that has all area stories featuring the activities and interests of our Washington State kids. It's called "KIDSWORLD NORTHWEST".

I believe the response to "KIDSWORLD" from both parents and children is very positive. It's well done, entertaining and educational. What more could you want from a television program?



"The kids are enthusiastic about getting on television and we're glad to have them on our community minded station."

SPOKANE

THE KIDSWORLD IDEA DEVELOPMENT SOCIETY

by Paula Dodge, Producer
KHQ-TV, Spokane, WA



I'm the KIDSWORLD Producer at KHQ-TV in Spokane, Washington. As you can see, I have some special helpers. I'm the harried blond, second from the left, in the back row.

KHQ-TV has a volunteer staff of kids from 12 to 17 who belong to our KIDSWORLD IDEA DEVELOPMENT SOCIETY, or "K.I.D.S.", for short. They represent Spokane's schools and neighborhoods. Their job is to come up with story ideas that will interest the kids of our community. They attend weekly staff meetings where we discuss and refine their ideas.

We motivate our "K.I.D.S." members with a point system. Each member gets points for accomplishment: attendance at staff meetings, story idea suggestions, writing a story, reporting a story and so on. When a member has earned enough points, he or she receives a \$50 savings bond.

With the help of "K.I.D.S.", once-a-month we produce a 1/2 hour 100% local version of KIDSWORLD, called KIDSWORLD SPECIAL EDITION. KHQ-TV has made a commitment to Children's Television, to offer something better than cartoons, and to give our kids a chance to communicate with each other on television. KHQ-TV and I are very proud of that commitment.

Here's what we really look like.



TOPEKA

TOPEKA KIDS SPEAK OUT ON KIDSWORLD



by Bill Conly, Promotion Manager
WIBW, Topeka, Kansas

We're a community minded station. We're mindful that kids are an important part of our community.

Our cameraman, Fernando Granado, is pictured working with a group of local school kids. Since last year, we have been locally hosting KIDSWORLD, the weekly 1/2 hour news program for children. We work with kids from a different school each week. They do the intro lines in the weekly script supplied by The Behrens Company. We edit the local kids into the show as described in the script using 3/4" insert editing. The completed shows look local and professional.

It's surprisingly easy to do. The "shoot" takes around 45 minutes. The edit takes around an hour. It's well worth our time.

At the beginning of last season Carlos Fernandez, our Program Director, met with Topeka school principals to explain how we wanted to host KIDSWORLD each week with a different group of school children. The principals advised their teachers what we were doing. Also, I produced a promo with a local school girl urging kids to write us if they wanted to be hosts. Between the letters we received from kids and the suggestions we received from teachers, we have had no trouble finding host kids. In fact, we have a fresh group of kids every week, including the rerun episodes. One of our most rewarding experiences was working with a class of handicapped kids who did a great job of hosting. We even integrated the class's talking computer into one introduction.

The kids are enthusiastic about getting on television and we're glad to have them on our community minded station.



TULSA

KIDSWORLD IN THE BUCKLE



By
Steve Morgan
Producer/Director
KJRH
Tulsa, OK

Our part of the United States has been called, "The Buckle of the Bible Belt".

Three weeks ago I began hosting KIDSWORLD with local school children, using the video tape split tracks and scripts provided by The Behrens Company. I began by phoning schools to get their cooperation. Before they would cooperate, they wanted to know about the content of the program in which their kids would appear. When I explained what KIDSWORLD is, a highly positive news program about American kids, hosted and reported by kids, they agreed.



Each week we go to a school in a different neighborhood and shoot the host dialogue with about ten kids. On our third shoot, Bob Behrens flew in and directed the kids. He uses an interesting technique in directing that I'm going to use. He says the dialogue line to the kid, using the speech inflection that he wants, and the kid repeats what he's heard. This "imitation" technique produces a natural sounding delivery. I like the idea of locally hosting KIDSWORLD. It's a great promotional opportunity for our station. Our community's kids are getting a positive "inside" look at television that they enjoy. The edited program reflects well on both them and us. That's good television in the Buckle of the Bible Belt.



Letters

Global marketing

Somewhere in all those opinions in the article on global marketing (*Global marketing: Is it the wave of the future?*, November 26) is one that I can agree with. But more important than anything I've read is the ability for an agency to come up with an idea that is universal in its appeal. So universal, it will transcend all boundaries and communicate with people everywhere despite language and cultural differences. Not everybody needs it, not everybody can do it, but it's the forte of Saatchi & Saatchi Compton Worldwide.

MILT GOSSETT
Chairman/Chief executive officer,
Saatchi & Saatchi Compton
Worldwide,
New York

There has been a good deal of nonsense written on global marketing, but I believe your article is a very balanced appraisal of an evolutionary process that has acquired some new and fad-dish terminology.

It's a good article.

DON JOHNSTON
Chairman,
J. Walter Thompson Co.,
New York

I think your article on global marketing is a damn good, well-balanced piece of informative reporting.

Nice job.

JOHN O'TOOLE
Chairman of the board,
Foote, Cone & Belding,
New York

Just a note to compliment you on your global marketing article.

I thought you handled a difficult and complex subject very deftly and most readably.

HUNTER YAGER
Executive vice president,
Grey Advertising Inc.,
New York

Broadcap coverage

Your story on Broadcap (*Broadcap struggles to step up help to minority entrepreneurs*, October 29) points out a good news-bad news situation. The good news is that under the direction of John Oxendine and Don Thurston, Broadcap is doing a fantastic job.

Their approach to financing has been one of both enthusiasm and hard-nosed pragmatism.

The bad news is that the industry has been slow to respond to their need for financial assistance. As we approach the end of the five-year challenge period, I think that your article is a welcome reminder to the industry of what they can do to help prospective minority broadcasters.

WILLIAM A. RUSSELL, JR.
Director,
Office of Public Affairs,
Federal Communications
Commission,
Washington, D.C.

Many thanks for your fine article on Broadcap. All of us associated with this effort, take great pleasure with its success and with its entrepreneurial promise.

Without doubt, this story will help us continue the fundraising and add one more great chapter to the broadcasting industry's history of service to

this country.

DONALD A. THURSTON
President,
Berkshire Broadcasting Co., Inc.,
North Adams, Mass.

I thought your article on Broadcap was informative, objective and thought provoking. I think it will be especially helpful in our fundraising efforts.

JOHN E. OXENDINE
President,
Broadcast Capital Fund, Inc.,
Washington, D.C.

Television deregulation

Just a note of thanks for your October 29, 1984, coverage of my television deregulation statement. The editing is superb.

HENRY M. RIVERA
Commissioner,
Federal Communications
Commission,
Washington, D.C.

Nineteen Ways To Pick Up Women



She's A Lady

Joan Collins is just one of the stars featured in "She's A Lady", a package of nineteen major motion pictures for and about women.

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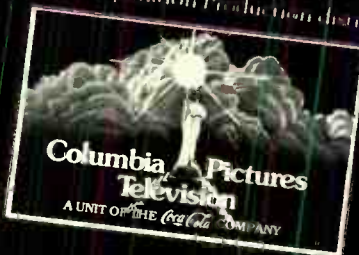
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Paramount's unique first-run comedy/game show shines with success. In access or early fringe "Anything For Money" delivers top ratings and key demographics.

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- Up 150% in Women 18-49 and 117% in Men 18-49!
- Up 33% in household share!
- Increased 2 positions in rank!

MIAMI WPLG/ABC 7:30 pm

- # 1 in Women 18-34 & Men 13-34!
- # 1 in Women 18-49, Teens & Kids!
- Up 43% over its lead-in FAMILY FEUD!

WASHINGTON WJLA/ABC 4:30 pm

- # 1 affiliate, up 69% in share from a year ago!
- # 1 in Total Women & Men and Women & Men 18-49!
- Beats PEOPLE'S COURT, HOUR MAGAZINE and more!

DENVER KCNC/NBC 4:30 pm

- 1st in time period up from 3rd a year ago!
- Highest Share in the time period in 3 years!
- Beats EIGHT IS ENOUGH, WKRP IN CINCINNATI and DUKES OF HAZZARD!

NEW ORLEANS WVUE/ABC 3:00 pm

- # 1 in Women 18-34!
- Up 63% in household shares!
- Up 250% in Total Women!

Source: Oct, May '84, NS, ARB.



TELEVISION DOMESTIC DISTRIBUTION

COPYRIGHT © 1984 by Paramount Pictures Corporation. All Rights Reserved.

The image features a dynamic, starburst background of golden and silver light trails radiating from a central point. In the foreground, the words "STAR GAMES" are written in a bold, stylized, 3D font. The letters are primarily blue and white with a pink-to-purple gradient on the bottom half. The word "STAR" is on the top line, and "GAMES" is on the bottom line. The letter "S" in "GAMES" is particularly large and stylized, extending to the left. A five-pointed star is integrated into the bottom right of the word "GAMES".

STAR GAMES



INTRODUCING THE NEW PERFORMER WITH AN UNBEATABLE TRACK RECORD

Starting this fall the all-new hour-long weekly STAR GAMES will be ready to take on any show in any time period.

America loves stars. America loves competition. And America is going to love STAR GAMES—the newest most exciting way to watch the sexiest and hottest stars go head-to-head for big bucks in the most vigorous athletic competition ever.

When the celebrity sports challenge format ran on the networks, it completely knocked the competition right out of the box with an incredible 18.2 average rating. No other show even came close. Not the competition. Not specials. Not even the average of all prime time shows.

STAR GAMES is hosted by Olympic Decathlon Gold Medalist Bruce Jenner and beautiful Heather Thomas, co-star of The Fall Guy. Carolyn Raskin, producer of Laugh-In, Dinah and Us Against the World serves as executive producer and Don Ohlmeyer is creative consultant to the series.

So get in the game where everyone's a winner...STAR GAMES!
A first-run advertiser-supported opportunity from Viacom.

Source: *MTI*—Battle of the Network Stars ABC (1976-1984)
Us Against the World NBC (1977-1979)



Sidelights

Motivating d.j.s

Many of the problems that can cripple a radio station's sales department can also hobble its programming department, in the opinion of R. David Graupner, director of TM-O-R, TM Communications, Inc., Dallas.

Graupner observes that today, it's hard to find a radio station that does not use the services of a sales consultant, "one of whose chief concerns is staff motivation. For as the theory goes, a highly motivated staff produces more and costs less. A good sales consultant will take a staff full of Willy Lomans and turn them into Lee Iacoccas. The consultant instills in each salesperson a sense of self esteem, confidence, and the motivation to succeed and be a winner."

In comparing the sales and programming operations at radio stations, Graupner notes that the salesperson who fails to plan his or her schedule, and who is a poor manager of time, "is prone to making more mistakes and fewer dollars. Similarly, the jock who fails to plan his or her show and who is a poor manager of time is prone to many more on-air

mistakes and producing a generally sub-par program."

Graupner also points out that just as the salesperson with low self esteem will say to himself, "I think I'm a loser, therefore I am a loser," so the jock with low self esteem will react in much the same way on the air, "and it will show."

Graupner says it's the program director's job to take care of staff motivation: "Much like a football coach," he says, the program director "is responsible for hiring the right people, training them, ensuring that they are prepared for each game, calling the plays, and making sure the players go into each game with a winning attitude and a tremendous sense of motivation."

Among other things, continues Graupner, the program director should assess the staff. If there are staff members with a "negative attitude who cannot be turned around, now is the time to replace them with people who think positively."

He says goals should be set for each staff member, with a standard of performance by which they can judge



Radio station program directors, says TM-O-R's R. David Graupner, should hold one-on-one evaluation meetings with d.j.s to review airchecks and offer constructive criticism.

themselves. But the goals, he adds, should not be set too high. It is important that each person be able to reach his or her goal.

Graupner figures that each jock should set aside some time for show preparation, and that, generally, a half hour to an hour of preparation is needed to produce a good three to four hour show.

He says that the program director should hold regular one-on-one evaluation meetings with each jock to review airchecks and offer constructive criticism for improvement of their show. Such meetings should go over whether or not the jock has met his goals, whether he's ready for new goals, and he says it is equally important for the program director to listen to what the jock may have to say in the way of constructive criticism.

And the program director should also reward success, adds Graupner. "He should pay attention to what each staff member is doing, and tell them when they perform well, offering incentives for exceptional work. More than monetary bonuses, people yearn for recognition. And always remember that the professionalism, enthusiasm and confidence of the program staff directly affects the station's air sound."

Decreasing margins

The profit margins of the nation's broadcasters, advertising agencies and those involved in cable and pay TV have experienced a substantial decrease when viewed over a five-year period according to investment bankers, Veronis, Suhler & Associates.

A VS&A report on radio and TV broadcasters maintains that profit margins declined 15 per cent over the

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Sidelights

(continued)

five-year period ending in 1983, despite experiencing a 12.3 per cent compound annual revenue growth rate and a 7.7 per cent compound annual pre-tax operating income growth.

Nonetheless, all is not gloomy, for the report indicates that broadcasters' pre-tax operating margins in 1983 reached 17.4 per cent, up from approximately 17.1 per cent in 1982.

In terms of individual companies, the

Times Mirror Co. and Capital Cities Communications lead the pack with margins of 53.2 and 52.0 per cent respectively. In general terms, says the report, broadcasters' revenues increased 12.8 per cent during 1983 when compared to the five-year average of 12.3 per cent.

Furthermore, pre-tax operating income moved ahead by 14.4 per cent in 1983, doubling the five-year compound

annual growth rate of 7.7 per cent.

Cable and pay TV, says the VS&A report, suffered most of all, with its profit margin declining a devastating 25 per cent over a five year period. Nonetheless, pre-tax operating margins are relatively satisfactory.

After declining from 24.1 per cent in 1979 to 19.4 per cent the following year, equilibrium took over, stabilizing at 18.1 in 1981 and remaining at 18.2 per cent for years 1982 and 1983.

The new media's 1983 pre-tax operating income return on assets was 9.8 per cent.

Industry leaders with respect to 1983 pre-tax operating income margins were: United Cable TV Corp at 37.6 per cent; 36.5 per cent for TCA Cable TV; and Rogers Cablesystems Inc. with a margin of 34.5 per cent.

With respect to five-year compound annual revenue growth, the front-runners were Selkirk Communications, Ltd at 157.1 per cent followed by Centel Corp at 83.1 per cent, Movie Systems, Inc. at 73.5 per cent, and Rogers with a growth rate of 72.0 per cent.

Overall, cable and pay TV firms grew 31.0 per cent in 1983 in terms of revenues, with pre-tax operating income doubling over the five years, growing at 235 per cent. It reached an average growth rate in 1983 at 31.1 per cent.

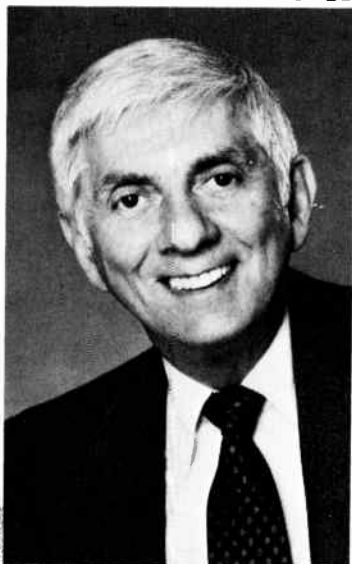
As is the case with broadcasting and the new media, advertising agencies also experienced a downturn in profit margins when measured over the past five-year period. VS&A estimates that the ad shops experienced a profit margin decline of 20 per cent. In respect to pre-tax operating margins, the agencies operated at about 10 per cent. Specifically, for 1983 it ran at 10.8 per cent versus 10.4 in 1982 and 10.9 per cent for 1981. Among the winners in terms of 1983 pre-tax operating income margins were Ally & Gargano and Marcon Communications. Gargano ended last year with a margin of 27.5 per cent with Marcon slightly behind with 23.1 per cent. BBDO International averaged for 1983 a pre-tax operating income margin of 10.8 per cent. Calculated on an industry-wide basis, the typical shop should have experienced a 15.0 percentage rate.

On the basis of a five-year compound annual revenue growth rate, the frontrunner was Mickelberry Corp. at 76.7 per cent, with Saatchi & Saatchi closing in at 62.0 per cent. On the basis of five-year compound growth of pre-tax operating income, though, Ally & Gargano led the competition with 53.8 per cent, with Mickelberry at 43.1 per cent coming in second and Saatchi & Saatchi

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Our Love Boat cruise was a sell-out"



Aaron Spelling

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• Nothing can compete with the half-hour of PRICE.
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FEATURING TODAY'S HOTTEST STARS!

Harrison Ford • Ann-Margret • Jack Nicholson
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Sidelights

(continued)

rounding out the top three at 36.3 per cent.

As far as industry averages are concerned, agencies' revenues grew 15.0 per cent during 1983 over 1982, a decline both from the 17.1 per cent during 1982 over 1981 and from the 15.9 per cent compound annual rate for the entire five-year period. Pre-tax operating income increased by 44 per cent over the five years, surging 20.2 percent in 1983 over 1982, more than doubling the five year compound rate of 9.6 per cent annually.

Pro football: still on top

Professional football continues to be Number 1 sports attraction among America's TV viewers. That, at least, is the conclusion of a CBS Sports/*New York Times* poll which was conducted December 2-4 among a nationwide random sample of 1,340 adults. Of the total universe, 910 were characterized as 'sports fans', 774 of whom described themselves as football fans.

The poll follows a CBS Sports survey

conducted at the conclusion of the 1983-84 season. That study, which was conducted solely by CBS Sports, indicated that 43 per cent of the fans "watched NFL football on television through the first 14 weeks 'almost every week.'" The most recent CBS/NTY questionnaire indicates that 45 per cent of the fans fall into that category.

In terms of particular interest, the survey shows that 66 per cent of those characterized as football fans prefer the NFL as opposed to a modest 21 per cent having a greater taste for college football.

With respect to a favorite NFL team, the leading contender among total football fans was the Dallas Cowboys with 18 per cent, followed in second place at 11 per cent, by the Miami Dolphins. The infamous "no opinion" decision-maker also numbered 11 per cent.

If a breakdown by regions take place, the leading favorite in the Northeast was the New York Giants, taking in 17 per cent of those regional respondents. A similar percentage of midwestern football fans preferred the Chicago Bears, while, predictably, the Number 1 fa-

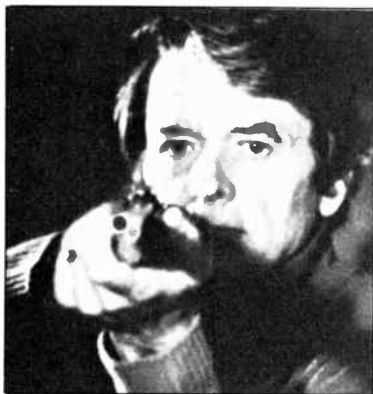
vorite among southerners was the Dolphins tallying 34 per cent. For those residing in the western part of the U.S., the L.A. Raiders came in at 21 per cent, followed by the San Francisco 49ers with 17 per cent and the Seattle Seahawks at 16 per cent.

A near two-thirds majority of total football fans are content with the status quo of professional football, while 33 per cent did favor some sort of modification. Although reforms varied, 7 per cent of those who did want change cited the media. Specifically, 4 per cent wanted improved TV coverage while another 3 per cent wanted to use TV's instant



Latest CBS Sports/*New York Times* poll shows that 66 per cent of "football fans" prefer the NFL product (shown above), as opposed to only 21 per cent selecting college football.

Eighteen Ways To Get The Viewer's Attention



Thriller

Hal Holbrook is just one of the stars featured in "Thriller", a package of eighteen major action and adventure films.

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replay by officials when deciding close calls.

On the positive side, 3 per cent of total football fans cited TV coverage when asked "What do you like best about professional football?"

Ironically, among those who describe themselves as football fans, when replying to the question of what they least like about NFL action, 7 per cent cited TV coverage with another 6 per cent complaining about TV commercials. The biggest group, however, was those in the 'no opinion' camp, registering a 35 per cent total.

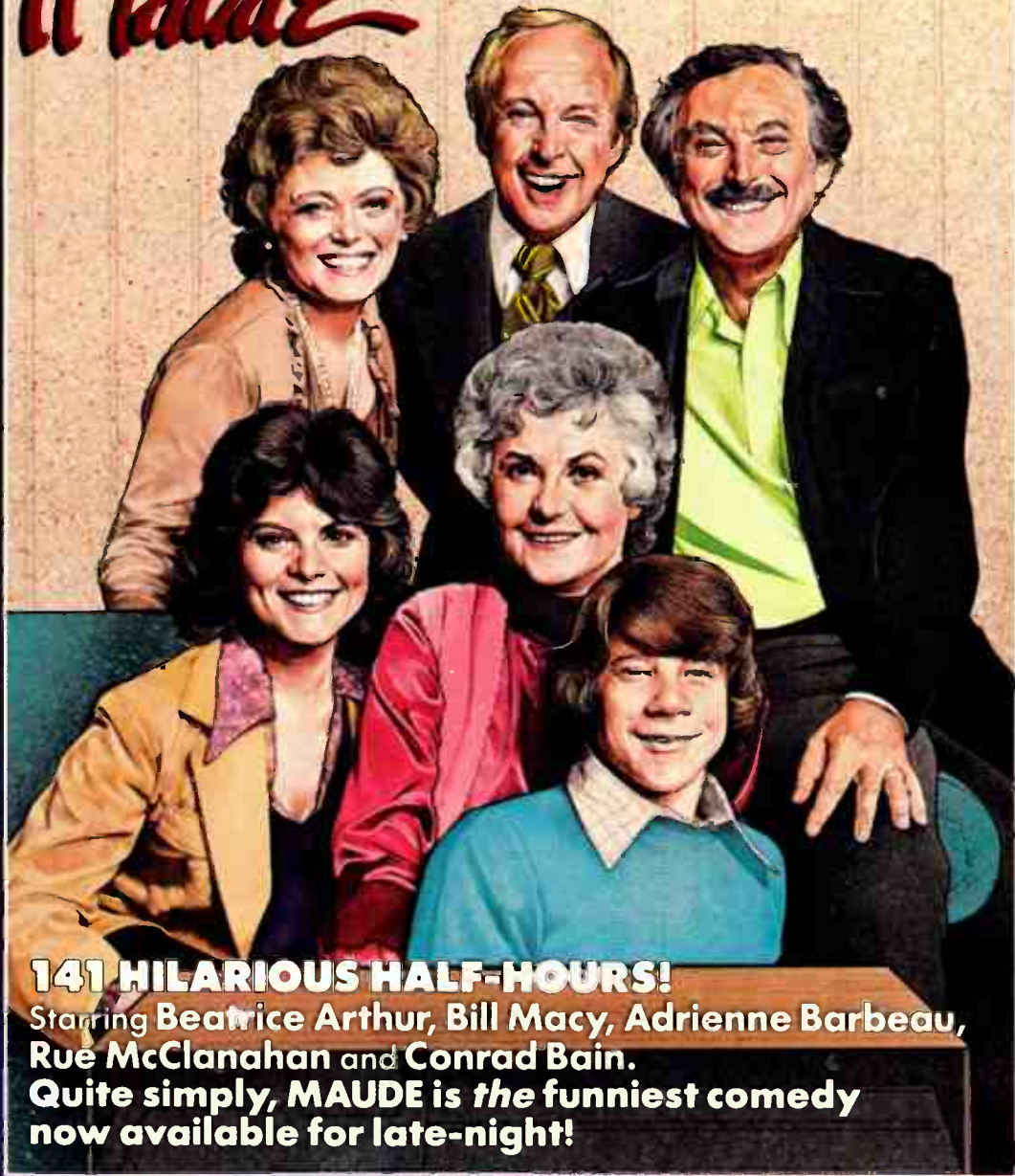
Among those sports fans who watch football on TV, there doesn't seem to be much growth over 1983. While approximately 17 per cent did cite more, 16 per cent replied that they viewed less TV football. An estimated 65 per cent stated that they viewed about the same over last

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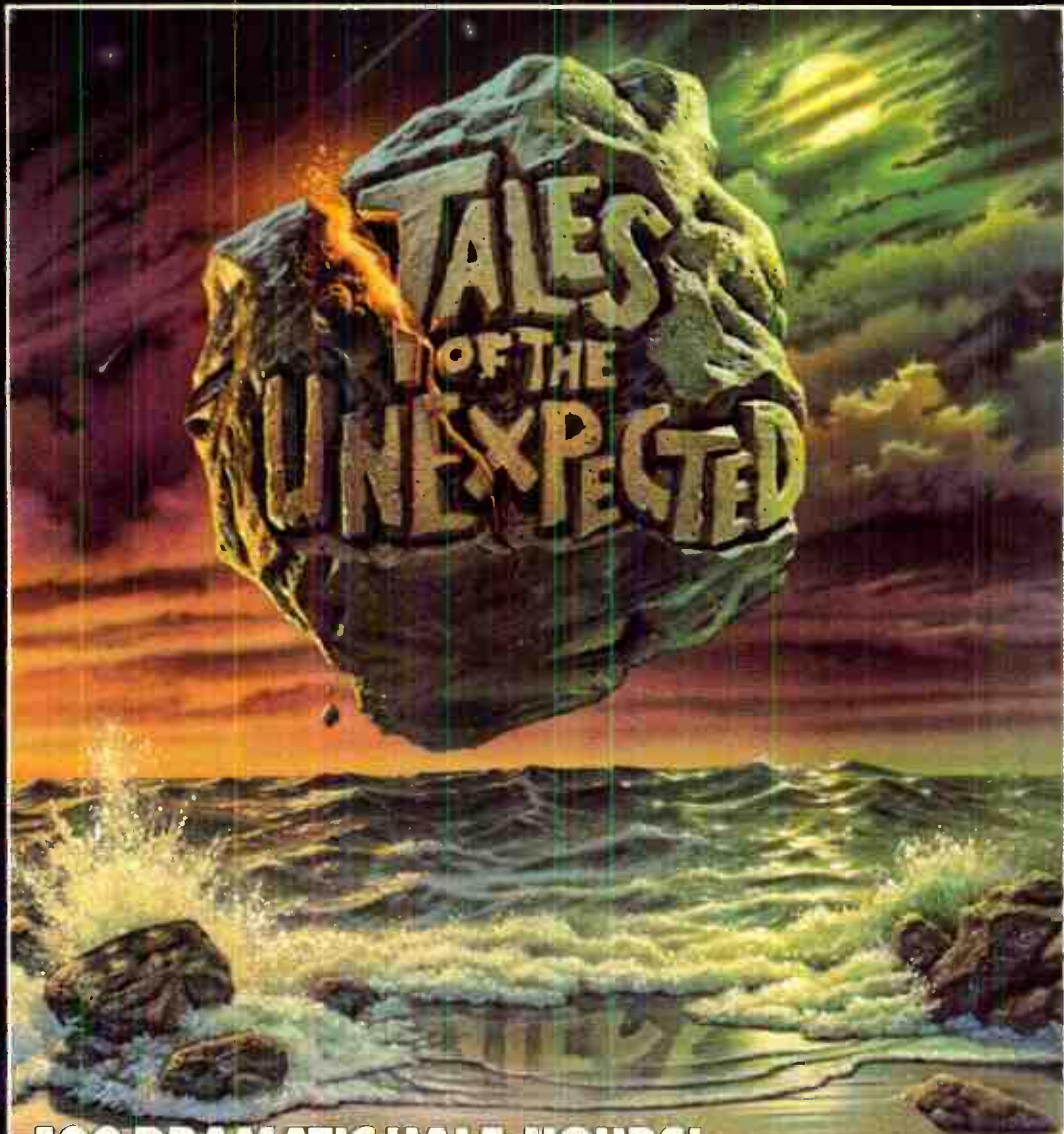
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Reason #2.

SUSPENSE



100 DRAMATIC HALF-HOURS!

Featuring Joan Collins, George Peppard, Joseph Cotten, David Cassidy, Victoria Tennant, Jack Weston, Telly Savalas, Sir John Gielgud, and many more.
Available now for Fall 1985!

Sidelights

(continued)

year. For those watching more TV coverage, 21 per cent cited having more time to view, with 18 per cent saying that it was a personal change, and 15 per cent commenting that their friends and family like it. On the dissenting side, 53 per cent cited a busy work schedule or just being busy as the main reason for viewing less. Only 4 per cent cited poor TV coverage.

In what may be described as potential worries for the networks, among total football fans, an overwhelming 60 per cent thought that referees stop play too often just so they can show commercials. Even those who viewed more football this year cited this as a major complaint by a 56 to 42 per cent margin.

TV ad wearout

According to a study completed by Dr. Michael A. Kamins, assistant professor of marketing at the University of Southern California's School of Business Administration, TV commercials are only effective for a few initial airings. "Then people get tuned off. Either they decide not to buy the product because they've seen the ad too often, or they just blank out and forget all about it."

Author of a monograph entitled: "What Are the Causes, and How Can One Control for Television Advertising Wearout?", he argues that little academic or professional research has been conducted on ways to forestall com-

mercial wearout. He suggests that advertisers limit their initial run to a few airings, and then retire the spot for several months before using it again.

Another approach advocated by Kamins is to prepare five or six spots with slightly different themes, alternating them during a heavy advertising campaign to maintain viewer attention at a high level.

Kamins believes that certain genres of spots wear thin before those of others. For example, those which tend to have the least longevity are those that utilize gags or punch lines. Along similar lines are those of the "grabber" or "hard sell" which tend to induce viewer wearout faster than soft sell.

The USC marketing professor advocates a greater role for music, pointing out that a familiar or catchy tune can extend the life of a spot.

"Of course, if people don't like the music, this strategy can work against you." He adds that music can be pre-tested to make sure most viewers will find it appealing.

Tv trivia

What do Dr. Richard Kimble, Archie Bunker, and J.R. Ewing all have in common? Each of them have appeared in a weekly series, one episode, of which, was ranked Number 1 in the year that they were originally aired on the American networks.

According to A.C. Nielsen's *News-cast*, the TV program with the highest average audience for a single episode within the last 20 years was aired on November 21, 1980, when approximately 53.3 per cent of all American TV households tuned in to *Dallas* in order to ascertain for certain, who it was that shot J.R.

The second highest rating in terms of single episodes for each year was *The Fugitive* back on August 29, 1967, when David Janssen (Dr. Kimble) finally convinced the police authorities that he, indeed, was innocent of murder.

The Ed Sullivan Show not only cap-



"*Dallas*" had the highest average audience for a single TV episode within the previous 20 years on November 21, 1980, when the person who shot J.R. (portrayed by Larry Hagman) was revealed.

tured the largest percentage of TV households when he featured *The Beatles* on February 9, 1964, but pulled into third place among all of the other first-place winners of their respective years.

From 1971 through 1976, Archie Bunker and *All in the Family* peaked America's viewing interest, while in 1980 and 1981, *Dallas* attracted the best numbers for a particular episode against other serials of those years.

Since 1982, *60 Minutes* has out-gunned its competition, resulting in having at least one of its editions being the audience leader in each year.

Political commercials

The role of TV commercials played only a marginal factor within Americans' voting decision process according to a study conducted by Ogilvy & Mather and published in the agency's *Listening Post*. The polling conducted for O&M indicated that only 10 per cent of the total population was influenced "a lot"

(Continued on page 47)

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Series such as *All About US*—the proven appeal of *US* magazine in a colorful new series from Barry & Enright. Host Ron Hendren—familiar to millions as the original anchor of "Entertainment Tonight"—explores the lives and accomplishments of the most fascinating people in America.

The Great Life—a guided tour through the world of luxury and exotic tastes, the extravagant lifestyles, pastimes, and possessions of the very, very wealthy. Produced by Earl Greenburg Productions in association with Columbia Pictures Television, and hosted by Ed Begley, Jr., popular star of "St. Elsewhere."

What's Hot! What's Not?—spotlighting the sizzles and fizzles in today's fast-changing pop culture. An authoritative barometer of what's in—and what's out, produced by Lorimar Productions in association with Hillier & Co.

It's the biggest and most important syndicated program project ever developed—a breakthrough opportunity for independents to compete head to head with network stations for daytime audiences. And daytime advertising dollars.

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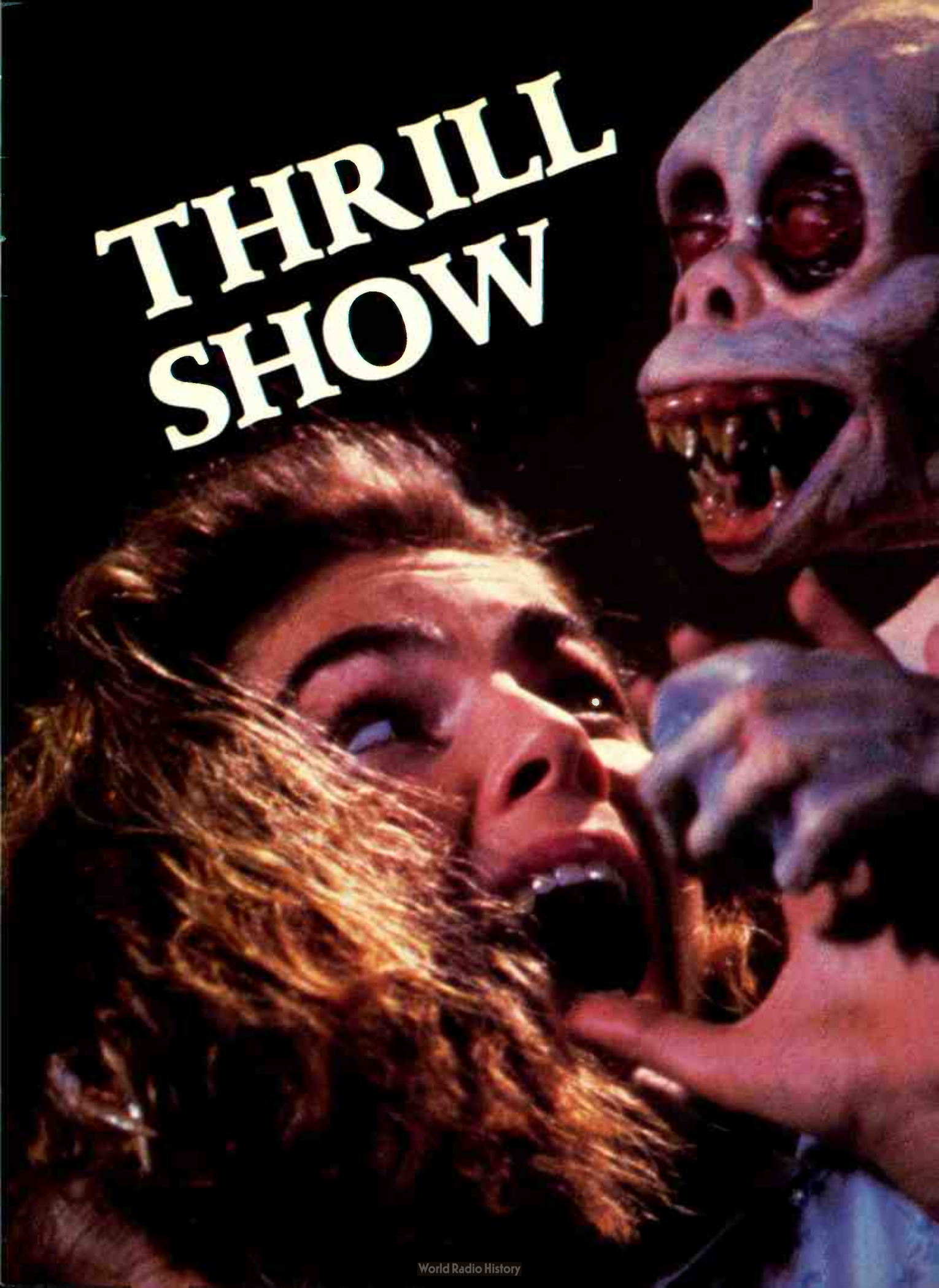



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A joint project of LBS Communications Inc. and Tribune Broadcasting Company

THRILL SHOW





It thrills the viewers.
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Tribune Stations lead the
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“TALES FROM THE DARKSIDE”

TALES FROM THE DARKSIDE is thrilling viewers across the nation with delicious stories of the eerie and unusual.

And thrilling stations with its diabolical power to build big audiences.

In its 21 surveyed markets in October, the series boosted key demographic averages as high as 48 percent over averages in the same time periods a year ago.

NSI overnights in November show audiences growing week after week in market after market. And national NTI ratings confirm a remarkable 45 percent increase in November. (9/24-11/15)

It's no surprise that renewals have already begun for Year 2, with the quality-conscious Tribune Stations leading the parade.

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Deliver Big,
Big Children's
Audiences.



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HEATHCLIFF

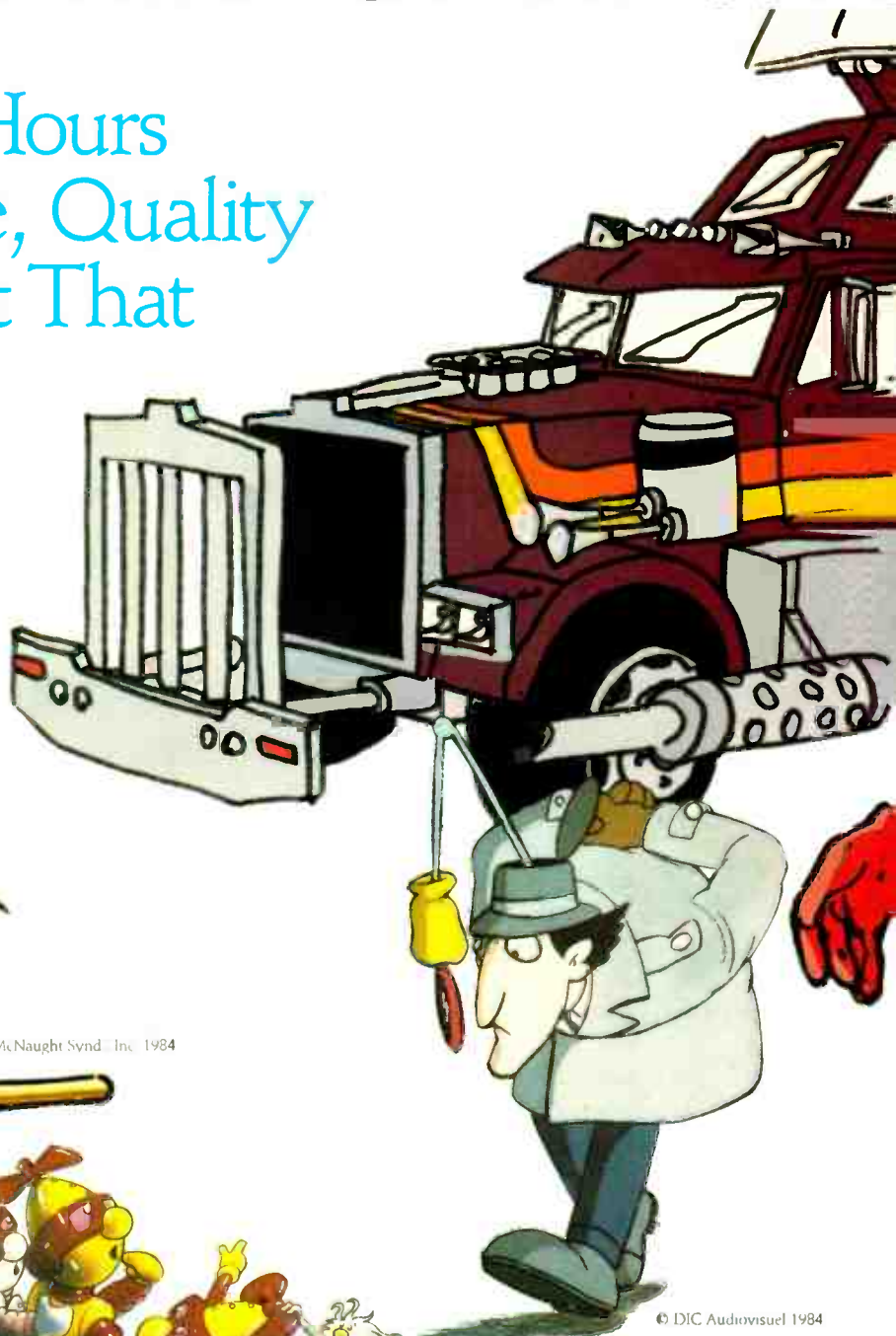
Now that crafty comic strip cat's a TV star...and this season's big new winner! All across the nation the audience trend is UP: UP over same time periods last year...UP over lead-ins! A funny, fast-paced half-hour strip from DIC Audiovisuel, spotlighting Mel Blanc as the voice of HEATHCLIFF, and featuring valuable pet-care features for kids.



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Half-hour specials. With colorful holiday treats throughout the year. A quality series, with programs from the finest producers of animated entertainment for children. Including ROBOTMAN, a delightful three-part, half-hour mini-series.



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INSPECTOR GADGET

The bumbling Inspector and his wacky gadgets...plus the half-hour strip's health and safety features...have become a mainstay of children's television. Audience levels are up, up, up ever since the series premiere. Now...brand new episodes for '85! Produced by DIC Audiovisuel, with Don Adams as the voice of INSPECTOR GADGET.

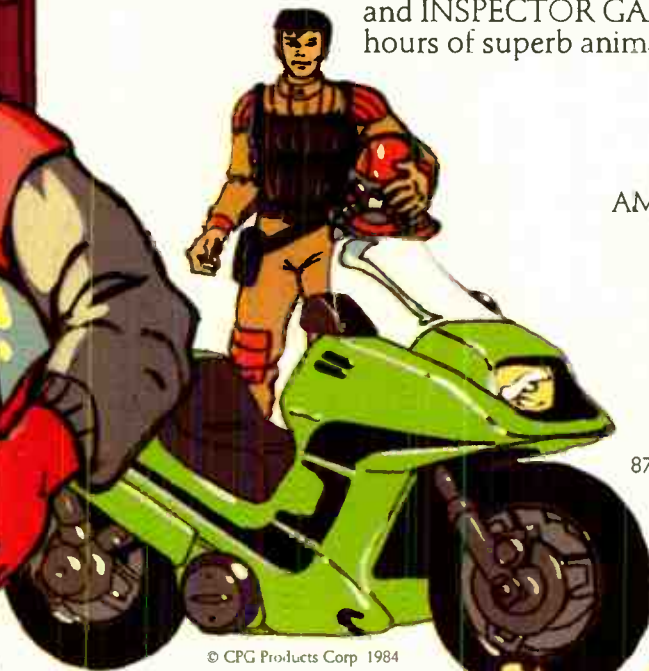
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Sally Field returned in syndication as *Gidget* last Summer. The series quality was superb. And the performance of this summertime romp was phenomenal!

Gidget delivered the teens—the kids—and the young women! With key demographics that outdistanced the likes of *Laverne & Shirley & Co.*, *Barney Miller*, *The Brady Bunch*, *Gilligan's Island*, *Happy Days Again*, *I Dream Of Jeannie*, *House Calls*, *Mork & Mindy*, *One Day At A Time*, and *Welcome Back Kotter*, in highly competitive daytime schedules.

Is *Gidget* coming back for Summer '85? You bet she is!

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ON POLICE ACTION WITH 30
WEEKLY HOURS STARTING
JANUARY 7

Cops are hot! 35 percent of Fall '84 series premieres were police or action/adventure dramas.

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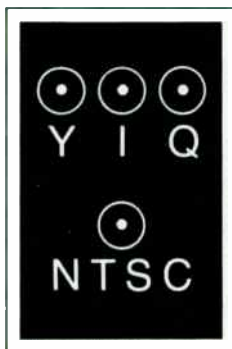
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It's YIQ compatible. So you get 1-inch color performance from ½-inch equipment. The AU-220 also records and plays standard NTSC.

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For field playback on a budget, choose the AU-100KB and get black and white video confidence in the viewfinder.



ENG Camcorder



Studio Configuration



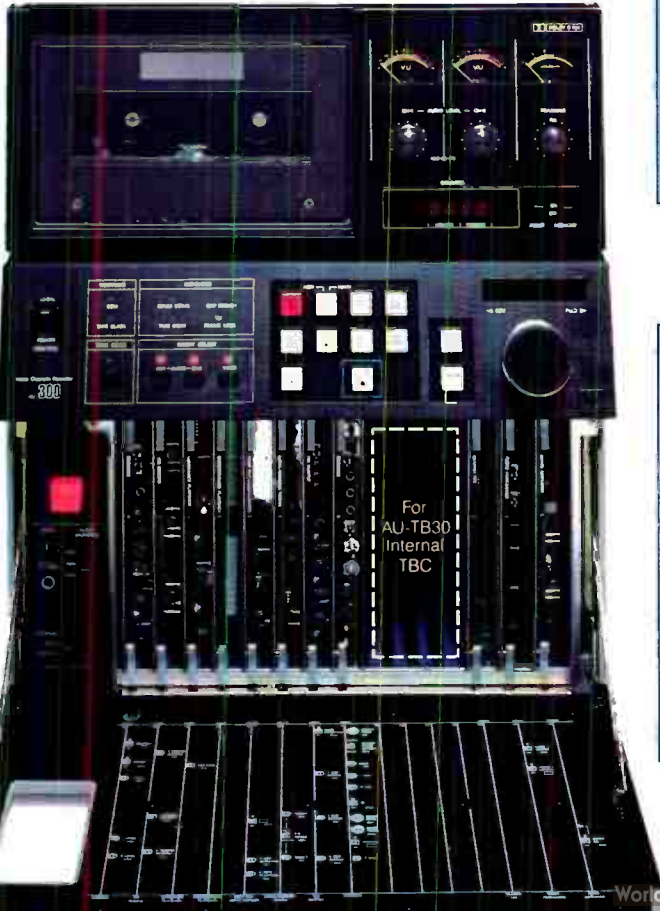
EFP Configuration

Any
VTR

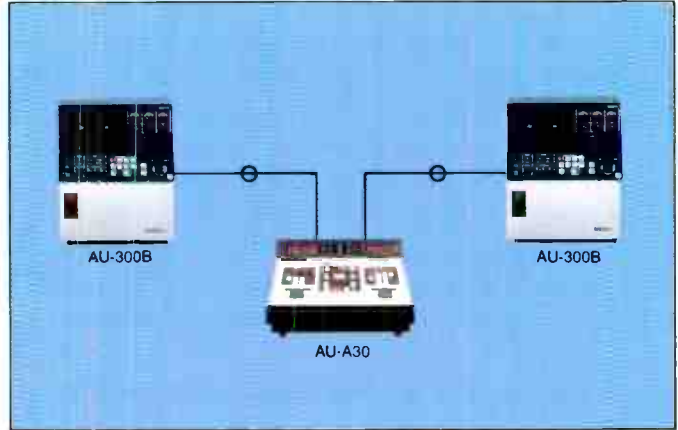
behind component compatibility.

When it comes to post-production, Panasonic speaks the language.

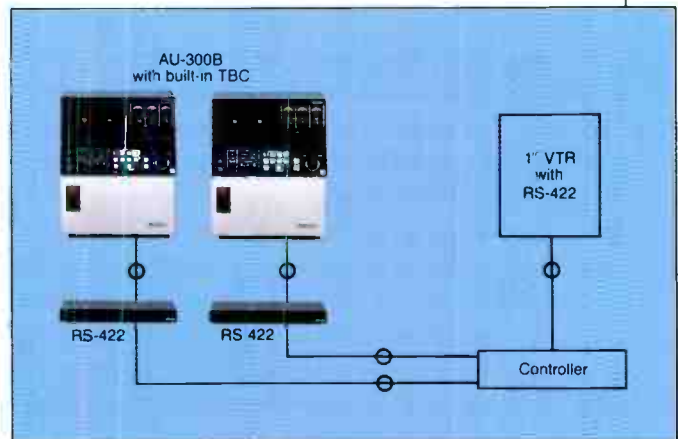
The Panasonic RS-422 Serial Interface can improve VCR systems control. Because it lets you control high performance YIQ M-Format VTRs from your existing VTRs and editing systems. The Panasonic AU-300B editing recorder, the AU-TB30 internal TBC, the AU-A30 full-function editing controller and AT-Series color monitors. Complete compatibility for total control.



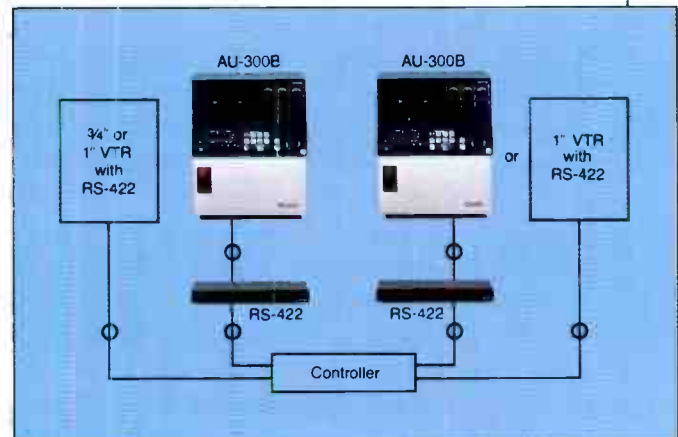
SIMPLE EDITING

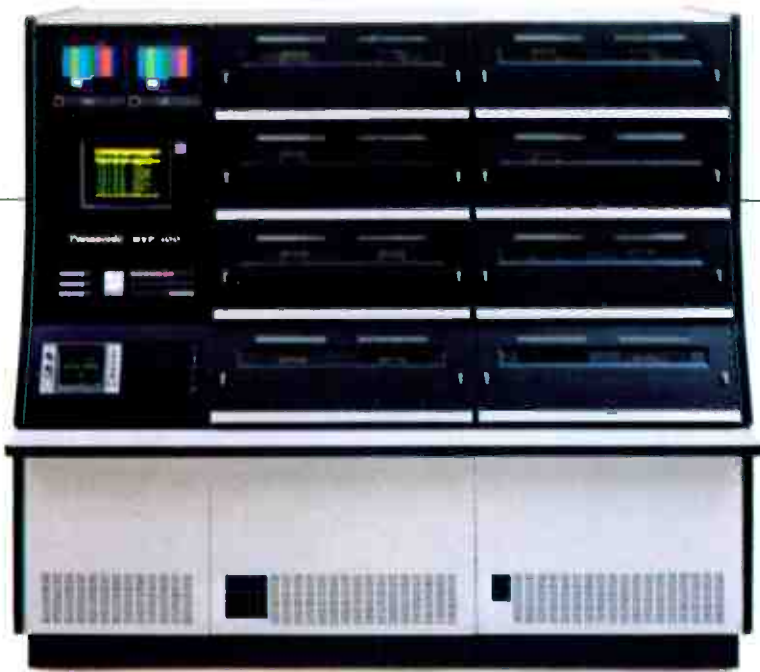


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Panasonic
Industrial Company

Sidelights

(continued)

by the media spots, while a respectable 30 per cent commented that the advertising on the tube influenced them "a little." Interestingly enough, the TV debates did play a larger role in the decision process. The study indicates that while one-third of the voting populace was influenced only a little, those who were influenced greatly numbered approximately 17 per cent.

Furthermore, 46 per cent of Reagan voters said the commercials swayed them, versus 34 per cent of Mondale voters. However, the report points out that nearly 75 per cent of those polled had made up their minds at the start of the campaign.

The grand tour

An estimated 100,000 visitors took the recently re-constituted NBC tour at Rockefeller Plaza in New York. The tour, which originally debuted on November 11, 1933, shortly after NBC radio moved into the newly-established RCA building, operated for nearly 44 years, and became one of the city's most popular attractions.

For a variety of reasons, the tour was discontinued seven years ago, but was reinstated December 12, 1983.

Among the attractions highlighted on the tour is a 50-foot-long exhibit on "Van Go," NBC Sports' mobile production unit, that includes a replica of the van's control room and a six-minute, multi-screen video program, narrated by various NBC Sports announcers explaining the intricacies of covering a typical baseball game.

Several other features are both educational and entertaining in nature. They include a visit to a mini-TV studio where visitors can participate in a *Tonight Show* skit and see themselves on camera; seeing a pre-taped presentation dealing with NBC's history and programming; and a visit to NBC's TV and radio studios.

Videotex shopping system

A new shop-at-home videotex system is scheduled to make its national appearance under the trade name "The Electronic Mall." CompuServe, the H&R Block subsidiary, which is marketing the system, undertook a four-month study and pilot project experiment last spring and summer.

The study, which was conducted by A. C. Nielsen Co. on behalf of CompuServe and the L. M. Berry and Co.'s Advanced Media Group, seems to indicate that a

potential universe of 6 million homes exist for the service, those being households owning a personal computer.

While the average direct mail/catalog response to this kind of advertising is approximately 1.5 per cent according to the CompuServe funded Nielsen report, The Electronic Mall experienced a sales closing rate of 2.1 per cent.

The subscriber universe during the

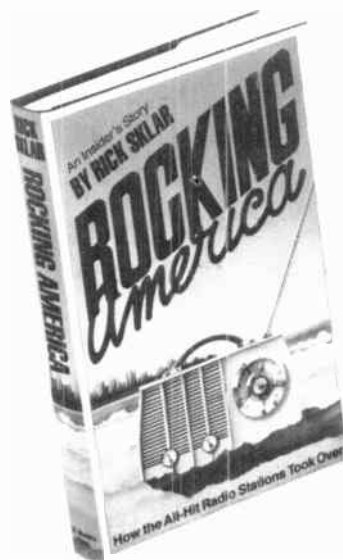
study was limited to CompuServe's 150,000 subscribers, but according to the company, it plans to make the service available on other videotex systems.

Medical web

Advertisers who want to reach a wide range of medical professionals and

THREE DECADES OF RADIO & ROCK 'N ROLL

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



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—Clive Davis, President
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—Michael L. Eskridge
Pres., NBC Radio

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 vice-president at ABC Radio and is 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."

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

Name _____

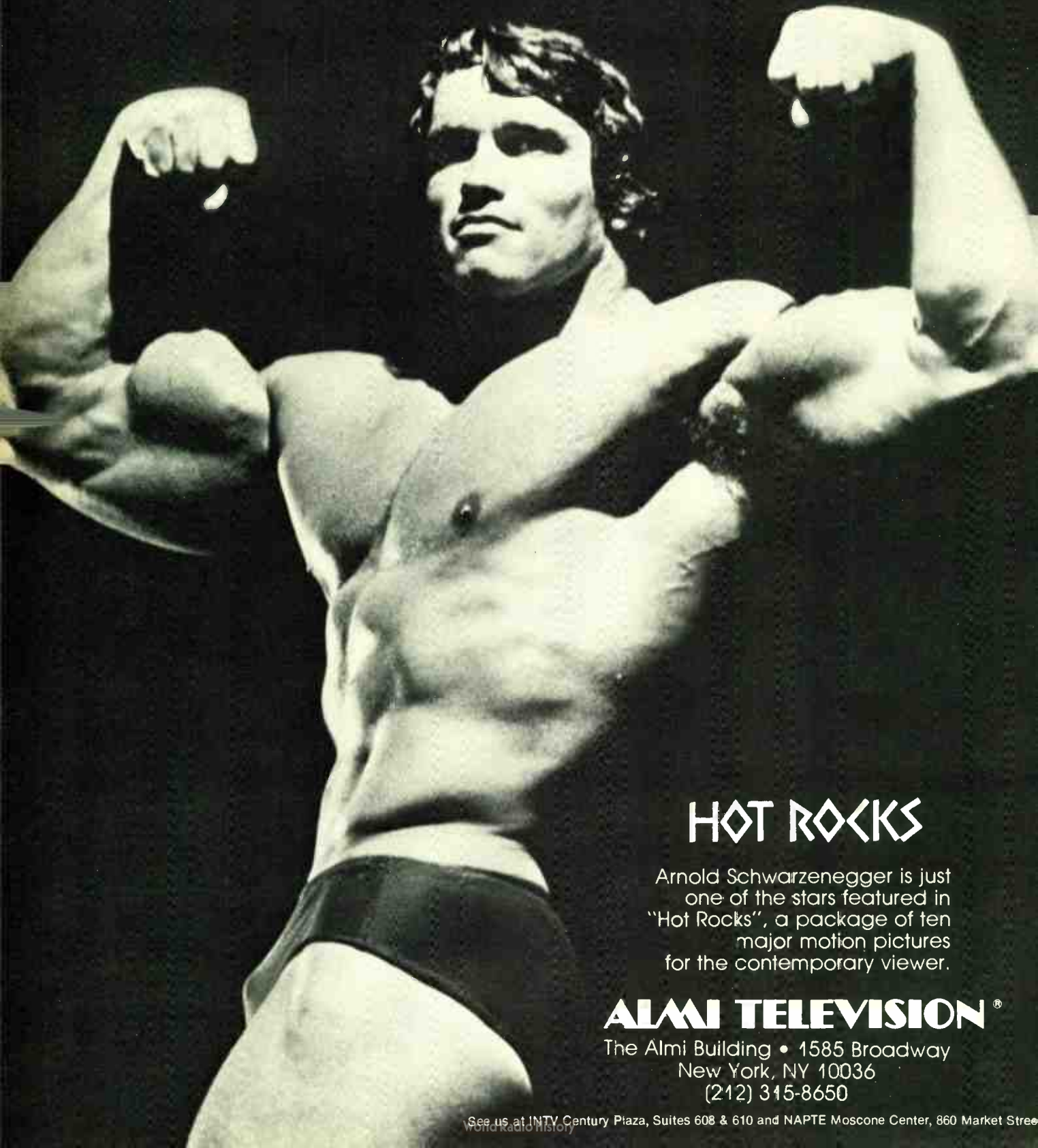
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Payment must accompany order. Return coupon to: TV Radio Age, 1270 Avenue of the Americas, NY, NY 10020

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Sidelights

(continued)

health care managers now can buy programming time, or underwrite programming segments, on Hospital Satellite Network, a service beamed to some 200 hospitals across the country. Although Peter Feeney, president and chief



HSN president and chief operating officer Peter Feeney stresses that ad revenues "are not a major part of our business plan," but nevertheless points out that the web is starting to reach out to drug and hospital equipment manufacturers who want to reach doctors, nurses and hospital administrators.

operating officer, says ad revenues "are not a major part of our business plan," HSN is starting to reach out to drug and hospital equipment manufacturers who want to reach doctors, nurses and hospital administrators.

DuPont is on board, sponsoring several development panels of the National Institutes of Health, and Feeney looks forward to the sponsored portion of the satellite web coexisting with the subscriber-supported part.

According to Feeney, the network is particularly strong in programming targeted to hospital administrators, with programs such as *Executive Option* and *The Competitive Edge* featuring advice on management and public relations techniques. Rod Pitre, senior vice president, marketing and sales, stresses that advertisers on HSN will reach a variety of health care professionals, not just doctors.

'Adults Only' video

It seems that the CBS/Broadcast Group is putting to good use the age old adage that the best defense is a good offense, especially when it involves the current debate relating to the quality and quan-

ty of children's programming.

According to George F. Schweitzer, vice president for communications and information, the network, in conjunction with its Educational and Community Services, has produced a 12-minute video cassette, entitled "ADULTS ONLY!" to be used "as an information tool" to enlighten both parents and adults regarding children's programming.

CBS officials see the project as a longterm exercise as opposed to a one-time, short-lived effort. In terms of actual marketing, the network has furnished its nationwide TV affiliates with copies of the program which then can be shown to various local groups such as PTAs, synagogues and churches and any other audiences interested in the issue of children and television.

Produced in-house, the tape (or film, it comes in a 16mm version) and accompanying booklet accent the activities of CBS such as the CBS Television Reading Program and the CBS/Library of Congress "Read More About It" projects. The presentation features appearances by Judy Price, vice president of children's programming for CBS Entertainment, and Dr. Gordon Beery, professor of education at UCLA.

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The Journalism
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for distinguished service
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If you have been responsible for a program or story that is meritorious in bringing public attention to the health needs of our nation ... if your work has served to motivate your community to a better understanding of a health problem ... if your efforts promoted health and welfare, your story or program should be entered in this competition. Enter your own program or nominate colleagues' programs for awards.

**Closing date for 1984
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In The World, and more.

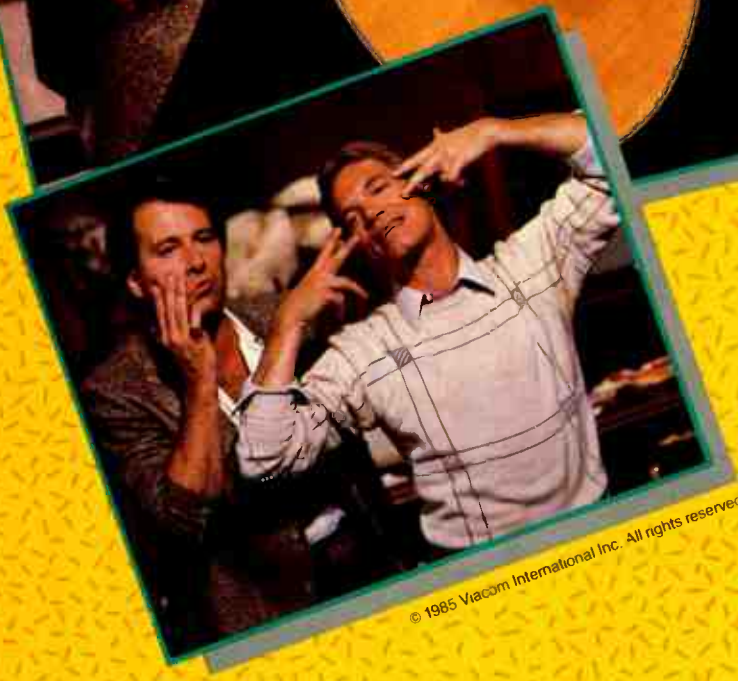
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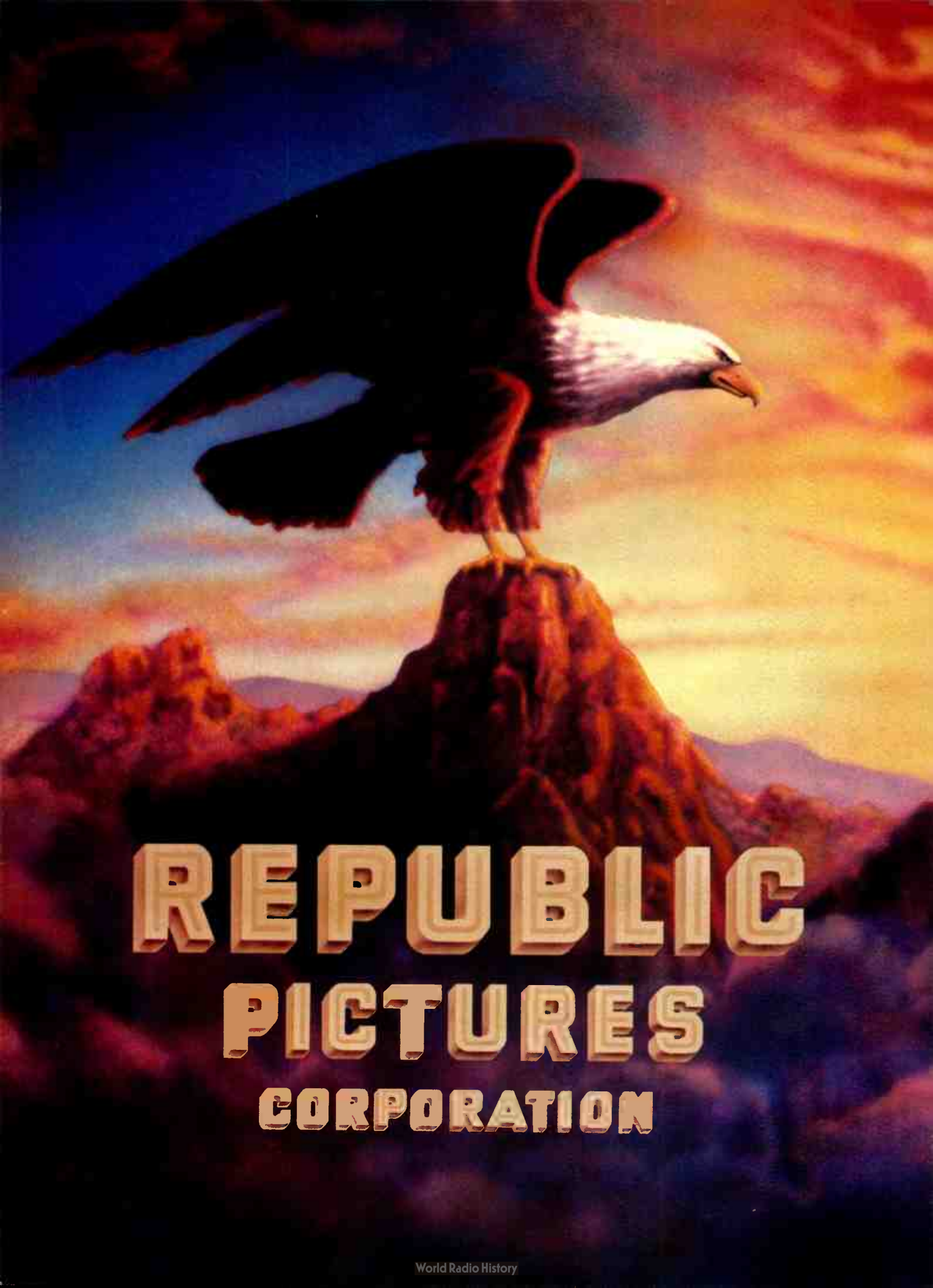


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THESE TWO GUYS
WILL CHANGE
YOUR PERSPECTIVE
ON COMEDY
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So, with a mighty flap of wings and a cry of triumph, NTA has become Republic.

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At NATPE, 630 O'Farrell Street

Radio Report

Radio revenues to be best in 20 years—about 15.7% over last year: RAB

The year 1984 wound up in good shape, as far as the Radio Advertising Bureau is concerned. According to projections from the bureau, the total radio industry should finish out 1984 with its largest revenue gain in the last 20 years, somewhere around 15.7 per cent over 1983's figures, to \$5,804 million. RAB sees network radio as ending 1984 with sales up 2.8 per cent, to \$260.6 million, from the year before. Spot radio is projected as winding up with revenues of \$1.187 billion, an increase of 16.1 per cent, and local radio, with sales of \$4.355 billion, will be up 16.5 per cent over 1983's, notes the RAB. With the rate of inflation at 5 per cent, the total radio revenues are considered by RAB as the largest real growth in many years. And, according to RAB, radio revenues in real dollars, after inflation, will increase by 10 per cent or slightly more, in 1985.

Taking out its crystal ball for 1985, the RAB projects the following: General economic outlook—the recovery should continue with some shifting of emphasis and pace sector to sector, with 1985 looking about the same as 1984 with a slight erosion in growth; the inflation rate, as measured by the Consumer Price Index, to hover around the 5 per cent range throughout 1985; the prime rate, which is currently changing and dropping into the 11–12 per cent range for corporate customers, could drop as low for consumers, with interest rates for housing expected to dip below 13 per cent for the first time in years; consumer demand and the demand for consumer credit should result in overall retail sales growth of 4–5 per cent in 1985; and the deficit is the biggest and most threatening economic issue.

Automobile field seen in for major expansion in medium

Regarding RAB's outlook on key industries and radio—automobiles: The pent-up demand has not been satisfied, with lower interest rates, combined with new models targeted to specific consumer groups sustaining strong sales, but at levels lower than the 1984 record-breaking pace. Radio should benefit from this trend, with radio's big challenge being to get Ford and import manufacturers to follow the road taken by Dodge and Chevrolet. In banks and financial services: The field is about to bust wide open. Radio, which is already used by 77 per cent of all banks, is "well positioned" to support both interstate banks and local banks and S&Ls, and the RAB anticipates strong growth in radio revenue from this field. Electronics: radio expenditures by appliance and electronics dealers over the last few years are up, and national dollars from phone markets and electronics brands will be radio's challenge for 1985. Computers: radio will have a major role on the retail end where competitive price-cutting has eroded profits.

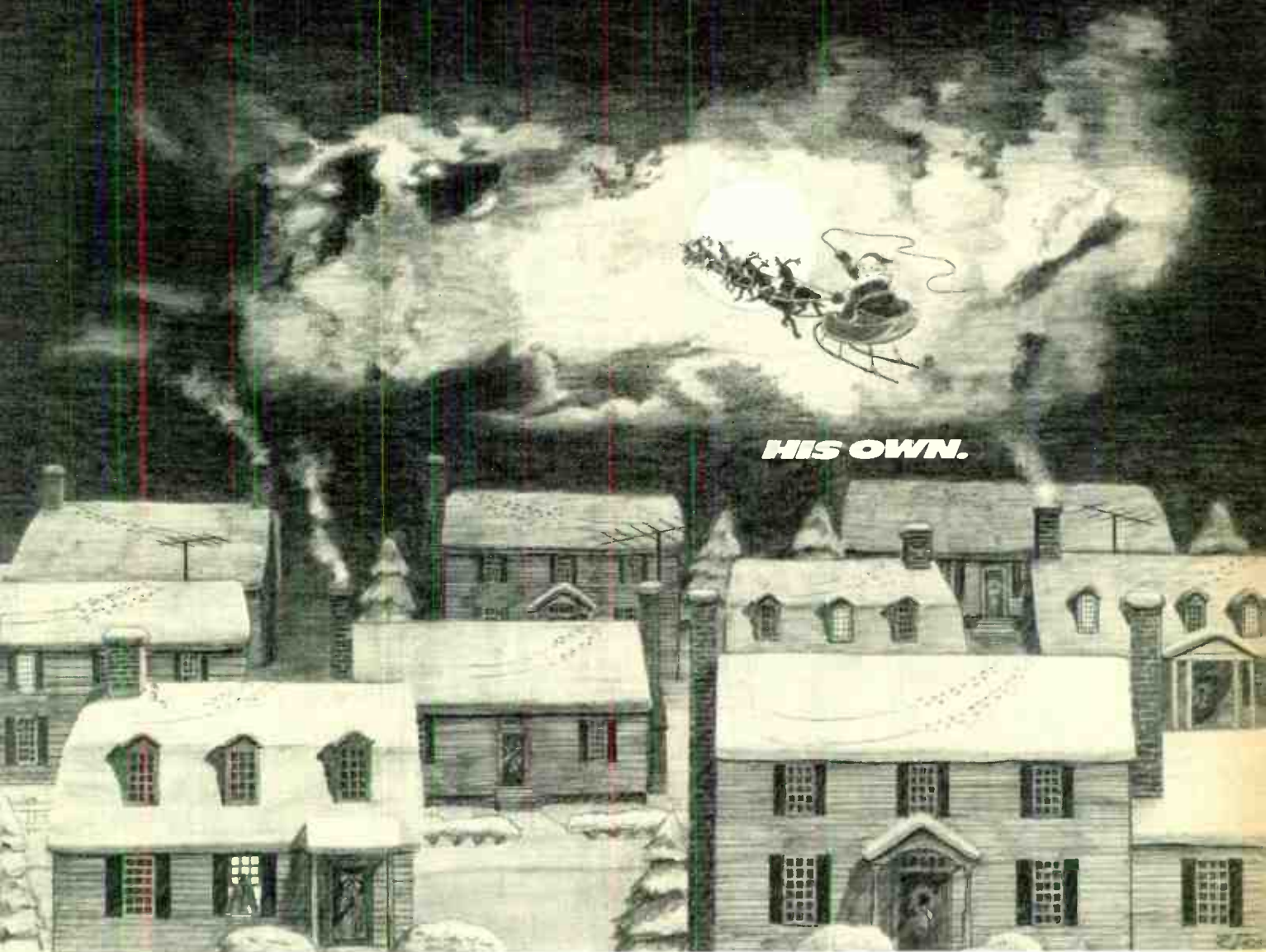
In the food area, supermarkets: Radio has increased sales by 64 per cent in the last three years, and the trend is expected to continue. Restaurants: Fast-food and sit-down restaurants will do well in 1985, with new competition between and among fast food chains providing substantial ad budgets. Travel: Trends will follow the airlines which have been in and out of radio in 1984. In professionals, the NAB sees the biggest local growth field in 1985, as doctors, lawyers and allied health professionals continue breaking down so-called "ethical" barriers. Perry Drugs should be a pacesetter to watch. It has doubled its radio usage since 1980 from \$66 million to \$127 million.

NBC Radio sets up unit for longform entertainment

NBC Radio has set up a programming unit devoted exclusively to longform entertainment programming. Kicking off the new unit, NBC Radio Entertainment, will be a monthly one-hour music-variety show, *Live From the Hard Rock Cafe*, which will premiere January 27. The show will be hosted by a different celebrity guest star each month and will present today's hottest music, along with interviews with top entertainers, the latest concert tour information and other features.

Willard Lochridge, vice president and general manager, The Source, will supervise NBC Radio Entertainment, in addition to his other areas of responsibility. In making the announcement of the new unit, Randall D. "Randy" Bongarten, president, NBC Radio, says "there are tremendous networking opportunities in the entertainment area, and this move demonstrates our com-

HE HAS ONLY ONE RECORD TO BEAT.



HIS OWN.

Warmest wishes for the holiday season.
Health and happiness in the new year.
From your friends at Blair.

BLAIR TELEVISION



Radio Report

(continued)

mitment to this kind of programming as well as news. Our new programming unit will not be self-limiting in terms of the kind of entertainment programming that we presently have available. Concerts and other in-house NBC Radio programs will serve as a base. However, we are exploring new programming forms and ideas.”

RAB seeks associate members in major mailing

Ad agencies, program distributors, research firms, equipment manufacturers and sales consultants are among the many radio-related business categories that will be getting mailings from the Radio Advertising Bureau promoting associate membership in the radio industry's sales and marketing arm.

RAB executive vice president Wayne Cornils says the mailings will talk about “the obvious advantages” of participation in the bureau's annual conventions, and access to its information library and research resources. Some associate members, he says, “may be interested in the information we've assembled on manufacturer co-op plans, accessible through our new on-line Co-op Network. Others may find our updated, instant background facts on over 700 different business categories useful. Agencies would find our library of award-winning radio commercials instructive.”

Cornils says that unlike the membership rate schedules for member stations, whose RAB dues are multiples of their rate cards, associate members will be charged a flat fee depending on their category. Non-profit members, such as schools and colleges would pay “minimal dues” of \$250 a year. The fees for agencies, promotion companies, public relations firms, talent agencies, law firms, program distributors, etc. will be based on their gross revenues.

Cornils says that for 1984, dues from RAB's few current associate members, such as radio rep firms and a few international associate members, accounted for a little less than one per cent of the Bureau's total revenue. Under this new program of active recruiting, says Cornils, associate member contributions “could grow to as much as 10 per cent of our total.”

Birch confident of progress with 'major national shops'

While local agencies whose client list is made up of retail businesses have been the first recruits of Birch Research Corp.'s drive to convert existing advertiser and agency subscribers from complementary use of Birch's radio ratings to “primary, stand-alone use,” chairman Tom Birch voices confidence that some of the “half dozen to a dozen major national shops we've been talking to, and who now are in various stages of evaluation” will also be turned around. At the same time, though, he concedes that those local agencies hardest to convince are those with national accounts that insist on continuing with Arbitron.

Birch expects to get around the big national account problem by going to these advertisers with the same approach he's using at the agencies: Media directors, media research directors and radio buyers, he says, “already tell us they prefer our telephone method over diaries. They also give us positive feedback on the fact that we provide monthly reports on about 90-odd markets against only 10 markets for Arbitron. And agencies like our higher response rates and the fact that our reports offer more information, have bigger print and are easier to use. There's no reason that advertisers wouldn't agree.”

Meanwhile, he says that D'Arcy MacManus Masius has added PRIZM/Birch Profiles on Radio to its existing national service package, that N W Ayer has bought Birch's full service for 22 big markets, and that Ted Bates has moved from one-year to two-year Birch contracts for full national service.

Working women's share of listening high: RADAR

Working women employed fulltime account for 39 per cent of the U.S. population but 45 per cent of all radio listening by females 18 and up, according to results of the latest fall, 1984, RADAR radio network report out of Statistical Research, Inc. By daypart, working women's share of adult female listening varies from a low of 40 per cent for Monday-Friday, 7 p.m. to midnight, to a high of 49 per cent for 3 to 7 p.m. The new RADAR reflects listening during the measurement year of November, 1983, through October, 1984.

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Radio Business Barometer

October rise in network billings follows pattern of ups and downs in '84

Following the dip in September, network billings picked up speed again in October, repeating the roller coaster pattern that has been evident through most of the year (see also *Radio Report*, December 10).

October figures covering the ABC, CBS, MBS, NBC, RKO and Sheridan networks show a 7.5 per cent rise, following the 3.1 per cent dip in September. This follows eight months of ups and downs, viz., January, down 11.2 per cent; February, up 5.4 per cent; March, down 0.4 per cent; April, up 0.5 per cent; May, up 6.2 per cent; June, up 13.4 per cent; July, down 2.5 per cent, and August, up 14.6 per cent.

The October billings increase brought sales for the month to \$28,826,996. The 10-month total came to \$224,937,478, up 3.4 per cent over '83.

Detroit money zooms up in October; New York down

The up-and-down monthly pattern for network radio ad expenditures also applied in October to the four ad centers where sales are funneled—the top three markets plus Detroit. Detroit is a key center because of auto billings, of course, and in October the market generated more than double the billings of any previous month in '84. The Detroit total was \$4,055,901, 55.5 per cent higher than the corresponding '83 month. The highest billing previous month in '84 for Motor City was May, when billings reached \$1,636,446.

New York, which accounts for about six out of every 10 radio network dollars, was down in October, enough to offset the hefty Detroit rise. The Big Apple's total was \$14,879,548, down from \$16,429,483 in '83. The gap amounted to 9.4 per cent. It was the third month in '84 that the Number 1 market showed a revenue decline from the year before.

However, Chicago and Los Angeles kept the ball rolling. The midwestern center was up 27.7 per cent, and the West Coast market rose 25.4 per cent.

PRICE. And Quality.

**PRICE
COMMUNICATIONS
CORPORATION**

45 ROCKEFELLER PLAZA, NEW YORK, NY 10020. 212/582-1610

September

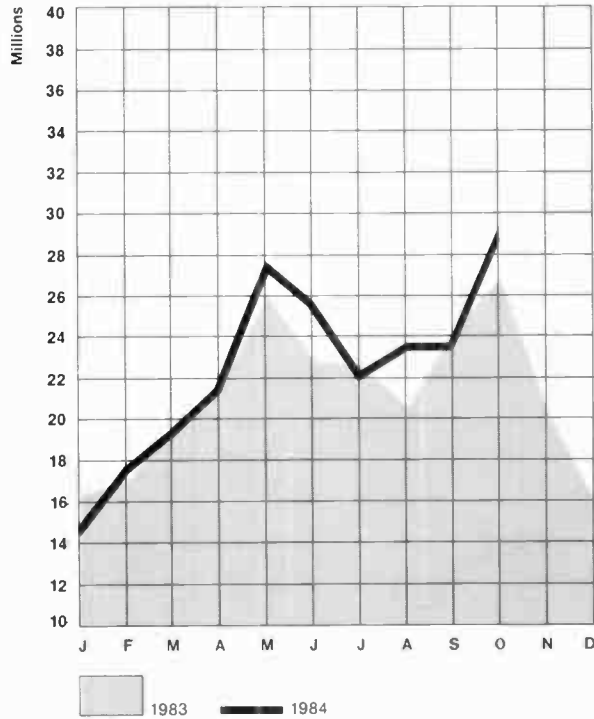
Network **+7.5%**

(millions) 1983: \$26.8 1984: \$28.8

Changes by sales offices

City	Billings (000)	% chg. 84-83
New York	\$14,879,548	-9.4%
Chicago	7,708,271	+27.7
Detroit	4,055,901	+55.5
Los Angeles	2,183,276	+25.4

Source: Radio Network Association



WOWO(AM) Fort Wayne 50,000 watts

K101(FM) San Francisco 125,000 watts

WPCK(AM) West Palm Beach 5000 watts

WIRK(FM) West Palm Beach 100,000 watts

WTIX(AM) New Orleans 10,000 watts daytime
5000 watts nighttime

KOMA(AM) Oklahoma City 50,000 watts

KRCG-TV Jefferson City-Columbia, Mo. 

WEEK-TV Peoria 

ITS

DEDICATED TO THE BUSINESS

WE BELIEVE ...

**SALES PERFORMANCE
DOLLARS OR SHARE OF
THE STATION CLIENT**

Albany, N.Y.

WUSV-TV

Boston

Atlanta

WVEU-TV

Cincinnati

Baltimore

WNUV-TV

Dallas

NEW YORK. CHICAGO. ATLANTA. LOS ANGELES. PORTLAND. SAN FRANCISCO

Independent Television Sales

OF INDEPENDENT TELEVISION

**IS THE ACHIEVEMENT OF
DOLLARS IN EXCESS OF WHAT
OBJECTIVELY DESERVES**

**WXNE-TV
WIII-TV
KXTX-TV**

Huntsville
Mobile
Tucson

**WZDX-TV
WJTC-TV
KDTU-TV**

SEATTLE. ST. LOUIS— **Independent Television Sales** **iTs**

Tele-scope

CBS merges Theatrical Films, Worldwide Enterprises divisions

The consolidation of the CBS Theatrical Films Division and CBS Worldwide Enterprises Unit "puts wind into, rather than trims" the sales of the international unit, according to a spokesman for the CBS Broadcast/Group. The move, made earlier this month, which puts both units under one new division called CBS Productions, was heralded as one that would give the worldwide unit "expanded capability." The new unit will have Alan Levin as president, according to Gene J. Jankowski, president of the CBS/Broadcast Group, and will focus its efforts on producing for all markets, including theatrical release, international distribution, cable and home video.

Levin, with CBS since 1969, has been executive vice president, CBS Entertainment Division, since September, 1982., Levin will continue to be based in Los Angeles and will report to James H. Rosenfield, senior executive vice president, CBS/Broadcast Group. John Eger will continue as senior vice president, CBS/Broadcast Group Worldwide Enterprises and report to Levin. The "expanded capability" for Worldwide Enterprises, according to the spokesman, will give it a product source for children's programming a co-production arm for overseas ventures, if needed, and make CWE a participant in a fully integrated division.

In addition to its sales and distribution activities CWE will continue to conduct CBG's new business development and oversee the production of the Extravision teletext service, CBS Black Hawk Cable and CBS Interconnects. The unit will remain headquartered in New York. William Self will continue his relationship with CBS as an independent producer of theatrical and television product.

Reiss, Harris given wider duties at Paramount

Rumors flying a few weeks ago that W. Randolph Reiss was leaving Paramount Television for other pastures, including an executive post at Buena Vista Films, can be put to rest. Reiss, formerly president of Paramount Television Domestic Distribution, has been given a new position by the Paramount Television Group, which has restructured the operating divisions of the Group. Reiss becomes president of the newly created domestic television and video programming division. In addition, Mel Harris, previously president of Paramount Video, is named president of the newly formed network television production and video distribution division. The creation of the new divisions consolidates domestic distribution, video and network production into two divisional structures rather than the three which previously existed. Both Reiss and Harris will report directly to Richard H. Frank, president of PTG, who also was the subject of similar rumors.

Under the new structure, Harris will add network production to his video distribution duties and Reiss will add video programming and the overall administration of the USA Network to his responsibilities. Frank notes that one benefit of the new structure is that it defines his own role as one which will be devoted to increasingly broader corporate duties under Paramount chairman and chief executive officer, Frank Mancuso. Commenting on the Reiss and Harris assignments, Frank notes that adding TV programming to Reiss' area is a logical extension of his duties. In addition, the placing of the responsibilities for the USA Network under Reiss "was also a logical extension of our commitment to advertiser sales. Reiss will be joining the USA Network's board of directors and will be Paramount's member on the executive committees."

Regarding Harris, Frank says that Harris has led Paramount to the forefront of both the home video and pay TV areas. "This expansion into the network TV area is a logical extension of Mel's duties."

Travel ads rise by 35% in 1st nine months: TvB/BAR

Both United and American airlines continue to apportion their national TV spending primarily in favor of the TV networks over that of spot advertising. TvB/BAR reports show that United dedicated \$21,547,300 in network buys while purchasing \$14,113,000 in spot for the first nine months in 1984. While United increased its overall TV exposure by 78.8 per cent over the correspond-

**IF SOMEONE
SUGGESTED A
PROGRAMMING
SCHEDULE
WITHOUT
COMEDY,
YOU'D PROBABLY
LAUGH.**



Viacom®
World Radio History

Tele-scope

(continued)

ing nine-month period in 1983, it increased its network allocation from a relatively modest \$4,677,600 during the first three quarters in 1983, to a bullish \$21,547,300 within the same time span in 1984. The loser was spot, with its budget allocation being reduced from \$15,266,400 over the nine month period in 1983, to that of \$14,113,000 for the same time in 1984.

These data are among the travel promotion expenditures published by TvB for the January–September period, during which such TV promotion increased 35 per cent to \$241.4 million. American Airlines, which is ranked Number 2 in overall TV buys, increased its total spending by 43.2 per cent, evenly apportioned among network and spot. It spent a total of \$12,081,100 the first three quarters in 1984 on spot while network received the lion's share, \$17,843,400, according to the BAR-based data.

Interestingly enough, Delta and TWA reversed their prior decisions regarding network exposure. While Delta, for the first three quarters of 1983, did not apportion a single dollar for any network visibility, it did allocate \$4,396,100 for the same period in 1984. The bulk of its national campaign went to spot, having spent \$8,073,800 in 1984 compared to \$5,491,900 the first three quarters the preceding year. TWA, which only tapped \$42,000 for network in the first nine months of 1983 decided to hold back entirely on network for the first three quarters in 1984. It did increase its spot presence in 1984, spending an estimated \$8,778,000 as compared with \$6,120,100 during the same period for 1983.

MCA TV to launch ad-hoc first-run movie network

MCA TV is launching a theatrical, first-run barter movie ad-hoc network, Universal Pictures Debut Network. Initial buyers as of presstime are the five Tribune Broadcasting stations in New York, Chicago, Denver, Atlanta and New Orleans, and the Chris-Craft/United indie outlets in Los Angeles, San Francisco, Portland, Ore., and Minneapolis, in addition to Camelia City, Telecasters' KTXL-TV Sacramento-Stockton, according to Don Menchel, president of MCA TV. The UPDN will contain 24 titles, available beginning in September, 1985, on a once-per-month basis, with two runs each within a two-week window, over two years. Twenty-one of the 24 features will have no prior commercial TV exposure. The three other titles are Alfred Hitchcock films that have not been on broadcast on network TV since 1973, notes Menchel. The three films are *Vertigo*, *The Man Who Knew Too Much* and *Rear Window*, which have enjoyed enormous success in their re-release in theaters.

After the first two barter runs over two years, the package goes back to the stations on a pre-sold cash basis, with eight runs over four years. Nine off-network features will be added to the back end of the package, notes Menchel, including such box-office hits as *The Best Little Whorehouse in Texas*, *Jaws III*, *Missing* and *Psycho II*.

Stations are required to air the barter run in primetime and the second cycle in either primetime or fringe. Menchel says the major difference between MCA TV's network and MGM/UA's and others is that there is no pay-TV window, which "is reflected by the positive reaction from stations which have already been committed to our package. We literally have orders piling on our desk. (It's because) we go right from barter to cash. We feel that going this way makes the network more attractive. It's very important for us to see the network fly and we wanted to present the least obstacle possible." The barter sales end is being handled by Shelly Schwab, senior vice president, marketing, and his department, and station clearances is being handled by the "cash" division, headed by Carl Russell. Features include *Conan*; *The Destroyer*, *Dr. Detroit*, *D.C. Cab*, *Cat People*, *Iceman* and *The Sword and the Sorcerer*.

Hasbro leads among sporting goods, toy firms

Hasbro Bradley continues to be the leading spot advertiser among sporting goods and toy manufacturers, who spent a total of \$122.2 million on network on spot TV during the first nine months of 1984, an increase of 47 per cent over '83, according to TvB/BAR figures. For the first three quarters of 1984, Hasbro Bradley, which is ranked second overall, spent \$11,573,500 on spot

The Mary Tyler Moore Show

**BEAT 12 OUT OF 14
SITCOMS IN
SYNDICATION SINCE '77.**

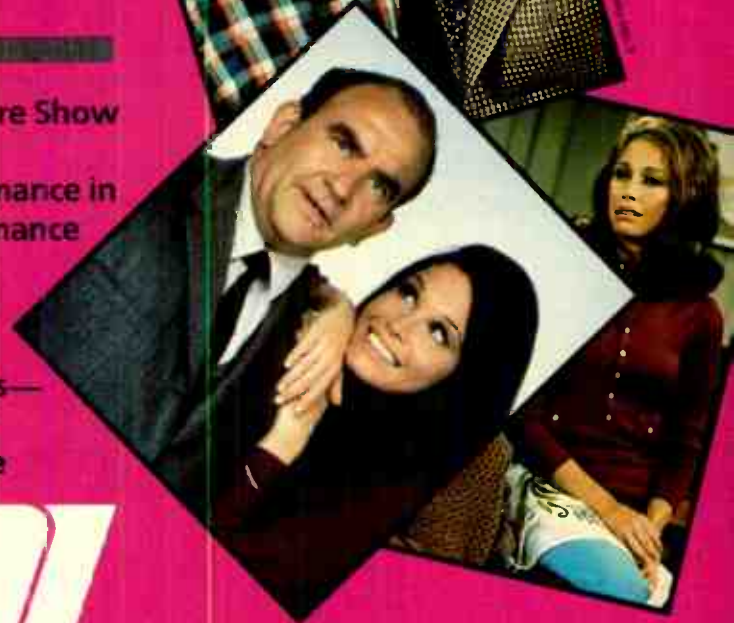
It takes a strong comedy like *The Mary Tyler Moore Show* to develop a successful programming schedule.

The *Mary Tyler Moore Show's* first year performance in syndication beat the first year syndicated performance of 12 sitcoms released since 1977. Impressive off-network hits like *Three's Company*, *WKRP in Cincinnati*, *Barney Miller* and *The Jeffersons*. And that was in the most highly-competitive dayparts—early fringe, prime access and prime time.

But even more important, comedy is one of the basic elements of any successful programming schedule.

So reunite Mary with her audience. When it comes to ratings, you'll discover just how serious she can be.

188 episodes available



Source: Nielsen Nov. '77–Nov. '83. First season of syndication: *The Mary Tyler Moore Show*; *The Odd Couple*; *Carol Burnett & Friends*; *Sanford and Son*; *The Bob Newhart Show*; *All in the Family*; *Good Times*; *Happy Days Again*; *M*A*S*H*; *Barney Miller*; *Welcome Back, Kotter*; *The Jeffersons*; *Louise & Shirley*; *Three's Company*; *WKRP in Cincinnati*.

Tele-scope

(continued)

advertising, while it spent a bit less than 50 per cent of that amount on network exposure. Latest statistics show that Mattel, with a total national budget of \$22,612,200, leads overall, but its spot purchases came only to \$6,774,900, a sizable increase over the same period last year when it ran up \$4,890,900 in advertisement time. Hasbro Bradley's first nine months total in 1983 came to \$10,275,800, of which only \$1,976,200 went to the networks. In terms of overall growth, Hasbro Bradley increased its airtime spending by 78 per cent.

Rounding out the top three with advertising over the \$10 million mark was the Kenner and Parker Bros. divisions of General Mills. Approximately one-third of its national budget went to network fare (\$10,341,900) for the first three quarters as compared to 1983's corresponding total of \$8,791,200. Its 1984 nine month total came to \$15,866,900, reflecting an increase of 35 per cent over 1983's nine month sum of \$11,763,600.

The biggest jump in relative percentage terms was Quaker Oats' Fisher Price toys. Having allocated only \$109,700 in network time, for the first three quarters in 1983, it spent \$1,237,800 for the same period in 1984. Whereas it did not make any national spot buys for the first nine months in 1983, it did budget \$1,020,500 in 1984.

Burger King increases spot spending by 72%

Burger King has increased its national spot TV buys by over \$23,000,000 during the first three quarters over that of the preceding year. According to a recent TvB report on national fast food advertising, Burger King increased its spot buying during the first nine months from \$32,937,300 in 1983 to a whopping \$56,646,400 in 1984.

Leading the pack in overall dollars among the fast food chains was McDonald's, spending \$65,913,000, a drop in spot from the previous year of near \$9.5 million for the first three quarters the year before. Whereas the bulk of Burger King's advertising budget is dedicated to spot, McDonald's emphasis is on network. In the first three quarters in 1983 it spent \$61,534,700 on the networks, for 1984, its budget increased to \$122,257,600, an increase of approximately 100 per cent. When, however, spot and network are combined, the net increase amounts to only 37 per cent. Burger King's overall national expenditure increased by 72 per cent, second only to Wendy's, whose overall budget increased by a similar amount. McDonald's total reached \$188,171,500 for the period January-September 1984. Although Wendy's, due to its network buys, experienced a total growth of 72 per cent, in real terms, Pizza Hut, ranked fifth overall, allocating \$30,499,400 on spot buys.

Magazine revenues rise 17% for 1st 10 months

Magazine advertising for the first 10 months of 1984 has experienced record levels both in terms of total advertising revenue and in terms of pages. Revenues, according to William F. Gorog, president of Publishers Information Bureau, totaled \$3,716,784,932, representing an increase of 17 per cent over the corresponding period in 1983. Net increase amounted to \$538,888,495.

Page count through October came to 122,126,390, which was 8,583.82 more than the first 10 months in 1983. The increase came to approximately 7.6 per cent. For the month of October, pages increased to 15,370.09, up by 244.03 or 1.6 per cent. Monthly revenues totaled \$504,650,779, an increase of 10.1 per cent, or approximately \$46,348,735.

According to the PIB, the above totals mark the 21st consecutive month of increases for both revenue and pages. The source for these totals are the 137 current magazine members of PIB.

TvB/Sterling to debut new sales training seminar

TvB/Sterling Institute is planning to introduce its sales training seminars to Denver and Dallas. Characterized as a more flexible program than previously, the TvB sponsored Sterling training courses will feature two unique approaches. The first is known as "Managing Sales Performance," and is designed to assist sales managers increase their effectiveness in evaluating and improving the performance of their sales organization. This program will be available to

The Bob Newhart Show

**RANKS IN THE TOP TEN
OF ACCESS, PRIME,
AND LATE FRINGE.**

Everybody laughs along with Bob Newhart, but take one look at his success and you'll discover a serious way to improve your programming schedule.

Serious, because comedy is one of the most important elements in any successful line-up. And good comedy is what The Bob Newhart Show is all about.

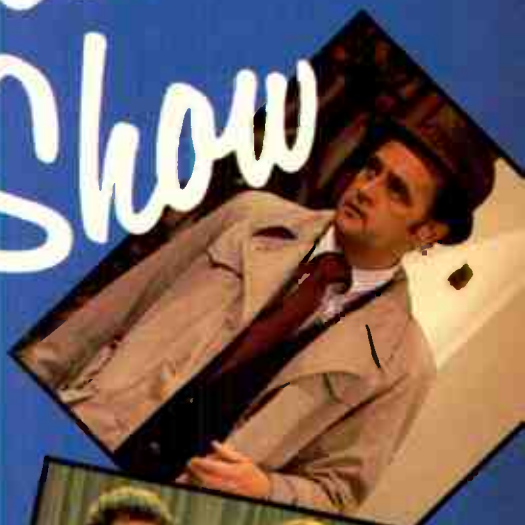
In fact, for three seasons, The Bob Newhart Show ranked in the top ten of all prime access, prime time and late fringe syndicated sitcoms and achieved an audience composition your advertisers demand—a high concentration of men and women 18–49.

So keep your audience laughing along with The Bob Newhart Show. The results in ratings will keep you smiling for a long, long time.



142 episodes available

World Radio History



Source: Nielsen
Cassandra, Nov.,
Feb., May 1980/81;
1981/82; 1982/83

Tele-scope

(continued)

interested media professionals February 25–27 in Las Vegas, June 10–12 in Chicago, August 12–14 in Washington, and November 18–20 in Dallas, just prior to TvB's annual meeting.

The second seminar being offered in 1985 is entitled "Performance Management Program." Designed for the account executive, the program will emphasize performance self-improvement and career development. Covering topics such as account and territory management, planning and organizing work, managing the inside sell and developing more effective relationships with buyers, the course—which will be held May 20–22 in Denver, July 8–10 in Chicago, and August 26–28 in Washington—will provide a variety of diagnostic exercises to allow participants to evaluate the effectiveness of their sales techniques and strategies. Moreover, the seminar is designed to assist in the way AEs identify areas where they see improvement opportunities and develop specific plans to improve their performance.

CBS plans no teletext change in lieu of NBC exit

A CBS spokesman says the network plans "no change" in its current teletext service which transmits news information and provides captioning for five hours of primetime programming on a daily basis. The reaffirmation of its commitment to stick with teletext, came after the NBC announcement that it was terminating its active teletext operation. This leaves CBS as the lone operator of a teletext service once widely heralded as one of the more achievable of the exotic new technologies, claiming that its service is both "low cost and efficient," CBS declined comment on the demise of the NBC service.

NBC attributed termination to the "difficulty to gauge business potential, because of the delay in developing and manufacturing affordable decoders." The only decoders developed thus far, according to a network spokesperson, are expensive, and work only on the more elaborate television units. In April, 1983, NBC was the first broadcast network to produce and transmit for demonstration purposes a full high-resolution teletext service using the North American Broadcast Teletext Specification (NABTS). The service was transmitted by NBC-TV affiliate KVBC(TV) Las Vegas at the annual NAB convention. Then, in May, the NBC teletext service was launched nationally at the NBC television network affiliates meeting in Los Angeles. In its announcement NBC left the teletext door slightly ajar, with the caveat "should affordable decoders become available, NBC could quickly reinstitute a teletext service."

Various LPTV factions seeking one united voice

The prospects are bright for the various LPTV factions to get together and create one united trade organization voice. In fact, both Rick Hutcheson, founder of American Low Power Television Association and Daly, Joyce & Borsari's Robert G. Allen, legal representative for the Community Broadcasters of America are quite convinced that unity is just around the corner.

John Reilly, director of the (for-profit) National Institute for Low Power Television, believes that for a single voice to emerge, it would be necessary for the various leading entrepreneurs "to submerge their own personalities" for the common good.

Apparently, says Hutcheson and Allen, that is precisely what is going to take place at a meeting scheduled January 15, 1985, on the heels of the NATPE convention taking place in San Francisco. Says Hutcheson: "Don't be surprised if a new umbrella organization emerges, replacing all of us."

One of the primary reasons for picking San Francisco as the venue for the meeting is the need to improve the status quo relating to program acquisitions. While many LPTV operators agree that the regulatory aspects must not be ignored in Washington, according to Allen, an LPTV station won't stay in business for long airing several hours of local programming followed by long periods of a test pattern, he says. "While, undoubtedly, local affairs will be a staple diet for LPTV, it will need to be a priority to convince the various TV program distributors to reform their methods of licensing product. The status quo too often neglects the so-called new media such as LPTV."

All In The Family

**A TOP
PERFORMER
IN ALL DAYPARTS.**

It's no secret that the performance of your line-up depends on the performance of your comedies. And the one comedy that keeps on performing is clearly All in the Family.

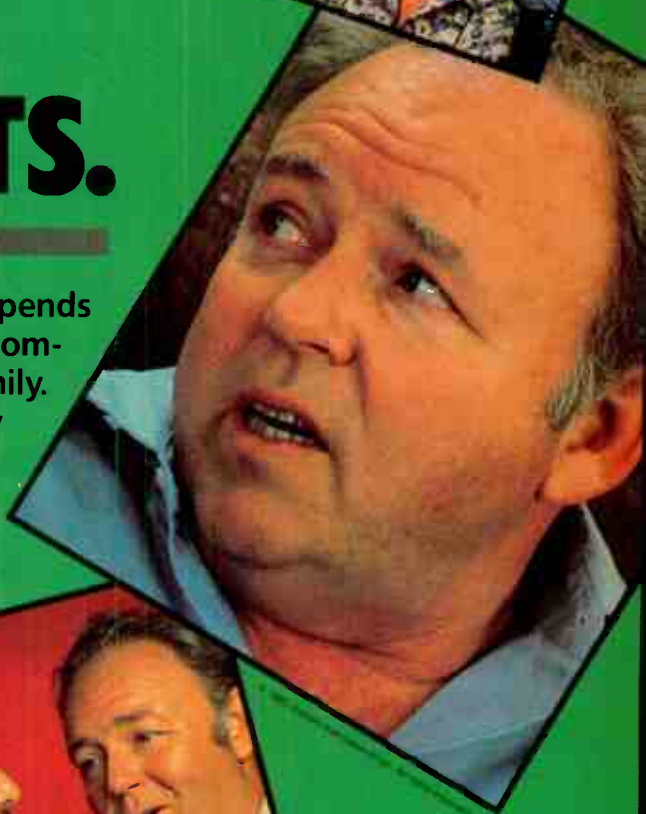
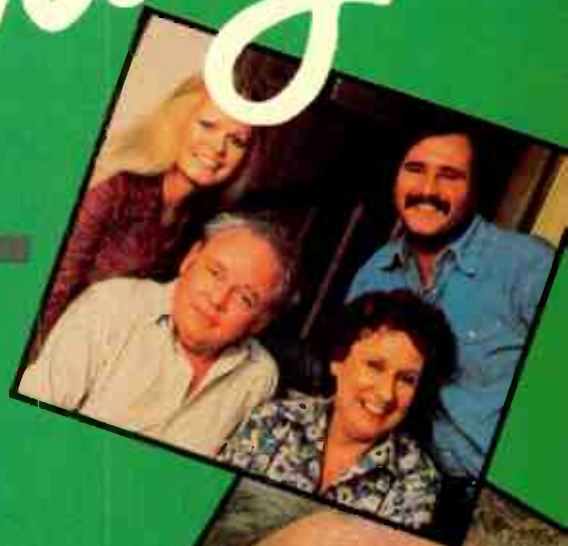
The timeless, innovative humor of All in the Family has made it one of the most popular shows in television history. In syndication, All in the Family has ranked first or second for six consecutive seasons in New York in prime access, as well as in Boston in early fringe. And All in the Family remains Dallas' #1 late night performer after eleven consecutive sweeps.

So let All in the Family perform for your station. It's guaranteed to give you ratings performance you'll feel right at home with.

107 episodes available



World Radio History



Source:
Nielsen Nov '79-Oct '84,
Arbitron Memphis Oct '84

Tele-scope

(continued)

Cooperative web to provide Florida TV news coverage

The newly-formed Florida News Network, a cooperative venture of four Florida TV stations, will bring live and tape on-the-spot news coverage to a statewide audience of more than 8 million, via mobile satellite uplink facilities, it was announced.

The network is said to represent a major technological advance in electronic newsgathering, replacing traditional limited range microwave transmissions for live news coverage, according to executives from WJXT-TV Jacksonville, WPLG-TV Miami-Ft. Lauderdale, WTSP-TV Tampa-St. Petersburg and WFTV-TV Orlando-Daytona Beach. Claimed to be the first statewide transportable satellite net in the U.S., Florida News Network can draw from a force of more than 230 broadcast journalists statewide, says Ken Middleton, news director for WTSP-TV.

Each station has a Ku-band transportable uplink truck, with a 4.5 meter antenna and GTE Spacenet and DalSat hardware used to create the satellite connection. The four stations have been cooperating in their statewide news coverage since March.

Says Middleton: "In days past, stations were limited to about a 30 mile radius to cover the news live. The Florida News Network can bring news events live from anywhere in the state. From the tip of the Florida Keys to the Okefenokee Swamp, no news story is out of range."

Burke, Audicom announce new ad monitoring system

As Telescan tools up for a mid-March kickoff in five markets for its new computerized television commercial monitoring system, Burke Marketing Services reports a tieup with Audicom Corp. and its monitoring system geared to monitor radio as well as television commercials. Burke plans to start testing the Audicom system in second quarter '85 in one of its six Test Marketing Group test markets.

It won't be Denver, scheduled for a May '85 test of the new Burke-Arbitron ScanAmerica system (TV/RADIO AGE, September 3) to track brand purchase following commercial exposure in the same households, though Audicom may well be incorporated into ScanAmerica later.

Burke's TMG group is a combined operation of two Burke subsidiaries, Market Audits and AdTel, which tests commercials on cable systems. However, the Burke-developed people meter to be used in the ScanAmerica test will eventually be installed in Burke's TMG test markets.

Robert P. Engelke, president and founder of Audicom, describes his system as "the first automatic means of monitoring both TV and radio commercials," and says it's based on inaudible signals, or codes, placed in the soundtracks of tapes and films, which can be picked up by electronic decoding units and fed into computers to show the identity, source and time of transmission.

No problem seen in eliciting station cooperation

Engelke reports that the system won FCC approval in January, 1984, based on tests with both AM and FM radio bands, the ABC television station in Washington, and with the full ABC TV Network.

Meanwhile, to critics of the competing Telescan system, who claim it's operation will be hamstrung for the same reason Nielsen's AMOL (Automated Lineup of station programming system, TV/RADIO AGE, June 25) has been—the necessity to win cooperation from each individual station being monitored, Telescan has an answer. Inventor and president Burt Greenberg sees no problem in eliciting station cooperation. Says he: "New York stations have already led the way in our current testing with Pathmark's commercials. The only thing the station's engineers have to do is to adjust their vertical blanking interval system to allow line 20 to pass through—the same thing they do for closed captions for their hard-of-hearing viewers."

Greenberg says Telescan is currently in the process of sending letters to stations in Los Angeles, Chicago, and in "two more mystery markets," explaining what New York's television broadcasters have already done, and adding that the advertisers who own the commercials, and who are paying the stations to carry them, "are entitled to have the code on their commercials passed through" for pickup by Telescan's electronic scanners.

Bizarre

**MORE MEN
18-34 THAN
NETWORK SITCOMS.**

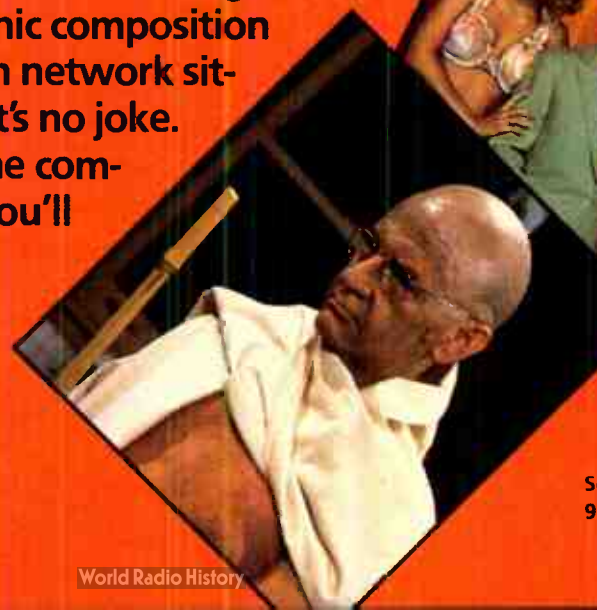
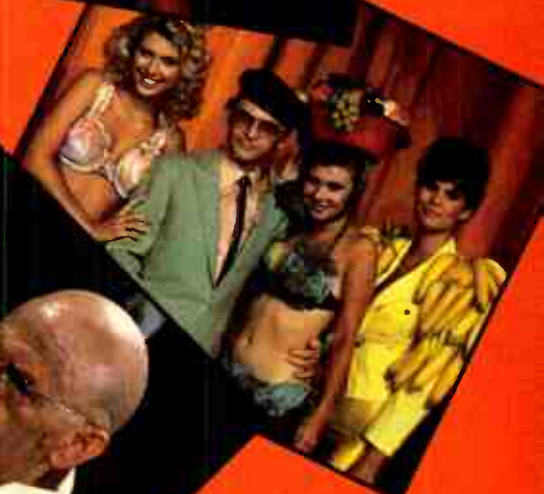
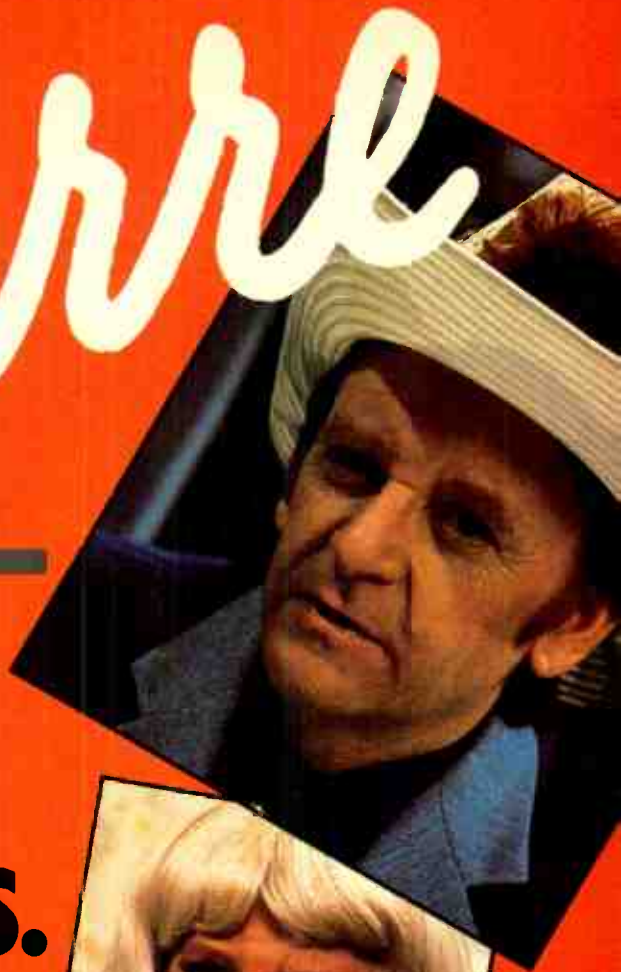
It's outrageous. It's irreverent. It's the funniest first-run syndicated strip on television today. And it's one of the best ways to strengthen your overall programming line-up any day of the week.

Bizarre's impressive national performance proves this is one comedy that isn't kidding around. In fact, its demographic composition reaches more men 18-34 than network sitcoms. And to advertisers, that's no joke.

So this year, go with the one comedy that's truly Bizarre. And you'll see spectacular results that, all kidding aside, are truly out-of-this-world.



125 episodes available



Source: NTA SON Reports
9/24-10/14/84

TV Business Barometer

**Local time sales rose
15.1% in October, but
standard month is short**

Local time sales on television were up 15.1 per cent in October, a little below par for 1984, but respectable. However, October, '84, was a four-week Standard Billing Month (SBM), while October of '83 was a five-week SBM. While only a minority of stations reporting in the *Business Barometer* sample employ SBM accounting, there are enough to affect the monthly report. October was the fourth month so far this year in which there were differences in SBMs from '83 to '84. They were April, May, September and October.

September was the reverse of October, being a five-week SBM this year and a four-week SBM last year. Thus, the two together provide nine comparable weeks. Time sales for those two months this year totaled \$826.4 million, while the figure for the two months last year was \$723.1 million. The increase for this year was 14.3 per cent, still below par, but still respectable.

**Network comp up after
three months of decline**

Total local time sales for the 10 months to date came to \$3,426.7 million, while the comparable figure for last year was \$2,908.0 million. The increase amounts to 17.8 per cent.

Network compensation was up in October after three straight months of declines. The increase was only 3.7 per cent, but was a lot better than the drop of 1.8 per cent in July, 1.6 per cent in August and 1.0 per cent in September. The stations took in \$35.8 million in October, as against \$34.5 million in October, '83. Total network comp for 10 months was \$353.7 million vs. \$348.2 million in '83, an increase of only 1.6 per cent.

Total station time sales plus network comp for October was up 13.4 per cent to \$897.5 million. For the 10 months, the total was \$7,652.3 million, up 14.0 per cent over '83.

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Local business +15.1%

(millions) 1983: \$395.9 1984: \$455.7

Changes by annual station revenue

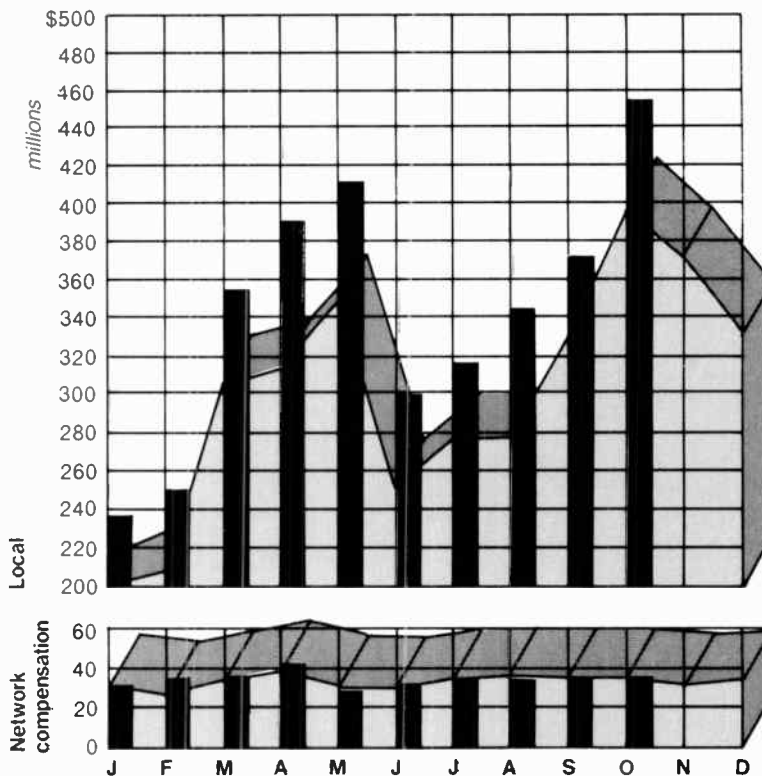
Under \$7 million + 3.8%
 \$7-15 million +21.5%
 \$15 million up +15.4%

Network compensation +3.7%

(millions) 1983: \$34.5 1984: \$35.8

Changes by annual station revenue

Under \$7 million -1.9%
 \$7-15 million +0.2%
 \$15 million up +5.7%



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From L.A. to Hollywood
Where's Amelia Earhart?
Starts December 1st

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Where's Amelia Earhart?
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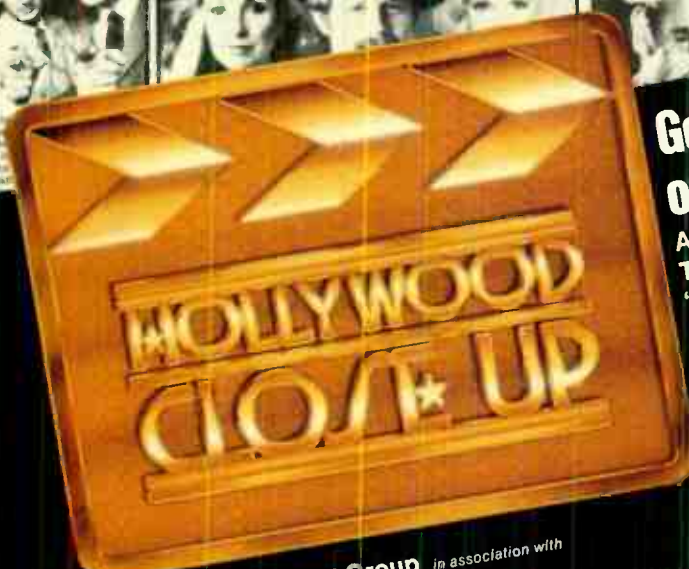
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Factors contributing to sales slowdown in '84

Lost business to ABC affiliates during Olympics.

Increase in availabilities on networks and affiliates.

Growth of barter syndication.

More independents competing for same budgets in many larger markets.

INDEPENDENT TV

Indies are still growing, but sales pace is slowing

By George Swisshelm

Although the proliferation of new independent stations continues, this growth is being accompanied by some sobering thoughts about business trends, program costs and increased competition.

INTV—the Association of Independent Television Stations—opens its annual convention in Los Angeles this week with an all-time high of 214 independent stations estimated to be on the air in 98 ADI markets.

Accompanying a glow of satisfaction with the growth of the independent sector, however, are sobering thoughts about business trends, program costs and increased competition.

The growth of indies is clear. As of early December, there were 27 more stations than last year at this time. Combined, they put independent broadcasters within reach of 82 per cent of U.S. television homes. And by the time the conventioners assemble in Los Angeles January 5, perhaps another half dozen independent stations will have bowed.

INTV president Herman Land says this year's gathering should be "another packed convention with even bigger attendance than last year." He sees more syndicators screening product at the INTV meeting than last year, "even though NATPE is coming up right after our convention winds up." Currently, notes Land, INTV has 91 syndicator members, against less than 70 at this time last year. (Close to 70 are expected to exhibit at the convention. See *Programming* section, this issue).

One estimate is that independent stations represent 70 to 75 per cent of the syndication market, and with asking prices of programming being what they are (see also following story), it's no wonder syndicator interest in displaying their wares to independents is high.

But independents are showing concern. Pat Servodidio, president of RKO General's Television Division, reports that on the outgo side, he's seeing more cost consciousness on the part of independents, "particularly in respect to the cost of programming. We keep asking ourselves if our expected revenue increases will be enough to cover the escalation in program prices. Those prices could easily outstrip our income, considering what's being asked for some of the more desirable product.

"We have to keep in mind that when we buy *Magnum* and *Fall Guy*, as we did in early '84, that they don't come on line for airing until 1986. We're buying movie

INDEPENDENT TV



Gene McCurdy, *INTV chairman and president of WPHL-TV Philadelphia*, says association's basic obligations to its member stations in both the marketing and government relations areas "will be strengthened in 1985."

packages that won't come on line until '89. When you're spending in excess of \$100 million on programming in a situation like this, your planning projections have to be done for more than one year at a time."

One answer to such cost escalation is more new programming from other sources. Those climbing costs have spurred production of new first-run product, much of it destined for independents. Both independent station groups and producers—Metromedia, Group W, Operation Prime Time, TelePictures, MGM/UA and Paramount to name some—are among the companies moving in to fill the need, with more theatrical packages, daytime strips and children's programming.

Independents enjoyed a reasonably good sales year, but nevertheless it was a disappointing one for some, as was the case for some affiliates. Like the rest of the industry, independent broadcasters thought that the combination of Olympics and political advertising would add up to a far better year for national spot



Arch Chapman of *WDRB-TV Louisville* guesses that companies that held back on national spot last year "to avoid Olympic and election year prices will come back strong this year."

than it, in fact, turned out to be.

For 1984, INTV estimates a 13 per cent national spot increase for independents. For next year, INTV is forecasting an even more conservative advance of perhaps 11 per cent. Both figures are in line with industry-wide projections.

Smaller revenue gains

Thus, last year was the first in some time that independent revenue gains failed to show a great leap ahead of the previous year. Some station executives, see this as an inevitable consequence of "having arrived": that the increases registered by a now mature industry will naturally tend to be smaller and steadier, rather than the giant jumps percentage-wise experienced during the late '70's, as the then comparatively young industry was growing from almost a standing start—or in percentage terms a zero base.

In Los Angeles, Rick Feldman, general sales manager of KCOP(TV), says the Los Angeles television market as a whole was up 13 per cent last year, with independents as a group up 10 per cent. And he estimates that the difference for the affiliates "was probably accounted for almost totally by the ABC station here, for just those two big Olympic weeks it had in February and August, which expanded the Los Angeles total tremendously."

But to the Olympic-generated increases enjoyed by ABC affiliates, INTV vice president, marketing, Howard Kamin also notes there are other likely reasons for independents' comparative slowdown vis-a-vis affiliates:

- The increase in availabilities on both the networks themselves and on their affiliates, that came in stages during 1982 and '83, as the networks both expanded their own inventory and at the same time gave back some time to their affiliates. Then, on top of more time to sell, which increased overall industry inventory, some sources also point to more aggressive packaging and pricing of their time by the networks, as well as more one-time network specials and miniseries to generate viewer excitement and build audience at the expense of independents.

- Growth of barter syndication, with commercial time pre-deducted for the distributor's customers, has consumed more inventory on independents than it has on affiliates, with independents perhaps accounting for 70 to 75 per cent of all barter programming, according to one estimate.

- The universe of independent stations, now at 214 in 98 markets, has grown to



Rick Feldman at *KCOP(TV) Los Angeles* believes that if affiliates' 1984 spot gains were a bit higher than independents, "It's probably almost entirely due to ABC stations and those two big Olympic weeks they had in February and August."

the point where, in markets like Dallas-Fort Worth, Boston, New York and Los Angeles, among others, they compete with each other for time sales as well as against affiliates, and also against each other for the best of movies and off network series, thus bidding up program prices.

Without such additional factors on top of the ABC stations' Olympic bonus every four years, says Kamin, independents as a group would have continued their steeper upward revenue increases of the late '70s.

But though they were less impressive last year than in the past, 1984 still produced gains. Bob Somerville, senior vice president, sales, at Independent Television Sales, reports "sensational increases, but that's because we started from scratch only last summer and the only way we could go was up." But for the two ITS-represented stations in Boston and Dallas-Fort Worth that were already well established before this new rep en-



Pat Servodidio, *president, RKO General Television*, warns that program costs have reached the point "where we have to keep asking ourselves if our expected revenue increases will be enough to cover the escalation in program prices."

tered the picture, Somerville notes that the second half of 1984 was stronger than the first, in the face of the fourth quarter slowdown that dragged down the entire spot TV business, for independents and affiliates alike.

Gene McCurdy, current INTV chairman and president and general manager of WPHL-TV Philadelphia, describes 1984 sales as "very good for the first three quarters, and up until mid-October, when everything stopped, for independents and affiliates."

RKO's Servodido says his company is coming off of a good year in both New York and Los Angeles, where both RKO-owned stations "outperformed their markets and registered some good share increases as a result of the pro-



Herman Land, INTV president, expects "another packed convention, with bigger attendance and even more syndicators screening product for us than last year."

gramming changes we made."

Servodido reports that for 1984 the New York market was 14 to 15 per cent ahead and that WOR-TV "did better than that." He notes that the industry is looking for 10 per cent growth for '85, "and we're projecting increases this year slightly better than that. But we're also looking cautiously at the possibility that the general economy could slow down, which could affect the industry's growth, and ours along with it."

In Louisville, Arch Chapman, general sales manager of WRDB-TV, calls local business "excellent last year, though national spot softened up in November for awhile, until it came back strong for us in December." The result, he says, is that "fourth quarter will come out over budget for us."

He observes that at this early stage, "There are lots of guesses for business in 1985, some up, some down. But the guess I'm working on is that some of those companies that held back on national

spot last year to avoid Olympic and election year prices, will come back strong this year. If things work out that way, '85 should bring us an increase in the neighborhood of 12 per cent."

Development opportunities

John Suder, vice president, general manager of KWGN-TV Denver, points to "the second fourth quarter in a row that's failed to live up to its historical high performance expectations. From there we move into the year following an Olympic and election year—historically not as good as the year before. On the upside, though, is that coming off of easy street after so many good years will give us the added incentive to work harder to develop opportunities we could afford to overlook in the past, but can't now—developing more local dollars, for instance. Since when anything bad happens, UHF independents get hit with it first, this gives us the first opportunity to tackle what's coming and come up with the solutions to beat it. The survivors will come out tougher and stronger than ever."

Hal Christiansen, senior vice president, finance at Metromedia, sees what happens to the industry, "independents and affiliates alike, as a reflection of what's going on in the general economy at any given time.

"To us, that means that because so much of the inflation we've lived through these past few years has finally been wrung out of the economy, television's hog years went with it."

Christiansen calls television, "still a vibrant industry, with a good revenue outlook for 1985, and with it, a good profit picture. But now the gains we look for are in the more reasonable 10 to 12 per cent range.

"I think the disappointment of the 1984 Olympic and election year failing to produce the quadrennial bonanza we had all become accustomed to, has shown us that the days of increases in the high teens, every year, year after year, are history."

In Pittsburgh, Kathy Saunders, general sales manager of WPGH-TV, points out that, "Though the volume varies by market, I think that many independents around the country have found that local retail business was able to take up a good deal of the slack in national spot. Local is one place where we can do something about what's happening ourselves, and go out and create new dollars."

RKO's Servodido, noting that retail business has been good in both Los Angeles and New York, points out that retailers "tend to buy longer flights than a

lot of national advertisers, so retail can lend stability to a market.

"Another advantage for stations serving major agency centers like New York and Los Angeles is that local sales forces can call on a Young & Rubicam or J. Walter Thompson, and control more of their own billing."

KCOP's Feldman observes that, "Unlike a lot of other markets, Los Angeles is fairly impervious to softness nationwide in national spot. Here, \$6 of every \$10 in Los Angeles television is a local dollar. This is a big agency market, with major regional buying offices. We have a lot of high-profile local accounts based here, and they normally keep spending, even when there's a slowdown in national spot across most of the rest of the country."

In Dallas-Fort Worth, Dick Bove,



Howard Kamin, vice president, marketing, continues to build INTV's bank of information resources "so that people will automatically turn to us as the information center of the industry."

general sales manager of KXTV(TV) protests that it's not easy to tell where business will stand at the end of '85: "On one hand, this is one of the most dynamic growth markets in the country, and great things could happen. But just because of this growth, we've also become one of the most competitive television markets. We're approaching another Los Angeles situation. This market has five independents, plus PBS, on top of the three affiliates and one religious station, plus a CP for a second religious station in the works.

"So though Dallas-Fort Worth is the eighth largest U.S. market, our audience is being sliced up more ways than in most markets outside of the top four or five."

That, he says, means that, "Like Avis, the independents here try harder. When you're competing against the best of the

(continued on page 136)

Stations, concerned about sitcom shortage, seek new programming ideas for daytime and late night

Independent television stations are facing programming challenges on a number of fronts. At a time when the supply of off-network sitcoms for their bread-and-butter daypart—early fringe—is dwindling, they are searching for ways to improve their competitive positions in two perennially troublesome areas—daytime and late night.

This is evolving against the backdrop of intensifying competition for all kinds of programming, as stations prepare to converge on Los Angeles for the Association of Independent Television Stations (INTV) convention.

Among developments:



If the LBS-Tribune first-run daytime project, "Inday", is successful, indies feel it will have a major impact on the future strategy for that daypart. At l., Ron Hendren, host of Barry & Enright's "All About Us," one of the programs in the "Inday" lineup.

- The influx of new independent stations, particularly in larger markets, has shattered some of the by-the-book programming rules and forced independents to counterprogram each other in addition to affiliates.

- Increasing need for first-run product continues to convince station groups of the need to get involved in co-productions and/or group alliances to create programming. However, progress in this area has been slow.

- Heightened competition for programming has escalated prices to a level many stations feel is exorbitant.

But, with all the activity bubbling throughout the marketplace, stations are still preoccupied with the sitcom shortage.

"The most pressing need for all of us," says Steve Bell, vice president and general manager of KTLA(TV) Los Angeles, "is replacing the supply of programming that we have relied on from the networks." As off-network half hours become scarcer, he says, "marginal programs suddenly become major programs and, because of supply and demand, they are expensive."

Stations are approaching this problem in a number of ways. Some, with product on the air that is still doing well, are

putting what new sitcoms they can buy on the shelf until the current shows begin to show signs of wear. Others are hoping for more resurrections of shows canceled prematurely by the networks (before enough episodes were produced for stripping). And a third scenario is to buy futures of current network sitcoms with guarantees from the producer of enough episodes for stripping.

Bell is doing none of these. Instead, KTLA, in January, will begin airing two short-run off-network series, Warner Brothers' *Private Benjamin* and Paramount's *Bosom Buddies* in the 6-7 p.m.

time slot on weekdays. Pointing out that the two series did not last beyond 40 episodes (actually 39 and 37, respectively) Bell believes *Private Benjamin* would probably have run longer if not for a serious injury to one of its stars, Eileen Brennan. As for *Bosom Buddies*, "In those days, the networks canceled programs that today would be considered as having big shares." Although the conventional wisdom, he says, is that 40 episodes "is not enough to strip and syndicate," he feels that if it does perform, "you can get six months out of it."

Sitcoms on the shelf

Other stations such as WSBK-TV Boston and KTZO(TV) San Francisco have bought some of the newer sitcoms available but are keeping some of them on the shelf while their current early fringe offerings remain strong.

The only off-network sitcoms available for the first time in syndication this past fall were Columbia's *Benson* and Embassy's *Diff'rent Strokes*. For fall '85, the sole new entry is MCA TV's *Gimme A Break*.

At WSBK-TV, Stu Tauber, assistant general manager, points out that, "*Barney Miller*, *M*A*S*H* and *The Jeffersons* seem to be holding up very well" in the 6-8 p.m. time period. The Storer station has just started airing *One Day at a Time* as the fourth sitcom in that slot. It has *Alice* on the shelf and has bought *Cheers* and *Family Ties* as futures from Paramount.

Both *Cheers* and *Family Ties* are being sold by Paramount under a guaranteed production plan whereby the producer has committed to making enough episodes for stripping should NBC cancel either series. The availability for syndication is fall, 1987.

Despite the overall shortage of product, Tauber maintains that half-hour sitcoms are essential in early fringe. "We have a couple of hour shows on the shelf," he says, "but this station is not going to be a pioneer" in early fringe.

Jim Gabbert, president of KTZO(TV) San Francisco, points out that he has *Benson* and *The Jeffersons* "sitting on the shelf, so I'm good through fall of '86."

But other stations are hoping for more revivals of prematurely canceled network half hours. David Olmsted, general manager of WTOG(TV) Tampa-St. Petersburg, says, "We're looking at programs that continue production after they're canceled. We have *Too Close For Comfort*, and *Fame* (an hour show),



One longterm answer to the sitcom scarcity may be "Small Wonder," below, first-run half hour, which is initial product of Metromedia-Gannett-Hearst-Storer-Taft consortium. Series is targeted for primetime or access on weekends beginning in fall '85 and could eventually be stripped if it lasts at least four seasons. At l., another first-run weekend primetime show, Tribune's action-adventure series, "Dempsey & Makepeace," a co-production with LWT.



and we entertain other such products that become available."

Original episodes of *Too Close For Comfort*, the ex-ABC series that is distributed by D. L. Taffner, were carried weekly by 94 stations this past season. The program is heading into its second first-run syndication season, but, meanwhile, 14 stations also began stripping previous episodes of the series this past fall.

Newest revivals

Two additional resurrections of canceled network sitcoms are set for fall '85. They are: *It's A Living*, which aired on ABC in the 1980-81 season, being syndicated by Golden West Television; and *What's Happening*, on ABC five years ago and now being distributed by Columbia and LBS.

According to Richard S. Gold, vice president, Golden West, about 30 stations have committed to the ad-supported *Living*, which is targeted to run on Saturdays from 7:30-8 p.m. About 90 per cent of participating stations, he says, are affiliates.

The decision to produce 45 new episodes of *What's Happening* was learned at presstime. For more details, see *Programming* section, page 98.

At KVVU-TV Las Vegas, Rusty Durante, general manager, believes the rebirth of canceled sitcoms "is good. Obviously, it depends on the show. But I don't think the networks have given some shows the chance to develop."

In agreement is Lew Freifeld, vice president and general manager of WFTS(TV) Tampa-St. Petersburg. "The idea (of resurrecting canceled network shows) is very sound. A lot of shows that did mediocre on the networks, did very well in syndication."

Gary Brandt, general manager of WCLQ-TV Cleveland, believes the revival of canceled sitcoms is an "easier way" for

stations to deal with the shortage of new product "versus the situation Paramount did with *Cheers*."

But Ed Aiken, president of KMPH-TV Fresno, has "several reservations about resurrections. There is a reason programs only on the networks one to one-and-a-half years were canceled. The reason is that the public rejected them."

Aiken believes the scenario created by Paramount with *Cheers* and *Family Ties* is "the wave of what's going to have to happen in the future."

Another longterm answer to the sitcom shortage may be provided by the product of a group consortium. Metromedia, in conjunction with Gannett Broadcasting, Hearst Broadcasting, Storer Communications and Taft Broadcasting, is producing a first-run half-hour sitcom, *Small Wonder*, to premiere as a weekly series in fall, 1985. If the series runs four to five years, then those stations running it as a weekly show would have first option on stripping it.

According to Paul Rich, vice president, Metromedia Producers Corp., 31 stations have committed to the series, which will air on weekends in either primetime or access. Twenty-six of the stations are within one of the five participating groups. The five others include three indies, KPLR-TV St. Louis, WFTS Tampa-St. Petersburg and WTTV(TV) Indianapolis; and two NBC affiliates, KCRA-TV Sacramento-Stockton and

KJRH(TV) Tulsa. Overall lineup consists of 11 indies, nine ABC affiliates, five CBS affiliates and six NBC affiliates, representing 28 of the top 40 markets and 18 of the top 20. (In markets where there is more than one station from the consortium, a rotation system has been established to determine which outlet has first choice of new programs). Twenty-four episodes are being produced for the first season, and the plan is to have one full repeat run. There is one minute for national sale and 5½ minutes of local time in each half hour.

Other groups

The Metromedia-Gannett-Hearst-Storer-Taft consortium appears to be the only new multi-group alliance actively in program development, although the desire among other groups is apparent. And one group—Tribune—is very busy on its own, through its company's Tribune Entertainment division and in partnership with Lexington Broadcast Services on the daytime project, *Inday*.

A previously-announced alliance among Chris-Craft Industries, Gaylord Broadcasting, Taft and Tribune is described as "dormant" by Lucille Sahlany, vice president, television and cable programming at Taft.

Crawford Rice, executive vice president of Gaylord acknowledges that "this (program development) is an area in which we're interested. We've had con-



Very few new off-network half-hour sitcoms are becoming available in the syndication market. Columbia's "Benson," top, and Embassy's "Diff'rent Strokes," bottom, were new this past fall. MCA TV's "Gimme A Break," center, is the only show in the genre set to premiere next fall.

versations with a number of groups. We have to control our destiny and our costs. We have to have a greater say-so in the type of programming we have, rather than waiting for someone to deliver it."

Gaylord, he points out, has been involved in Operation Prime Time, the original station programming consortium, since its inception eight years ago. (Rice is a member of the steering committee). "We are investors in *Star Search*," he continues, "and Gaylord owns *Hee Haw*. We are working on other programming ventures, and I hope some

of them will come to pass."

The Tribune stations, in fall '85, will be carrying a first-run, weekly primetime hour action-adventure series, *Dempsey & Makepeace*, produced by Tribune Entertainment. The co-production with London Weekend Television, has also been purchased (for cash) by KTLA Los Angeles, WTOG Tampa-St Petersburg and KTVT(TV) the Gaylord station in Dallas-Fort Worth. Asked whether the latter's commitment foreshadows a possible group involvement, Rice emphasizes that KTVT "is the only one signed so far," but did say the other Gaylord stations are looking at it.

Jack Devlin, director of creative services at Tribune Entertainment, says nine hours, plus a two-hour premiere, of *Dempsey & Makepeace* are in the can, and production will resume in mid-January on more episodes. The show, he says, is designed for primetime, and "the feeling is that it would do well on weekends."

Projects like *Dempsey & Makepeace*, in the opinion of KTLA's Bell, "represent the future. It's a well-produced program with a big budget; it's network quality. If it's successful, it will eventually produce enough shows to strip. In the meantime, it's a nice thing to have on at 8 p.m. on Saturday or Sunday—a primetime, first-run series."

WTOG has not yet settled on the time or day for *D&M*. Says Olmsted: "Between now and September we will be making a decision on how to use it."

'Open for suggestions'

One group that has thought about getting involved in co-productions but so far hasn't made any moves in that direction is Meredith Broadcasting. Says Erv Parthé, staff vice president and director of program services: "It's interesting how groups are getting into co-productions. It makes a lot of sense, especially for stations located in the big markets. We have seven stations (three of which are indies, plus a pending purchase of Las Vegas indie, KVVU-TV), but they're not in the big markets. That doesn't mean we're not open for suggestions. When the right opportunity presents itself, we certainly would entertain it."

RKO Television, according to Pat Servodidio, president, is part of co-productions with On the Air on three specials: *Soap Opera Awards 1985*; *Years of Danger*, *Years of Hope*, tracing events from World War II to the present; and a program about TV from the '50s to the present with the working title of *Our Life and Times*. A "prominent" host, Ser-

vodidio says, is close to being signed.

Operation Prime Time, which was initiated by a group of stations in 1976, has two major dramatic specials set for next year: *Key to Rebecca* (May '85), based on Ken Follett's novel and starring Cliff Robertson and David Soul; and *Jenny's War*, (November '85) story of a woman behind Nazi lines who helps free

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Three unorthodox routes are being taken by stations in order to obtain more sitcoms. Some are buying current network shows like Paramount's "Cheers," top, as a future strip (guaranteed by the producer). Others are trying out short-run network series such as Warner Brothers' "Private Benjamin," center. And 14 stations are already stripping Taffner's "Too Close For Comfort," bottom, which is also preparing for its second season of weekly original episodes.



Flood of first-run primetime theatrical movie packages elicits warm reception from stations

By Robert Sobel

After a year when syndicators were releasing movie packages for syndication only sparingly, they have come back on line with an outpouring of features probably unequalled in many previous years. As the lifeblood and the bread and butter primetime programming staple for independents, particularly those in the top 20-25 markets, the flood of movies flying out all at once is a blessing, of course.

But, in several instances, the marketing procedures of syndicators are following a new script and bringing to the fore complete movie theatrical packages which have never previously been on the networks.

Ironically enough, the new market scenario was in a strong sense dictated by the networks themselves, which have all but given up their purchasing of theatricals. The webs have been generally disappointed over theatricals' ratings, as prices for the product continue their rapid upward climb. Even blockbusters, which at one point did extremely well in primetime, have not been getting the kind of audiences expected. The chief culprit appears to be pay-TV, which gets first crack at much of the movie fare, and, hence, leading to overexposure of the product, complicated by the home video market thrown in.

A review of the primetime syndication scene reveals that not only are a large number of first-run theatrical packages going into syndication, but other similar feature groupings are expected to enter the fray shortly. At presstime, it was

learned that Viacom and Tribune have entered into a co-venture with theatrical movies, not seen on networks previously, to be called TV Net. (See *Programming* section for details). It's understood that both MCA TV and Columbia Pictures Television are preparing first-run syndicated packages, although neither may be introduced until after the NATPE convention.

Not known at this time is whether either or both will go the cash, pure barter or ad-hoc network barter routes, the latter two important and increasing developments as well.

Off-network hours

Meanwhile, while movies are getting all the star attention, off-network hours are still playing a vital supporting role on indies at night, along with local or syndicated news, as lead-outs from the movies. Other aspects regarding primetime, include the following points:

- Which type performs better, the made-for-TV movies or theatricals, remains hard to measure.
- Using such promotion tools as theme weeks or titles emphasizing specific stars at certain times in the movie schedule generally creates bigger audience numbers than conventional approaches.
- The inroads in primetime being made by indies are seen as an important factor in the decline in ratings of the three networks in major markets.

The movie packages coming out in droves this season are coming from both major and "minor" syndicators, and

represent features of every genre, including animation. The windfall is so immense that stations report being deluged almost daily with new-package pitches. Heading the list are the following from Telepictures: Telepictures (made-for-TV movies), the All-Family Prime Time First-Run Off-Network Animated Holiday Specials and Masters of Fury, 15 Kung Fu action films; Embassy Telecommunications, Embassy II, which includes eight Embassy Night at the Movies titles; Lorimar's 22 Karats; Worldvision's Prime VII, 25 features; Primetime Entertainment's Primetime II; Orion Pictures' Premieres; Viacom's X; King Features The Performers, Volume II; and Almi Television has five film packages.

Several miniseries

Also, there are a slew of miniseries being introduced in primetime, including LBS Communications' *Marco Polo* and *Peter & Paul* and *Chiefs*, six hours from Teleworld. Operation Prime Time, whose *A Woman of Substance* aired recently, has two dramatic series scheduled for next year's sweep periods: *Key to Rebecca* starring Cliff Robertson, in May; and *Jenny's War* in November.

In addition, there are many packages being offered via barter, including SFM Media's SFM Holiday Network, 1985; LBS' Movie of the Month; Orbis Communications Metroprime, and the Warner Bros. First Edition Movies, consisting of three-titles; and MGM/UA's Premiere Network.



MGM/UA's Premiere Network's February offering is the movie "Fame," part of the 24 titles being offered in a marketing concept which involves barter, a pay-TV window, and then straight cash for stations.



New theatrical packages are flooding the market in a variety of genres, including classics and animation. Clockwise from top l. are "The Pursuit of D. B. Cooper," from King Features' The Performers, Volume II; "Nutcracker," from Almi Television's She a Lady; "To Be or Not to Be," from Castle Hill Productions; "Carnal Knowledge," from Embassy's Embassy II; and "Gideon's Trumpet," from Worldvision's Prime VII.

newspaper ads and in *TV Guide*. "The support from the stations has been outstanding," says Tirinato. "Based on the initial performance of *Titans*, we are looking to better the 85 per cent coverage during INTV and NATPE."

Along with the clearance and ratings success of *Titans*, both the movie and MGM/UA's second title, *Pennies From Heaven*, are sold out via LBS Communications, sales reps on the package, Tirinato continues. Tirinato sees the Premiere Network as a monthly "event," as opposed to just releasing a "hodgepodge" of pictures. "We promote upcoming pictures within the current picture that's running."

Additional programming

Down the road, Tirinato sees additional programming coming from the Premiere Network. "Whether it stems from directly producing miniseries or first-run series, it will perpetuate itself. But because we have already scheduled a full two years, it probably won't happen before then. However, it may be sooner if there is something we can produce ourselves or are able to acquire. In either case, we won't do anything unless we have station acceptance." Earmarked for the February, 1985, sweeps is the movie *Fame*, notes Tirinato.

At KTLA-TV Los Angeles, Steve Bell, vice president, general manager, notes

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Serge Valle, vice president, programming, at Katz Independent Television, says a lot of barter movie packages are surfacing, "more than usual." In addition it's understood that both Viacom and 20th Century Fox Television are weighing introducing packages on an ad-hoc network, although details of their plans were unknown at press-time.

Bypassing the networks

But also surfacing are movie product bypassing the networks, via marketing approaches which were introduced by Embassy last season in its Embassy Night at the Movies.

This season the MGM/UA Premiere Network is leading recent developments in first-run barter, with a new marketing twist. According to Joseph Tirinato, president of television distribution at MGM/UA Entertainment, the ad-hoc network, which will release for primetime a total of 24 titles of theatricals which had had no previous network exposure, at present has more than 85 per cent coverage, representing 115 stations. The first in the package, he continues, *Clash of the Titans*, is doing a 15-17 average rating nationally.

Under its arrangements with the signed stations, the outlets are committed to air the 24 movies once per month

on a double-run barter basis over two years, at which point the package goes to pay-TV in a one-year window. After the pay-TV run, the 24 films return to syndication on a cash basis, as a portion of the MGM/UA 2 package, which will include six additional films. These latter films, including *Rocky III*, *Raging Bull* and *One Flew Over the Cuckoo's Nest*, will have had at least one network primetime exposure.

Tirinato notes that MGM/UA had requested and received a guarantee on the part of the stations of at least 75 on-air promotional announcements. Station support has gone beyond that, in promoting not only on the air but also in

Made-for-TV miniseries are being used extensively by stations as primetime movie fare. At r., is LBS Communications "Marco Polo"; below is "A Woman of Substance," an Operation Primetime vehicle.



BBDO's goals: Stress creative image; utilize intra-company network; pursue 'big' new clients

By David Graham Halliday

There's the old advertising bromide that says agencies known for their creative want to be recognized for their marketing, and agencies revered for their marketing and account work want to be appreciated for their creative. But BBDO wants it all.

What's going on here anyhow? How come an advertising agency as fiscally successful as BBDO isn't known for its creative work? Who is supposed to be the point person on distilling the effectiveness of its marketing and advertising campaigns to the business and creative community? Was that one of the shortcomings of previous management? The current management isn't saying, but is moving to fill that need.

Meanwhile, the agency, that has guided the sales figures of such clients as Pepsi Cola; General Electric; the Dodge Division of the Chrysler Corp.; and the Tool Division of Black and Decker, definitely feels that the documented accounts of its creative effectiveness haven't been getting through to its various publics.

It is ironic that an agency that has won creative awards for advertising everything from dog food (Love Me Tender) to cosmetics (Jacqueline Cochran's Air du Temp), feels it is ignored by the ad industry's creative community.

With total billings of \$1.9-million in 1983 up 20 per cent from 1982, and U.S. billings of \$1.3 billion, up 29 per cent from 1982, BBDO might well be called the poor little rich shop of the advertising industry.

Executive realignment

The sixth-ranked agency in world billings recently underwent a carefully orchestrated realignment of its uppermost echelon featuring the appointment of a new chief executive officer. As a result, it is putting urgent priority on three vital objectives, according to its newly installed management.

These objectives are:

- To emphasize BBDO's creative prowess, through awards won and campaigns in progress

- To maximize opportunities within the BBDO network of agencies by making sure communications within the web are functioning at full capacity.

- To conduct an aggressive new business campaign within the carefully drafted requirements for a BBDO client—one with big bucks, broadbased marketing aspirations, and a product line primed for dramatic sales progress.

Not content with the \$40 million in new business it picked up in the waning months of '83 and in early '84 and put immediately into play, BBDO has added a management supervisor to a small, but crack new business team that already includes executive vice president Jack Thorne and three other fulltime people.

The new BBDO business includes Menley & James Laboratories, Contac; HBO and Jacqueline Cochran. The agency already has won creative kudos for its campaigns for Cochran's Air du Temps, and for HBO's pay cable service. (see box on page 129). New business activity, never dormant at the agency, has been stepped up a full 25 per cent, according to an authoritative source.

"BBDO is one of those agencies that turns out good product year after year, but is more taken for granted for its work than recognized top-of-mind for its creative product," believes John Connors, president of Hill, Holliday, Connors, Cosmopolos, and an alumnus of

BBDO's Boston office.

Make no mistake about it, the primary mission of BBDO's newly minted high command is to put the best of the agency's creative product into the consciousness of the nation's blue chip advertisers, or at least those advertisers who may be shopping for another agency.

"I wouldn't say our primary objective is to be first in the world in terms of size."

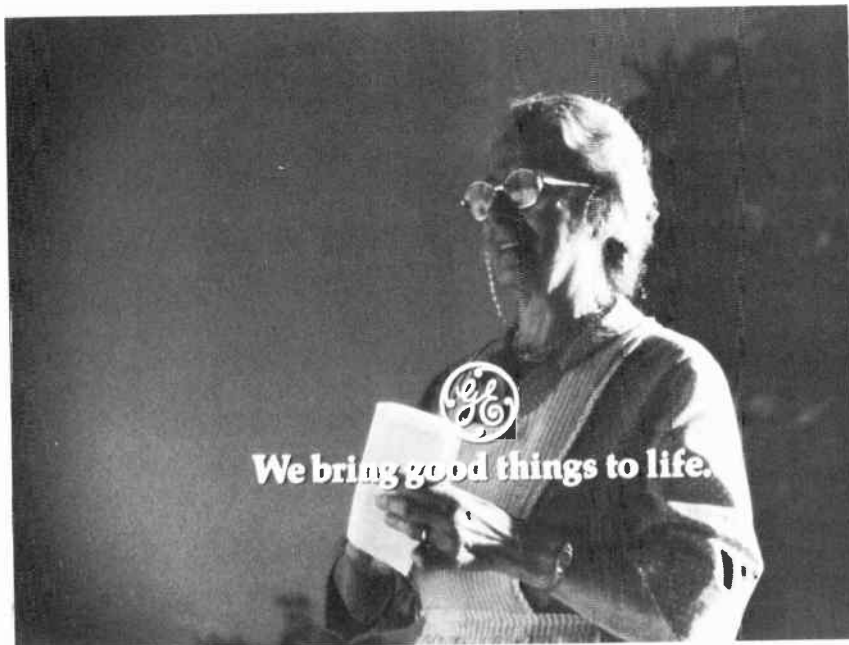
The speaker is Allen G. Rosenshine, chairman of the board and chief executive officer of BBDO, former teacher, naval air reservist, copywriter and creative director, who has a reputation as a tough, hard-nosed, hard-driving executive who believes that results, or lack of them, answer all questions.

His colleagues at the top of the BBDO pyramid are Philip B. Dusenberry, vice chairman and executive creative director and member of BBDO's board of directors, and Tom Clark, president and chief operating officer, BBDO, and member of the board of directors of BBDO International.

Dusenberry is a short, well coifed executive who speaks softly and carries a

The triumvirate running BBDO, clockwise, from top r.: Phil Dusenberry, vice chairman and executive creative director; Tom Clark, president and chief operating officer; Allen Rosenshine, chairman and chief executive officer.





The highly acclaimed and much awarded institutional campaign for General Electric, filled the client's need to reposition the company.

big pen. The talented writer crafted the scenario for the Robert Redford starrer, *The Natural*, as well as the screenplay for the television eulogy used to re-elect President Reagan. He emphasizes that advertising is his work.

Forays to the field

He is known to be a sensitive manager who quietly encourages his charges, 154 creative and production people, but careful not to compete with them. Nevertheless he is not above hopping a plane and doing yeoman chores on a crucial piece of business, should the occasion demand it.

During the agency's work for the Dodge Division of the Chrysler Corp. Dusenberry jetted to the location shoot. "Phil's presence there was for production expertise more than anything else," says Clark.

Nevertheless Dusenberry's abilities as a writer/producer/administrator continue to be utilized.

On the surface, Clark appears the typical hail, well met account man, the quintessential interface between account management and creative. But there are differences.

Clark earned his spurs in the advertising business with perhaps the best known creative shop in the industry, Doyle Dane Bernbach.

Clark's colleagues credit him with a heady appreciation of subtle creative work, and the ability to sell it to the client. His steady ascendancy at BBDO began when he joined in San Francisco

Sales for Pepsi continue to grow, according to a corporate spokesman, and this "alien visitor" spot is one of the treatments that scored well in the tracking studies.

in 1968, followed by stints in the Cleveland office, and a regional managership in Detroit.

His work in the midwest precipitated subsequent promotions to senior vice president in 1977, executive vice president in 1978 and president and chief operating officer in 1983. Insiders credit his sensitivity to the creative process the paramount reason for his assumption of the Account Management Committee chairmanship in 1984.

"Perhaps, our objective," Rosenshine continues "is to become first in the world in creative reputation."

If you're an agency that has been improving consistently, people don't know it for years. I think BBDO is in that category. Our reputation hasn't quite caught up with how good our product really is.

"In the recent past," Rosenshine continues, making an appraising sweep of agency services, "our research de-

partment has met every challenge. Our media department has come to grips capably with the new technology due to Arnie Semsky's (executive vice president, director of media programming services) leadership in that area."

"Our most important improvement though, Rosenshine emphasizes," is in the creative product, which really began to improve five or six years ago. I think it has improved visibly and markedly each year, and I don't believe that we have, as yet reached our peak in this area."

Cumulative judgment

BBDO doesn't subscribe to the widely held notion that creative departments are judged on each campaign, rather than cumulatively, that at the beginning of each campaign creative starts from ground zero and that each creative campaign assumes a percentage figure indicative of the quality of that campaign.

"There has to be a consistency," Dusenberry asserts, "consistency indeed, makes you good, over a long period of time. It tends to give you a base on which to grow your creative product."

"Let's say, for example, that campaign 'A' is a good campaign, but that campaign 'B' is right down the tubes. Then 'C' is back up again. There is an unevenness and no real consistency."

"Chances are," Dusenberry says, "that, as an agency, you won't develop the kind of reputation that you would really like to have. Every agency, particularly the

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Ad production activity brisk; lots of special effects

There is no temporizing these days on the commercials production front, as experts from all quarters are agreed on these positive economic harbingers up to and including the current holiday season.

■ Commercial production activity is up at least 20 per cent over last year.

■ Unit cost per commercial has stabilized, with only a mild increase in '84, after substantial step-ups in '81 and '82. But these cost increases continue to be a nagging problem.

■ There is a marked increase in the use of special effects, with several production companies opening SFX arms, and agencies calling for more of them in their storyboards. These effects are expensive and driving up the costs of the commercials in which they appear.

■ There will be no strike in '85, say authoritative observers from agencies and production houses as well as the suppliers who service them. The reason? Everyone is too busy. Also, uncertain soundings of the economy are motivating all parties to get on with the commercials should, and before, advertiser moneys dry up. Contracts with the Screen Actors Guild and the American Federation of Television and Radio Artists expire the first week in February. Some production buildup is seen as strike insurance.

■ Fourth quarter activity is up 15 per cent over last year, and a vigorous carryover into the first quarter of '85 is

anticipated if only as insurance against what is currently seen as an improbable strike possibility.

On location

One of the keys to a genuine activity yardstick is how many agency broadcast producers are out of the office on a shoot. In its random survey TV/RADIO AGE found quite a few to be "out of the office." One of these was SSCB's senior vice president in charge of broadcast production, Jeff Devlin.

Devlin was working out in California on the last leg of a shoot for Bayer aspirin that had previously taken him to Kodiak, Alaska. The director on the shoot is Bob Gaffney.

Kidded about going on location at the beginning of winter in the sunny climes of California, the unflappable Devlin replied: "Believe it or not, the first part of the shoot in Alaska, was cheaper to do in Kodiak than it would have been in the studio, when you got finished supplying the dog sleds, the huskies, and all the proverbial trappings of the frozen north. The commercial contains a vignette concerning a geologist, and her urgent need for pain relief in a harsh environment.

The agency is at least 25 per cent busier this fourth quarter, than it was for the fourth quarter of 1983, Devlin reports.

"I lay it to a promising economy, year end spending and optimistic clients. Among these optimistic clients for the fourth quarter are Coca Cola Co. on behalf of Tab; Norell, for the Cover Girl line of hair and cosmetics; and Sterling Labs' Glenbook Laboratories for Bayer aspirin.

Is SSCB production busy? "We've got 17 producers working around the clock," Devlin says, "and I'm looking to hire three more."

"I think," Devlin continues, "that we are becoming more adept at controlling production costs. They are not going up as sharply as they were from '81 to '83. But there are some new built-in factors that cause the expenses to rise in some commercials.

"Spots tend to have more entertainment than they did, say, two years ago. We might not show as much product, but we entertain, and entertainment costs. There is also more of a call for special effects. We can provide them, but until the expertise is spread around, you have to rely on the specialists, and this tends to drive up costs.

"I really don't believe that there is going to be a strike," Devlin concludes. "It's not to anyone's advantage. The production schedule looks brisk, and I believe that everyone is in a mood to settle and get on with their job of work."

Cost pressure

At the New York offices of Young & Rubicam, Don Egensteiner, senior vice president in charge of broadcast production, answers quickly to the question of whether the production arm of the agency is busier than last year: "Without a doubt." Unlike many of his counterparts, Egensteiner says Y&R is using fewer special effects than last year. He says it is hard to tell whether or not Y&R's frenetic production pace will continue into the first quarter of 1985 but, "I don't see any slackening of work, and it has all got to be produced."

Egensteiner did confirm reports that clients are exerting heavy pressure to keep costs down. "There is no overall solution to the problem," Egensteiner believes. "Many of the cost problems are related to time. If you are in a time bind it is difficult to reduce costs. But we work at it, and are usually able to bring a



Mighty Dog spot on behalf of Carnation Co., was produced by SSC&B senior vp Jeff Devlin, who says special effects are adding costs to production budgets.





Charlotte Rosenblatt, new senior vp and director of broadcast production, with recent Benton & Bowles spot on behalf of Corning Glass.



the issue of a special rate for retail commercials announcing special prices, that have a shortened life. One of the reasons for this, is that the New York locals don't want to discount these spots. They figure that they will lose too much work. But I believe," Bauman says, "that over the long haul there is money to be made in this category if they go half way and accommodate the advertisers.

"There will be a lot of production in the next two months," Bauman acknowledges, "because the companies simply don't know exactly what is going to happen. Although I don't believe the climate is right for a strike, advertisers will take advantage of the moneys that become available at the end of the year and work to protect themselves against any strike eventuality, no matter how remote, by completing as much production as possible.

"I have no idea of what to expect with regards to negotiating positions. There will be, at some future date, a major overhaul in the talent payment system with regard to residuals, but the agencies and advertisers will expect some give-backs in return, so I don't think that will become a sticking issue this time. As I said earlier, the climate is not ripe for a strike and no one is likely to press issues that could deadlock negotiations. The feeling out there from my vantage point is that nobody wins with a strike."

Outside looking in

On the outside of the negotiations looking in are the commercial production companies. The collective arm of that branch of the business is the Association of Independent Commercial Producers, which held its national meeting in Dallas

(Continued on page 138)

production in at a number below its initial estimate."

When asked whether he thought there was a possibility of a strike, he responds with a cryptic "I hope not."

Her own bunker

One year ago Charlotte Rosenblatt was on the firing line as a broadcast producer. This year, as senior vice president in charge of production at Benton & Bowles, Rosenblatt has her own bunker. "We're very busy now, on everything." The reasons for the activity, according to Rosenblatt are the advertiser budgets opening wide at the end of the year. "We have lots of client approvals," she says.

"If what I'm seeing now continues, there will be no letup in the first quarter of '85," Rosenblatt says. "We're trying to hold the line on production costs, but they have gone up 15 to 20 per cent. The cost of materials and crews keeps rising. Something is going to have to be done. The clients are keeping cost pressures on. They are more sophisticated in the ability to cost-estimate a spot than every before."

Rosenblatt believes also, that special effects are more sophisticated than they have ever been, and that B&B won't hesitate to use them if they are relevant, and if they enhance the spot."

Arnie Blum, who holds forth as senior vice president and head of broadcast at BBDO, is full of superlatives in describing end of year production activity.

"It's incredible. There's absolutely much more going on this year than last, and, conversely, there's more pressure than ever before from clients to keep cost down. We try real hard to save money, but in a rush situation, it is harder to make a good deal. If the last quarter of '84 is busy, and it is, the first quarter of 1985 doesn't look any less busy. Lots of

our clients have had successful campaigns," Blum reports, and they want to capitalize on their gains. There is no indication of a slowdown," Blum concludes plaintively.

Susan Bauman, president of Broadcast Traffic & Residuals, a company expert in advising agencies vis-a-vis hiring or performers and estimating of production costs, does not expect a strike, either.

"There will be, I believe, a modest increase in rates, as far as fees to actors are concerned. I expect that fees regarding cable," Bauman adds, "will take up a lot of time in these negotiations.

"The issue regarding alternate scenes and lines (the practice of doing the same scene in different ways, with compensation for each version) which was one of the central issues when the actors struck several years ago, should be addressed and cleared up this year.

"One issue that won't be dealt with," Bauman says, "but perhaps should be, is

Senior vp and broadcast production chief at Y&R, Don Egensteiner, and most recent sample of its "hot" Dr. Pepper campaign. This one is entitled "Godzilla."



Viewpoints

If TV networks cut costs, lower quality fare could shrink audiences further



Dennis Leibowitz

Will network cost-revenue problems lead to extinction?

Webs have stopped skewing toward costlier product mix

A speaker at last year's (American Magazine) conference, Marcella Rosen of N W Ayer, said that the erosion of network television would be the big story of 1984, not because it was worsening but because it would be halted and might begin to reverse. Ms. Rosen is correct that the networks can recapture lost audiences if they have the right programming, but such programming, particularly the miniseries and specials, is usually the most expensive. Now, for "Catch 22." If the networks try to cut costs to compensate for unfavorable audience levels, it likely means more reruns or lower quality fare, and audiences will shrink further.

Can the big three networks continue to garner the largest audiences and still go bankrupt as the inexorable cost line crosses over the slope of revenue growth? Well, it's possible, but we think it unlikely. Nonetheless, the variables are so numerous that no one can be certain. Although we cannot claim to have solved the precise equation regarding network audience and revenue growth, we think that we have narrowed it down. The revenue growth rate is likely to slow over the rest of the decade, more because of lower inflation than loss of audience share. Pricing flexibility will be affected increasingly by alternative media for the national advertiser, as audience shares decrease and new options, particularly on cable, increase. Although network will remain the core or fundamental buy for most packaged goods advertisers, their ability and inclination to divert even modest amounts of their budgets to cable, magazines and radio will take the edge off network pricing.

Are ABC, CBS and NBC the electronic equivalents of *Life*, *Look* and *The Saturday Evening Post*? Does deceleration of revenue growth that is not mitigated by a complementary one in cost growth lead to their undoing, even though they still have the largest audiences in the country? Mathematically it could, but we don't believe it will. Revenue growth is not likely to fall off a cliff; we estimate about 10 per cent annual sales gains for the next five years.

The cost growth seen in recent years could present a problem under this scenario, but it is being addressed. Periods of network frugality have arisen before—usually in response to rather than in anticipation of periods of disappointing profits—but they have been followed by laxity when sales growth accelerates again. This time, we think the situation is different, but we won't know for sure until the networks face a revenue slowdown. For economic reasons, that may be coming soon.

The period of temperance begun in 1983 appears to have been precipitated by changes in management at all three companies. Last year, broadcast expenses at ABC, CBS, and NBC rose a combined 12 per cent. This may not seem heroic with a 5 per cent inflation rate, but it compares to 16 per cent in the previous five years.

What have the networks done exactly? One thing is to stop skewing the product mix toward the more expensive. There is no inherent problem in network costs; the escalators built into series contracts call for relatively modest steps up of, say, 5-6 per cent every year. Prior double-digit cost increases occurred either because the mix changed to more expensive or special programs or producers got an okay to exceed contract terms to enhance the production values by filming on location or hiring major stars for guest appearances. This was as much at the networks' instigation as the studios'. The old saw that it doesn't matter what the show costs if the jokes are funny was taken quite literally on the Avenue of the Americas.

We believe the networks can bring their cost growth down to within the likely level of sales growth. If we're right about the degree of revenue slowdown that lies ahead, not only will the networks avoid the extinction that befell the three widely circulated magazines, but they could surprise by exhibiting a better bottom line performance under much lower sales growth than when it was amply double-digit, and the "P & L" had nothing to show for it.—**Dennis Leibowitz**, *broadcasting/cable TV analyst, Donaldson, Lufkin & Jenrette*, in a recent speech before the American Magazine Conference in Nassau, Bahamas.

Programming/Production

Viacom, Tribune ad-hoc net; 20th Fox barter films

Two additional major distributors are moving into the first-run theatrical movie barter package arena. Viacom Enterprises is setting up a co-venture with Tribune Broadcasting which involves forming an ad-hoc network, TV NET. The other major, 20th Century Fox Television, is completing plans to introduce a barter movie group. In the case of Viacom, the new company will be owned by Viacom and Tribune, and is considered by Jules Haimovitz, executive vice president, Viacom Entertainment Group, as being a mini-version of the three networks. Under the agreement, Viacom will clear the stations and Tribune Entertainment will sell the national advertising. Stations get 24 30s to sell and Tribune gets 20 30s to sell in each title.

As outlined by Haimovitz, TV NET's purpose is to offer movies to TV stations on a monthly basis, beginning in April. These are features never before seen on network TV. "The venture will develop and acquire that product from any and all sources, similar to the process utilized by any of the networks. The product will be paid for in cash." At the outset, the product acquired was bought from Viacom, continues Haimovitz, because "it was convenient and because Viacom was willing to sell the movies."

Hopefully, once the station lineup is completed, the product may be Viacom's in the future or come from any other supplier, or it may be completely original product from an independent producer, says Haimovitz. "That's where we differ from the MGM/UA Premiere Network, which utilizes only MGM/UA movie fare. MGM trades its own dollars. All it is to MGM and to others who are doing similar things is that it's a means for them to sell product in a different manner."

While the initial TV NET film package will consist of 12 titles from Viacom, TV NET will eventually have to buy additional films from outside sources. Viacom is not a production house in terms of having a continuing flow of product as does a studio, points out Haimovitz.

Under the proposed arrangements with the stations of TV NET, the outlets will get two runs over a period of 10 days. After that time, all bets are off, with the films going to pay-TV, then syndication or any other distribution channel, says Haimovitz. Down the line, the same station may seek to buy the same films, and it's conceivable that at some point the station may end up buying those films from 11 or 12 different suppliers.

Haimovitz believes the time is ripe to launch an ad-hoc network company. "With the price of product being as expensive as it is, for stations and because the amount of off-network product is limited, we think a new network can sustain good product for indies and in some cases for affiliates as well."



A frame from "Frances," one of the titles to be offered via TV NET, new company formed by Viacom and Tribune Broadcasting, to sell movie titles.

Initial TV NET titles are *Frances*, *Championship Season*, *A Washington Affair*, *Evil Under the Sun*, *The Octagon*, *Middle-Age Crazy*, *Mother Lode*, *Valley Girl*, *Foolin' Around*, *10-Midnight* and *A Force of One*. The 12th title has not yet been determined. Stars in the titles include Jessica Lange, Tom Selleck, Stacy Keach, Peter Ustinov, Robert Mitchum and Ann-Margaret.

A new staff will be created for TV NET, and a person to head the new operation will be hired as well. Whether the executive will come from within either Viacom or Tribune has not yet been decided, notes Haimovitz.

Twentieth Century Fox Television is on the verge of introducing its first barter theatrical first-run movie package, a la-MGM/UA's Premiere Network, according to a reliable source at 20th Fox. The package, will be offered on a once-monthly basis, with availability beginning in October, 1985. Although it's not known what specific titles will be in the package, it's understood that they will be similar to MGM/UA's group, movies which have been refused by the three major networks.

The movies will get a two-barter run in a window, be pulled for pay-TV, then go back into syndication on a cash basis, also a method employed by MGM/UA

in their movie package, according to the 20th Fox source.

Much of the activity in the industry in the barter and cash movie package arena is a direct result of the networks' unwillingness to shell out dollars on theatricals, which have been performing at less than expectations, notes the source. (See *Road to NATPE*, page 89, this issue).

"The fact is that the networks have been very shortsighted. They have not reinforced their programming for any period of reversal. They either have to be on top or they fall on their face," the source says. Other firms offering first-run theatrical movies bypassed by the networks include the Orion package and the Warner Bros. titles being distributed by Orbis Communications.

INTV sees vendor record

The Association of Independent Television Stations, at presstime, will play host to at least 47 exhibiting syndicators, with some 16-20 more expected. (See *Independent TV* stories, starting on page 83). The total number of vendors coming to the convention, to be held in Los Angeles at the Century Plaza Hotel, from January 5-8, is seen as being more than attended the INTV convention in 1984. Most of the paid exhibitors will be screening products in suites, while only a few will be in the hotel hospitality suites sans screening, according to an INTV spokesperson.

Among the majors represented will be Worldvision, 20th Century Fox, Viacom, MGM/UA Television, Telepictures, Lorimar, Warner Bros. Television, LBS Communications, Metromedia Producer Corp., MCA TV and Paramount. Syndicators new to the convention include Orbis Communications, Lionheart, World Events and Camelot, a division of King World, all of which are companies set up over the past year or so.

As to the agenda, which is subject to change the opening day, Friday, will be devoted to a new-station workshop, while a Saturday morning session will focus on legislative matters. The afternoon will have two concurrent workshops, with one on new technology and the other on how to sell against objections, news and sports only. On Sunday, a morning session is on programming, while later morning sessions will involve local business and selling vs objections, with primetime emphasized.

On Monday, concurrent sessions will be held on the changing role of the general sales manager, sales motivation and a session on selling restrictions. Norman Lear will speak at the luncheon. And from 2:30-3:30, a session will focus on

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rating methodology and their future implications. A promotion session follows at 3:30. On Tuesday, concurrent sessions are "How to Get the Most Out of Your Rep.," and "New Computer Services." Screening times are from 12:15 p.m. on, on Saturday, Sunday and Monday.

CPT revives 'Happening'

Following on the heels of a recent trend for syndicator/producers to add new episodes on canceled network series, Columbia Pictures Television is planning to do likewise with *What's Happening*. The half-hour sitcom aired on ABC from 1976-1979, that went into syndication via CPT's offering of the 65 episodes, which are being stripped on a number of stations around the country. According to Herman Rush, president of CPT, *What's Happening* will get 22 new episodes this year and 22 additional next year, for a total of 109.

CPT will pitch for station clearances and LBS Communications will handle the marketing, Rush says, in an interview, with the first two runs of the 22 episodes offered via barter. After the two runs, the new episodes will go the cash route, to be offered with the 65 original half hours. A similar plan is involved regarding the 22 new productions geared for 1985, according to Rush.

The plan first will be offered to all stations in the present *What's Happening* strip lineup. In the markets where the library is not sold, the deal will be open to all outlets in the markets, notes Rush. Rush says that *What's Happening* is one of the more successful shows in syndication in its repeat use. "It has been so successful that many stations have requested new episodes. We have already talked to most of the stations which have the library, and they have all jumped on the bandwagon. Although we are not prepared to announce the sales as yet, we are going forward."

As to the format of the new *What's Happening*, some of the original cast will be utilized and some new actors will be added. The format will change "only to the degree that it will be contemporary, and that everyone in it will be a little older."

The revival comes at a time when new episodes of other sitcoms and series are doing well. *Fame*, by MGM, is still a weekly show, but performing well, and *Too Close for Comfort*, which recently went the strip route, is doing likewise. *It's a Living*, from Golden West Television, is getting a new life as a weekly show via new episodes being planned.

Syndication shorts

Paramount Television Domestic Distribution has sold its first-run series *America* to the CBS-owned stations, Belo Broadcasting, H&C Corp. and Cowels Communications station groups, and has added seven other network affiliates. This is in addition to the four Post-Newsweek network affiliates which were committed to the *America* project from the beginning. All the stations have committed to run the strip, which will air in the fall, 1985, in the pre-news time period. Among the new affiliates which will air the program, to be delivered via satellite, are KSTP-TV Minneapolis-St. Paul (ABC); KIRO-TV Seattle-Tacoma (CBS); KSEE-TV Fresno (NBC); WOWT-TV Omaha (CBS); KRCR-TV Chico-Redding (ABC); KDLT-TV Sioux Falls-Mitchell (NBC); and KOB-TV Medford (NBC).

American National Enterprises has acquired the rights to six films from **Continental Motion Pictures**. The films include *Warrior of the Lost World*, *End Game*, *2020 Texas Gladiators*, *She, Invincible Barbarian* and *Ironmaster*. These will be incorporated into the 12-title Warriors thematic package to be offered for U.S. syndication. The package will debut at the NATPE, in association with **Muller Media Inc.**

The Fremantle Corp. is distributing 26 hours of *The Dean Martin Celebrity Roasts*, series of shows seen on NBC since 1968. More than 250 entertainers appear in the cash syndication cash series. Fox/Lorber will be associated with Fremantle in clearing *Roasts*.

Syndicast Services has added eight stations carrying the two-hour special *Here's Television Entertainment*, for a current total of 60. New stations are WNBC-TV New York, KTRK-TV Houston, WCIX-TV Miami, KDNL-TV St. Louis, WCGV-TV Milwaukee, WPNX-TV Phoenix, KOKH-TV Okalahoma City, and WUHQ-TV Grand Rapids.

Viacom Enterprises is introducing a weekly first-run game show, *Star Games*, via barter. Hosts of the show are Bruce Jenner and Heather Thomas. Each week, three teams representing popular TV series compete against each other for cash prizes. A one-hour pilot kicks off the series.

Under the umbrella title of **TerrorVision**, **Telemedia International Corp.** has introduced 52 half-hour dramas. The anthology is flexibly designed so that each story may be shown individually. Graphic violence and gore are not a part of the series, according to the producer, Millard "Dilly" Segal. The half-hours consist of three complete stories with a wrap-around host bridging the segments.

TerrorVision was recently awarded a medal by the International Film and TV Festival of New York.

The Samuel Goldwyn Co. has closed sales on the its Goldwyn Gold syndication movie package in 51 markets, including 28 of the top 30 and 19 of the top 20 U.S. markets. Goldwyn Gold is comprised of 21 award-winning classics from the Goldwyn library, including *Guys and Dolls*, *The Best Years of Our Lives* and *Pride of the Yankees*. So far, the package has generated more than \$7 million in sales in the 51 markets.

Superstation WTBS-TV Atlanta will air the U.S. debut of *Threads*, a two-hour film on the nuclear war and its aftermath. It will be shown on January 13, from 8:05-10:05 p.m. and there will be encore presentations on January 23 and January 27. The special is distributed by **Lionheart Television**.

Gaylor Program Services has added three stations to the lineup airing *Happy New Year From Opryland*, 90-minute special originating live from Nashville. The new stations are WTTG(TV) Washington, WHKW(TV) Memphis and WFDN-TV Chicago. The special has been cleared in 18 of the top 20 markets and in 75 per cent of the U.S. households.



Bob and Betsy Behrens, husband and wife team of The Behrens Co., which produces "Kidsworld," were recipients recently of the Miami chapter of the National Academy of Television Arts and Sciences Board of Governors' Award. They were honored for their outstanding service to NATAS and for their pioneer work in children's television.

Horowitz forms company

Norman Horowitz has formed **The Norman Horowitz Co.**, a multi-purpose and diverse firm which will encompass distribution, packaging and consultancy. Horowitz sees the new company as an

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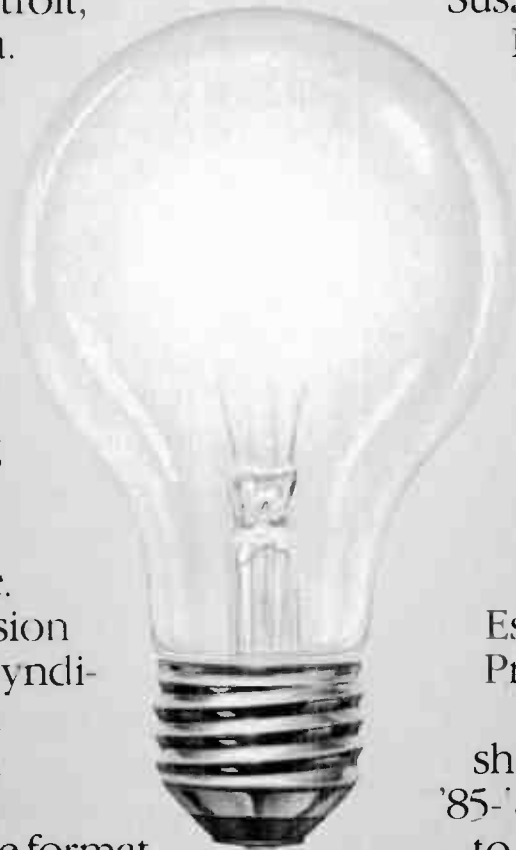
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opportunity whereby he will not be restricted to one particular aspect of the industry and as an outlet for him to exercise and execute what he has learned and practiced as a 25-year veteran.

One of the goals of the company is to establish a broadcaster-owned consortium overseas to acquire product for distribution in the foreign market—either coming from the U.S. or other markets. Initially, the product would consist of network series or miniseries, but down the road it will include material from pay-TV or home video and eventually product produced in association with a direct broadcast satellite company.

In the consortium Horowitz would be responsible for the buying and marketing of the purchased product, he says. He says he would be the "intellect behind the consortium," rather than be involved in day-to-day operations, as a means of freeing himself to administrate the other elements of the company.

The consortium members would be buyer-owners of the product at a competitive license fee for their country and would share in the revenue derived from distributing the material to other markets. At this point, Horowitz, who will be a partner in the consortium, doesn't envision needing a U.S. consortium member. "Either the consortium will distribute the product itself or it may be advisable later to farm out the product to a U.S. distributor."

One of the reasons that Horowitz' priority is not on lining up a U.S. consortium member is because projects to be acquired will not be available in the U.S. for at least four years, when the networks' license expires after two runs. Regarding packaging, Horowitz recalls that he had a highly successful track record in acting as liaison/distributor of network shows during his stints at Columbia Television. He was responsible for acquiring syndication rights to *Barney Miller*, *Hart to Hart*, *Family*, *What's Happening*, *Barnaby Jones*, *Charlie's Angels* and *Starsky & Hutch*, Horowitz notes. In the case of *Hart to Hart*, he locked up the TV rights when it was still in pilot stage.

Another goal of Horowitz is to stimulate co-production ventures. "I would hope to put station groups in the U.S. together with overseas producers, for made-for-TV movies, series or miniseries ventures, which could go on an ad-hoc, advertiser-supported or cable sales basis." He predicts that co-productions will be a "very big business," potentially financed by a home video or cable company in the U.S. in conjunction with an overseas broadcaster with the same programming interest.



Horowitz

Horowitz is also eyeing U.S. first-run syndication, by which he may pitch properties to the various sources—networks, station groups, or to a production company. In a separate area, Horowitz has acquired *The Cowboy and the Ballerina*, network show, for distribution. He says he made a very favorable deal with the producer to represent the made-for-TV movie overseas and there are more similar deals in the works.

IRTS honor to Baruch

Ralph M. Baruch, chairman of Viacom International, has been selected 1985 gold medal recipient of the International Radio and Television Society. Baruch will be honored for 35 years of "extraordinary accomplishment and service to the radio, television cable and programming industries," at a banquet at the Waldorf-Astoria hotel in New York, on March 8, 1985.

Previous gold medalists have included David Sarnoff, Frank Stanton, Leonard Goldenson, Walter Cronkite and John Kluge. Last year's recipient was Carol Burnett.

Zooming in on people

Barbara L. Mortimer has been named manager, station relations and promotional services at **Paramount Television Domestic Distribution**. She comes to Paramount from ABC Television, where she was district supervisor in the network's affiliate relations broadcast group for the past five years. Also at Paramount, **Debra A. Garrett** has been named a manager of advertising and promotion for the television group. Most recently, Garrett was a consultant to CBS Television daytime programming, supervising the concept and production of on-air promotion.

Kathy Zeisel has joined **WW Entertainment** as western division sales manager. Zeisel's professional background includes sales positions at Acama Films and at Cinaco. In a related development, Ami Hope Witt, midwestern account

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executive, has been promoted to midwest division sales manager. Witt has been with WW since early 1983.

Charlie Keys has returned to **ITC Entertainment** as vice president of the western division, a position he held when he left eight months ago. For the past 20 years, Keys held sales executive positions in syndication, including a stint with Paramount TV as vice president, western division, from 1974-1980.

Peter Affe has joined **LBS Communications** as vice president, affiliate relations, a new position. Before coming to LBS, Affe was vice president and general manager at the New England Sports Network, regional pay-cable channel. Before that, Affe was vice president, sales, from 1965-1983, at Warner Bros. Television.



Affe

John Barrett has been named Midwest division sales manager at **Tribune Entertainment**. Prior to TE, Barrett was midwest division sales manager at Metromedia Producers Corp., since early 1984.



Barrett

CBS morning news format

Not only will Phyllis George be the new co-anchor of the CBS Morning News beginning in January, but the program will also undergo a new format, to be complemented by a new set, new graphics and music. The new broadcasts are designed to offer a comprehensive information menu, featuring daily reports on topics such as health, science, finance and entertainment. Reports on the program will be delivered by a team of contributors similar to the way a

newspaper functions regarding its national beat reporters, who will appear at regularly scheduled times each week. Bill Kurtis continues as co-anchor.

The contributors will include Dr. Frank Field, Robert Krulwich and Bob Sirott, along with consumer reporter Betty Ashton. New graphics designed for each subject area will identify each report and index it in the same way that page headings identify sections in newsmagazines and newspapers. New feature segments will be added to the lineup. The first, Snapshot, will follow the opening cover story and will focus on reports from different parts of the world. Another, Spotlight, will offer an in-depth look at issues that are of concern to both individuals and families, such as abortion and teenage drinking.

Baker to TIC post

Dr. William F. Baker, president of Group W Television and chairman of Group W Satellite Communications, has been elected chairman of the Television Information Committee. TIC sets policy for the Television Information Office, an information resource that serves the needs of educators, government agencies, librarians, the press and public, as well as broadcasters. Baker replaces Kathryn F. Bronan, former chairman of the NAB television board.

In addition to serving on the TIC, Baker is a member of the board of directors at the Association of Maximum Service Telecasters; he represents Group W on the board of directors of the Electronic Media Rating Council; and is a vice president of the Teles Television Operators Caucus. He's also a fellow of the Explorers Club.

Baker joined Westinghouse Broadcasting and Cable as vice president and chief executive officer of Group W Productions. He has been president of the TV division since 1979 and has been chairman of GWSC since 1981.

Mandell joins Moseley

Abe Mandell of Mandell & Associates has become an affiliate of Moseley Associates, Inc., management consultants to the publishing industry. As an affiliate, Mandell will provide new capabilities for Moseley in the entertainment and communications industries. Mandell pioneered marketing techniques for syndicating made-for-TV movies and introduced European-produced music variety specials to U.S. television.

After a turn as a front-line distributor of theatrical features in the Far East,

Mandell became director of foreign operations for Independent Television Corp. in the U.S., the predecessor company of ITC Entertainment. Later, Mandell became president of ITC Entertainment. In addition to his other credits, Mandell brought the Muppets to TV and movie audiences.



Mandell

MPC hot in Africa

Metromedia Producers Corp. is scoring well in sales in Africa. The product line selling briskly entails product across the board—series, miniseries, TV movies, specials and documentaries, with sales totaling 500 hours of programming in 14 countries. Series sales consist of *Dynasty*, *Charlie's Angels* and *Starky & Hutch*.

Miniseries: *Sara Dane* to Zimbabwe; *Roughnecks* to South Africa. Other series sold are *Movin' On* to Kuwait; eight specials, the series *Healthbeat Magazine*, *S.W.A.T. Family*, *Here We Go Again* to Algeria; 17 TV movies and the series *Fantasy Island*, *Millie Miller's*, *Court Crusader Rabbit* and *Expedition Danger* to Brunei; and the 90-minute feature *Cry Panic* to Southwest Africa.

Carrousel first product

Carrousel Productions, newly formed TV distribution and production company, has named Norbert Auerbach as president and has set its initial thrust on three half-hour animated specials. The programs, based on the Mirthworm characters, are *The Mirthworms on Parade*, *A Mirthworm Surprise* and *The Great Mirthworm*. A fourth special *A Merry Mirthworm Christmas*, is scheduled to air in December on Showtime/The Movie Channel. The Mirthworm characters were created and produced by Perennial Pictures.

The specials will be offered for both syndication and pay-TV. Carrousel also distributes the *What's Cookin'* inserts. Shelby Larsen is executive vice president; Allen Jackson, director of sales pay TV and home video; and Susan Martiniano is director of syndication sales.

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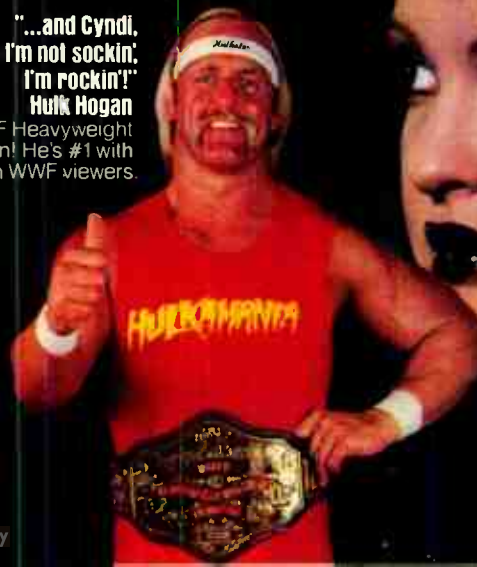
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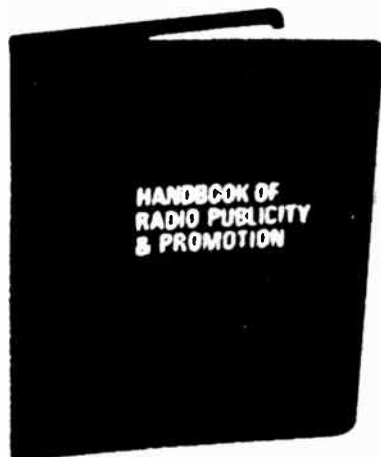
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Monte Carlo TV Fest dates

The 25th International Television Festival of Monte Carlo will be held February 5-16, 1985. Screenings of the drama programs will be February 9-15. About 70 countries are expected to compete. The International Television Market will be held concurrently with the Festival, February 11-16, and a TV forum will be held February 5-16. The galas, at which the Nymph prizes and awards will be held February 16, will be attended by Prince Ranier and members of his family.

Monitor to expand awards

With videotape edging ever further into production's mainstreams, the Videotape Production Association is expanding its awards program to include film originated tape entries. The qualification is that the VPA will only judge those crafts which apply to video tape, a change of special importance to commercial and musical video producers.

The VPA has also added three new award categories in children's programming, broadcast entertainment-daytime drama and video disc. In the craft area, the contribution of technical graphic designers, the craftsmen responsible for the design and execution of graphics utilized within a production, either live-on-tape or in post, will also be eligible for recognition.

Of the new categories, the award for broadcast entertainment-daytime drama will be made to all daytime drama which is broadcast nationally, locally, or syndicated; Childrens Programming, all programming entertainment, educational or instructional, intended for children both broadcast and cable; and Video Disc.

Previous Monitor Award categories that will continue to be presented are: national commercials, local commercials, test spots, music video, broadcast entertainment—general, cable entertainment—original material; cable entertainment—adapted material; sports, news/documentaries, non-broadcast programming; external communications, nonbroadcast programming-internal communications; computer animation, special effects and video tape classics.

In addition to the newly created honor for technical graphics designers, VPA Monitor craft awards will be presented in previously designated categories (director, editor, cameraman, director of photography, sound mixer, lighting director, video engineer, computer ani-

mator and graphics designer). The awards will be conferred on June 10, 1985, at the New York State Theatre at Lincoln Center.

Taft, NAB anti-drunk driving

The seven Taft Television stations are waging war against drunk driving, and are airing a company-produced program on that very subject on December 30 at 8 p.m. The show, *The Taft Drunk-Driving Test*, will feature a quiz which tests viewers on their knowledge of alcohol's effect on body, legal drunk-driving legislation, and what to do if the viewer encounters a drunk driver. The special also features information about pending drunk-driving legislation, support groups for victims and the families of drunk drivers and various cities' efforts in finding a solution to the drunk-driving problem.

The program will be hosted by Richard Hurd, with talent from the seven Taft stations as segment hosts. The special is one promotion of a total anti-drunk-driving campaign Taft started in January, 1984. The stations are committed to more than 100 hours of programming toward making the public aware of the severity of drunk driving, according to Lucille Salhony, vice president of television and cable programming for Taft.

In an unrelated development, the National Association of Broadcasters is assisting stations in combatting drunk driving by transmitting by satellite a 30-minute program of 26 national public service TV announcements.

Channel 4 TV debuts box

Channel 4 Television is not the only British company which will be attending NATPE International in January, but it's the only company that will be bringing a video box to the U.S. marketplace. The video box, which is being used effectively by Channel 4 in England, is designed to get viewer reaction both to their programs and public affairs issues. The video box works in a similar principle as a photo-booth, "just press the red button and speak to the camera for one or two minutes."

At NATPE, too, Channel 4 is bringing in a variety of product. These include *The Price*, a six-hour miniseries revolving around a millionaire whose wife and daughter are kidnapped by terrorists; a comedy series, *Relative Strangers*; and Channel 4's successful soap, *Brookside*, which has more than 200 half hours available.

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Commercials



Family frame from WPIX promo

WPIX(TV) readies winter ad offensive

WPIX(TV) New York is rolling up its promotional sleeves with the avowed intention of unseating WNEW-TV as the top ranking independent in the New York market.

Paul A. Bissonette, vice president, creative services, WPIX, Inc., has gotten together with Grasso Productions of San Francisco, and with Doppler Productions, jingle house from Atlanta, to produce a series of 30-second commercials skewed to the station's various day-parts.

Pat Harper, the outlet's anchorwoman is the focus of several more television promos, highlighting both WPIX's local and national newscasts.

The recent ratings success of Operation Prime Time's *A Woman of Substance*, which aired on PIX, "gives the sales department the ammunition it needs," Bissonette says, "because the program performed up to, if not exceeding, its expectations." This also gives Bissonette the leverage he needs to upgrade the lead-in, and hopefully increase the audience for WPIX's newscasts.

Bissonette not only will use the TV promos to do it, but print ads in *TV*

Guide and Sunday supplements.

WPIX spent more promotion dollars (\$250,000) on *Substance* than any other primetime venture, not including the value of its own airtime.

"The down side of a gamble like this," Bissonette adds, "is if the audience doesn't like the first show, you could be saddled with some real bad numbers for the following two weeks."

But WPIX got the good numbers, and according to Bissonette, this has made other things possible. "When I've got them in my tent," he says, "I fight to make sure that there's enough promotional time to tell viewers about some of the other things that are going on at the station."

WPIX will use the four 30-second spots and the one 60 particularly during its show case productions, to sell the rest of its schedule and "to sell the hell out of its newscasts," says Bissonette, including the announcement that Morton Dean will join Pat Harper as co-anchor of its 10 p.m. newscast on January 7.

Theme for the campaign is an apt one—"Its time for 11—time for 11-Alive." Strategy is to revive the feisty feeling that developed when the 11-Alive

campaign was launched seven years ago.

"Channel 11 was a modest giant," Bissonette concludes, "reluctant to put its best foot forward." Right now WPIX is stepping out. It remains to be seen, if it can set the pace.

Caples Awards

For some time now the selling area of direct response, once the purview of the print media has been tiptoeing into television. At first it was used by some advertisers to test the pulling power of their message. Lately it has taken on an identity of its own, generating impressive sales of products in viewer calls to an 800 number.

At the seventh presentation of the Caples Awards, named in honor of John Caples, a celebrated ad man who was particularly effective in the area of direct response, three awards and an honorable mention were presented for television, and an equal number were presented for multi-media campaigns which include television. In the radio category the winning entry was withdrawn from the contest, because it had not yet received client's approval.

The winners in the TV area are as follows: Franklin Mint for its Civil War Chess Sets, via Julian Koenig, Inc.; Time Life Books, for its hard cover series on *Real Soldiers, the Vietnam Experience*; and The Sports Network for its Canadian all sports TV channel, via Kobs & Brady Advertising, New York. An honorable mention went to CIT for its financial services via Wunderman Ricotta & Kline.

The multi-media winners in the Caples competition are as follows: Blue Cross for its health insurance, via Allen and Dorward; Time Life Books, for its *Real Soldiers*, Wunderman, Ricotta & Kline, Australia Tourist Commission via MOJO Australia, on behalf of Australia's tourist campaign.

Honorable Mention—Merrill Lynch, via Wunderman Ricotta & Kline, on behalf of its investment program.

Fighting alcohol abuse

With the holiday season of good cheer in full swing the broadcasting industry moves ahead on all fronts to use its media to inveigh against the perils of drunk driving.

In one campaign the Radio Executives of Baltimore, comprising 19 radio stations serving that market, have pledged more than \$200,000 in air time to broadcast public service announcements



Fritts, I., and Burcham are reviewing an advance copy of NAB's drunk driving kit, being sent to all broadcasters.

to constantly remind the community of the terrible social problem of alcohol abuse.

In another promotion, Edward O. Fritts, president, National Association of Broadcasters, congratulates John Burcham, chairman, Licensed Beverage Information Council on the LBIC sponsored "Friends don't let friends drive drunk" PSA campaign that is being run nationally on television and radio for the second consecutive year. The holiday spots feature John Volpe, chairman of the National Commission Against Drunk Driving.

B&B illiteracy campaign

Continuing in the holiday tradition, the Ad Council, in concert with the task force agency, Benton & Bowles, Inc. has launched a public service campaign against functional illiteracy in the U.S. that the Council hopes will generate more than \$25 million in media support on television, radio and in newspapers.

Objectives of the ad campaign are to promote an awareness of the magnitude of the problem among Americans. More than 27 million Americans are functionally illiterate, three times more than those in Cuba, five times more than those in Russia, and if this rate continues, according to the ad copy, two out of every three Americans will be functionally illiterate by the year 2000.

Other objectives of the campaign: to dramatize the disability of the functionally illiterate and recruit a volunteer force of 25,000 persons to help teach people how to read well enough to function effectively in contemporary society.

The three commercials for television were produced by Dick Miller Productions, and helmed by Miller. They are

spots of 60, 30 and 10-second duration, and portray a father, actor Kevin McLaren, haltingly trying to read a bedtime story to his daughter. The voiceover is provided by actress Maureen Stapleton, who donated her services.

Functionally illiterate, it is explained, differs from complete illiteracy, in that while the illiterate person cannot read and write at all, the functionally illiterate individual cannot read and write well enough to fill out a rudimentary job application, understand street signs, or follow itemized instructions.

Volunteers are given 18 hours instruction before they work, on a one-to-one basis with those anxious to improve their literacy.

The ad campaign begins next month. Theme of the campaign-volunteer illiteracy is "the only degree you need is a degree of caring."

Ad Makers

Changes at the top

Kenyon & Eckhardt, Inc. and the New York office of **D'Arcy MacManus Masius** both realigned their uppermost executive echelons.

K&E named two longtime executives, **Steve Frankurt** and **Ron DeLuca** to what chairman **Leo-Arthur Kelmenson** calls the office of the president. Frankurt dealing primarily with the agency's creative product; DeLuca focusing on agency services.

The plan calls for both executives to share responsibility for the day-to-day operation of the company. K&E emphasizes the long tenure both have with the shop, and their liking, as well as respect for each other.

Frankurt joined K&E 10 years ago, after concluding a tenure as president of Y&R, USA. He previously served as creative director for the agency.

DeLuca has been with K&E for 28 years, for the past five years as director of creative services, he has been point man on the agency's Chrysler business, directing the ad strategem instrumental in helping the automotive company's fiscal recovery.

At DMM New York, new president **Eugene Bartley** is closing 1984 hosting a round of luncheons to assure New York staffers of his determination to make the New York office a major contributor to the agency's growth, and preparing presentations for pitching a number of new business prospects totaling \$250-million in billing, according to a well placed source.

Meanwhile, **Alvin Hampel**, corporate

vice president, and chairman of the New York office, originally brought in to make the New York shop a viable force in the agency's growth, is reportedly shifting his focus to corporate creative activities.

Ken Charoff has been named senior corporate vice president and creative director, a new post. Formerly a senior vice president at Wells Rich, Green, Charoff will report to Hampel.

Current agency scenario is to have a corporate creative team that will deal with challenges cropping up to DMM in the agency's U.S. and worldwide offices.

In other developments, **Benton & Bowles** continues to make moves to retain its broadcast producers, according several of them senior vice president status, with substantial hikes in pay: **Jo Anne McShane**, a senior producer, has been named a senior vice president. McShane began her career as a secretary with Papert, Koenig, Lois, staying there for four years before moving to Jack Tinker & Partners as a producer. She joined B&B in 1969 as a producer and was promoted to vice president in 1980.

Carmon Johnston, an executive television producer, has been appointed a senior vice president at **Benton & Bowles**. Johnston joined B&B in 1981 as a producer, was made an executive television producer in 1983.

Sheldon Platt, another B&B executive producer, has also been elected a senior vice president. Platt is in his third tour of duty with B&B, first joining its television production department in 1950.

He later managed the TV-radio production department at Norman, Craig & Kummel, and followed this with a stint at Warwick & Legler, Inc. before returning, in 1969, to B&B as a vice president, senior producer, manager of TV-radio production. He left the same year to become president of SPI Films, a commercial and industrial film production company, and returned, for the third time, to B&B in 1974.

Richard Henry has been promoted to vice president, print and broadcast production and creative administration or **Bozell & Jacobs** Minneapolis office.

James P. White has joined the creative department of **D'Arcy MacManus Masius**, St. Louis as an art director on the shop's Anheuser-Busch, Inc., Budweiser and Southwestern Bell Telecom accounts. He was previously an art director with the Chicago office of Foote, Cone & Belding.

Curt Olson has been elected a senior vice president of **Needham Harper Worldwide, Inc.** He is a group creative

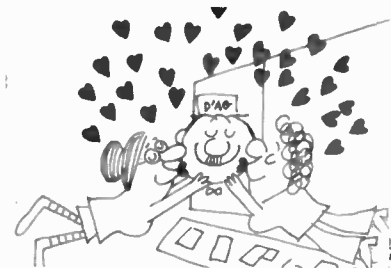
Selling Commercials

Arts & Entertainment Network



DOLPHIN PRODS., N.Y., COMPUTER ANIMATION

D'Agostino • Jo Foxworth



GIFFORD ANIMATION, New York

Million Dollar Movie • WOR-TV



LASZLO PRODUCTIONS, New York

Pizza Hut • Chiat/Day Advertising



KCMP PRODUCTIONS LTD., New York

Roddenberry Pickles • David W. Evans



BANDELIER, INC., Albuquerque, NM

Tobin's Franks • Clinton E. Frank Advertising



BANDELIER, INC., Albuquerque, NM

WALA — TV • Mobile, Alabama



I — F STUDIOS, INC., New York

WXYZ • Detroit



RODMAN INC., & GRFX PRODS., Darlen, CT

director in the Chicago office. Olson joined Needham Harper in September in his present capacity, Former affiliations were with Leo Burnett/Chicago, D'Arcy-MacManus & Masius/St. Louis and Tatham-Laird & Kudner/Chicago.

The New York office of BBDO elected three new vice presidents They are: **Tony LaMonte**, creative supervisor; **Elissa Moses**, associate research director and **Michael Shevack**, creative supervisor.

Ogilvy & Mather, elected **Ron Hawkins**, a group creative director in its Chicago office, a senior vice president.

Provandie & Chirurg, a Boston based advertising and public relations agency, reports two promotions in its creative department. **Sam Lasoff** has been named a copy chief and **Jim Beneduci** has been named an executive art director. Lasoff formerly served as a copywriter for Interface, the New England Group of Maine. Beneduci has been an art director with P&C for the past three years.

Geer DuBois has named **Rick Brown** an art director on the **Brown & Williamson** and **IBM** accounts. Before joining Geer, DuBois, Browning worked as an art director for **Doyle Dane Bernbach, Inc.** for 11 years, on such blue chip business as Volkswagen, American Airlines, Polaroid and Atari.

Larry D. Harrart has joined **Campbell Ewald's Warren, Mich.**, office as vice president, director of broadcast administration. He was formerly a supervisor of television commercial production at **Procter & Gamble**, and, before that, served a stint with **Meldrum & Fewsmith, Inc.** in Cleveland.

Marvin Honig, closely associated with **Doyle Dane Bernbach** for many years as one of its more prolific creative directors, has joined **Geers Gross** as vice chairman and executive creative director. **Dick Tarlow**, continues as vice chairman but will concentrate his time and attention on certain key growth areas.

Honig's move to Geers Gross marks the end of a 20-year association with **Doyle Dane**, that began in October, 1964. Honig worked on Volkswagen, IBM, Citicorp, Hershey and American Airlines, among other accounts.

After a five-month stint with the **Tuesday Team**, President Reagan's ad-hoc agency for reelection, Honig will focus his activities on the creative product coming out of Geers Gross.

Alan Barcus, **Harold Nankin** and **Peter Tannen** have been appointed creative directors of **Benton & Bowles**, New York, joining four other CDs at B&B's New York headquarters.

Barcus joined B&B in June, 1981, as creative group head, and was named se-

nior vice president later that year. Before his association with B&B, Barcus served as a group creative director with Warwick, Welsh & Miller (now Warwick Advertising) where he was also a senior vice president.

Nankin, a senior vice president, began his B&B career in 1974. At that time he served as an associate creative director. Before that he was a co-creative director of Gilbert Advertising.

Tannen, a senior vice president, joined B&B in November, 1982. Before that he was an associate creative director, for four years, at Campbell-Ewald, New York.

Martha Holmes has joined Needham Harper Worldwide in New York as an associate creative director. Holmes comes to Needham Harper from BBDO, where she served as senior vice president and associate creative director. Earlier agency experience includes stints at Dancer Fitzgerald Sample, James Neal Harvey, Ogilvy & Mather and Jack Tinker & Partners.

Gene Johnson and Alan Frank have been both named vice presidents and creative group heads at Dancer Fitzgerald Sample.

Johnson started at DFS on the Wrangler account as art director, and now becomes creative group head on the business. Earlier AD stints for Johnson were at Doyle Dane Bernbach, and Rosenfeld, Sirowitz & Lawson.

Frank has just joined DFS, following two years at Benton & Bowles, where he was a vice president and creative supervisor. Prior to that Frank spent 19 years at Doyle Dane Bernbach.

Sam Avery moves from the Bozell & Jacobs' Minneapolis office to Fallon McElligott Rice as a copywriter. He had served B&J in a similar capacity.

Geer Dubois has promoted Stephanie Apt again. In three years with the shop, she has received three promotions, this one making her a broadcast producer; she had formerly been an associate producer.

Jill Savitz also moves up at Geer Dubois, from production coordinator to assistant producer.

New campaigns

DDB kicks off GTG

Doyle Dane Bernbach and GTE Sylvania are plunking down \$4 million in media costs for broadcast campaign utilizing "Testing" a 30-second campaign that ran last year in a limited number of test markets. The spot will be running on network sports coverage, and

extensively in spot, in day and primetime in about half of the country. The spot positions Sylvania bulbs as durable and long lasting and shows some of the 38 tests Sylvania light bulbs must endure before they are distributed in the marketplace.

The agency credits for the spot are as follows: Andy DeSantis is art director; Darryl Warner, copywriter; and Phil Bodwell, producer.

The Rado Watch Co. via Saatchi & Saatchi Garland Compton, the London based agency, has launched a TV campaign in New York, Los Angeles, San Francisco, Miami, Houston and Dallas, on behalf of the Swiss-made Rado watch.

Part of the campaign will be an aggressive co-op advertising program for highly-targeted television placements in markets where the product has its greatest retail penetration.

Each TV commercial will mention the name of the local jewelers who carry Rado watches. Commercial is set far in the future with intergalactic excavators uncovering pieces of Americana, parts of the Statue of Liberty, a baseball glove, and, (you guessed it!) a Rado DiaStar watch, in perfect running condition. Cappiello & Chabrowe, a New York advertising firm, will coordinate the co-op campaign in the U.S. for Rado.

Rado also reports that an advertising campaign on radio will be introduced next year.

Commercials circuit

Myers and Perez keep busy

Two of the hotter directors in the business, veteran Sid Meyers and "newcomer" Manny Perez are keeping busy during this booming holiday production season. (see related story on page 93).

Meyers teams with actor Hal Linden to film "Newspaper," a newly-honed television spot on behalf of Bell of Pennsylvania, via Lewis, Gilman & Kynett. Wesley Hotchkiss is co-art director, and Joanne DeMenna is co-copywriter for the agency. Theme for the new television commercial—"What costs less than a 45-cent cup of coffee, slightly more than a 25-cent newspaper and is a good value for the money?" LG&K and Bell of Pennsylvania says its one day's worth of telephone service. Supporting media includes radio and newspapers.

Perez turns out a 30-second series of fantasy-reality commercial vignettes on behalf of Ray-O-Vac batteries. Leber Katz & Partners is the agency. The creative team includes: Jack Silverman,

Dolphin

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creative director; **Sharon Hewitt**, writer; **Len Fink** art director. **Herb Miller** is director of broadcast production and **Tony Macchia** produces for the agency. **FilmFair** counterpart is **Larry Fox**.

Barry Dukoff of **EUE Screen Gems** recently completed three 30-second spots for **Sears Appliances** at the Burbank Studios' backlot in California.

Dukoff served as director/cameraman for the spots which utilized mechanical special effects to create a cornucopia of appliances appearing through a "magic box". **Sam Pal** and **Chris Nibley** shot the effects in camera (no opticals or animation) The agency is **Ogilvy & Mather**, Chicago. The agency creative team includes producer **Ginny Washburn**; creative director **Ron Hawkins**; copywriter **Susan Geffin**; and art director **John Gottschalk**. **Larry DeLeon** was executive producer for **EUE/Screen Gems**. **Fern Martin** line produced, and **Scott Ritenour** designed the set. The client was represented by producer **John Blake**.

The **Dr. Pepper** campaign, **Young & Rubicam, Inc.** lavish excursion into soft drink advertising, (see story on page 93) will preview its 1985 campaign with a 90-second spot on **Screen Vision**, in 4000 movie theatres across the country. Spot began its run in late November, will continue through early 1985.

Music notes

O'Farrill triple play

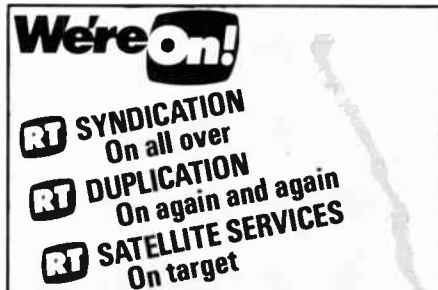
Chico O'Farrill of **O'Farrill Music, Ltd.** did triple work as composer, arranger and producer for the music for a TV campaign on behalf of **Puerto Rico Tourism**. The agency is **AC&R**. Message urges mainland Americans to rest their tired minds and bodies in Puerto Rico. O'Farrill's small orchestra contains a rhythm section with a small guitar, two trumpets, two trombones, two French horns and synthesizers, utilizing the latter's flute, harp, brass and marimba pre-set programs.

Robert Heller produced the session for **AC&R**, a division of **Ted Bates**, in his capacity as president of **Respond Productions**. **Lee Tredanari** was the agency producer, **George Pouridas**, the art director. **Jeffrey Greenberg** and **Richard Cohn** wrote the copy and **David Allen** provided the voiceover.

Suzanne Ciani has just wrapped two sets of 60's and 30's for **Adam computers** via **Ketchum Advertising's** New York office. The "movie style" commercials offer an appealing introduction to the **Adam computers** by stressing their value as educational aids to young students.

Ciani wrote and produced the music, in constant consultation with **Peter Cascone**, newly appointed vice president and director of broadcast production, for **Ketchum Advertising**, and with creative director **Peter Cornish**.

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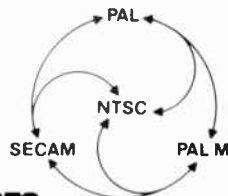


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**METER
ANALYSIS**

**Systems
from AGB,
Arbitron/113**

**SELLER'S
OPINION**

**Syndicator
defends
barter/117**

**MEDIA
PRO**

**Creativity
in buying
radio/118**

TELEVISION/RADIO AGE

Spot Report

December 24, 1984



TELEVISION SELLS

Which is more effective in selling the consumer—a television commercial or a magazine ad? A recent study* proved that television enjoys an 82% advantage in selling effectiveness. And when you add on the advantages of Spot TV—selectivity, targeted audiences, local identity—there's no doubt about it. Spot Television sells best. Petry Television sells Spot best.

PETRY

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**WXON-TV
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**TOGETHER,
WE HAVE A
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TO BEAT.**

OUR OWN.

WXON-TV, Detroit's fastest growing TV station, has chosen Blair Television for national sales representation. Growth... It's a tradition we share with our clients.

BLAIR. ONLY BLAIR.

Television



Spot Report

Arbitron, AGB to offer meter analysis systems

For several months now in New York, WABC-TV has been testing Nielsen's MicroNode software system, "Node" being an acronym for Nielsen Online Data Exchange. The system permits storage of weeks of overnight meter-generated ratings data on floppy disks that can be accessed with micro-computers to track performance of an individual program over time, or to turn out rolling averages, among other things. It's a way to manage the tidal wave of numbers that pour out of Nielsen's meters and pull out on command just those needed.

Now, both Arbitron and Britain's AGB report agreement with software companies that will enable their clients to do the same. Arbitron's agreement is with Elan Media Systems, Inc., for exclusive marketing rights to Elan's Microovernight software, starting in early 1985. AGB's software partner is DISC International.

'Instant access.' AGB says that with an "inexpensive videotex terminal, or an adapted personal computer," each AGB client will be able to use DISC's ViewBase videotex software to gain instant access to the overnight ratings AGB plans to provide from the people meter now being tested in Boston. The ViewBase systems, says DISC president Thomas Maynes Mika, "can address large populations of untrained users at a fraction of the cost of conventional systems."

Arbitron describes Elan's Microovernight as "an application for the IBM XT that allows television stations to access, store and distribute ratings data from Arbitron metered markets. It's already being used by sales, programming and research departments of television stations in New York, Washington, San Francisco and Los Angeles.

Final U.S. Media settlement

It was a long time coming, but patience has finally been rewarded 13 years later for some 388 separate television, radio station and network creditors of Norman King's U.S. Media bankruptcy. Patience paid off to the tune of a fraction more than 48¢ on the dollar, or close to half of the \$3.2 million in total liability to creditors involved.

Jules Teitelbaum, managing partner of his own Jules Teitelbaum, P.C., law firm and the man appointed trustee in bankruptcy in the U.S. Media

case, explains that it took over a decade to straighten out who was owed what by whom, because of the advertising industry's "confused liability quagmire," with some sources pointing fingers at U.S. Media as the "liable agent", others saying that it was the client advertiser companies that owned the money, and still other sources pointing to those agencies who farmed out the buying chores to the buying service as the liable parties.

Tv reps share \$4.4 billion

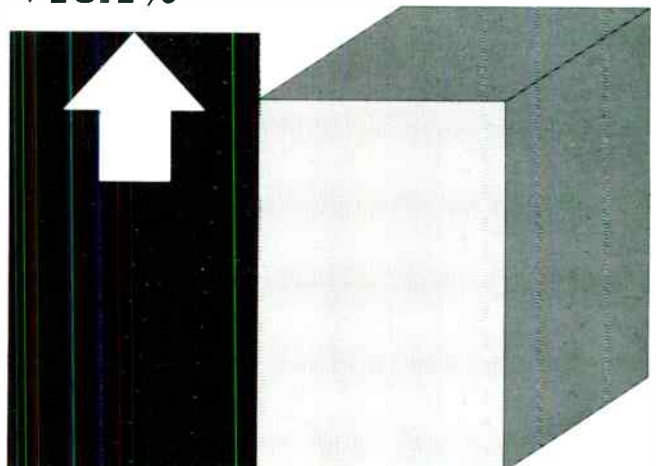
The 15 national TV reps shared a \$4 billion pie in commissionable spot billings in 1984, according to estimates by various industry sources. The total is based on rough estimates of billings by the 15, including house reps. The rep total is over 90 per cent of the estimated spot time sales total of \$4,715 million for 1984, based on projections of current *Business Barometer* data covering 10 months. Assuming an average rep commission rate of between 7 and 8 per cent, rep revenue in '84 ran somewhere between \$310 and \$350 million.

Blair led the rep list with an estimated \$750 million in '84 billings. Following, in order are Katz, \$725 million; TeleRep, \$600 million; Petry, \$500 million; HRP, \$350 million; MMT, \$325 million; ABC, \$220 million; CBS, \$200 million; NBC, \$180 million; Group W, \$160 million; Seltel, \$160 million; Storer, \$100 million; Avery Knodel, \$85 million; ITS, \$23 million; and Adam Young \$20 million.

October

Local business (millions)

+15.1%



1984: \$455.7

1983: \$395.9

Complete TV Business Barometer details p. 76

Because so many people take their eyesight for granted...



Good eyesight is important, so KOLN-TV/KGIN-TV in Lincoln and Grand Island gave viewers the opportunity to check theirs in the privacy of their own homes. The "TV Eye Test" was aired as part of the stations' weekly public affairs program, "etc."

The test, developed especially for television by doctors and supported by the National Society to Prevent Blindness, was designed to make viewers aware of possible eye problems.

After the program, there were numerous calls from viewers who requested a list of the optometrists in their area.

Encouraging viewers to take special care of themselves is all a part of the Fetzer tradition of total community involvement.

**...KOLN-TV/
KGIN-TV
helped viewers
see the importance
of eye care.**



The Fetzer Stations

WKZO Kalamazoo, Michigan	WKZO-TV Kalamazoo- Grand Rapids	KOLN-TV Lincoln, Nebraska	KGIN-TV Grand Island, Nebraska
WJFM Grand Rapids, Michigan	WKJF Cadillac, Michigan	WKJF-FM Cadillac, Michigan	KMEG-TV Sioux City, Iowa

Spot Report

Campaigns

American Cyanamid Co., TV

Tucker Wayne & Co., Atlanta
COUNTER PESTICIDE is set for 13 weeks of first quarter advertising that started in early January in a fair list of midwestern television markets. Media lined up news, sports and daytime inventory to reach farm managers.

Anheuser-Busch, TV

D'Arcy-MacManus Masius, St. Louis
NATURAL LIGHT BEER is being pitched for three to five weeks that kicked off in early January in a select lineup of southeastern and midwestern television markets. Negotiators are working with sports, news and fringe avails to attract adults and young men, legal drinking age and up.

Beatrice Foods, TV

Leo Burnett Co., Chicago
PETER ECKRICH PROCESSED MEATS are being advertised for eight weeks that started in early January in a select but widespread list of television markets. Buyer/planners are using fringe, news and daytime spot to appeal to women 25 and up.

Bryan Foods, RADIO

Ally & Gargano, New York
SAUSAGE is using 10 weeks of radio advertising that started in late November in a fair lineup of southeastern markets. Media placed schedules to reach women 25-plus.

Colgate-Palmolive, TV

Foote, Cone & Belding, New York
DYNAMO is scheduled for 13 weeks of first quarter advertising that started in early January in a long and widespread lineup of television markets. Buyers concentrated on fringe and daytime exposure to appeal to women 18 and up.

Adolph Coors Co., TV

Foote, Cone & Belding, Chicago
BEER is being pitched for 13 weeks that started in late December in a long list of sunbelt and midwestern television markets. Media target of sports, primetime and fringe inventory is men of legal drinking age and up.

Cotter & Co., TV

In House, Chicago
TRUE VALUE HARDWARE STORES are set for long term spot schedules of 26 weeks or more that started in early

January in a select but coast-to-coast list of larger television markets. News, sports and fringe adjacencies were lined up to reach both men and women 25-plus.

Eli Lilly & Co., RADIO

Advanswers, St. Louis

ANIMAL HEALTH PRODUCTS are using 13 to 26 weeks of radio advertising to reach farm managers. The campaign kicked off in early January in a long and widespread lineup of agricultural markets.

Freixenet S.A., TV

Quinn & Johnson/BBDO, Boston

HAIR CARE PRODUCT is using four weeks of television exposure that started in mid-December in a nationwide selection of major markets. Media target includes both men and women 25 and up.

Hardees Restaurants, RADIO

Hutcheson & Anderson Advertising, Atlanta

FAST FOOD RESTAURANT CHAIN will be advertising via 12 weeks of radio spots that started in early January in a long list of southeastern markets. Buyers placed schedules to reach adults 18 and up.

H. J. Heinz Co., TV

Leo Burnett Co., Chicago

SELECTED BRANDS will be sharing 13 weeks of first quarter advertising that started in early January in a long and nationwide spread of television markets. Media lined up the full range of dayparts to reach women, children and teenagers.

Geo. A. Hormel & Co., RADIO

BBDO/Minneapolis

CHILI is being advertised for 12 weeks that started in early January in a good many sunbelt and west coast radio markets. The advertising is aimed at both men and women 18 and up.

Mrs. Smith's Frozen Foods Co., TV

Leo Burnett Co., Chicago

EGGO WAFFLES are being pitched for five weeks that started in late December in a long and nationwide lineup of television markets. Media team placed fringe, weekend and kid spot to reach children and teenagers.

Sunkist Growers, Inc., TV

Foote, Cone & Belding, Los Angeles

VARIOUS CITRUS PRODUCTS are scheduled for 26 weeks of first half advertising starting in early January in a select but nationwide scattering of television markets. Negotiators worked with the full range of dayparts to attract women and children.

Retail Report

Sales development update

Retail sales development has become an ongoing activity at many TV stations, but it's an area in which stations are constantly searching for some new twist, which may lead to a new opportunity.

In a year when local television sales have generally done well (TV/RADIO AGE's *Business Barometer* shows local up 17.8 per cent over '83 for the first 10 months), many stations and/or groups are working hard to solidify existing retail business and recruit remaining TV holdouts.

At the ABC Owned Television Stations, the sales development effort has two new thrusts: an expansion of the group's Trac studies, examining consumer shopping patterns; and emphasis on supplying retailers with prospective co-op programs to take with them to industry trade shows.

The Trac study originated with KABC-TV Los Angeles, which launched the research in November, 1982.

Now the study has been expanded to include the four other markets in which ABC owns stations (New York, Chicago, San Francisco and Detroit). Full results will be released January 15 during a presentation at the National Retail Merchants Association convention in New York, but Keith Ritter, director of marketing for the ABC division, points out that one of the overall conclusions is that customer loyalty is not very strong. Also, when consumers were asked how they first heard of a store at which they shop, "only 16.5 per cent said advertising. But that's the only source that retailers can affect. Others were related to things like location or word-of-mouth." The ABC stations will use the study's results to "correlate expenditures in various media to consumer awareness." And since "we find people are aware of television advertising," the research is expected to be a strong selling tool.

As for the pre-trade show co-op preparation, Phyllis Green, director of marketing for the ABC Owned Stations, says that for the consumer electronics show in Las Vegas, "we armed retailers with \$10,000 co-op packages. They could go to the vendor (at the show) and say, 'for \$10,000, you get this audience delivery, etc.' The plans are vertically structured so each vendor gets a cross section of dayparts." What this does, she says, is allow the retailer to "speak with the same authority he has always had when talking about catalogs and newspapers."

At the CBS Television Stations, the development effort is centering on the creation of vendor funding to help smaller retailers become more meaningful in TV. Explains Eglon Simons, vice president, sales: "A lot of retailers—like Macy's and Bloomingdales—have matured and have become pretty expert at buying television time. We're now concentrating on the next level down—attracting the smaller people away from radio and newspapers."

One market in which retail development among all five TV stations is particularly strong, is Detroit, according to Christopher Rohrs, general sales manager of WDIV(TV), the Post-Newsweek outlet, an NBC affiliate. "All of the stations in this market have been very committed to retail development for several years," he says, primarily because "it's so hard to impact national business. It's very difficult to change spending patterns by national advertisers."

The local sales development efforts are apparently paying off. Rohrs estimates that overall local business for WDIV will be up 31 per cent this year, with the whole market up 26 per cent. The station development efforts, he says, vary considerably. "Some stations have no commercials production; others are strong in that area. Some stations are strong in vendor support; others are not."

The one element they have in common, though, he adds, is recognition of the importance of retail business.—**Sanford Josephson**

Spot Report

Appointments

Agencies



Carl Kotheimer has joined Della Femina, Travisano & Partners as senior vice president, director of media and network programming. He is succeeded at SSC&B Inc. by **Janice Clements** who now steps up to vice president, director of media planning and resources.



Beverly B. O'Malley and **Sam Sotiriou** have been elected senior vice presidents of Dancer Fitzgerald Sample in New York. Sotiriou came to the agency in 1971 as a research analyst and is currently director of media research. O'Malley joined DFS in 1973 as an assistant account executive and is now director of electronic media.

Michelle Shotts has been promoted to manager of media development at

CBS radio reps

CBS Radio Representatives is the new name of CBS Radio's two-pronged national spot sales firm. It consists of two autonomous units, says Edward C. Kiernan, vice president and general manager of the rep: CBS Radio Spot Sales, which continues to sell for a list including many major market AM news stations, and CBS Radio National Sales, representing popular music stations. Most of the latter are FMs, but Kiernan points out that the name change for what was formerly CBS/FM Sales "allows for more flexibility in our future growth."

BBDO, New York. She joined BBDO in 1977 as an assistant planner and was elected a vice president last February. Her new responsibilities include internal training, media liaison with BBDO's domestic partner agencies, coordinating the annual media director's seminar, and disseminating media information.



Bert Kohn has joined D'Arcy MacManus Masius, St. Louis as senior vice president/director of marketing and research services. He moves in from Campbell-Mithun, Minneapolis, where he had been vice president/director of marketing and research services.



Anne McKean has stepped up to regional broadcast operations supervisor at Bozell & Jacobs, Minneapolis. She advances from broadcast buyer, and before joining B&J, she had been director of computer operations for CBS-owned WBBM Chicago.

Media Services

Claude W. Stevens has been elected president and chief operating officer of The Haworth Group, Inc., Minneapolis, as founder **C. Dale Haworth**, chief executive officer, becomes chairman of the board. At the same time, **Jeanne M. Smith**, general manager of the firm's San Francisco office, is promoted to executive vice president.

Wendy Marquardt has been appointed media director of Kelly, Scott and Madison, Chicago. She comes to KSM from Wyse Advertising in Cleveland, where she had been vice president and media director.

Representatives



John Fabian and **Michael Rich** have been named vice president/sales for McGavren Guild Radio. Both step up from account executive with the New York sales team.

Jack Higgins has been promoted to vice president, general sales manager of Katz Television Continental. He is succeeded as national sales manager for Continental's Bronze stations by **Dave Donelson**. Donelson came to Katz last year from Avery-Knodel, where he had been vice president, general sales manager.



Douglas Darfield has been appointed research director at Seltel, Inc. He joined the company from Petry Television two years ago and now moves up from special projects manager.

Sandy Weggeland has joined the Los Angeles sales staff of Eastman Radio. She was formerly sales

Co-op clients

Howe, Strauss & Associates, Phoenix, will be setting up co-op/retail marketing departments for four new clients: KLTV(TV) Tyler, Texas, KEGI, Dallas-Fort Worth, KNOB Los Angeles and KABL San Francisco. Each client will employ a fulltime co-op specialist, who, along with the rest of the station's sales staff, will participate in the co-op training and systems developed by the Howe, Strauss co-op ad firm. The goal is to boost station revenue through use of available co-op advertising funds and vendor support programs, says partner Steve Strauss.

manager at WINS New York and before that had been with Group W's Radio Advertising Representatives.

Karen Geiger has been appointed an account executive in the Los Angeles sales office of Torbet Radio. She had been broadcast director for Eisaman, Johns and Laws Advertising, also Los Angeles.

Andrew B. Kazen has been named an account executive on the Dallas sales staff of Blair/RAR. He had been selling for Group W's KQZY Dallas-Fort Worth, and before that had been with the sales staff of WCTC New Brunswick, N.J.

Roger Dawson has joined Katz Radio's New York sales staff. He moves in from WRVR(FM) Memphis, where he had been manager of Hispanic programming.

Marilyn Schienberg is now an account executive for the Los Angeles sales office of Seltel, Inc. She comes to the rep's American team from a media post at Wells, Rich, Greene, also Los Angeles.

Nanci Epstein has joined the Atlanta sales office of Harrington, Righter & Parsons as an account executive. She had been selling for TeleRep.

Diane Lamb and **Mark J. Garella** are now account executives with Katz Independent Television in Chicago. Garella had been a territory manager for Park Davis Publishing Co. in Glen Rock, N.J., and Lamb had been an account executive at WFBN-TV in Chicago.

Pedone moves up

Michael F. Pedone has been tapped for the new post of executive vice president and general manager of the New York headquarters office of HBM/Creamer Inc. He came to the agency as executive vice president/management supervisor last January, with the merger of Humphrey Browning MacDougall into Creamer Inc.

Before he worked for HBM, Pedone had been with Warwick Advertising for 10 years, during which he rose from account supervisor to executive vice president. Before Warwick, he had worked for BBDO and for John Rockwell Associates.

One Seller's Opinion



Barter defended for rating power and consistency

Levy

Advertiser-supported syndicated programming—barter—has been the target for much undeserved criticism in past years, and maybe even a little deserved as well. But it's an industry that has matured fast, and it's time to separate some fact from fiction.

Four years ago, the word "barter" had a negative connotation. It was associated with low-rated weak shows, usually re-runs, relegated, with a few exceptions, to weekend afternoons or throwaway time periods. The list of national advertisers who were using this type of programming was quite small. Many clients were against barter because they felt syndication was unreliable, had poor coverage, consisted of all re-runs; and that a particular show had no firm nationally-consistent time slot.

That unfavorable image has changed dramatically, thanks to the efforts of organizations like Group W, Lexington Broadcast Services, TPE and others. Today the list of advertisers using syndication represents all major accounts and agencies. Syndicated programs now are being planned for and bought as part of the "upfront" buys for many advertisers—instead of being considered poor step-children.

Still, a perception exists that network programming somehow is more "regular," more dependable vis-a-vis time periods, and therefore easier to pinpoint in terms of audience. But one of the main reasons barter syndication works so well as an advertising vehicle is its dependability and consistency week after week. The weekly listing of the top 10 network shows changes quite often. This week's Number 2 show becomes next week's Number 15.

A closer look at the network rankings during the first five weeks of this year's season shows the following:

- 1) There were 29 different shows that were ranked in the top 10 in the first five weeks.
- 2) Only one show (*Bill Cosby*) managed to be in the top 10 for all five weeks.
- 3) Twenty-one shows made the top 10 only once in five weeks.
- 4) Thirty-two shows made the bottom 10 out of a possible 50 placings.

Conversely, the listing for the top 10 syndicated shows remains virtually the same week after week. There is good reason for this. Network shows are scheduled at the same time week after week . . . easy pickings for counter-programming by the other networks.

But syndication, by the very nature of its distribution patterns, is immune to counterprogramming on a national basis.

The fight for viewers is a war—and syndication does not put all its eggs in one basket. Many syndicated shows have repeat telecasts within the same week which gives the viewer another chance to see it if the first telecast is for some reason overwhelmed by a big event. Thus, a perceived weakness of syndication—diverse time periods across the country—actually can work to the advantage of advertisers who are looking for consistency and dependability.—**Rick Levy**, president, Camelot Entertainment Sales.

Media Professionals

D'Arcy regional spot manager calls for creative buys



Karin Guzy
*Vice president
Regional spot
broadcast manager
D'Arcy MacManus Masius
Atlanta*

"I have read a lot lately about the lack of creativity in radio production," says Karin Guzy, regional spot broadcast manager, Atlanta, for D'Arcy MacManus Masius. "But what about creativity in buying radio?"

Guzy believes that radio buyers can't see past the yearly Arbitrons, which too many use as "the bible" of radio spot buying. Creativity in buying means looking past rating points and CPPs, she says, and taking advantage of detailed information about targeted audiences. "We have Birch now for trending, we have sources of qualitative input, and we have often forgotten CPMs," she notes. "What we

have is a lot of opportunities to use radio creatively."

Local tie-ins are an example of creativity in radio buying according to Guzy. Here overreliance on CPPs, which are based on metro ratings, means that a wide range of tie-in and merchandising possibilities is not exploited in portions of the total marketing area. Guzy wants buyers to consider marketing opportunities in the whole area, not just the metro portion—and create these marketing opportunities in specific market segments if they don't yet exist. "Are national clients only interested in the metro? Is it enough to buy adults 25-54, or do we really want high income, large family size, married or single?"

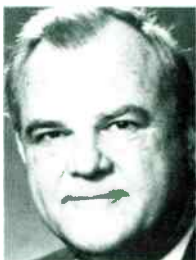
Since research turns up more than the age of prospects now, Guzy says, buyers can now "match the qualitative factors we seek with the stations that deliver it."

Guzy suggests a four-part strategy for improving the process of radio spot buying: encouraging planners to share more in-depth information about the targeted audience; matching qualitative to station strengths; comparing station costs based on delivery of a better-defined audience; and seeking out promotional tie-ins to make spots more valuable.

The new breed of "creative" buyers, in fact, may want to base station rankings on TSA cumes, instead of CPPs, in order to reflect the demographic of the whole marketing area, not just the metro part, says Guzy. But a successful strategy will pay attention to the constantly shifting variables of radio: "Radio doesn't change once or twice a year. In many markets, it changes weekly. There are new formats, new personalities and new stations."

Ashley Rosen joins the Dallas sales office of Blair Radio as an account executive. She had been senior broadcast buyer in the radio and television department at Bozell & Jacobs since 1982. Before that, she was a sales assistant for Katz Television in Dallas.

Stations



Walter E. Bartlett is being recommended to succeed **Wilson C. Wearn** as chief executive officer of Multimedia, Inc. Bartlett has been president and chief operating officer of the company since 1981 and Wearn will remain chairman. Wearn has been with Multimedia and its predecessor company since 1953. He became chief executive officer in 1978 and chairman in 1981.



Robert C. Wiegand, general manager of WPEC-TV West Palm Beach, has been named executive vice president. He joined the PEC Communications property four years ago from Taft Broadcasting.

Bill Parris, vice president, operations at United Broadcasting Co., Bethesda, Md., has been elevated to executive vice president, and **Ken Shubat**, general manager of United's KSOL San Francisco, has been promoted to vice president.

Michael J. Corken is now general manager of WTHR-TV Indianapolis. He was formerly vice president and general manager of WDSU-TV New Orleans.



Steven M. Friedheim has been named vice president and general manager of Media Central's KEKR-TV Kansas City. He moves in from New Orleans where he had been vice president and director of sales for WNOL-TV.

Dale Parker has been named to take over WFSL-TV Lansing, Mich., as vice president and general manager. He had been eastern sales manager for NBC TV Spot Sales before coming to WFSL, recently acquired by WTMJ, Inc. of Milwaukee.

Terrell L. Metheny, Jr., is the new general manager of KAAY and KLPQ(FM) Little Rock. He moves in from Cheyenne, Wyo., where he had been general manager of Mesa

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THE RADIO LIST

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

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Spot Report

Broadcasting's KUUY and KKAZ(FM).

Jay Justice has been appointed station manager and director of sales for KUPI AM-FM, the Scripps-Howard radio stations in Portland, Ore.

He had been general manager for two other Portland stations, KWJJ and KJIB(FM).

Tom Arnost has been promoted to general sales manager of KTLA(TV) Los Angeles. He is succeeded as local sales manager by **Rick Gold**, who steps up from account executive.

Greg Winston has moved up to general sales manager of KSEA(FM) Seattle Everett. He had been national sales manager for both KSEA and KIRO, and before that he had been with the sales staff of KIRO-TV.

Nelson Cohen has been appointed assistant to the general manager of KYW-TV Philadelphia, **Paul Yates**. Cohen had been vice president, general manager of sister radio station KYW, and most recently vice president, AM operations for Group W Radio.

Spencer honored



Bobie Spencer, media director for Ensslin & Hall Advertising, Tampa, has been presented with the first annual Media Buyer/Planner/Director of the Year Award from the Hurricane Chapter of American Women in Radio and Television. Spencer was selected, with the help of judges including radio and television sales managers, for her "outstanding knowledge and excellence in her field."

She has been with Ensslin & Hall's media operation for eight years and currently handles planning and buying for such clients as Wendy's, HONOR System, Lykes Meats, WRBQ St. Petersburg and WXFL(TV) Tampa.

Spot Report



Joe Marcoe has been named general sales manager at WBTI-TV Cincinnati. He moves in from a sales management post at WISH-TV in Indianapolis.

Thomas F. Kenney has been appointed vice president and general manager of WROC-TV Rochester, N.Y. He comes from similar top responsibilities at KHOU-TV Houston. He first joined the Texas station in 1975 as program manager, and was named general manager in 1979.

Kenneth D. Glover has been named marketing manager of WHNS-TV Greenville-Spartanburg-Asheville. He was formerly general sales manager for WLOS-TV, in the same market.

Charles Jewell has been tapped for the new post of national sales manager at WHO and KLYF(FM) Des Moines. He had been national sales manager for WHO.

New agency

A new ad agency, Morgan-Paul & Co., has been formed in New York to work with "small start-up and entrepreneurial growth companies," says its president, Paul W. Ardaji, who also heads Horizon/Meamco, an advertising and marketing agency in the Middle East.

He says the new U.S. agency "plans to become involved in helping finance the marketing efforts of companies with promising futures." The financing will be handled, he says, "via limited partnerships, formed by pooling investors interested in quick returns on their investment."

Ardaji also says he expects to see new business formations to top 600,000 by the end of 1984, and that there is \$8-\$10 billion in venture capital funds available on the market today, against only \$5 million in 1975.

New Stations

Under Construction

WYJE-TV Manitowoc, Wis.; Channel 16; ADI Green Bay; Licensee, Hiawatha Valley Communications, Inc., 212 Marcin Lane, Burnsville, Minn. 55337; Telephone (612) 435-2871. John White, general manager. Target air date, fall 1985.

Buyer's Checklist

New Representatives

CBS Radio Spot Sales is now the exclusive national sales representative for KIRO and KSEA(FM) Seattle-Everett. KIRO concentrates on news and sports, while KSEA features easy listening music.

Christal Radio has been appointed to sell nationally for eight Palmer Communications Group radio stations. They are WHO and KLYF(FM) Des Moines and WOC and KIK(FM) Davenport, both Iowa, and, in Florida, WTNT AM-FM Tallahassee, and WNOG and WCVU(FM) Naples-Ft. Myers. WHO carries news and farm information, and KLYF and KIK program adult contemporary formats. Both WOC and WTNT are news-talk stations and WTNT(FM) airs country music. WNOG offers an MOR sound, and WCVU features easy listening music.

Torbet Radio has been appointed the national sales voice for KZUN and KFIV(FM) Modesto, Calif. KFIV plays adult contemporary music, and KZUN is a country music station.

New Affiliates

ABC Radio's Direction Network has added KDHI Twenty-Nine Palms, Calif.; WBTF(FM) Attica, N.Y.; KNZA(FM) Hiawatha, Kans.; KLRK(FM) Vandalia, Mo.; and WIXC Hazelgreen, Ala.

Mutual Broadcasting System has signed WBAL Baltimore to carry its *Dick Clark National Music Survey* and WNNW(FM) Grand Rapids-Kalamazoo for *Lee Arnold on a Country Road*.

NBC Radio Network is now feeding programming to WAVU Albertville,

Ala. The news-talk station is licensed to Sand Mountain Broadcasting Service, Inc.

Transactions

Bahakel Communications has acquired WAKA-TV Selma-Montgomery, Ala., from **WAKA-TV, Inc.** of Selma for approximately \$20 million, subject to FCC approval. The station has already won commission approval to move its transmitter site and build a new tower 2,000 feet above average sea level.

FCC rules will also require Bahakel to sell WKAB-TV, also serving Montgomery.

Miss-Lou Broadcasting Corp. has sold WYNK AM-FM Baton Rouge to **WYNK Radio, Inc.**, principally owned by Thomas O. Hicks and Robert Haas, for what could be a record \$10 million, in terms of top price for a radio station combination outside the top 50 markets. Broker in the transaction is Americom Media Brokers, Inc., Washington.

Channel 64 Joint Venture has completed acquisition of **WBTI, Inc.**, licensee of WBTI(TV) Cincinnati from **HEN, Inc.**, a subsidiary of United Cable Television Corp., for approximately \$9.4 million. Acquisition includes Cincinnati Subscription Television, Inc., a subscription service carried by the station.

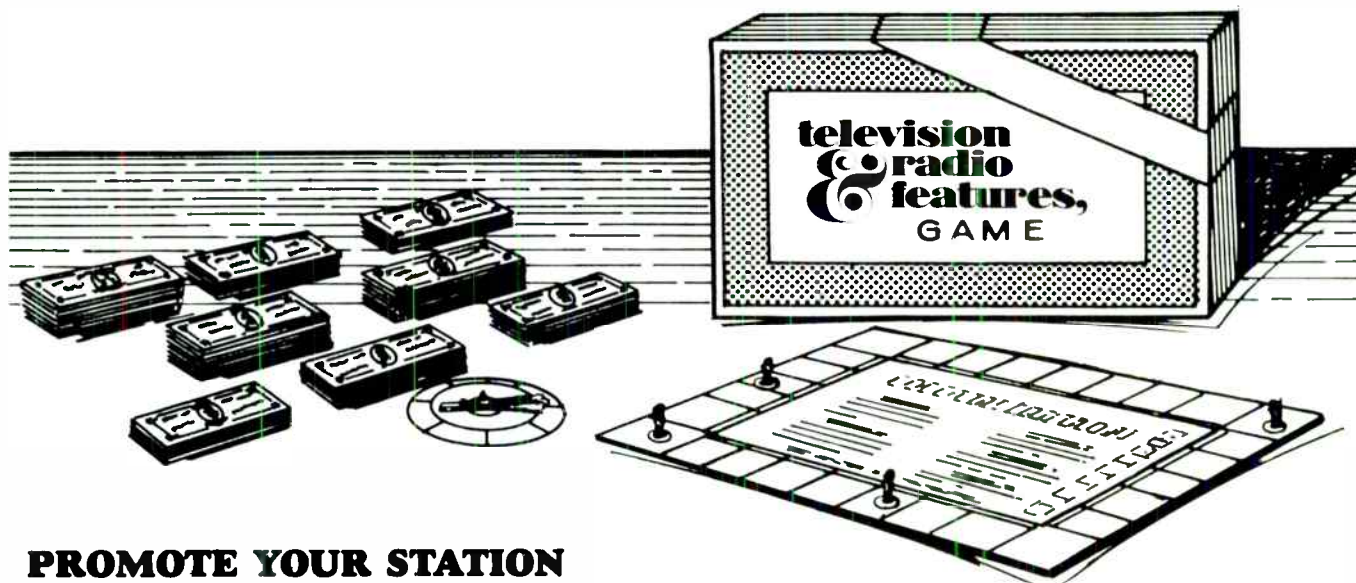
Learfield promotes

Learfield Communications, Inc. has promoted Chuck Crossno to national sales manager and Nip Neidert to director of sales for its Brownfield Network. The Brownfield network includes 140 radio stations in 13 states, said to be the largest agricultural radio network in the country.

Crossno's new duties will include national advertising sales for the Missouri news division as well as for the Brownfield agri division. Crossno joined Learfield in 1982 as director of corporate sales, moving in from the William B. Tanner Co., now Media General Broadcast Services.

Neidert came to Learfield in 1980 and in his new post will supervise advertising sales for Brownfield in Iowa, where Roger Gardner has been promoted to account executive, as well as in Missouri and Illinois.

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Wall Street Report

Scientific-Atlanta's first quarter net rises 32.7% on sales increase of 10.4%

Turnaround still said to be short of management goals

For the first quarter ended September 30, 1984, Scientific-Atlanta's net earnings rose 32.7 per cent to \$3,329,000 from \$2,508,000, on a net sales increase of 10.4 per cent to \$106,919,000 from \$96,856,000. Earnings per share were up 40 per cent to 14¢ from 10¢.

The company's sales and earnings results for the year ended June 30, 1984, represented a major turnaround from fiscal 1983. Net earnings were \$11,776,000, compared to only \$370,000 in the previous year; earnings per share were 50¢, up from 2¢. Net sales for fiscal '84 rose 22.1 per cent to \$398,861,000 from \$326,567,000.

In the 1984 annual report, Sidney Topol, S-A chairman of the board and chief executive officer, said the company's financial results indicate that "Scientific-Atlanta may well have turned the corner on the road back to our former levels of earnings and returns on equity and investment." However, he emphasized that the performance "was still less than management had expected."

Scientific-Atlanta, Inc.

Consolidated statements of earnings (unaudited)
(In thousands, except earnings per share)

	For the three months ended September 30,	
	1984	1983
Net sales	\$106,919	\$96,856
Costs and expenses	101,179	92,532
Earnings before income taxes	5,740	4,324
Provision for income taxes	2,411	1,816
Net earnings	\$ 3,329	\$ 2,508
Earnings per share	\$.14	\$.10

Spectradyne placed order for 100 more earth stations

Recent major developments affecting the company include the following:

- Placing of an order by Spectradyne for 100 earth station systems to be used in its hotel satellite television services.

Spectradyne, based in Dallas, already has installed about 250 earth stations in hotels around the U.S. and expects its satellite network to double in size over the next one-and-a-half years.

- Selection of S-A's B-MAC secure television system by the government of Australia for that country's direct broadcast satellite (DBS) radio and television distribution, to be launched late next year. The initial order, described by S-A as a contract in excess of \$1 million, is for more than 200 B-MAC decoders, which will begin to be delivered to Australian radio and television stations in the spring of '85.

S-A management is hopeful other countries will follow Australia's lead and adopt the B-MAC system as a standard for video transmission.

- Dissolution of the joint venture in the United Kingdom between S-A and The Plessey Co., known as Plessey Scientific-Atlanta Limited. S-A says it will continue to pursue European markets via its established subsidiaries in Europe. In addition, S-A and Plessey plan to maintain some joint marketing arrangements in Australia and the Middle East, and they say they may also consider other cooperative ventures on a case-by-case basis.

- Signing of an agreement with CBS Television Network, under which the web will use 7-meter and 4.6 meter antennas and earth stations from Scientific-Atlanta to provide program distribution to its affiliates.

Primetime (from page 90)

that *Titans*, kicked off the MGM/UA Premiere Network on election night in primetime, and did very well, getting a 15 rating and 23 share. While Bell notes the station normally would rather pay cash then dole out its inventory via barter, he says the opportunity to deliver big numbers can be maximized in terms of sales, even if half of the inventory is given for barter. Stations give up 10½ minutes in each two-hour film, and keep 11½ to sell locally, in the pre-pay-window situation.

"The most exciting thing for us regarding the MGM/UA features is to be able to obtain first-run movies from a major studio on a monthly basis," Bell notes.

Besides the MGM/UA Network barter first-run feature package, Orbis Communications' First Edition, comprised of three WB titles, *Bobby Deerfield*, *Rollover* and *Agatha*, has also entered the arena of syndicated theatricals heretofore not previously shown on the networks. Two—*Bobby Deerfield* and *Rollover*—have already been shown on many stations, but *Deerfield*, aired in October, experienced disappointing ratings, and the jury is still out on both the other Orbis offerings. *Agatha* was airing December 13–23. Although the ratings on the package may not have been as good as expected, the Orbis WB primetime specials cleared 130 markets, representing 89 per cent of the country, according to an Orbis spokesman. Also, it's likely that a new deal between Orbis and WB will be struck for additional titles to be shown in 1985.

First-run specials

In addition, a number of barter first-run specials are being mounted by syndicators, while others have already been played in primetime by stations. Paramount's *Eureka Stockade* aired last May on KITN-TV, according to the Minneapolis-St. Paul station's vice president and general manager, Robert Fransen, but performed below the executive's expectations. On the other hand, a primetime special, *Andrea Doria: The Final Chapter*, racked up solid numbers nationally with a 19.5 rating, according to NTI, when it aired on an ad-hoc network on August 16.

At KTLA, Bell notes that another Paramount TV special, *The Jesse Owens Story*, did very well on the nights that it ran in July, getting an 18 rating on each night. Specials offered via barter coming up include LBS Communications' *It Came Upon a Midnight Clear*, Metroprime, three miniseries, including *Empire*, *Jamaica Inn* and *The Far Pavilions*, each with two runs over one year,

Barter networks of primetime movie packages are spiraling. At r., is one of the 1985 movies, "Brigadoon," being offered by the SFM Holiday Network.

available at various times, each with a barter split of 10½ national minutes and 11½ for local sales.

Jon Gluck, MMT Sales vice president, director of programming, says primary reasons for the move by syndicators going increasingly into the barter area with primetime movies is that they realize that the dollars coming from the networks are declining. "This was because the networks were finding that the theatrical films were getting declining audiences, because of cable and home video exposure, and that they were paying, in essence, grotesque prices." Matthew Shapiro, MMT Sales manager, programming operations, adds that there are differences between Embassy's group of titles and MGM/UA's.

Embassy's barter movies, which came out about a year ago, were bypassed by the networks "because of their restrictions on sex, violence and language. But the new packages are basically what the networks weren't interested in." Regarding the new first-run theatrical packages, Gluck adds that syndicators asked themselves how they could make money on these films. "The answer was to run first-run barter networks, predominantly on independent television stations."

Mike Levinton, Blair Television's director of programming, says that while he's "not thrilled with the barter aspect of selling features, it is bringing reasonably fresh product into the syndication pipeline which wouldn't have gone into it. As long as barter films are not everyday or every week occurrences, stations can work the features into their schedules." He continues that the features which are in the ad-hoc networks are a cut above the usual. "They may not be any better than any of the top features in an ordinary package, but a regular package is bound to have features in it which are not up to the same level of quality as the barter packages."

Double-edged sword

Valle at Katz sees barter for features as a double-edged sword. "The titles have to be good. You have to determine how strong the titles are and what the costs in inventory are on the barter level. As more and more of these packages come out, they become more important to indies, and it becomes incumbent on the stations to go through the exercise of



figuring out the various pros and cons of buying barter features."

Gluck at MMT Sales says the company's indies are questioning the worth of barter features for several reasons. "Giving up roughly 50 per cent of your inventory, as in the case of the MGM/UA package, during a high time in the year, such as the fourth quarter or second quarter, is a sizable expense even though you're not paying cash for the film."

Cost of inventory

Also, Gluck adds, these stations report that another problem is that giving away so much inventory is especially costly in the first two runs, which are the "meat and potatoes" of the package to a station. "One of the problems generally in buying features is that the back end of the runs has much less value than the initial runs," notes Gluck. "In the MGM/UA situation, after the first two runs and the exposure from pay-TV window, the value of the movie has lessened because of all the exposure beforehand."

At WNOL-TV New Orleans, Gail Brekke, one of the station executives who passed on taking the MGM/UA network films, agrees with Gluck on the usage factor. The general manager notes that while the titles are "good," it's her feeling that the features will have too much exposure for the cash runs to make money for the station.

But MGM/UA's Tirinato says that the least stumbling block the company faced in clearing stations was that the package may face overexposure. "What we have been able to accomplish speaks for itself. The fact that so many stations

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bought the package is evidence that they are all equally satisfied. The only resistance we had was that some stations didn't want to commit as early as November and have asked us to come back after the first of the year. Also, there are some new indies which are not on the air as yet that have committed to carrying the package."

Network attrition

Tirinato credits the rise of new indies, and the inroads being made by established indies, plus the programming and promotion coming from the local indies, as contributing to the losses in shares experienced recently in primetime by the three networks. According to the NTI for November, the ratings and shares for the three networks combined showed substantial declines from the November, 1983, period and were the lowest of the past six years.

The combined rating for the three webs was down by 8 per cent from November, 1983, from 52.1 per cent to 48, while the three-network share was down by 5 per cent, from 80.4 to 76.5. The average HUT level was also down, more than 3 per cent from last November, 64.7 to 62.7 and tied the lowest figure since November, 1979. Affiliates suffered in primetime as well, with HUT levels off dramatically at the web-owned stations in New York, Los Angeles and Chicago.

Besides the MGM/UA first-run syndication package, and the Orbis movies, another package bypassing the networks is Orion's Premieres movies. In this case, however, Orion is selling the package for cash, while using pay-TV windows a-la MGM/UA. The initial group consists of 15 theatricals being offered for three plays over 18 months, 14 of the 15 go to pay-TV for six months, then all return to syndication after a 60-day holdup.

In the latter stage, they become known as Orion II, with 10 more titles added, for eight runs over four years, according to Scott Towle, vice president, western sales division at Orion. At this juncture, the Premieres package has been sold to 30 markets, with 22 stations in the top 25 markets, according to Towle.

Most of the outlets have bought both the Premieres and the Orion II packages. If the offering succeeds, according to Towle, a new package will be unveiled for the 1985-86 season, using a similar marketing concept. Titles will include theatricals recently released by Orion, including *The Exterminator*. While Towle wouldn't be specific on prices fetched for the Premieres, he says they went for very good dollars.

Katz's Valle says it's still too early to draw definitive conclusions on the first-

run primetime theatricals which have bypassed the networks, whether they are barter or cash. "There is a market but will there be one at the prices the studios are asking? They are looking to make the same kind of money going that route as they have been making selling the movies to the networks. At this point, I don't think it has happened. It hasn't happened as far as NCAA football is concerned, so why should it happen regarding movies?"

Valle says that at major markets where there is a premium demand for movies the prices continue to rise, but there will have to be a "significant adjustment" in the remaining markets. This will be the case, he continues, if the movies don't maintain sufficient ratings on indies, are handicapped because of their previous cable exposure or because they weren't deemed of sufficient stature

"There is a market (for first-run primetime theatricals)," says Katz Independent's Serge Valle, "but will there be one at the prices the studios are asking? They are looking to make the same kind of money going that route as they have been making selling the movies to the networks."

to play on the networks. "But the ratings on first-run syndicated movies have not yet been tracked and the whole situation still has to be analyzed. Of course the proliferation of indies has added to the demand, but there are only 10 or 15 situations where there are multiple indies in a major market."

Meanwhile, theme weeks are paying off for indies generally, according to a study taken by KMSP-TV Minneapolis/St. Paul of various outlets using themes. Stuart Swartz, general manager at the station, notes that theme-week movie programming in primetime has been averaging slightly higher numbers than "ordinary" weeks. Swartz continues that theme weeks at the station have embraced actors such as Clint Eastwood and John Wayne, as well as 'macho' movies and 'supercomedies.' One of the factors in their success is that the theme movies can be promoted and marketed by the station in advance, via on-air

promos and in the local newspapers.

The Minnesota outlet now airs movies in primetime six days per week, exclusive of Sundays, and began airing movies on a Monday-Friday basis in primetime on February 20, but the schedule was expanded because of the films' success over the previous fare. According to Swartz, the station was playing *Hawaii Five O* at 7 p.m., followed by *All in the Family* and *Barney Miller*, with news in the 9-10 p.m. slot. As a kick-off to its movies, KMSP-TV aired *2001 A Space Odyssey* on February 6, from 7-9:30 p.m., commercial-free.

MMT's Gluck projects that packaging and marketing of movie concepts will be increased on indies.

"We see more hosting of movies and star interviews surrounding the movies, in addition to more contests, than is currently the case. A movie on television will be more than experience of watching the flick. Hosts tell the viewer about the film and the stars and tell some anecdotes and perhaps a trivia contest will be run."

Promotional value

Gluck says that making events out of movie fare in primetime has a great deal of promotional value and it also has the benefit of making the station's product different from the product of the competitors' in the market. In Boston, for example, WSBK-TV does a host package it calls the Movie Loft, Gluck points out. At WSBK-TV, a Storer indie, Fred Bierman, program manager, says the station has been using a host, Dana Hersey, for about five years, from 8-10 p.m. and that the idea has been generally well-received. While it airs movies six days per week, the station utilizes Sundays to air movie specials. It recently played the Orbis WB barter titles.

WSBK-TV follows indies' trend of clustering their commercials. Bierman says commercial breaks occur three times in the 8-10 p.m. period.

In Los Angeles, KTLA's Bell, Golden West Television indie, says his station is the leading movie station in the market, and he notes that the outlet was the first in the country to reduce its commercialization. The cut, which provides for only two intermissions in the run of the movie, "has been copied by a lot of stations in the market and throughout the country. We recognize that primetime is a very competitive area and that the movies were made not to be broken."

While Bell believes the cut in commercials has contributed to the station's good performance in the market, he adds that other factors have provided additional fuel, such as stocking up with blockbuster movies and combining them with thematic weeks. "For example,

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some are nostalgia-oriented. The station played a week of Bette Davis, featuring the actress doing the wraparounds and, this fall, we did the same with Esther Williams."

KTLA's movies have been averaging an 8 rating and a 14 share in primetime over the past four years, says Bell, "which is probably unparalleled among indies, considering there are seven sta-

Classics, says Gail Brekke of WNOL-TV New Orleans, "have a strong following. They are recognizable products with recognizable stars . . . the movie people will want to see a classic again and again."

tions in the market and that KCOP-TV is also running movies in primetime. In the November sweeps, KTLA even did itself one better by registering a 9 rating and 14 share, on average, in the Arbitron book. Bell says KCOP did an 8. Combining both stations' ratings, Bell says that the numbers are more than any single network gets in primetime in Los Angeles.

The November numbers at KTLA were also helped by the station's airing of 24 classic *Twilight Zone* episodes on Thanksgiving Day, beginning at 8 a.m. and running through 10 p.m. "The Fifth Annual *Twilight Zone* Marathan," as it was called by the station, was climaxed by a two-hour "Silver Anniversary *Twilight Zone* Special, which aired 8-10 p.m., Bell notes.

At KCOP, Carol Myers, program director, says the station airs themes on an irregular basis, and is selective on its tie-in movies in primetime. "Generally, we play themes on a three-day basis. We don't believe in stretching movies simply to put them into themes, because they may not work for the entire week. For example, we recently did a Charles Bronson group, but only for three days." The station has also been playing classics on an irregular basis as well, Myers points out.

Brekke at WNOL-TV is bullish on classics. "They have a strong following. They are recognizable products with recognizable stars and have a psychological comfort factor in that the movie people will want to see a classic again

and again." The station bought Goldwyn Gold, a package of 21 titles containing movies such as *The Pride of the Yankees*, *Guys and Dolls* and *The Best Years of Our Lives*. The Goldwyn Co. is understood to be mounting another group of classics for January.

The station, because it is in a heavily-cabled market, doesn't edit any of the movies for content or time. Brekke says "we feel that the viewing audience is grown up." *Cleopatra*, for example, was run unedited, and was aired with only one commercial, and ran for 4½ hours. *Cleopatra* was part of the MGM Vintage I package. Coincidentally, WNOL-TV ran the classic at around the time of Richard Burton's death, notes Brekke. Elizabeth Taylor was Cleopatra and Burton played Marc Anthony, so there was a lot of interest in the movie in that regard as well.

Foreign movies

WNOL-TV, in addition, airs foreign movies on occasion, such as *Blow-Up*, and Brekke says that some of the foreign movies wind up turning in some of the station's best numbers. "Sometimes we underestimate the sophistication of the television audience," she adds. In addition to airing classics and some foreign material, the station, which came on the air on March 25, competes with the established indie in the market, WGNO-TV, by starting its movies in the 7 p.m. time period. WGNO-TV airs movies beginning at 8 p.m.

Brekke feels that carrying movies at 7 p.m. has two advantages. It gives her station a jump on WGNO-TV and it provides the station with flexibility to go beyond the two hours traditionally given to films in primetime. The Hal Protter-owned outlet airs *The Waltons* after movies, which "seems to be very compatible with the movies."

Off-network hours continue to be used as support to those indie stations carrying movies in primetime. Katz's Valle sees more of this happening. "The idea of coupling the off-network hours with movies may not be a big trend," notes Katz's Valle, but he sees an increase by stations in using the off-network hours as part of the primetime block because of the success of some of the shows, including *Mannix* and *Hawaii Five-O*.

Some stations, continues Valle, may use hours back-to-back in primetime, but mainly these are indies whose movies have been bought by the competitors in the market or where the competition is strong and counterprogramming is necessary.

Normally, however, says Valle, indies buy off-network hours for the 6-8 or 5-7 p.m. time block.

Late arrivals in a multi-indie market

where the competition has already gobbled up movies, such as in Dallas, are going with older evergreen material or with the off-network hours in primetime, he adds. However, Valle points out, when hours are coming off the networks with premium prices, "you can't afford to play that gambit."

News, too, is one program type being used by indies as a movie follow-up, in the 10-11 time period. At KCOP, Myers says the station airs local news at 10 and Independent Network News at 10:30. Chris Duffy, general manager at WPDS-TV Indianapolis, sees news as having major potential growth at indies. The station airs an hour of news in its 9-10 p.m. time period. Previously, it had been only carrying a half hour consisting of INN on the weekends. Under its present schedule, it airs INN followed by its own news, necessitating the hiring of a 28-person news staff, a major investment on the part of the station.

In a market as highly competitive and as hungry for movies as in Los Angeles, the non-movie indies, such as KTTV(TV) and KIHJ-TV, owned by Metromedia and RKO General, respectively, air off-network and first-run product as counter-programming strategy. KTTV runs the *Merv Griffin Show*, *Rituals* and *Entertainment Tonight*, among other primetime fare, and KIHJ, which had been running off-network hours from 8-9 p.m., has gone the game-show route in the hour.

According to Walt Baker, a program director at the station, KIHJ-TV began using *Joker's Wild* and *Tic Tac Dough* last May, and both have delivered higher

Made-for-TV movies, says Blair's Mike Levinton, "probably have at least as much value as theatricals." The made-fors, he adds, "are more current and relevant than the other movies."

ratings than the previous product in the hour period did.

Baker says the move to the game shows gave the station an effective lead-in to the 9-10 p.m. news in terms of attracting "slightly older" demos than the indie competition.

While KIHJ-TV currently airs *I Spy* in the 10-11 p.m. time period, the hour has also

been used for special programming. Beginning in February, the hour schedule will consist of *Rich Man, Poor Man*, 34 episodes to be stripped.

Made-fors vs. theatricals

Meanwhile, the question of which performs better or worse in primetime, made-for-TV movies or theatricals, depends on the market, promotion and other factors. MMT's Gluck notes that their performance varies by market. Also, "it varies on how good a promotion job the individual station is doing with the titles."

KTLA's Bell says a categorical statement cannot be made on made-fors vs. theatricals. "Obviously, made-fors on network do better than theatricals in primetime at this point. But in syndication by and large, made-fors aren't as strong as theatricals. There are exceptions however. For example, we ran a two-parter which had run on CBS a few years back, *The Guyana Tragedy: The Story of Jim Jones*, which came from Telepictures. We aired it in November, on the sixth anniversary of the massacre, and it got a 9 rating on both nights against the networks' sweeps programs." The miniseries was promoted well, which helped in it getting good ratings, Bell adds.

Blair's Levinton feels that the made-fors "probably have at least as much value as the theatricals. Made-fors will probably have had less exposure than the theatricals. Also, the made-fors are more current and relevant than the other movies. They tend to feature television personalities and, don't forget, the television audience is not the same as the theatrical audience. Of course, some movie stars transcend that, such as Clint Eastwood. But for the most part you see encouraging numbers on made-for's because they have the soap opera or series stars.

No editing problems

"Also, made-for-TV movies were done for the small screen, so they fit better into the two-hour primetime block, and the editing for the commercials time doesn't prevent any problems. In addition," points out Levinton, the performance of the past few years regarding made-fors against theatricals in primetime indicates that the made-for movies "have nothing to be ashamed of."

On the other hand, Fransen at KITN says that the station generally favors buying theatricals for primetime over made-for's. He notes that KITN recently ran *Meatballs*, which got "terrific" ratings, helped by the fact that its star is Bill Murray, who is currently very popular. □

BBDO (from page 92)

large ones, that have more chances, can point to one or two campaigns that are really good. But there are only a handful of agencies," Dusenberry says, "that can look across a wider range and gain industry consensus that their work is consistently good."

BBDO believes that it has stood in there over the past decade, and has proven by performance that it belongs to that handful of consistently prolific agencies. But Rosenshine believes the recognition factor on that accomplishment lags by three years.

consumer feels is valid and not be pleased with it yourself. We'd like to be able to approach all four audiences, the fourth being the consumer, and, on a case-by-case basis, have all of these audiences attest to the high quality of the work."

"There's an old Italian saying," Dusenberry says, "that says the fish rots at the head. If the head of a certain department, whether its research, creative or media, isn't setting a certain standard, the whole department can go down the tubes. Again, the key is consistency."

In order to establish that consistency, Rosenshine, Dusenberry and Clark, the triumvirate in what they describe as "one

BBDO awards tally—'83/'84

Clios: First place winner, General Electric dishwasher, Home Furnishing category.

Recognition for other commercials: Black & Decker Paintmate, "Here to There," Home Maintenance category; Jacqueline Cochran, L'Air du Temps, painting Cosmetics; Love Me Tender Dog Food, "Screen Door," Pet Products; Love Me Tender Chunks, "Love Me Tender 1;" Pepsi Cola, "Mud Football;" Diet Pepsi, "Blonde;" Diet Pepsi, "Boutique;" Diet Pepsi, "Sorority," Pepsi Light, "New York Giants;" Pepsi Light, "Stuntmen;" all in Non-alcoholic Beverage category. Mountain Dew, "Inner Limits," Use of Sound (radio).

The One Show—Diet Pepsi, "Sorority," first place winner. Other commercials to receive recognition: Diet Pepsi, "Vacation;" Diet Pepsi, "Couch;" General Electric dishwasher, "Son of Beep."

Addy Awards—Best Campaigns, General Electric dishwasher, General Electric Corporate; Pepsi Cola (first place) Black & Decker (second place); Home Box Office (second place).

Andy Awards: GE dishwasher "Son of Beep," second place. Other spots to receive recognition: GE, "Blastoff;" Jacqueline Cochran, L'Air du Temps, "Painting;" Black & Decker tools, "Here to There;" Diet Pepsi, "Blonde;" Diet Pepsi, "Couch;" Diet Pepsi, "Sorority;" Diet Pepsi, "Vacation."

Effie Awards: GE Spacemaker can opener, a winner in its category for a spot entitled "Houseparty."

Cannes Film Festival: Pepsi Cola, "Sound Truck," Gold Medal. Bronzes for Black & Decker tools, "Dam;" Diet Pepsi, "Parking Lot;" Pepsi Cola, "Space Ship;" Pepsi Cola, "Street."

"You also have to be good to four audiences," Clark puts in. If you're not good to all four audiences, you fall into the category of good or poor, with no qualifying judgement in between.

"You have to be good to yourselves. You have to be able to be objective enough to take a look at your own product internally and honestly believe, 'This is good work.' Your brother and sister agencies in the BBDO network, must be able to do the same thing.

"Obviously your clients have to be able to say that it is good work," Clark continues, "effective as well as pleasing. The industry has to be able to say the work is good and effective. It is possible to produce work that the client likes, the

of the smoothest transitions in recent agency history. "have decided on two thrusts, "one internally directed," according to Rosenshine, and "one external."

The internal move, Rosenshine says, is "whether or not, and I say this because we really haven't looked at it closely yet, there are opportunities to more closely synergize the workings of BBDO's international network. Our network is built on a theory somewhat different from that of J. Walter Thompson or McCann-Erickson. We don't believe in the cover and control theory.

"We believe the fastest way to build a growing network of worldwide companies is to go into each market you have



Discarding the conventional, BBDO turns out an award winner on behalf of Pierre Cardin.

targeted, acquire an aggressive agency and not worry in the beginning whether that agency, in its corporate culture, is compatible with other agencies previously acquired. The only worry should be whether they will be compatible with the philosophy espoused by headquarter management.

"During the decade from the early '70s through the early '80s, we built our network on that procedure, fully cognizant of the fact that we could not offer our clients, as our competitors perhaps, could offer theirs a worldwide network with almost totalitarian control.

"That doesn't mean," Rosenshine emphasized, "that we don't have accounts where we aren't all pulling on the same oar at the same time with the same oar at the same time with the same client.

"But the worldwide network wasn't built with that in mind. It was built in a more diversified way, because that's the way we thought we could build it the fastest and obtain the quality shops that we wanted to join our network."

"At this point," Rosenshine concludes, "I'm not sure that we've maximized the synergy that's available under that system. Do we have the most cross-referencing, trade off of technology, that is possible? Are we talking to each other as frequently and as effectively as we could be? It is possible that we have, but if we have not, the enhanced communication could provide important opportunities for BBDO's growth.

"The next objective," Rosenshine says, "is external. If the communication is efficient, do we have in place the coverage and control we require, or can we improve this by different types of acquisitions over the next 10 years "agencies that are more interested, for instance, in multinational, brand or global advertising?

"Under no circumstances can I see the movement of BBDO International into

areas that we are not into now, into areas not having to do with marketing communications."

On the creative side, Dusenberry's primary objective is to "make BBDO the mecca for creative talent. The reason for this isn't for any ego gratification," Dusenberry says, "it is simply because then we would have the pick of the best talent in the industry. If Doyle Dane was the agency perceived as the most creative in the '60s, I would want BBDO perceived as the most creative in the '80s."

Creative perception

What is the current perception of BBDO's creativity? The rhetorical question receives an immediate answer from Rosenshine, former creative head of the shop.

"If you were to ask, in a direct response fashion—which do you think is the most creative agency, I do not think that many people would respond, 'BBDO,'" he admitted.

"In the 1960s, the knee jerk reaction when you asked about the most creative agency," Rosenshine says, "it took about a millisecond before the person would respond Doyle Dane. If you did it today someone might suggest BBDO in about eight minutes. The other person might think for a moment and say 'Yeah.' But I would like the reaction to be immediate and the choice foremost. If you had someone beside you and you would show them our reel, you might also bring them to that conclusion. But what Phil is saying and what we would like is for BBDO and creativity to be synonymous."

Dusenberry doesn't believe that glamour accounts earn industry respect for consistent creative achievement. "It's just like chopping wood. You gotta get out there and do it every day with all your accounts. Gradually the word gets out. My personal feeling is that BBDO's

creative reputation has been growing on a year-to-year basis.

"We think," Clark put in, "on nothing else but gut, that the perception to reality time warp is three years. We've been known for years and years as a marketing type agency, where creative has dragged along. This is the perception, but not the reality," Clark emphasized. "The prospects that we would like to have think of us as one of the agencies on advertising's leading edge, don't yet think of us that way, although we believe that we have proven, particularly over the recent past, that this *is* now the reality."

"In the mid to late '60s," Clark continues, "BBDO was just beginning to turn the corner from an institutional type shop heavily oriented in print towards banks, insurance companies, to be a consumer package type agency. History shows that when we entered the '60s, BBDO was nowhere as a TV and packaged goods agency. We've done it in two basic cycles," Rosenshine says, from '64 to '75 and from '75 on. From '65 to '75 we did accomplish becoming a television packaged goods agency. We thought we could do this in one fell swoop, one dynamic decade. But we were too optimistic.

Updating the product

"Around 1975," Rosenshine says, "we faced another challenge—updating our creative product, making it relevant to contemporary lifestyles. The first phase, "Rosenshine reiterates, "ending in '75, was becoming a packaged goods agency with recognized capabilities in the broadcast area; the second phase which began mainly with Phil (Dusenberry) in 1975 was taking that capability and applying that to the management of brand advertising in the mind and life of the consumer. This is the stage that we are in now, and this is the stage, in which I think we are bringing our creative capability to successively higher levels within the industry."

BBDO is trying to take what it perceives as increased industry consciousness of creative capability and harnessing it to new business presentations. "We're doing it on a selective basis," Clark says. What this means is a quick canvass of

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the entire network before solicitation to make sure that there are no potential conflicts.

"When we finish all this," Clark says, "the field is somewhat narrow on the basis of what prospects we would like to pursue. But we have an aggressive new business program, and we are intimately involved in that process on a day to day basis."

Unorthodox approach

BBDO's new business pursuit has taken some wry turns. "Let me tell you a funny story, Dusenberry says. "I saw this terrible series of commercials on the air for a New York retail advertiser, who shall remain anonymous. I had no ulterior motive in mind," Dusenberry says with a grin, "I was doing it more as a public service.

"I came in the next morning, told my secretary to find out the name of that company's chairman of the board, and sent him a simple note: 'Your company is desperately in need of a good advertising agency.' The next day, he wrote back, 'Please call me.' As it turned out we were closed out from his business because of a conflict. I don't know if we track as well as we could and as well as we perhaps, should, advertising out there that we think is inferior."

"That's an unusual procedure," Rosenshine says, "and it's a threatening way really to go after new business. This isn't the usual way to approach advertisers, and certainly not the way we put prospects on our new business attack list.

"You are not generally successful when you attack their current advertising. We have much more productive approaches, like getting involved with him in media or research discussions, general state of the business conversations. There are many non-threatening ways than going for the jugular by saying, in effect, 'What you're doing for the public out there is garbage.'

"You also have to understand," Rosenshine observes, "that the people out there doing garbage don't necessarily think it is, and getting their account ain't gonna be terrific for you."

Accounts that have been terrific for BBDO, according to Dusenberry are, you guessed it, Pepsi. "Not just the Michael Jackson stuff, but the corporate campaign as well, and the work for *Diet Pepsi*. The Black and Decker work, I believe, is outstanding. You look through all these categories. I think the Pepsi work, right now is the best soft drink advertising being shown on television. I

think *Diet Pepsi* is the best advertising in its category.

Boosting Pepsi's sales

A spokesman for Pepsi Cola says BBDO's campaign on behalf of brand Pepsi, earlier this year boosted sales to new levels. "They created breakthrough advertising for us that make for an outstanding sales year."

The Pepsi spokesman says also that Diet Pepsi advertising by the agency "broke through the clutter. The dialogue campaign created an awareness about our NutraSweet formula, and brought about a solid sales year." Pepsi declined to reveal hard figures characterizing these as proprietary information.

"The Black & Decker advertising, is fresh, breakthrough advertising in the tool category, it's got a cutting edge to it," Dusenberry adds.

"And another campaign," says Rosenshine, picking up the beat, "is the work we are doing for General Electric. If anything is a case history of effective advertising, breakthrough, offbeat, different work done for a client it is the GE campaign over the past five years.

"General Electric expressed a wish to shift, organize and promulgate a new image, it's not just a couple of commercials. It is what we've been doing."

Repositioning GE

"BBDO has had the General Electric business for five years," say Richard Costello, marketing communications manager for the electrical appliance manufacturer.

"The campaign has two specific objectives—

- enhance corporate image
- move specific products.

"We also want to use product advertising," Costello continues, "to make a statement about the integrity of the company.

"While we and BBDO put the advertising campaign in place, we also put in a tracking mechanism, to test its effectiveness.

"Starting from a base of zero, we tested the consumer awareness of the campaign slogan 'we bring good things to life'. From 1979 to 1983, it went from an awareness of zero to 45 per cent, more than any other advertiser in our classification, and, indeed, more than any big dollar volume advertiser.

"The purpose of the 1979-'83 campaign was also to position General Electric as a warm, friendly company, and to heighten people's awareness.

"The second phase of the campaign, which began in '83, was to promote GE as an innovative high technology company. It's a little too early to tell," Costello admits, "how we're doing in that category. But as we release commercials one-by-one, we are getting some encouraging results.

"The most encouraging was for the GE dishwasher with the 'beep-beep' mechanism. We can definitely trace our gain of a couple of market share points to the effectiveness of that commercial. I would say we're very encouraged by the way our advertising objectives are being realized so far," Costello concludes.

"Another example," Dusenberry says, "of breakthrough execution is the Sunlight dishwashing liquid spots. This is a category that usually carries mind numbing, mundane stuff. It's these campaigns, across the broad range of categories there is a consistency of good advertising, not just in showcase accounts like Pepsi, but in tools, which is generally not showcase, and in soap, which is never showcase, unless you make it."

"Breakthrough advertising," another of those nuisance terms that gets pounded into the dust, like "window," for example, gets a thumbnail definition from Dusenberry.

"Breakthrough advertising," he says mulling the term over in his mind for five seconds, "is advertising that gets noticed, first of all. Sometimes it gets talked about. Maybe becomes part of the lexicon and the language. Advertising that is effective simply by the fact that people did notice it and they liked it.

"It's advertising that meets the selling proposition, advertising that gets noticed and just isn't wallpaper, as so much advertising is."

Ambivalent position

Phil Dusenberry, at the top of the creative department at BBDO is in an ambivalent position. He is part executive, part administrator, and, by training, and through test of fire, a writer/producer, who doesn't want to compete with those who are essentially his charges.

There is an inherent danger in that capacity, as other major domos at other agencies have expressed, of being opted out of the creative process, of having to become a paper-shuffler, an administrator, a cheerleader rather than a creative contributor. Is that happening to Dusenberry?

"The day I get opted out of the creative process," he replies, "is the day that

I hang it up. I never came into this business to be an administrator, to be a supervisor, to be somebody who's strictly around to ride herd over others."

When asked if this isn't part of his function as a vice chairman of one of the world's largest agencies, Dusenberry tells how he perceives his responsibility.

"I feel fortunate in that there is a balance, in what I do to supervise other people, in being involved with Tom and Allen in running BBDO, Inc., and doing some creative work, really taking a hands-on approach. You know," Dusenberry continues, "there are some guys in this business who come in at nine o'clock and they leave at five and they delegate, and they probably do it very well.

"I can name some of my counterparts at this job in other agencies who do this and turn out a pretty good product too. I guess it is just a matter of choice. I believe in really being involved, taking a hands on position, not in just standing back and letting it happen. The day that I stand back, not really caring any more, is probably the beginning of retirement."

"Phil will never find himself working at an agency where he is uncomfortable with his work output, his work ethic. I don't mean that he is arrogant, with a 'do what I want to do' feeling. I just mean that he will not tolerate being unhappy with his contribution to the total effort," Rosenshine says. "He's the consummate creative person who requires innate satisfaction after he goes home every night, secure in the knowledge, that to his own standards, he has done a day's work. Phil is his own harshest critic. He is his own audience. If all the other audiences are pleased but he isn't, Phil is unhappy."

"If we make any progress in moving the agency forward," Clark put in, "it is because by taking care of the business side, I allow Phil to become immersed in what he does best, and not become enmeshed in the administrative problems of running BBDO, Inc."

Need for sensitivity

"I've got to be careful," Dusenberry says, "that I don't get too involved with my people that it appears that I'm competing with them. It is alright to be cheer leading, providing some direction and occasionally writing things yourself. It's one thing to be involved, another to compete, and that's where you have to draw the line," Dusenberry believes, "because they your people will begin to think that it is a no-win proposition."

"Dusenberry did get involved with the Dodge business," Clark says, "but was involved primarily in the television production, and all the nuances that go with

it. Those commercials, which are of course the thrust of a new campaign were all written by a group of young people in our Detroit office.

"When it did come to the production, and because the production was larger than life, Phil got involved in a supervisory manner."

Another aspect of the creative work at BBDO is the intensity that comes about when the agency is up against a deadline. It is during those times that Dusenberry is said to be at his most compulsive, having no compunction about picking up the phone on a Sunday afternoon, and

Dodge Division of Chrysler is one of the agency's newly acquired accounts. At r., commercial for the Dodge Daytona.



calling a colleague about an idea that just came to him. "Yes, I guess I still do that," he says. "I've worked weekends by myself, and weekends with others. As I said before we don't have many nine to fivers here. If you're up against a deadline and something isn't quite right, you have to work it out on the weekend. That's part of the business."

Despite this unflinching determination to incinerate the midnight oil, Dusenberry shys away from the the characterization of a workaholic. "A workaholic is someone who works because they don't want to go home or because they have nothing else that they want to do. I don't see myself as that kind of person."

Rosenshine, described by his predecessor, Bruce Crawford, who succeeded Anthony Bliss as president of the Metropolitan Opera Association, as tough and tireless, says the tireless part refers to his penchant for distilling a matter until it is meticulously treated, and tough, as willing to make the tough decisions, such as "because this is a people

business, realizing when a person has run his course."

Rosenshine emphasizes that there are other tough decisions, "There are times when you have to decide not to pursue a piece of business just because it is out there and the principals are dangling it in front of you like a carrot on a string."

"We are not complacent," Rosenshine says ironically. Statistics back him up. BBDO has been a factor in network sports advertising, making significant media placements for its clients and being an ardent spokesman for the sta-

bility of media charges.

BBDO is a factor, too, in the environment of Broadcast Media, placing more than \$845 million in the medium last year, publishing a yearly "television preview" and offering analyses of network strategies.

BBDO's domestic billings were up 29 per cent last year, its worldwide billings a full 20 per cent. Its worldwide billings exceed \$1.9 billion, and the company operates 120 offices in 38 countries.

Its client list runs a lucrative and diversified gamut.

Still, its management feels it must enhance its image, externally, revitalize its communications network, internally, and seek out new business that will further its corporate ends.

Having come through a quiescent transition, BBDO's senior management exudes a controlled enthusiasm for the years ahead, and a quiet confidence, that its creative product, long, it believes, taken for granted, exhibits the consistency that will enable it ultimately to prevail. □

Sitcom (from page 88)

POWs during World War II.

Two perennially troublesome dayparts for independents—daytime and late night—weigh heavily on their minds as they get ready for the INTV meeting. There is some hope for the former in the emergence of the Lexington Broadcast Services-Tribune Co. project, *Inday*. But the search is still on for a successful formula for late fringe.

Pointing out that daytime is “our weakest daypart,” Doug Johnson, vice president and program manager of WXON-TV Detroit, is strongly supporting *Inday*. “People should stand behind that sort of thing,” he says. “It’s new and it’s fresh.

“We get a 20 share on weekends and a 10 share in early fringe or prime, but in daytime we’re lucky if we do 3s.”

If *Inday* gets an audience for independents in daytime, says KTLA’s Bell, “then daytime becomes of tremendous importance. There are a lot of hours in daytime, and they’re not maximized.

“We do 3s and 4s,” he continues, “which are salable. But if something in the adult area can be put together that will get an audience, we really have a selling proposition in daytime, which we never had before. This could be of tremendous help to independents.”

Gradual development

KMPH-TV’s Aiken also believes daytime’s potential has yet to be mined. “The networks,” he points out, “are making major dollars in daytime. Daytime is an area that obviously has to be explored.” But, he cautions, “it won’t happen overnight. We need to establish islands of success, and then we have to build on those islands.”

In Boston, WLVI-TV has committed to *Inday* “because of the concept” says Gerald Walsh, president and general manager of the Gannett outlet. “There is a lot of opportunity there.”

Cliff Curley, general manager of another Boston indie, WQTV(TV) acknowledges that *Inday*—if successful—will have a major impact on daytime. “Historically,” he says, “independents did not look at a daytime schedule to make the bottom line. But the key question is not, ‘Are the programs successful?’ It’s, ‘Where is the support coming from and at what level?’”

At presstime, LBS said 45 stations, representing 57 per cent total U.S. coverage and including 18 of the top 20 markets had committed themselves to *Inday*.

While *Inday* offers some tangible hope of an answer to daytime’s shortcomings, stations are in a quandary

about what to do in late night.

Comedy, says Mel Smith, director of programming services for Tribune Broadcasting, is the suggestion “that comes up most in discussions about the late fringe time period, particularly 11 p.m. eastern and 10 p.m. central. But I have not heard of anything new this year.”

The Tribune stations, he says, are currently doing all right with a variety of programs in that slot—*The Odd Couple* on WPIX(TV) New York, *WKRP in Cincinnati* on WGN-TV Chicago, *Twilight Zone* on WGNX(TV) Atlanta and *SCTV* on KWGN-TV Denver.

“We’re not in a hurry,” Smith explains, “but we all look back to the days when *Mary Hartman* changed the world.”

In Cleveland, WCLQ-TV’s Brandt points out that several stations have tried sitcoms in the time period, without suc-

“We do 3s and 4s (in daytime), which are salable,” says Steve Bell of KTLA(TV) Los Angeles. “But if something in the adult area can be put together that will get an audience, we really have a selling proposition in daytime, which we never had before.”

cess. “Nothing seems to be clicking,” he says. “We would probably be willing, under the right circumstances, to back a first-run project and give it time to develop.”

Boston’s WLVI-TV is running *Bizarre*, “not too successfully,” according to Walsh. “There’s been such an influx of game shows,” he muses. “What about a game show for late night? Someone’s going to have to try it soon.”

Increasing competition

The increasing number of independent stations—particularly in the larger markets—has made programming the entire schedule much more complex.

“Two years ago,” points out Alan Bell, vice president and general manager of KTVU(TV) San Francisco, “the typical major independent would counterprogram affiliates. Independents for years, were centered on a few large markets. Now, with the arrival of literally hun-

dreds of operations, it changes the laws of the marketplace for the existing independents.”

Not only are the right program choices important, he says, but “the way you market yourself is more important than ever before. When a number of people are saying, ‘Hey, we’re the choice!’, you must be specific in the way you package the station.”

What’s evolving, he adds, is a degree of ‘formatting’ among indies. Some stations, he says, “have made a special effort in sports.” Others “have off-network programs in primetime.” KTVU, he says, feels it’s essential to have original, first-run programming that is exclusive. And, “there are very few things that work better than news. That’s why we’re committed to our primetime news hour.”

Competitor KTZO, according to Gabbert, is targeted heavily toward the 18-49 demo, “leaning toward more women than men.”

Hours in primetime

And the station counterprograms against the other three indies in primetime. Since they all air movies during that daypart, Gabbert feels it would be “dumb” to do the same. “We run *Mannix* and *Hart to Hart*, and we do well during the non-sweep periods. But during the sweeps they put in their (movie) blockbusters.”

Another station with a similar philosophy is Boston’s WQTV. Says Cliff Curley: “There are three stations doing movies at 8. We gladly give that away, and we are carving out our own area, making selective purchases and keeping costs low.

“Right now,” he continues, “we have *Mannix*, *Cannon* and *Kojak* from 8 to 11. We do as well with these programs as the other independents do with their expensive movies (except during sweeps).”

But “because of meters,” Curley says, “the time of reckoning is here. The advertiser is able to judge the value of spots everyday, not just at book time.”

In Tampa-St. Petersburg, WFTS’ Freifeld says, “We’re counterprogramming against everybody. This station was running an 8 o’clock movie (directly opposite a movie on WTOG). Based on research, we put in *Kojak* at 8 and found our movie did just as well from 9-11 as it did from 8-10.”

Counterprogramming aside, movies in primetime continue to be the staple of most indies. (See primetime story on page 89). And primetime gets an important boost from the availability of movie and dramatic specials offered via such vehicles as Operation Prime Time, Embassy’s Night at the Movies,



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MGM/UA's Premiere and the SFM Holiday Network.

"The primetime ad hoc movies with no prior network exposure from Embassy and MGM/UA are something we've never had before," says KTLA's Steve Bell. "They're (the studios) doing it out of necessity, but we're the beneficiaries."

KTVU's Alan Bell also lauds the value of movie specials—"especially with relatively little or no exposure, such as those from the MGM/UA Premiere Network." And he is encouraged by "fresh programs like *Star Search*, *Lifestyles of the Rich and Famous* and *The Start of Something Big* (a new series from Television Program Enterprises that will premiere as a special in January. Hosted by Steve Allen, it looks at how famous people got their start).

"The more first-run ventures a station can get into, the better," says Bell. "There is a competitiveness to be the station that carries the right show."

KVVU-TV's Durante is optimistic "not only about the first-run programs that are being produced but that more and more of them are successful. Five years ago there were hardly any."

Network preemptions

One station that has found a rather unorthodox method of coming up with movie specials in primetime is WQTV Boston. The station, according to Curley, has contracts with all three networks for programs not cleared by local affiliates. As a result, says Curley, "I will have run 12 primetime movies from the three networks this quarter."

WQTV also runs some daytime web programming not cleared by affiliates, as does San Francisco's KTZO. Says the latter's Jim Gabbert: "We run two hours of game shows from NBC and CBS. I think eventually the networks will be program brokers with multiple affiliations."

The INTV convention itself is not expected to hold any programming surprises for stations—particularly the bigger ones. But they will be on the lookout for a potential sleeper.

Says Tribune's Smith: "It's really a shirt-sleeve convention. Independents and television programming people get together and exchange ideas. And there is the chance to hear of something that may come up. This is the time of year when projects are flying around."

Adds Dick DeAngelis, vice president and general manager of KPHO-TV Phoenix: "We've already laid in so much of our programming product. But we'll be looking at what's new that we can capitalize on as a backup or something that would force us to alter our plans." □

Indies (from page 85)

best, like Metromedia, Gaylord, and a programming pro like Milt Grant at KTXA, you know you're on a fast track, no matter how good you are, so it's one mighty challenge."

But looking ahead at independents nationwide, Bove believes they "will continue to carve a larger niche for themselves. INTV has done a first-class job in letting advertisers and agencies know that we are no longer second class citizens. The association has worked with the most respected names in research, like Simmons and Burke, to prove that whether we're talking about audience affluence or viewer recall, independents are right up there with anybody's affiliates. INTV has dispelled the old misconceptions about so-called inequality with top-of-the-line research that we can now use to keep hammering away, until we finally get our story told to the last holdout—until everyone on the adver-

for local origination, for news, and so on.

Also in the works is another new video tape presentation demonstrating how inclusion of independent primetime spots in advertisers' television mix will broaden their reach. This primetime presentation, like the three similar INTV research presentations that preceded it, is similarly designed to overcome advertiser and agency resistance to specific aspects of what independents offer.

The three previous presentations showed how, in terms of demographic quality and product use, independent audiences match those of affiliates; how addition of spots in independent entertainment programming can extend the reach and frequency of affiliate news schedules without laying out additional ad dollars; and how minimum rating point restrictions on buyers act to boost spot pricing.

Kamin analyzes Arbitron program rating variations in San Francisco, and

"This is one of the most dynamic growth markets in the country," says Dick Bove of KXTV(TV) Dallas-Fort Worth, "and great things could happen. But just because of this growth, we've also become one of the most competitive television markets. We're approaching another Los Angeles situation . . . Though Dallas-Fort Worth is the eighth largest U.S. market, our audience is being sliced up more ways than in most markets outside of the top four or five."

tiser and agency side who's out there talking about network audience erosion comes to realize that it's not just cable and VCRs by themselves that have created that erosion, that independents have also had a major role in it."

INTV's Kamin describes how his marketing and research team continues to build the association's bank of information resources so that advertisers, agencies, member stations and other interested parties "will automatically know we're here and turn to us as the information center for the industry, whether it's revenue tracking, share trends, or the program inventory we're working on currently, and expect to have available this summer."

Kamin describes this as a record of programs set up so that INTV can chart changes over the years in such trends as which program categories are most popular among independent station program managers in which dayparts. It will show programmers, for instance, which dayparts are strongest for movies,

backs this up with results of Arbitron's replication study to show that independent programs with ratings below 4 are as stable from month-to-month as higher-rated affiliate programs, and that lower rated spots included in a schedule "are no more likely to affect a buyer's achievement of rating goals than higher-rated spots."

Size vs. attentiveness

Then he applies findings from Simmons, Burke, and from Television Audience Assessment to show that there is no relationship between size of rating and the percentage paying full attention to a program, and that there is also no relationship between the size of audience ratings and TAA's program appeal scores. The Burke findings show that commercial recall is not related to ratings size, and that the percentage of primetime program viewers in the commercial audience is the same for both independents and affiliates. Or, as

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Bob Somerville of *Independent Television Sales* notes, that for his established stations, the second half of 1984 was stronger than the first despite a fourth quarter slowdown.

Kamin puts it, "The bottom line is that, anyway you slice it, using results from any research company that's done a study on the subject, that minimum rating restrictions limit commercial supply and buyer flexibility. And anything that reduces the supply of broadcast time ultimately leads to rate escalation."

During the period leading up to the current convention, INTV surveyed the sales managers of its member stations. The detailed results are being presented at the convention, but Kamin says that the survey's basic findings are that the sales managers as a group "agree with our assessment of the key problem areas that still linger on in some buyers' minds about independent stations. These are the areas that our presentations go after."

Direct sales strategy

Meanwhile, on the direct sales front, INTV this year will be expanding its list of account category targets, adding automotive and computer advertisers to the airline and fragrance categories that independent sales forces are currently working on.

And also new at the convention this year are some changes in the format of INTV's new station seminars. This year the accent is on evaluation.

Guest speakers include experts from the financial community addressing such topics as how financial planners look at independent stations as both short term and long term investment prospects, and the criteria used in such evaluations; and the advantages and disadvantages of limited partnerships as investors in new independents.

On the technical side, Dirk Freeman, chief engineer of Blair Media, will examine criteria used to evaluate the viability of new independents from the technical standpoint, with cost projec-

tions involved in putting a new station on the air.

Mort Kent, chairman of Media Central, Inc., owner of five independent stations, will describe criteria used in evaluating specific individual markets as prospective sites for new stations. Doug Knight, general manager of WBFS-TV Miami will talk about evaluating the programming needed "for a third English-language independent in a large market." And Gary Marshall, general manager of Harry Pappas' WHNS-TV Asheville, N.C., will discuss staffing requirements for an independent's sales department.

Football suit

On the Washington front, INTV president Herman Land says the association's newest legal battle is its suit, along with UCLA, USC, the Big 10 and Pac-10 college football conferences, against the "restrictive covenants" between the College Football Association and ABC and CBS that prevent other TV stations, including independents, from going to local colleges that are CFA members and negotiating to air their games locally. Land sees these CFA network contracts as "restraint of trade that shuts out individual stations from equal access to local college sports—even games in their own region or market."

Meanwhile, says Land, the long struggle over the financial interest and syndication rule—how much control the networks get over sale of their off network series—has been pushed to the back burner "because the current commission is no longer interested in pursuing it."

That leaves as regulatory problems "that will continue to be with us," the status of copyright legislation and the "must carry" rule for cable systems. Nothing is likely to happen soon on copyright, but efforts continue in Congress to reduce impact of the Copyright Royalty Tribunal decision that requires cable operators to pay extra royalties for each additional distant signal carried.

INTV chairman McCurdy sees 1985 as "a transition year for us in one sense, because Herman (Land) plans to retire, and we'll have to look for a successor. Whoever he turns out to be, the man in the top post will have a lot to do with our future direction."

But the basics, adds McCurdy, remain the same: "Our basic obligations to our membership will continue to be what they have been, and will, in fact be strengthened.

"INTV is in two businesses—marketing and government relations. At our last meeting, the board voted to increase the association's participation in both areas." □

Ad production (from page 94)

on December 4. The national president is Dick Kerns, a partner in Haggmann, Impasto, Stephens & Kerns, a Los Angeles-based production house.

In estimating fourth quarter activity across the country, Kerns says "all sectors report strong activity, and all expect activity to increase during the first quarter.

"Business in my own company is up 20 per cent," Kerns says, and we have enjoyed the best year in HISK's five-year history."

Switching back to AICP activity, Kerns reports that the organization will present agencies with production and specification forms authored by the organization, forms that they hope the advertising industry will accept as standard.

Kerns says that the 4As has not been sounded out on the appropriateness of these forms as yet, but that "pilot forms have been submitted to certain agencies for comment and these agencies were positive in their outlook." Kerns expects that the AICP will be conferring with the 4As on both forms after the first of the year.

The business representatives at the production houses are the ultimate source of knowledge of commercials activity. They *know* how business is, because they schedule it for the directors they represent.

Sometimes, several have been known to exaggerate commercial activity, but this year, most were on location shoots

Business is "excellent," according to Griner/Cuesta's Dick Hall. "It is impossible to book a stage either in New York or California. Everyone seems to be doing a lot of work."

themselves, or so involved in sorting out crowded schedules, that in the fourth quarter of '84 at least, they could hardly be accused of dissembling.

On the West Coast, Benson Green, president and partner of N. Lee Lacy Productions, called 1984 "A very good year, with September the only slow month." Lacy has also opened a Special Effects Division, which, according to

(continued on page 140)

In the Picture



Michael J. Drake

Now senior vice president and director of media planning and information services at BBDO, Drake describes his agency's media training operation and talks about some of his goals, now that media resources and information have also been brought under his wing.

Mike Drake was already senior vice president and director of media planning services at Batten, Barton, Durstine & Osborn, New York when he got his recent promotion. What's new is that he now has the media resources and information group reporting to him, too.

When Drake looks back at the past few years, he sees a media world that's become increasingly segmented, with a resulting "proliferation in the number of vehicles we have to analyze, and eventually select from." And in order to deal with this increased segmentation, he notes that roles within major agency media departments have become more and more specialized.

Today, he points out, "Many people are hired into their first jobs and immediately assigned responsibility within a highly specialized area, without the benefit of a more generalized indoctrination. Gone, but not forgotten by those of us no longer members of the 18-34 demographic, are the days when you started your career as a media research trainee. Back then, we learned the competitive sources and basic mathematical formulas before venturing out into the buying or planning groups."

Today, he says that while it remains true that there will always be a place in media for specialists, "we want to broaden the perspective of our media people here. We encourage our staff to learn more about what the other disciplines do, within the department as well as within the agency as a whole. We want people who are interested not only in media, but in the entire marketing/advertising process."

To this end, he says, BBDO invests a great deal of time and effort in training. The training program for media assistants under vice president, associate media director Mike Hedge, says Drake, features presentations on account management, marketing research, and on creative, as well as on media operations. And within the media sessions, he stresses, "We make certain that our assistant planners are exposed to the buying process, and that our assistant broadcast buyers become familiar with the steps involved in the media planning process."

After 25 two-hour luncheon sessions spanning about nine months, Drake explains that assistants are grouped into teams and given an assignment to develop a full-blown media proposal, based upon a hypothetical marketing situation. Each team, where possible, includes people from planning, from national and local buying, and from research. The plan developed by each team is then presented to the media management group, where it is critiqued "on its ability to provide clearly defined objectives, strategies and executional tactics."

Drake describes this program as "quite successful, in that our assistants have a clearer understanding of where their particular specialty fits within the overall process. And it allows people the opportunity to pursue jobs outside their particular specialty, where they may feel their talents are better suited.

In his new capacity as senior vice president, director of media planning and information services, Drake says that one of his key goals is "to better integrate our media research and systems groups into the planning and buying process. To this end, we've recently set up a media systems committee headed by David Chmura (vice president, director of media services). This group includes representatives from research, planning and buying, and their charter is to develop more and better systems applications that will foster increased use of our computer facilities. This should enable us to more quickly sort through the extensive syndicated data we subscribe to, and leave us more time for creative problem solving."

Drake also reports that Steve Singer, vice president, director of media research, recently sent out a questionnaire to the agency's media staffers, "which, when tabulated, should enable us to determine how we can better maximize our research services." He says he's now more convinced than ever, that, "In order to continue to come up with innovative solutions to our clients' marketing problems, we have to take advantage of *all* of our collective thinking. That can happen only when people get to know each other and understand what each person's role is."



N. L. Lacy president Benson Green, far l., whose firm opened a special effects division this year; BBDO's Arnie Blum, near l., who reports bumper activity at the agency.

Ad production (from page 138)

Green, is "very active."

The first quarter of '85, according to Green, is "looking good." As far as production costs for commercials are concerned, Green believes the cost increase can be attributed to the step-up in the general quality of production."

On the East Coast, Dick Hall, very active in the eastern arm of AICP, as well as a partner and vice president in Griner/Cuesta, a top line production company, reports that business is "excellent. It is impossible to book a stage either in New York or California. Everyone seems to be doing a lot of work. I think this phase of virtually universal activity will continue over the next two months."

If any lull does develop, and Hall doesn't concede it to be inevitable, he believes it will come towards the end of the first quarter with the "lower quality production houses being the first affected. The top quality houses will continue to get the work, unless a downturn is extended. But I don't think this is in the cards."

As for the increase in special effects, Hall compares it much to the way music was treated when jingles started to emerge as a vehicle used to enhance the commercial's selling proposition.

"Many times," Hall continues, "it's used to strengthen what the producers quietly recognize as a weak idea. Sometimes it works, sometimes it doesn't. I think it will take awhile, as it did with music, to use special effects with special effect."

Strike doubted

Hall is emphatic on his doubts of a strike. "SAG demands haven't yet been circulated to the agencies. I don't think the mood or the votes are there for a strike. Anyone intimating that it is even so much as a viable possibility is being irresponsible," Hall concludes.

On the management side, George

Cooney, president of EUE Screen Gems, says his company, comprised of nearly a dozen directors is enjoying a bumper fourth quarter. "You know how it is here," Cooney remarks. "We do for each other. If one artist is slow, the others will pick up the slack. But during the fourth quarter, there has been no slack.

"Earlier," Cooney says, "in August and September, there was a general slowdown, after a brisk first half, but now we're really moving along.

EUE is considered to be the last of the larger production companies, with studios on both coasts and a comparatively large staff to support, but Cooney, a highly respected veteran of the business

summer and fall for Wrangler Jeans (TV/RADIO AGE, December 10), says that his company is enjoying a "big December," but for all the comments of a bullish fourth quarter, Lofaro believes that industry-wide, it "was not as good as last year. There was more of a struggle between the better companies for the good concept work.

"The vitality in the car business is suspect," Lofaro believes. "Many of the manufacturers are not sure just what they want to say to the consumer, and this has accounted for a lot of last minute rush stuff coming over the transom.

Few big packages

"There is also a shortage of big packages. Advertisers are not authorizing heavy expenditures for total campaigns anymore. They are holding back and watching the economy.

"Special effects though, are bigger than ever," Lofaro reports. "My company is flat out in effects. We're booked through March. We couldn't take any more work in that category right now," he says.

"This is also where a lot of the money is spent," Lofaro says, reporting that the average cost of a commercial produced by his company is \$200,000.

In summary, the brisk business that the commercial production industry is

"As far as 1985 is concerned," says EUE Screen Gems' George Cooney, "much depends on the economy. If corporate profits begin to drop, you know, despite all the protestations, that advertisers will cut their commercial budgets. Pressures will always be put on budgets. I think the trend now is for fewer units at higher costs. The directorial fees for the present have plateaued at an average \$3,500 to \$5,000 per day."

says he is very well pleased with the way things have developed for '84.

"As far as 1985 is concerned," Cooney says, "much depends on the economy. If corporate profits begin to drop, you know, despite all the protestations, that advertisers will cut their commercial budgets.

"Pressures will always be put on budgets," Cooney says, "I think the trend is now for fewer (commercial) units at higher costs. The directorial fees for the present," Cooney qualifies, "have plateaued at an average \$3,500 to \$5,000 per day."

Ray Lofaro, president of Lofaro & Associates, who put together one of the more expensive commercial units this

enjoying during the fourth quarter can be attributed to several factors—

- year end or holiday campaigns
- a cautiously upbeat economy
- a desire to complete all possible production in order to mitigate any damage from a SAG strike, no matter how remote that possibility may be.

But should the economy turn sour, advertisers become fainthearted, the outlook, for the latter half of the first quarter, and the first half of 1985, could dim appreciably.

As it stands now however, commercial producers, and the agencies that retain them are enjoying a bumper fourth quarter. They hope fervently that the good times will continue to roll. □

Inside the FCC

The following is excerpted from a recent speech by FCC Chairman Mark S. Fowler before the Texas Association of Broadcasters in San Antonio.

FCC will enforce rules that make sense and, by necessity, remain on books



Mark S. Fowler

We have drifted from concept of founding fathers

We must go back to this country's first principles

The FCC has a job to do in enforcing those rules which make sense and which must remain on the books. For instance, it is elementary that frequencies assigned to a licensee be protected from undue interference. The FCC is not and will never be asleep at the switch when it comes to protecting the integrity of signals. We will punish those who are spectrum slobs or who violate other rules.

The FCC during my term, I'm glad to say, has not let down our guard on these enforcement matters. To the dismay of some, perhaps, this commission has been vigorously policing with those rules that are on the books—spectrum interference, must-carry violations, employment discrimination in broadcasting, and other violations that subvert the goals of our Communications Act.

I've said the FCC should be a traffic cop. You're looking at the chief ticket writer right here. That's my job. And as long as I'm chairman, I intend to do it. Because by doing my job, by being tough in those areas where regulation should continue, all of us have more respect and faith in the rules that we keep. In short, everybody's protected by a system that respects the spectrum rights of others.

While I'm a firm believer in firm and comprehensive enforcement of rules that remain, I remain a fighter for unregulation. By this I mean getting rid of rules, policies, and regulations that are unnecessary, that impede an efficient communications system for the American people.

I've done some thinking about what is, or should be, distinctly American about our system of communications. In doing so, I find myself reflecting back to the very earliest days of this country, in particular to the Federalist Papers. Now, most of you know, the Federalist Papers were those thoughts, chiefly by James Madison, that guided the thinking of the framers of the Constitution, those who established our republican form of government.

What struck me as I was rereading those documents is how far we've drifted from the original concept envisioned by the founding fathers. What original concept? The limited relation between the individual citizen and the government.

How far we've strayed! There seems to be current in Washington a strange presumption, strange at least from the perspectives of the founding of this republic. The presumption is, simply put: The government should regulate, unless a compelling interest exists not to regulate. Fill out the papers first, then, maybe, ask why you fill them out. Comply with this requirement, then figure out whether the requirement makes any sense. Run through this set of bureaucratic hurdles, jump through that set of regulatory hoops, *then* ask whether you needed to run the race at all.

I think we have to go back to first principles in this country. And the first of these principles is that the government is presumed not to have a stake in our lives unless the need for that involvement is clearly and convincingly shown. Government is to serve the people and not the other way around.

These abstract ideas have day-to-day relevance to my work as chairman of the FCC. The government has clearly, convincingly, indeed, compellingly, demonstrated the need to regulate interference among radio frequency users. Without frequency coordination, or at least a place where broadcasters can obtain redress from those who would interfere with them, this system breaks down. We become the Federal Dis-communications Commission.

This is more than mere theory. It affects many of the decisions we have made and will be making, particularly as new technologies come on board and as new opportunities, in particular for broadcasters, are presented.

To regulate or not to regulate—that is the question, and it is one which too often in my opinion, results in a pile of rules and a mess of resulting regulation.

Inside the FCC

(continued)

N.J. SMATV case illustrates over-regulation assumptions

Let me give you a for-instance. In the past year, the commission was faced with the question of whether federal policies preempt state regulation of stand-alone, satellite master antenna television systems. In this case, the New Jersey State Cable Commission wanted a SMATV system to come to it to obtain a franchise to operate, before offering its service. Was this action consistent with federal rules? Well, the commission decided that state regulation was in fact preempted by federal policies. I raise this example not on the specific question of preemption. The case is important because it reflects the knee-jerk assumption that somebody—anybody, almost—in government ought to be regulating this business.

Let's take another example, closer to home. For the past couple of years, Congress has worked, and I must say very diligently, to adopt proposals for broadcast regulation reform. But there, too, we have some legislators asking "What are you going to give us?" I'm not saying that politics isn't the art of compromise. And as some of you know, I put before the public my ideas on how total broadcast deregulation might be accomplished that involved some give and take.

Commission will reflect government's proper role

But what's interesting is that so many in Congress and elsewhere start from the presumption, in the debate over broadcast dereg, that the government has unquestionably the right to regulate the broadcaster from the point of view of content.

The presumption, I think, ought to be just the reverse: The government has to show its interests in regulating programming content before it can set regulatory ink to paper.

If there's one thing that the Fowler years at the FCC will reflect, I hope it is this: increased awareness of the proper—and improper roles—of government. Unregulation means that government must make its case first.

I'm reminded of a suggestion made by Milton and Rose Friedman in their fine book, *Free to Choose*. They advocate a new constitutional amendment. It would say that all citizens have the inalienable right to buy, sell, and operate a business and own property. It's the freedom of the marketplace. And it's a freedom we too easily forget about.

I think there are hopeful and encouraging signs that we will restore the concept of freedom, at least in the communications area. This past term, the United States Supreme Court issued its *League of Women Voters* decision. In two highly discussed footnotes, the court noted that the case for regulating broadcasting in the name of scarcity is being challenged.

And it is. The light of day is beginning to be shed on the past assumptions on how we regulate radio and television.

Broadcasters must lead anti-regulatory fight

For my part at the FCC, I've tried to clear away regulatory underbrush, to be thoughtful and not stiff-necked in approaching the way government interacts with its broadcast licensees. There is cause for optimism on the judicial front as courts take a harder look at the justifications for First Amendment restrictions on broadcasters and whether those restrictions can continue into the next century.

But the fight, ultimately, goes to those whose rights are questioned. That's your fight; you, the broadcaster. Will you be willing to master the arguments, and marshal the resources to convince those who regulate you that regulation must change? This isn't an easy task. Control over the electronic press by government spells control by those elected to government. So long as it's in the interests of politicians to control the press, there will be an additional hurdle that must be jumped.

But men and women of good will can jump that hurdle. We've seen broadcast regulation begin to change in the last few years, and I think we'll see more reforms in the coming months. But you must be the leaders. You must be willing to make the logical arguments. Don't trade away fundamental freedoms for federal freebies. Recognize what your rights are. Fight for them.

Concessions and compromise may be part of the equation, and they're also part of a talented fighter. But the fight is worth fighting.

In The Holiday Tradition



Stations WOR-TV, WOR-AM and WKRS-FM played Santa's helpers this Christmas. They provided 135,000 gifts to needy children throughout New York, New Jersey and Connecticut, continuing a 40-year old RKO tradition.

Since 1945 the Children's Christmas Fund has donated presents to over a million children in more than 700 local hospitals, day-care centers and other institutions. Half a dozen RKO employees and hundreds of

volunteers work for six months each year contacting hospitals, and ordering, sorting and wrapping merchandise. The Fund not only fulfills the children's wish for a toy at Christmastime, but sees to it that such practical necessities as coats, shirts and other articles of clothing are provided as well. Because RKO pays all overhead costs, every dollar donated to the Fund is directly used to purchase gifts.

Although no one at the three stations involved has actually been spotted in a white beard and red suit, thousands of children each Christmas think of RKO when they thank Old St. Nick.

We're what
commitment sounds like.



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In the tradition of America's #1 syndicated show, "Wheel of Fortune," and the most popular TV trivia game of all time, "Jeopardy!," Merv Griffin Enterprises is proud to announce an all-new concept for the fall of '85!

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