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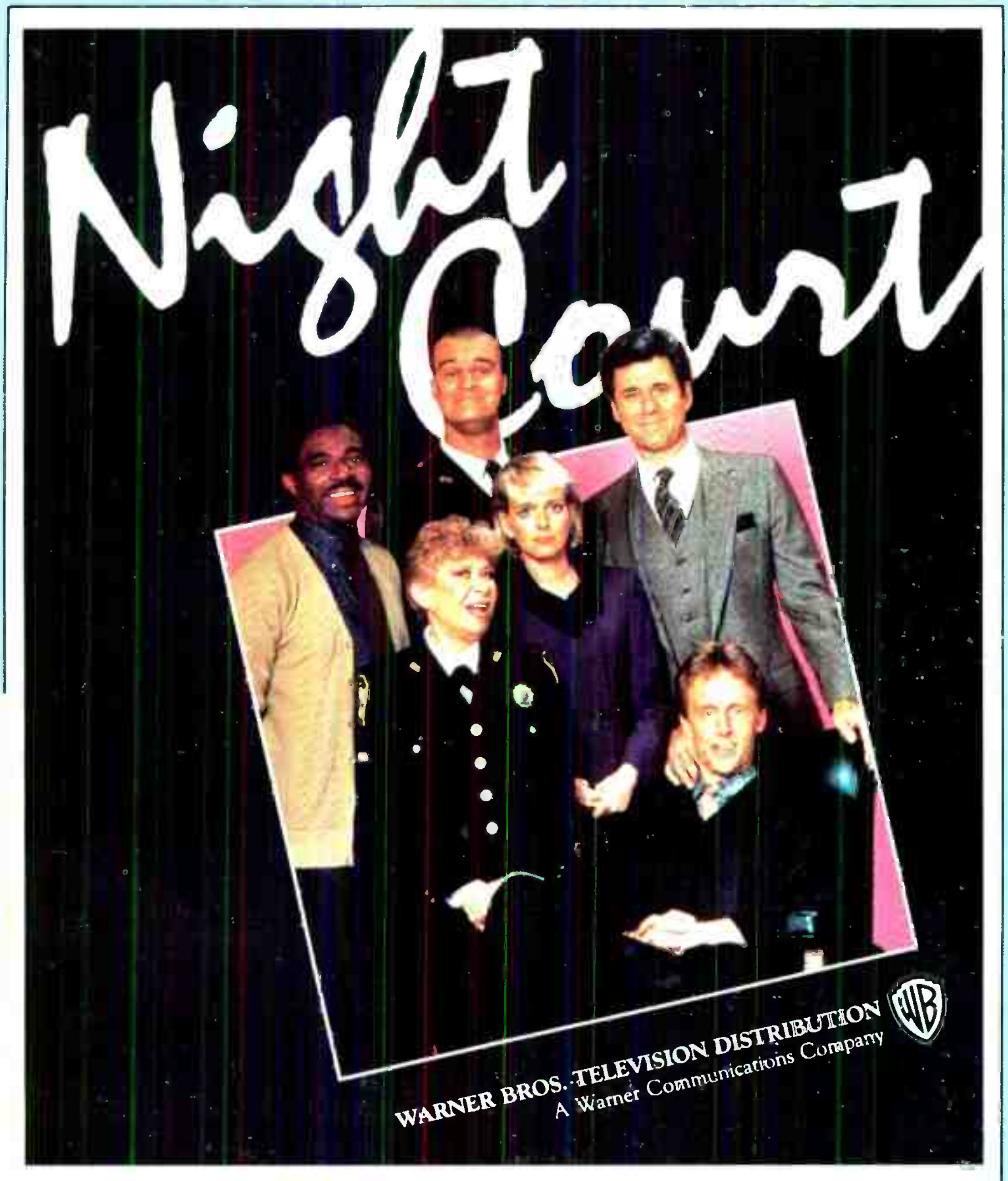
Television/Radio Age

Including CableAge

November 11, 1985 $3.50




THE TIME
HAS COME
TO


VENGE!!!
TWELVE PERFECTLY DEVIOUS
MOTION PICTURES FROM
BLAIR ENTERTAINMENT

Television/Radio Age

November 11, 1985 *Volume XXXIII, No. 9*

DEPARTMENTS

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THE ALL-STAR WESTERN
IS STILL FEELING ITS OATS!

DEATH VALLEY DAYS

The 20 mule team is hitched up for action. Each dramatic episode is a true story depicting life in the early days of the old wild West. The series features a brilliant cast of all-star talent. Robert Taylor. Jim Davis. Mariette Hartley. Leonard Nimoy. And, of course, Ronald Reagan. There's also Robert Blake, Gavin MacLeod and Marion Ross.

With its shootouts and knockouts, heroes and villains, "Death Valley Days" can be programmed in many dayparts. With another Western. Or in tandem with a drama. Play it daytime. Or alone late-night. With its extraordinary star value, it also works well as event programming, offering many cross-promotional possibilities. All 130 half-hours in color.

You know your audience loves non-stop action and high-riding cowboys. So go ahead. Make their day. And make your station the No. 1 draw. In the West. East. North. And South.

Already sold in 35 markets.

BLAIR ENTERTAINMENT
1290 Avenue of the Americas • New York, NY 10104 • (212) 603-5990

Television/Radio Age

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

Publisher
S. J. Paul
Executive Vice President
Lee Sheridan

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

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

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

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

Advertising
Vice President & Sales Director
Mort Miller
Sales Representatives
Marguerite Blaise,
William J. Mathews
Production Director
Marvin Rabach
Circulation/Marketing Director
Brad Pfaff
Business Office
Marjorie Bloem

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

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TV's most lovable — and famous — partners ride the wild West once again. The accent is on warmth, humor and lots of charm. Of course, there are life-threatening situations. Plus nail-biting gunfights. But nothing that Cisco and Pancho can't handle. (Quick! What were the names of their horses?)

Originally produced on film, this all-purpose classic generic Western is TV-enhanced. It looks crisp, fresh, vivid. Like it was shot last week.

All 156 half-hours in color.

It has programming flexibility. With various daypart positioning possibilities. Hitch it up to a Western block. Lead it into kids' animation shows. Run it in AM. Air it in PM.

With the Western riding a new crest of popularity, saddle up with Diablo and Loco. And round yourself up some mighty big ratings, pardner, with "The Cisco Kid." Already sold in 78 markets.

Oh, Cisco! Oh, Pancho!

BLAIR ENTERTAINMENT

1290 Avenue of the Americas • New York, NY 10104 • (212) 603-5990

Publisher's Letter

Wall Street is conservative on '86 prospects for broadcasting industry

Our lead story by editorial director, Sandy Josephson, accurately reflects the temperament of the financial community toward 1986.

Bankers, security analysts, and economists are ultra conservative by nature, and their outlook, particularly for the broadcast business, is not all that bullish for next year. The network business as an economic pivotal indicator is characterized as extremely soft. Several of the analysts queried estimate that the fourth quarter increases over 1984 may be as low as 1 per cent and no higher than 5 per cent. While the lower rate of increase is attributable to comparably high figures in 1984, according to Allan Gottesman, vice president at L. F. Rothschild Unterberg Towbin, there has been a great deal of last-minute hesitation on the part of advertisers and particularly some confusion over what to do about 15-second commercials.

On the other hand, the financial analysts are somewhat more upbeat about the projections for national spot. Gottesman projects the year closing at the high end of 7–9 per cent for the fourth quarter. This corresponds closely to the *Television/Radio Age* projection of an 8 per cent increase for spot for the entire year.

Interestingly enough, the analysts downplayed the impact of barter on both spot and network. When there is a great deal of inventory available, barter becomes a major factor in the overall economics of the medium. This fourth quarter is an opportunistic period for the advertiser. He can negotiate at attractive CPMs.

But Gottesman characterizes barter as "on the periphery. It's maybe 5 per cent of national GRPs." And Oppenheimer & Co. vice president John Bauer points out that, "Barter is a half-billion dollar business. Just network is $9 billion; spot and network together is $15 billion."

Gottesman is one of the few analysts who is bullish on network for '86. He has speculated that the networks can possibly gain as much as 12 per cent, adding that nobody would believe it at the beginning of the year. In fact, he says, 1986 "will be a goofball year. It will start off a lot slower than people think, but April will take off; the second quarter is the key quarter."

Qualified optimism. The usually reliable economic report of Manufacturers Hanover Bank, edited by Irwin L. Kellner, chief economist, is bullish with the usual qualifications about 1986. Not only is there no recession in sight, but the rate of economic growth is poised for a significant pickup—with virtually all sectors of the U.S. economy joining in before long.

He continues, "Call it a mini-recession, stagnation, or simply selected sluggishness, there is no doubt that the U.S. economy just had a close call. After expanding at an annual rate of 6¼ per cent during the first two years of this business expansion, the gross national product adjusted for inflation barely budged at all during first-half 1985. However, over the summer a change seems to have taken place. Overall business activity as measured by the real GNP is reported to have grown by an annual rate of nearly 3½ per cent during the 3rd quarter. Coming in the context of a slight widening of the trade deficit and outright liquidation of business inventories—both of which represent a subtraction from the real GNP—this increase is more significant than it looks."

After canvassing the broadcast economists, agencies, advertisers and station reps, we are projecting a 9 per cent increase in 1986 for the industry.

Gracias, America! $6

MARIACHI ACAPULCO
BEATRIZ ADRIANA
MARIACHI AGUILA VICTOR
AGUILAR EDDIE ALBERT
EDWARD ALBERT GLORIA
ALFONSO FERNANDO
ALLENDE MARIA CONCHITA ALONSO HERB ALPERT RACHEL ALQUIZAR
OLGUITA ALVAREZ ALFREDO ALVAREZ CALDERON ANA ALICIA ANACANI
ANGELICA MARIA APOLLONIA LOS ARCOS ROSITA ARENAS JESSE ARMENTA Y
TRIO GRUPO ASI ES MI PERU EDWARD ASNER LUIS AVALOS CATHERINE
BACH JUAN ALBERTO BADIAS JORGE BAGLIETO BALLET NACIONAL DE PERU JOTTA BARGO R.
BARRETO CARY BATISTA DANDI BELTRAN LOLA BELTRAN AMADOR BENDAYAN GUILLER
BENITEZ MANNY BENITO BIANCA BERINI SARA BERMUDEZ JORGE BERRY SALVADOR JOR
BLANCO BARBARA BOSSON BRAULIO CECILIA BRANCAMONTES NAPOLEON BRAVO GRU
FOLKLORICO PERUANO BRISAS DE TITOCO MONSERRAT CABALLE LETICIA CALLAVA VICT
CAMARA MARIACHI CAMPANAS DE AMERICA MARIACHI LOS CAMPEROS ANA MAR
CAMPOY MIGUEL CANCEL IRENE CARA JULIE CARMEN SALOMON CARMONA NID
CARO VIKKI CARR CATHY CARTER GRUPO CASA ESPANA MIRLA CASTELLANOS JUL
SU MARIACHI INTERNACIONAL JUDITH CASTILLO VERONICA CASTRO CHARYT
MARI CHICALTECAS MARIA CHIGUADALAJARA CHIQUETETE CHIRINO GRUPO CLOUDS L
JAVIER MARIACHI CONTINENTAL AZTECA TONY CROATA ALBERTO D'ACUNA TO
DAIQUIRI SAMMY DAVIS, JR. OSCAR DE FONTANA DUETO DEL BRAVO YOLANDA DI
DELGADO DELIA AMALIA DIAZ PEREZ PLACIDO DOMINGO DOS ERES TRIO L
TROPICAL EMOCION RENE ENRIQUEZ BALLET ESPANOL DE FI
ESTAMPAS CUBANAS PABLO ESTRELLA SERGIO FACHELI MORG
TALINA FERNANDEZ VICENTE FERNANDEZ JESUS FICHAM
FURIA MIGUEL GALLARDO SILVANO GALLARDO GINA GALLEGO EDUAR
GONZALEZ MARIACHI GUADALAJARA BAILE FOLKLORI
LUISA MARIA GUELL PEDRO GUERRERO FELIX GUILLER
LANI HALL ALBERT HAMMOND MARK HARMAN EL CONJUNTO L
IBARRETO JULIO IGLESIAS LA INDIA DE ORIENTE CRUZ INFAN
Y MARIACHI JOHNNY PEKOS KAMBAS KIDS INC. CHILDREN
LIBERTAD LAMARQUE PEDRO LANDER RAUL LAR
EMMANUEL LEWIS LITTLE JOE Y LA FAMILIA MAR
OCHOA FRANK LOPEZ VARONA LORENZO LORZ JESS
LUPENOS ARMANDO MANZANERO HECT
ALBERTO MARIN MARINELA MARISELA HELL
MCCRAKEN TRIO MARIA MEDINA MIGU
JORGE RAUL MESA MIAMI SOU
LORI JILL MILLER KIM MIORY EL
MONROY RICARDO MONTALB
MEXICANO DE CARL
MORENO Y SUS DANZAS
JEANETTE MOYE
NAZARIO SALVAD
MARIA ORTA PALI
LOS PARAN
SILVIA PIN
PROMESA MARIAC
DANIEL RECAL
ROBERTO RIMOL
ROCA AIDE ROC
ROXY ROKER JO
ABEL SALAZ
C A R L O
PEPE SER
MARIAC
VALENTI
ARTU

300,000*

And still counting. In the aftermath of this century's most devastating Mexican earthquake, the SIN Television Network urged you to join in and help our neighbor. You most certainly did.

An enormous worldwide collaboration, the telethon MEXICO, ESTAMOS CONTIGO (*Mexico, We're With You*) was produced at KMEX-TV, Los Angeles and WXTV, New York, with special live-via-satellite transmission to and from Argentina, Chile, Dominican Republic, Peru, Puerto Rico, Spain and Venezuela, in addition to feeds from SIN affiliates** across the country.

The 13-hour telethon showcased a galaxy of stars and personalities, performing and making personal appeals. SIN deeply thanks the many volunteers, artists, technicians and countries that helped make *México, Estamos Contigo* a reality.

ASAS Y
HAYANNE
ONIN Y
ANZA GRUPO
IO SERGIO
UQUES ROCIO DURCAL
SCAYOLA COMPARSA
AIRCHILD LEONARDO FAVIO
OSE ALFREDO FUENTES GRUPO
AZCON LUIS GUILLERMO
UADALAJARA DE OAKLAND
LGA GUILLOT CHARLES HAID
ERMANOS CAMPOS WALBERTO
IUETA JIMENEZ MIGUEL JIMENEZ
HE WORLD, KIDS FOR KIDS
OLANDO LASERIE SUSY LEMAN
ERESA LOPEZ MANUEL LOPEZ
OZADA JOHNNY LOZADA LOS
IARCANO LOS MARIANOS
IARRERO RAUL MATAS JEFF
NGEL MEJIA LUCIA MENDEZ
IACHINE MICHEL MICKEY MOUSE
IIRANDA MISS USA TROPICAL
AMILIA MORA-ARRIAGA FREDDY
IORENO MARIO MORENO —
RADICIONES MARIANO MORES
IOAQUIN MURCIA NADYA NAPOLEON
IOVOA FRANCE NUYEN DAVID OLIVA
ORTEGA GRUPO FOLKLORICO
PEDRO PARDO LUCI PEREDA
GUADALUPE PINEDA ORQUESTA
PUEBLA TITO PUENTE VICTOR QUIORA
RENE — EX MENUDO CARLOS REYES BURT
FRAGA RICK RIOS JORGE RIVERO LISSETTE
RODOLPHO JOSE LUIS RODRIGUEZ PAUL
RONDSTADT RUDY MANOLA SAAVEDRA
ROSITA SALAZAR SALSA CALIENTE PALOMA SAN
SANTANA JOHN SCALIA SCORPIO SECRET SEVEN NACHO
CAMILO SESTO MARTIN SHEEN SLEIGHT TOUCH SOLUCION

MIGUEL DE MEXICO
MODERNO HERMANOS
MORALES BAILE FOLKLORICO
"CANTINFLAS" YOLANDA
LILA MORILLO BELEN MORRER
PEPE NAVARRO EDNITA
EDWARD JAMES OLMOS
PANAMA AGUSTIN PANTOJA
ARMANDO PEREZ MARTINEZ
POSITIVA LOS PROFESIONALES
RAMMIRO JORGE RAMOS
REYNOLDS BUDDY RICHARDS
RIVERO ROBERTO ANTONIO ELIO
RODRIGUEZ ROSITA RODRIGUEZ
ALFREDO SADEL MARIO SALADINO
BASILIO JAVIER SANCHEZ
SEGURA DAVID SELBY SERIE CUATRO
MORELIA SONIA LA UNICA

TAPATIO EL GRUPO TIERRA LORENZO TOPANO TORMENTA MANOELLA TORRES RAUL VALE
FERNANDO VALENZUELA COMPANIA DE DANZA MEXICANA DE JOSE VALLE JOAN VAN ARK
VASQUEZ GONZALO VEGA ISELA VEGA DIEGO VERDAGUER SONIA VILLAR CECILIA
VILLAREAL FRANKLIN VILMES ANTONIO VODANOVICH ARIADNA WELTER PAUL WILLIAMS
RICHARD YNIGUEZ LA ORQUESTA DE HORACIO ZAAVEDRA HARRY ZAKKA MARIACHI
ACAPULCO BEATRIZ ADRIANA MARIACHI AGUILA VICTOR AGUILAR EDDIE ALBERT EDWARD ALBERT
GLORIA ALFONSO FERNANDO ALLENDE MARIA CONCHITA ALONSO HERB ALPERT RACHEL ALQUIZAR
OLGUITA ALVAREZ ALFREDO ALVAREZ CALDERON ANA ALICIA ANACANI ANGELICA MARIA
APOLLONIA LOS ARCOS ROSITA ARENAS JESSE ARMENTA Y TRIO GRUPO ASI
ES MI PERU EDWARD ASNER LUIS AVALOS
CATHERINE BACH JUAN ALBERTO
BADIAS JORGE BAGLIETO
BALLET NACIONAL

*As of publication date
**KWEX-TV, Ch. 41, San Antonio; WLTV, Ch. 23, Miami; KDTV, Ch. 14, San Francisco; and WSNS-TV, Ch. 44, Chicago.

BENSON THE

A Top Comedy...

	Rtg.
M*A*S*H	8.6
Three's Company	7.5
BENSON	6.6
Diff'rent Strokes	6.4
Jeffersons	6.4
Private Benjamin	5.3
WKRP in Cincinnati	5.2
Barney Miller	5.0
Bosom Buddies	4.9
One Day At A Time	4.9

Source: Nielsen Cassandra Ranking Report: July 1985.
TVQ, June 1985.

with Women 18-49

	Rtg.
M*A*S*H	6.0
Three's Company	4.7
BENSON	4.6
Jeffersons	4.4
Diff'rent Strokes	4.1
Bosom Buddies	3.8
WKRP in Cincinnati	3.8
One Day At A Time	3.7
Private Benjamin	3.7
Sanford and Son	3.5

Benson now 130 markets strong

with Women 25-54

	Rtg.
M*A*S*H	6.0
BENSON	4.4
Three's Company	4.4
Jeffersons	4.2
Diff'rent Strokes	3.6
WKRP in Cincinnati	3.6
Taxi	3.5
Private Benjamin	3.3
Bosom Buddies	3.2
One Day At A Time	3.2

Robert Guillaume America's third most popular network TV star

PEOPLE'S CHOICE

with Men 18-49

	Rtg.
M*A*S*H	5.7
BENSON	3.6
Taxi	3.3
WKRP in Cincinnati	3.3
Three's Company	3.3
Jeffersons	3.0
Sanford and Son	3.0
Barney Miller	2.7
Bosom Buddies	2.5
Private Benjamin	2.5

ROBERT GUILLAUME 1985 Emmy Winner, Best Actor

Benson #2 among all Late Night programs; #4 among all Access comedies.

BENSON

When you need help in high places.

A Witt-Thomas-Harris Production distributed by

Columbia Pictures Television
A UNIT OF THE Coca-Cola COMPANY

Letters

Philadelphia story

Regarding the *Sidelights* section of the September 30, 1985, *Television/Radio Age*, I felt it necessary to elaborate on an erroneous impression created by the discussion of Philadelphia's recent newspaper strike and exactly what each television station did to inform the local community ("Perspective on news").

In the column, the one line concerning WPVI-TV said, "WPVI-TV added a total of an hour to three newscasts." This is not accurate at all. What we did from the beginning of the strike, was to add regularly scheduled newscasts throughout the day, in addition to our regular newscasts. We were the *only* Philadelphia television station to do this.

"Our viewers could count on our regular newscasts at 6:15 a.m.–6:30 a.m.; 6:45 a.m.–7 a.m.; five minutes at 7:25 a.m.; noon news, 5–6:30 news, and 11:00 p.m. news.

Added to this—daily—was a half-hour 8–8:30 a.m. newscast covering *Good Morning America;* 15-minute newscasts at 10 a.m. and 4 p.m., plus at least 15 minutes added to our 11–11:30 p.m. newscast. Also, we added 15 minutes of news at 12 p.m. on Sunday.

Each of these regular newscasts, plus the regularly scheduled extra editions, contained hard news stressing the local and national news, business news, and other items that impact on the viewer. The lighter, fill features, like the "people" page, astrology, etc. were added to our morning magazine program, *AM/Philadelphia*. In this way our news viewers were getting the news, extra news, on a regular basis. They knew where to tune each day for complete coverage, *throughout* the day.

ART MOORE
Director of station promotion and advertising,
WPVI-TV,
Philadelphia

Sales promotion

I read your recent article on sales promotion (*Consumer sales promotion: eating into media budgets?*, September 16) with a great deal of interest.

Sales promotion is an integral part of a brand's marketing mix. It is the element charged with making a consumer take a specific immediate action. All too often, its short-term objective is achieved at the expense of longterm brand-building. This need not be the case.

Sales promotion accounts for the majority of an average brand's marketing expenditure. It is ironic that, unlike marketing and advertising, it is exceedingly rare to find a sales promotion course taught in college. Today's practitioners are only as good as their on-the-job experience.

The William Esty Co. began offering sales promotion services to its clients more than 30 years ago. Of the few advertising agencies that have fully staffed sales promotion departments, most have spun these off as separate profit centers, offering services to virtually anyone on a project basis. William Esty has maintained its 12-person promotion staff strictly as a service for its 13 blue-chip clients, including Nissan, R. J. Reynolds, Union Carbide and American Home Products.

THOMAS M. HAMILTON
Senior vice president,
Sales Promotion Services,
William Esty Co., Inc.,
New York

Your discussion "Is promotion eating into ad budgets?," provides a timely reminder of facts too often overlooked by advertising professionals.

From my first indoctrination into the world of consumer marketing back in the 1930s, it became quickly apparent that there were four competitors for every dollar of available margin generated by product sales. Successful companies kept these four synergistically in balance as best they could with the tools available:

- Contribution to company pre-tax project.
- Trade allowances.
- Consumer advertising.
- Consumer promotion.

I've listed these in order of importance as I learned them then. . . though, of course, each category and each company had its own norms.

I have no data to support my beliefs, but I would reason that in mature packaged goods categories, the major budget shifts have been from consumer advertising to consumer promotion rather than significantly from trade deal dollars.

The reasons are simple:

1. Corporate managers are under ever increasing pressure from their boards, shareholders, potential acquirers and the stock market for short-term results.

Few managements can forego short-term profits for promises of longer term rewards. Promotion dollars will rarely come from here.

2. I would guess that the major shift has been from roughly a 60/40 split of the consumer budget between advertising and promotion to the reverse of 40/60 currently, regardless of how the trade deal budgets have trended.

3. In my opinion, advertising in support of consumer promotions can rarely be considered brand advertising no matter where the bookkeepers put the charge.

4. But not only must a promotion, to be successful, feed on a brand's perceived value, there must also be adequate quantities of product at the point of sale to satisfy the short-term increase in demand. Only the use of substantial trade deals and allowances will insure for most companies that their consumer promotional dollars are working against the filled shelves, second location displays and in-store features needed for profitable, and optimum payout.

So the critical question today, as it was 50 years ago, is not "where are the promotion dollars coming from?" but rather, "what is the optimum balance of consumer *and* trade, advertising *and* promotion spending *for my brand under current competitive conditions?*

At both ends. How can my brand generate adequate velocity short-term at the point of sale to satisfy the key retain entities and still continue to build its loyal consumer franchise long-term?

As the short-term measurement tools available through UPC scanners and personal media exposure monitors come more into play, there will be an increasing challenge to advertising practitioners to prove the long-term reward of spending strategic (brand building) dollars instead of continuing to divert an increasing proportion to tactical, (short-term) promotions.

ARTHUR A. SIMON
Senior vice president, marketing,
Dawson, Johns & Black, Inc.
Chicago.

Corrections

WKRC-TV Cincinnati and WTVN-TV Columbus, Ohio, now represented by MMT Sales, were formerly represented by Telerep. A news item about their new rep (*Spot Report*, September 30) gave these two stations' former rep affiliation incorrectly.

Jeffrey A. Storey has been promoted to general manager of WRKG, Lorain, Ohio. A news item in the September 30 issue of TV/RADIO AGE (*Spot Report*, "Appointments") gave incorrect call letters for the Veard Broadcasting radio station.

MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS 1985–86*

1985

Nov. 20–22	Television Bureau of Advertising, Anatole, Dallas November 11, 1985 Issue
Dec. 4–6	Western Cable Show, Anaheim, Calif. November 25, 1985 Issue

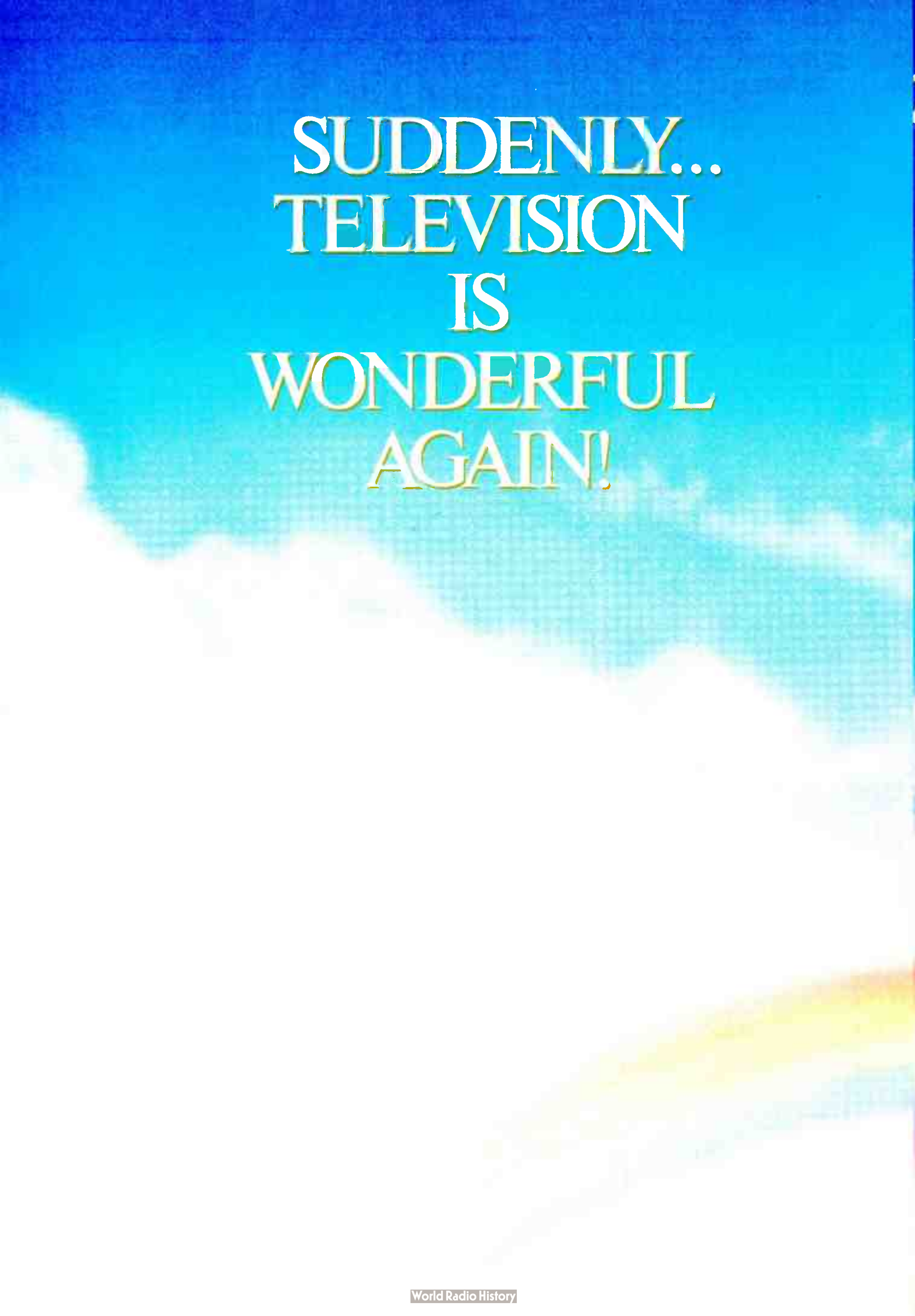
1986

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

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

NOW
THE
MAGIC
CAN
BE
YOURS...


Disney
MAGIC I
25 FEATURE FILMS
PREMIERING FALL 1986
SPLASH • MARY POPPINS • TRON • NEVER CRY WOLF
20,000 LEAGUES UNDER THE SEA • TREASURE ISLAND
THE BLACK HOLE • THE ABSENT-MINDED PROFESSOR
DUMBO • THE LOVE BUG • BABES IN TOYLAND . . .


SUDDENLY...
TELEVISION
IS
WONDERFUL
AGAIN!

DISNEY

SUDDENLY,
THERE IS A WONDERFUL NEW CHOICE
FOR THE FALL OF '86.

A RECORD-SETTING HISTORY OF SUCCESS

In prime-time from 1954–1983, THE WONDERFUL WORLD OF DISNEY averaged a 22.5 rating/36 share!* No other series can compare to DISNEY'S popularity and proof of performance of nearly 30 years. Furthermore, few, if any, can claim the strength of Disney's repeatability—a key factor in measuring the success of any off-network series!

*Source: NTI 1954-1983

BROAD-BASED DEMOGRAPHICS

THE WONDERFUL WORLD OF DISNEY is unique in that it draws its audience from ALL major demographic groups:*

AUDIENCE COMP

Women 18+	33.3%	Kids 2–11	26.9%
Men 18+	29.1%	Teens 12–17	10.6%

*Source: NTI, Nov. & Feb. 1966-1983

The magic Disney demographics make it the ideal early fringe/access show for your Monday–Friday, 5:00–8:00pm block! The audience composition remained consistent across the four genre of THE WONDERFUL WORLD OF DISNEY, making it the perfect strip!

THE PERFECT TRANSITIONAL STRIP

Viewers already know THE WONDERFUL WORLD OF DISNEY as all-family programming they can trust. The magic Disney demographics make it the ideal early fringe/access show for your Monday–Friday 5:00–8:00pm block!

PURE COUNTERPROGRAMMING STRIP

THE WONDERFUL WORLD OF DISNEY offers excellent opportunities for counterprogramming. Its quality entertainment is the only alternative to the endless supply of action/adventure hours, soaps and violent animated strips currently available.

DISNEY FAMILY OF ADVERTISERS

The Disney name is synonymous with quality and has always been the most sought after association for the world's most prominent corporations. In 1984 alone, the Disney family of sponsors billed more than 4 billion dollars in television advertising.

DON'T LET THE MAGIC PASS YOU BY.

WALT DISNEY
DOMESTIC
TELEVISION

Sidelights

Female stereotypes

The premise that the movie industry is doing a better job than TV in portraying women as movers and shakers is being dispelled by a female professor who teaches a course called "Images of Women in the Media." Dr. Marion Weiss, a communication arts professor at Hood College, Frederick, Md., contends that in movies—even the likes of *Places in the Heart*, *Country* and *Tootsie*—women ultimately need a man to save them. She contends TV has made more positive strides with such series as *Cagney and Lacey*, *Hill Street Blues* and *St. Elsewhere*.

Weiss isn't saying she's satisfied with TV's portrayal of women, though, and explaining what she's trying to do for her students, she says, "I don't want them to be manipulated. They don't have to accept a portrayal because a pretty face is on it. They need to ask what is the real message of a show or an ad and then decide whether they will accept it. They can write to the television stations or networks; they listen."

Weiss says her research on the topic has taken her on the sets of several television series where she has talked with actors, writers and directors on their views of how their medium portrays women. "In sheer numbers," she claims, "most recent movies and TV shows have negatively portrayed women."

Taking a closer look at movies allegedly portraying women as leaders, she contends, for example, that the character portrayed by Jessica Lange in *Country* "was more interested in saving the nuclear family than in making a gutsy stand against the government." She asserts that in films, women who try to have masculine qualities always get punished for it, pointing, for example, to *Absence of Malice*, where "Sally Field was made to look like a fool."

The reverse is true with men, she holds: "Men who are androgynous in films—like Al Pacino in *Author, Author* or Dustin Hoffman in *Kramer vs. Kramer*—are looked upon by viewers as being wonderful."

As for TV, she praises CBS' *Cagney and Lacy* as probably the one TV show that presents the best of women's images: "Basically the writers are making the two characters human. She adds that NBC's *Hill Street Blues* is a good example of "human" characters: "Faye

Television, *according to Hood College's Dr. Marion Weiss, has made positive strides in the way it portrays women, via such series as 'Cagney and Lacey.' Above, series stars Sharon Gless, l., and Tyne Daly.*

(Barbara Bosson) was a bimbo when the show first came out. She had to rely on her ex-husband for everything, but she's changed a lot and is taken more seriously." She praises *St. Elsewhere* for showing that authoritative male characters are capable of doing foolish things: "I think that makes women's images more positive."

She adds that soap operas might be the worst offenders in showing stereotyped behavior, both by men and women. In a soap, she says, "women are portrayed either as virgins—not literally, but as the long suffering daughter, wife or mother—or the whores. It goes back to the traditional dichotomy that films separate women into either virgins or whores."

Commercial-free movies

A 10-month-old UHF indie in the Albany-Schenectady-Troy market is using a commercial-free movie at 1 p.m. Sundays to promote initial tune-in to the station. Bruce Binenfeld, promotion director of WUSV(TV), explains his station is fighting for a foothold in a market that has strong cable penetration, one other independent and another indie expected to "fringe" into the area soon.

"We were looking for something to get viewers to take a look at us," Binenfeld reports. So the station decided to advertise the commercial-free movies during the sweep month of November. If the ratings justify it, Binenfeld reports, the effort will probably continue beyond the sweeps.

During the clusters of commercials before and after the movie, the station has the opportunity to promote its other programming. Also, the commercial-

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Sidelights *Continued*

free movie is used as a loss-leader in a double-feature package. The second movie is generally related to the first —for example, a second Marx Brothers movie, *A Night at the Opera*, following *A Day at the Races*, and a Robert Taylor double bill of *Knights of the Round Table* and *Ivanhoe*.

Because of the drawing power of the lead-in, Binenfeld says, the station has been able to charge higher-than-usual rates for the second movie. He discloses that some interest has been expressed in PBS-style sponsorship of the 1 p.m. movie, with a simple statement such as, "This movie is brought to you without interruption by. . . ."

Fighting Alzheimer's

An advertising executive who watched his father slowly deteriorate with Alzheimer's Disease over the past seven years until his recent death decided to use his advertising expertise to help others. As a result, a new public service campaign in television, radio and print has been launched.

The executive is Barry Knight, executive vice president/general manager of Grey Minneapolis/St. Paul. Before the death of his father, Clyde Knight, the ad exec offered his services to the Alzheimer's Disease and Related Disorders Association (ADRDA). For the campaign, Amie Wambold, a copywriter at the agency, wrote the lyrics to a song, "The Long Goodbye," portraying the helplessness of watching a loved one slowly taken away by the disease. The song was transformed visually in TV and print ads by showing a woman in her late 50s gradually fading in a series of photographs.

Recording "The Long Goodbye" *for the Alzheimer's Disease national awareness campaign are composer Billy Barber and singer Patti LuPone.*

Professional talent was lined up to write the music and sing the song free of charge.

The composer is Billy Barber, whose "Little Things," recorded by the Oak Ridge Boys, was a top country hit. Actress-singer Patti Lupone of Evita fame is the singer. Profits from release of the song as a single will go to furthering Alzheimer's research.

It ain't coffee beans

Carlos Montalban is best known to the Anglo public as the white-suited, demanding examiner of coffee beans in those coffee commercials. And some might know that he's the brother of Ricardo Montalban, currently set to appear in ABC's *Dynasty II, The Colbys*.

But Hispanic communicators know that *El Exjente* is just one role for Carlos, who, for over 50 years, has appeared in and narrated hundreds of television and radio commercials, not to mention feature films and newsreels.

For all this, Hispanics in Communications, was to present Montalban its first lifetime achievement award in conjunction with its presentation of the Fourth Annual El Cervantes Awards for excellence in Hispanic advertising. The alter awards were to be presented to competing advertising agencies specializing in the Hispanic market.

The lifetime achievement award was established this year to recognize a Hispanic personality whose lifelong career in communications has furthered the positive image of Hispanics in the U.S. media.

Brother Ricardo will make the presentation to Carlos Montalban.

In fathers' footsteps

What's in a name? Well, if the name is O'Shaughnessy or Kroll, it's apt to propel the bearer into the broadcast or advertising world at an early age.

For Matthew Thayer O'Shaughnessy, it means becoming a program producer, at age 17, on Westchester, N.Y. radio stations WVOX(AM) and WRTN(FM), working for father, William O'Shaughnessy, president of the two stations. The younger O'Shaughnessy will continue to host *VOX ROX* on Saturday afternoons on WVOX. He also produces *Midnight Metal* on WRTN from midnight Saturday until 5 a.m. Sunday.

In the case of Alex Kroll, Jr., 22, the recent Princeton graduate joins the radio station operation in a capacity closer to the realm of his own father, Alex Kroll, president and chief executive officer of Young & Rubicam. Young Kroll

(*continued on page 31*)

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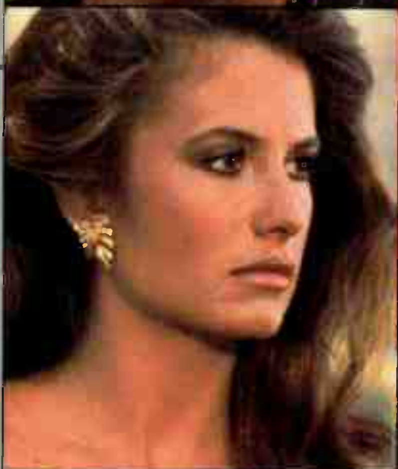


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Sidelights
Continued

has been appointed a vice president of sales development. A theater major and writer, he has appeared in several productions and has produced several "Community Salute" broadcasts for WVOX.

Getting rich quick

The uninitiated are being told that there's gold to be mined under the rainbow of old and new telecommunications ventures in this country. Under the uninhibited book title of *Making Millions in Telecommunications* and with a dust jacket flagged, "The new way to get rich in the '80s," attorney Morton I. Hamburg spells out opportunities and attack plans in a wide range of activities: investment in public companies and ownership opportunities in television and radio stations and cable systems.

With less depth, mention is also made of such activities as cable networks, cellular radio, paging services and teleconferencing.

In his 255-page book published by Rawson Associates and priced at $15.95, Hamburg spells out the opportunities in an informal, off-the-cuff style, capitalizing on his own experience as a lawyer specializing in communications and an owner of broadcast and cable properties. The pages are literally sprinkled with case histories of how specific veterans and non-veterans of the industry made killings with little capital of their own.

As if he were talking to an acquaintance at a cocktail party, Hamburg will casually drop the names of a few good telecommunications lawyers or consultants while discussing his own experiences and those of friends in the industry.

He mentions his favorite trade publications (TV/RADIO AGE being one of them) and, on a more formalized basis, lists major sources of financing.

The author challenges the reader, "What's in it for you? Probably *a lot*—if you really want it. If you simply want to invest some part of your assets, small or large, in public corporations, limited partnerships or privately held entities in the telecommunications industry, with careful investment—buying and selling—you should be able to increase those assets, perhaps to the point of making a million dollars or more. It doesn't necessarily take a lot of money to make a lot more if you invest wisely and well in this constantly expanding industry."

One of his chapters is headed, "To Really Make a Lot of Money, You Have to be an Owner." Paving the way for this chapter earlier in the book, he offers, "If you want to become directly and actively involved in a telecommunications entity, there are still vast opportunities for you to do so. You can still buy radio or television stations in the United States, or even whole groups of stations, perhaps not alone, but with the help of other investors or banks. You can buy and operate cable television systems, if not the large ones, then possibly some "classic" systems that throw off good cash flow and have potential capital gains value. You may even want to set up your own satellite programming network."

Primarily for stations and cable systems, Hamburg spells out the path to take—including whom to consult with, where and how to obtain financings, how to determine the property's worth and how to cope with regulation. For any information on how to operate these properties once they're acquired or inaugurated, Hamburg's major offering is an appendix of resource material and a glossary. As some of his case histories illustrate, not to mention the title of the book, his appeal is heavily directed to the "buy low, sell high" crowd.

For those merely looking for some good stock market recommendations, the author lists what he believes to be the 30 best telecommunications companies and provides profiles of each.

Gold Medalist

Grant A. Tinker, *chairman and chief executive officer of NBC, will be the 1986 recipient of the International Radio and Television Society (IRTS) Gold Medal award. The award will be presented March 5, 1986 at a banquet held at New York's Waldorf-Astoria hotel.*

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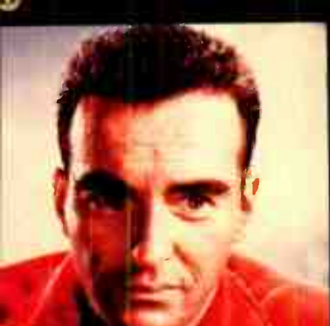

Bachelor Flat, starring Tuesday Weld, Terry-Thomas, Celeste Holme.

Beloved Infidel, starring Gregory Peck, Deborah Kerr.

Carousel, starring Gordon MacRae, Shirley Jones.

The Comancheros, starring John Wayne, Lee Marvin.

Dreamboat, starring Clifton Webb, Ginger Rogers.

A Farewell to Arms, starring Rock Hudson, Jennifer Jones.

Francis of Assisi, starring Bradford Dilman, Dolores Hart.

From the Terrace, starring Paul Newman, Joanne Woodward.

Gigot, starring Jackie Gleason.

The Girl Can't Help It, starring Tom Ewell, Jayne Mansfield.

Holiday for Lovers, starring Clifton Webb, Jane Wyman, Jill St. John.

The Inn of the Sixth Happiness, starring Ingrid Bergman, Curt Jurgens.

The Jackpot, starring James Stewart, Natalie Wood.

Journey to the Center of the Earth, starring Pat Boone, James Mason.

Man on a Tightrope, starring Fredric March, Terry Moore.

Move Over, Darling, starring Doris Day, James Garner.

Mr. Hobbs Takes a Vacation, starring James Stewart, Maureen O'Hara.

Say One for Me, starring Bing Crosby, Debbie Reynolds.

The Second Time Around, starring Debbie Reynolds, Andy Griffith, Thelma Ritter.

Sink the Bismarck, starring Kenneth More, Dana Wynter.

The Sound and the Fury, starring Yul Brynner, Joanne Woodward.

Stars and Stripes Forever, starring Clifton Webb, Robert Wagner.

State Fair, starring Pat Boone, Ann-Margaret, Tom Ewell.

The Story of Ruth, starring Stuart Whitman, Tom Tyron.

The Stripper, starring Joanne Woodward, Richard Beymer.

The Young Lions, starring Marlon Brando, Dean Martin, Montgomery Clift.

Fox 6

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HAVE A FIELD DAY! ALL YEAR LONG!

GIDGET: Time period winner with Kids in 35 markets!

MARKET	STATION	SHARE
Los Angeles	KTLA	35
Philadelphia	WTAF	36
Washington	WDCA	42
Dallas	KTXA	36
Pittsburgh	WPGH	34
St. Louis	KPLR	40
Baltimore	WNUV	35
Hartford	WTIC	40
Cincinnati	WXIX	69
Charlotte	WCCB	51
Columbus	WTTE	34
Salt Lake City	KSTU	72
Grand Rapids	WXMI	65
Providence	WSTG	34
Harrisburg	WPMT	44
Dayton	WRGT	39
Tulsa	KOKI	51
Richmond	WRLH	54
Mobile	WPMI	61
Knoxville	WKCH	38
Jacksonville	WAWS	64
Rochester	WUHF	46
Cedar Rapids	KCRG	74
Jackson, MS	WDBD	37
Evansville	WTVW	57
Ft. Wayne	WFFT	64
Peoria	WBLN	29
Madison	WKOW	39
Lafayette	KADN	42
Columbus, GA	WXTX	50
Wausau	WAOW	87
Boise	KTRV	56
Gainsville	WBSP	40
San Angelo	KIDY	60
Laredo	KLDO	61

Source: NSI, July 85

The enormous popularity of two-time Oscar winner Sally Field.

The proven all-family appeal of "Gidget" and "The Flying Nun."

52-week strip of hard-working half-hour sitcoms starts Dec. 30.

America's love affair with Sally Field is growing stronger and stronger.

Her "Gidget" series was an enormously successful strip over the past two summers—and actually performed even better the second summer, after Sally collected another Academy Award.

"Gidget" won her time period with Teens and Kids in market after market, all across the nation. And scored big with Young Women, too.

Now we're packing *double* the appeal of Sally Field

into one dynamite strip: We're adding "The Flying Nun" to "Gidget" to make a full 52-week winner.

Unique and distinctive, "The Flying Nun" had a happy 3-year run on ABC, averaging a solid 26 share on the third-ranked network. (NTI)

Put the proven audience power of Sally Field to work for you all next year—in this major advertiser-supported opportunity from Colex.

GIDGET: Time period winner with Teens in 32 markets!

MARKET	STATION	SHARE
Los Angeles	KTLA	46
Philadelphia	WTAF	70
Dallas	KTXA	28
Cleveland	WCLQ	40
Atlanta	WATL	25
St. Louis	KPLR	64
Hartford	WTIC	45
Cincinnati	WXIX	69
Salt Lake City	KSTU	44
Grand Rapids	WXMI	25
Norfolk	WTVZ	30
Mobile-Pensacola	WPMI	95
Jacksonville	WAWS	38
Green Bay	WXGZ	37
Rochester	WUHF	58
Omaha	KETV	37
Champaign	WRSP	28
Cedar Rapids	KCRG	53
Lincoln-Hastings-Kearny	KBGT	37
Evansville	WTVW	81
Ft. Wayne	WFFT	49
Augusta	WJBF	67
Madison	WKOW	54
Binghamton	WMGC	47
Columbus, GA	WXTX	54
Wausau	WAOW	68
Tallahassee	WTXL	39
Boise	KTRV	63
Clarksburg	WDTV	94
San Angelo	KIDY	82
Laredo	KLDO	42
Victoria	KVCT	87

Source: NSI, July '85

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Tele-scope

SMPTE debuts give NAB show a run for the money

While the NAB convention has long been the *ne plus ultra* venue for broadcast equipment debuts, the latest SMPTE exhibition, held in Los Angeles last month, showed clear evidence that manufacturers are increasingly impressed with the society's exhibitions and their promotional clout for product introductions. A sizeable roster of debuts at the 127th SMPTE Conference, which reflected its growth in exhibitors—149 in 1980 and 253 this year—included a number of "component" digital video effects systems and new developments in multicassette machines, among other new products. (Component systems separate color and black-and-white signals for improved pictures.)

Claiming to reach new heights in digital effects, the Grass Valley Group described its "Kaleidoscope" system as capable of creating an effect in any combination of component, composite analog or SMPTE digital formats. Chyron's Digital Services Corp. introduced two new systems—a component "Illusion," believed to be "the only component digital effects system available for U.S. and NTSC markets," and the new Alpha 2000, a single-package moderate-priced character generator and digital effects machine. Another component system, "Zeno," was introduced by Abekas, and GML America, a new British subsidiary, showed a modest-priced unit for U-Matics and ½-inch VTRs.

Ex-RCA unit. With RCA phasing out its broadcast equipment business, Odetics, Inc., which built RCA's "Silverlake" multi-cassette system, shown at NAB earlier this year, reconfigured the machine and introduced it as a production model at SMPTE as the TCS-2000. While the player-recorders employ the M-format (half-inch) recording system (Matsushita/Panasonic), Odetics vice president David E. Lewis said the company would deliver a Betacam format next fall.

Meanwhile, a rep for Asaca/Shibasoku, which makes a 600-cassette machine, said the Japanese firm intends to show a multi-cassette model for Panasonic's M-II half-inch recording format at the '86 NAB. Lake Systems, which introduced a dual-channel version of its La-Kart system, intends to interface with M-II "as soon as it is available," in the words of vice president Walter Kelley. When this will be is something of a question, but Panasonic expects it to be "sometime in '86."

The Ampex "Zeus." Other new products at SMPTE included Ampex's heralded "Zeus," full-digital video signal processor for type C recordings, which provides video time compression and expansion, corrected color frame edits, dropout compensator, digital velocity compensation and nine-bit sampling. Ampex also introduced a component input-output kit for its ADO systems and a digital repositioner with zoom.

Kodak introduced a number of motion picture films, Quantel showed its high-definition "Paintbox" (1,125-lines, 60 fields) as part of the SMPTE-sponsored high-tech display of hi-fi, enhanced and digital TV. Orban put on view a new stereo TV synthesizer. Sony, which figured importantly in the hi-fi display, showed two new audio consoles.

Meanwhile, a day after the SMPTE HDTV exhibit closed, the International Radio Consultative Committee (CCIR) study group in Geneva approved unanimously the 1,125-line, 60 Hz format as an international standard for program production and exchange. Final approval awaits a CCIR plenary session next May. There is still concern among PAL and SECAM nations about converting 60 Hz TV to their 50 Hz systems.

Senate coverage: not sure

On the surface, chances for television and radio coverage of the U.S. Senate sometime in the not-too-distant future look good, following an 8-1 vote in the Senate Rules Committee to begin testing the idea. But the lone negative vote may hold more power than the other eight combined.

It was cast by Sen. Robert Dole (R-Kan.) the majority leader, and, as such, the legislator who controls the scheduling of action on the Senate floor, the next and final stop for the Rules Committee resolution. During debate on the resolution and after the vote, Dole approved hints that the resolution was still in trouble.

Sen. Wendell Ford (D-Ky.) remarked that the public might like to receive live radio coverage of the Senate, but if Sen. Robert Byrd (D-W.Va.), minority leader, and Dole were against it, then, Ford said, "I'm not sure radio has arrived." Dole responded with a smile: "It may never come up."

Not a "must." After the vote, Dole told reporters, "We'll have a few more discussions before we call it up. It's not on our must list." Dole's objection was to an amendment by Sen. Albert Gore (D-Tenn.), meant to make the idea more palatable to a majority of his colleagues. Passed by a 6-3 vote, it would allow gavel-to-gavel radio coverage—now piped into Senate offices and press galleries only—to be available to the public for a test period. At the same time, the committee would draw up rules for a test of TV coverage. Dole wanted both tests to "be on the same track," meaning radio availability to the public would have to wait for settlement of the TV issue.

As the resolution stands, a "flip of the switch" would allow the current radio coverage to go public for an undefined test period while television cameras are installed for a closed circuit test. In the meantime, a panel of senators named by the leadership would draw up rules governing the live coverage, probably similar to the ones now governing TV coverage in the House of Representatives, which controls the cameras.


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Decision Before Dawn, starring
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Destination Gobi, starring
Richard Widmark.

Diplomatic Courier, starring
Tyrone Power, Patricia Neal.

Fate Is the Hunter, starring
Glenn Ford, Nancy Kwan.

Five Weeks in a Balloon, starring
Red Buttons, Fabian, Barbara Eden.

Fraulein, starring
Dana Wynter, Mel Ferrer.

The Frogmen, starring
Richard Widmark, Dana Andrews.

Garden of Evil, starring
Gary Cooper, Susan Hayward, Richard Widmark.

Give My Regards to Broadway, starring
Dan Dailey, Nancy Guild, Fay Bainter.

The Glass Menagerie, starring
Kirk Douglas, Jane Wyman.

Hell and High Water, starring
Richard Widmark, Cameron Mitchell.

The Hunters, starring
Robert Mitchum, Robert Wagner.

Irish Eyes Are Smiling, starring
Dick Haymes, June Haver.

King of the Khyber Rifles, starring
Tyrone Power, Michael Rennie.

The Late George Apley, starring
Ronald Colman, Peggy Cummins.

Les Miserables, starring
Michael Rennie, Robert Newton, Debra Paget.

The Lodger, starring
Cedric Hardwicke, Merle Oberon, George Sanders.

Man in the Middle, starring
Robert Mitchum, Barry Sullivan, Trevor Howard.

Margie, starring
Jeanne Crain, Alan Young.

Mr. Scoutmaster, starring
Clifton Webb, Edmund Gwenn.

The Mudlark, starring
Irene Dunne, Alec Guiness.

My Cousin Rachel, starring
Olivia de Havilland, Richard Burton.

My Gal Sal, starring
Rita Hayworth, Victor Mature.

No Highway in the Sky, starring
James Stewart, Marlene Dietrich, Glynis Johns.

Pony Soldier, starring
Tyrone Power, Cameron Mitchell.

The Rains Came, starring
Myrna Loy, Tyrone Power.

Rawhide, starring
Tyrone Power, Susan Hayward.

Satan Never Sleeps, starring
William Holden, Clifton Webb.

Sea Wife, starring
Richard Burton, Joan Collins.

Sodom and Gomorrah, starring
Stewart Granger, Pier Angeli.

Tin Pan Alley, starring
Alice Faye, John Payne, Betty Grable.

The Visit, starring
Ingrid Bergman, Anthony Quinn.

Wait Till the Sun Shines, Nellie, starring
David Wayne, Jean Peters.

What Price Glory?, starring
James Cagney, Dan Dailey.

With a Song in My Heart, starring
Susan Hayward, Rory Calhoun.

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International Report

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Radio Report

Talk radio's new strategy: programs, not schedules

Learning that many stations, as well as many advertisers, want programs rather than schedules, ABC Talkradio, as of January 1, will be accomodating both. Along with its plan to offer the service on an individual program basis as well as in a complete package, discloses Edward F. McLaughlin, ABC Radio Networks president, Talkradio will begin selling national advertising on a program-by-program basis. Its sales direction has been primarily run-of-schedule. He also tells TV/RADIO AGE that both local and national advertising time will be reduced on some programs.

McLaughlin says the number of affiliates for Talkradio's 10 a.m.–4 p.m. and midnight–6 a.m. schedule had reached a plateau at nearly 100. He adds that, when the service was inaugurated in May, 1982, a heavier demand for programming was anticipated in the 10-4 slot than actually materialized. "We now feel we'll get better reception if stations can just take one or two of our programs," he says.

Stations protected. Those stations taking all or most of the current schedule will be "grandfathered" against any other stations in their markets taking parts of the schedule. But, says McLaughlin, those stations taking one or two programs will not be protected against other stations in the market taking different Talkradio segments. Delayed broadcasts that will put different Talkradio segments head-to-head will not be allowed, though, he adds.

"We're hearing that exclusivity is not as important as greater flexibility," says McLaughlin, indicating that stations don't appear to object to competitors running different Talkradio elements. He points out that affiliates will still be accepted for the full schedule and notes that no stations currently carrying the schedule have indicated a desire to reduce the amount of programming carried.

Because of regional time differences, not every program is carried by every affiliate. The highest clearance rate for any one show is 75–80 stations. McLaughlin's target under the new plan is about 100 stations for each program. He expects to see the greatest gain take place on January 1 when the plan becomes effective, with reduced activity thereafter. Nearly all current affiliates are AM stations, but McLaughlin says a few FMers have expressed interest in the new plan.

Advertising cutback. Another part of the plan is to cut back on station and network advertising time on all weekend programming and on two weekday shows—*The Owen Spann Show* and *The Dr. Susan Forward Show*. The only reason this is not being done with the remainder of the schedule, he explains, is the technical problem of their being simulcast by KABC Los Angeles.

McLaughlin says the actual amount of cutback has not been decided yet, but he estimates that total advertising time of 18 minutes an hour will be reduced to about 16 minutes in the specified periods. ABC gets four minutes per hour of national advertising time, and McLaughlin says these availabilities are running 70–75 per cent sold.

Commenting on the reason for the time cutback, he says, "We need fewer interruptions because we have so many programing elements." He hopes to see a larger proportion of time being sold because of this factor, increased affiliates for each program and the ability of advertisers to select a specific program vs. the ROS approach.

He points out that ad sales on a program-by-program basis will particularly benefit the more specialized talk shows, such as the one hosted by Dr. Dean Edell on medical subjects. This month the show, previously on Saturdays, moved to a Monday–Friday slot from 1–2 p.m. Pacific Time.

Station worth charted

Average annual appreciation of radio stations sold last year was 16 per cent, according to a study by David E. Schutz, managing director of ComCapital Group, an investment banking firm. The study is based on 165 of the more than 650 transactions in 1984, excluding partial ownership sales, situations where stations were held for more than 10 years and instances where the station had been constructed by the current owner and was being sold for the first time.

The largest increases, averaging 35 per cent, were for FM stations, while AM/FM stations compounded an average of 14 per cent and AM-only facilities gained 8 per cent. Of the 165 stations, 72 per cent traded at higher prices than they had been purchased for and 28 per cent at lower prices.

The average term of ownership for the 165 stations was 4.2 years, running close to that term for all types of stations. Average actual change in price over the four-year period of ownership was 88 per cent for all stations, 256 per cent for FMs, 70 per cent for AM/FMs and 39 per cent for AM only.

Stations upset on ratings

Radio broadcasters are unhappy with Arbitron again. This time it's stations in 75 larger markets, the Radio Advertising Bureau and the National Radio Broadcasters Association, because Arbitron is going to add 12-week listener surveys a year in these 75 markets.

At RAB, Bob Galen, vice president, research, points out that one reason some stations are upset is that "Arbitron just went ahead and did it, without asking the stations. They're going to get four books a year, whether they want them or not. No one likes to have anything shoved down their throat."

Galen also observes that to some stations, "Continuous measurement means putting up money for continuous promotion, continuous advertising, and continuous everything else."

Prices will rise. And stations are also unhappy because more reports give Arbitron a basis to raise prices again. Rick Aurichio, president of Arbitron, contends that, "The stations who promote all the time aren't complaining. But for those who do special promotions only during rating weeks, it's going to cost them more money to do more promotions."

To complaints that Arbitron will be charging more, Aurichio replies that, "We're doubling the number of reports in some markets, but we aren't doubling the price for stations in those markets. In fact, our maximum increase in any market will be no more than 25 per cent. We're certainly not going to make any money on it in the short term."

One radio man believes that Arbitron "probably thinks this will make it more competitive with Birch's continuous measurement. But people don't switch to Birch because he surveys more often. They like Birch because they don't like diaries, and Birch uses telephones."

Meanwhile, not everyone is unhappy. Agencies are in favor of more frequent measurement. Alan Banks, executive vice president and media director, Dancer, Fitzgerald Sample New York, says, "More frequent measurement in these markets is healthy, and long overdue. Measurement once every six months is not enough, considering the frequency of format changes in so many markets. It's important for advertisers and agencies to be able to keep track of all these changes."

Eastman advice. And in a memo to client stations, Alan Tobkes, senior vice president, marketing services at Eastman Radio, offers some constructive advice: "More (research) may be better, but we think different would be best. Plans to measure more and more markets on a continuous basis will only lead to more infighting among radio stations for the same radio budgets . . . The kinds of measurement radio needs are those which show its synergism with other media. There's nothing wrong with competition between individual radio stations, but wouldn't it be infinitely better if data were available to show how radio works with the major media? This could encourage advertisers and agencies to take an even more serious look at radio than they do now."

RAB plans new research

The Radio Advertising Bureau plans to conduct at least one "major, all-industry radio effectiveness study" next year, and the board of directors has winnowed out seven candidate projects from among the 40-plus originally proposed. RAB vice president, research Bob Galen is now in the process of preparing recommendations on which of the seven should take top priority, and estimating how much the priority jobs would cost to carry out.

Among leading candidates are a new product introduction using radio only, conducted with a major advertiser; a test of radio's effectiveness in building box office for motion pictures, to be conducted with a major movie studio; a multi-media test whose outcome would be determined with the help of UPC scanners at supermarket checkout counters, using combinations such as radio and TV, radio and newspapers, or radio alone; an update of RAB's pioneering Higbee Department Store Study to track radio's sales impact in today's changed retail and media environment, nearly 20 years later; and an update of the three-year-old Bruskin "time spent listening" study. The board is also considering a new program of RAB matching or challenge grants to stimulate pro-radio research among clients at the local-regional level.

BAR's web radio numbers

Network radio billings totaled $123.6 million during the third quarter, according to BAR data. This brings the total for nine months to $318.7 million. BAR figures are gross (including commissions) and are based on prices submitted to BAR by the networks themselves. Measured by BAR are the ABC, CBS, MBS, NBC and United Stations networks. However, data totals cannot be compared with last year since more individual networks are being measured this year, BAR explains.

The BAR numbers compare with nine-month figures from the Radio Network Association of $239.3 million, up 14 per cent from '84. However, RNA data are revenues after commissions. Further, RNA numbers include additional networks: Satellite Music Network, Transtar Radio Network, Westwood One Radio Networks and Sheridan Broadcasting.

Of more than usual interest is the fact that Procter & Gamble was listed by BAR as spending $8,695,500 on network radio through September this year. This covers nine brand names, with the biggest expenditure going for Coast deodorant soap and with Crest toothpaste ranking second. These are the only million-dollar P&G brands so far this year, Coast being listed for $3,496,200 and Crest, $2,073,700.

RAB: expanded data links?

Looking farther down the road, RAB's board has combined the Sales Tools and Retail Co-op Committees to study the long range needs of radio stations for electronic access to the Bureau's sales materials, research data and other marketing information. A bureau spokesman sees one of RAB's greatest assets as its constantly expanding and updated data base, and says the joint committee will be looking for ways to make it more accessible to member stations, more useful to them, and at the same time save money on the logistical difference between sending out tons of printed material each year as it does now, and transmitting the same information on line to micro-computers at the stations; or using the same satellite links currently used by the radio networks.

Radio Business Barometer

September spot went up 10.0%

The spot radio growth trend this year appears to be settling down. September was the third month in the last four during which the year-to-year increase hovered at or near 10 per cent

The figure for September, as computed by Radio Expenditure Reports from commissionable business data submitted by the major radio reps, was exactly 10.0 per cent. The rise was 10.4 per cent in August and 10.0 per cent in July. These include adjusted figures, where necessary, to take into account year-to-year differences in the length of the Standard Broadcast Month (SBM).

Reported rep billings for September came to $91,064,000. Last year, spot radio billings in September were $82,811,300. Both Septembers were five-week SBMs, which explains in part the jump from the $70.0 million total for August billings. In fact, the September billings total was the second biggest this year, topped only by June, also a five-week month, whose billings came to $103,327,200.

The third quarter for spot was a little better than the second, but not as good as the first, which started off like a house afire, January being up 17.1 per cent (adjusted). Third quarter billings came to $231,529,400, compared with $208,542,800 in '84, the difference being 11.0 per cent. This compares with a second quarter rise of 9.1 per cent and a first quarter increase of 15.6 per cent.

The '84 figure for the third quarter is adjusted, due to the fact that September, '84 ended with 40 weeks on the Standard Broadcast Calendar (SBC). This year the cutoff (last Sunday of the month) came after 39 weeks.

This 39-vs.-40-week situation also affects, of course, the year-to-date totals. This year, the 39-week total through September was $659,665,400, while the unadjusted '84 total was $607,330,600 for 40 weeks. Adjusting it downward by one week results in a figure of $592,147,400. The adjusted increase comes to 11.4 per cent.

The larger markets showed the least vitality in spot radio billings during September, but, as RER frequently warns, individual market activity ranges widely.

Market groups

In any case, the top 10 markets rose only 5.5 per cent overall during September to $34,845,700, while the 26th-to-50th market group climbed 15.3 per cent to $14,034,900. The 11th-to-25th markets were up 10.4 per cent and the 50-plus markets jumped 13.8 per cent.

The year-to-date figures for the four market groups show a remarkably even profile of performance. As adjusted on a 39-week basis, the increases were as follows: top 10, up 11.0 per cent; 11–25, up 10.5 per cent; 26–50, up 11.2 per cent, and 50-plus, with the healthiest rise of all—13.1 per cent.

September

National spot +10.0%

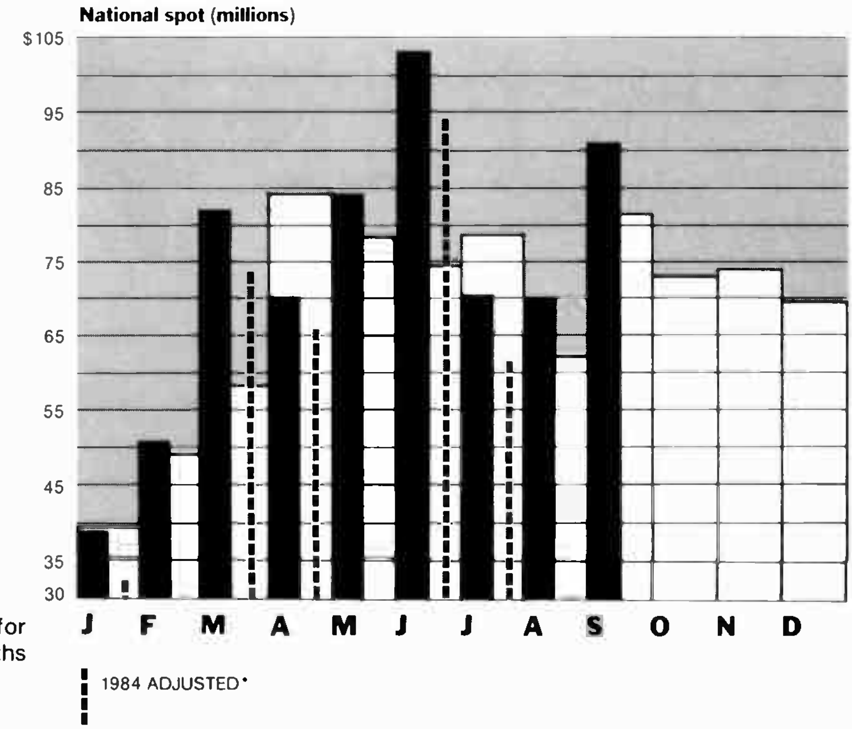
(millions) **1984: $82.8** **1985: $91.1**

1984 adjusted: $82.8

Changes by market group

Market group	*Billings (mils.)*	*% chg. 85–84*
1–10	$34.8	+5.5%
11–25	20.3	+10.4
26–50	14.0	+15.3
51+	21.9	+13.8

Source: Radio Expenditure Reports



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

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During the first nine months of 1985, McGavren Guild Radio managers and salespeople made 265 information gathering trips to client stations. In addition, our clients made 435 visits to our offices.

The task force coordinates these efforts and makes sure that we have the most up-to-date information on our clients' stations in our MRI (Marketing Retrieval Information) System. The qualitative data contained in this system enables the salespeople at each of our 16 offices to be in a better position to get the order with high rates and high shares.

As the leaders in our field, McGavren Guild Radio believes that getting first hand information right in your marketplace is an important part of our commitment to you and your station.

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THE WORLD'S GREATEST SONG COMPETITION!

THE BEST NEW FIRST-RUN PROGRAM FOR FALL 1986.

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A SHOW WITH EMOTION, SUSPENSE, EXCITEMENT AND INSPIRATION

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- **YOU WRITE THE SONGS** will capitalize on the 4.7 billion dollar music industry and the half million songs written each year.
- **YOU WRITE THE SONGS** will introduce a very special company of "New Song" singers and dancers who will present the songs to be judged by our blue ribbon panel of industry experts.

GUARANTEED MARQUEE VALUE WITH HIGHLY PROMOTABLE, BIG-NAME GUEST STARS

- Each show will feature two well-known guest performers and two major guest songwriters.

CUSTOM-DESIGNED FOR MONDAY— FRIDAY ACCESS.

PERFECT COUNTER-PROGRAMMING TO GAME SHOWS AND REALITY PROGRAMS.

FROM THE NUMBER ONE SUPPLIER OF FIRST-RUN PROGRAMMING— AL MASINI and TPE

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A WINNING FORMULA FOR ACCESS SUCCESS: MUSIC PLUS COMPETITION

- Music plus competition is the only real counter-programming to game and reality shows.
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- The combination of music and competition has worked on the weekend with **STAR SEARCH** and **SOLID GOLD**.
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Take KYW-TV in Philadelphia, for instance.

For over a year now, their *Evening Magazine* staff has been trying out new ways to entertain—from humor, to drama, to occasionally creating innovative music-video segments.

From simple, spontaneous applause in a TV editing room to local and national critical acclaim, the program has now incorporated highly choreographed, original dance segments into the show each week.

KYW-TV's *Evening Magazine* Dancers are keeping fun and creativity alive in local television. And between every twist and turn, you can see how this opportunity is helping to make their dreams—and the dreams of other aspiring performers—a reality.

KYW-TV 3 GROUP W

GOOD PEOPLE. GOOD STORIES. GOOD PROGRAMS.

Analysts bearish on network, spot ad prospects for 4th quarter, next year

Economy, inflation rate seen limiting TV revenue gains

BY SANFORD JOSEPHSON

Television/Radio Age

November 11, 1985

The combination of a sluggish economy and a lower inflation rate is dealing a double whammy to the television industry.

At least that's the consensus of financial analysts, who are generally bearish about television revenue prospects for the fourth quarter and into 1986.

As TV station executives prepare to converge on Dallas for the Television Bureau of Advertising's annual meeting November 20–22 at the Loews Anatole, they are faced with these projections:

- Fourth quarter spot, up between 6 and 9 per cent.
- Fourth quarter network, up between 1 and 5 per cent.
- Spot in 1986, up between 7 and 10 per cent.
- Network in '86, up between 4 and 7 per cent.

Analysts are reluctant to put a percentage figure on the local outlook; and they even disagree on whether or not it will do better than spot.

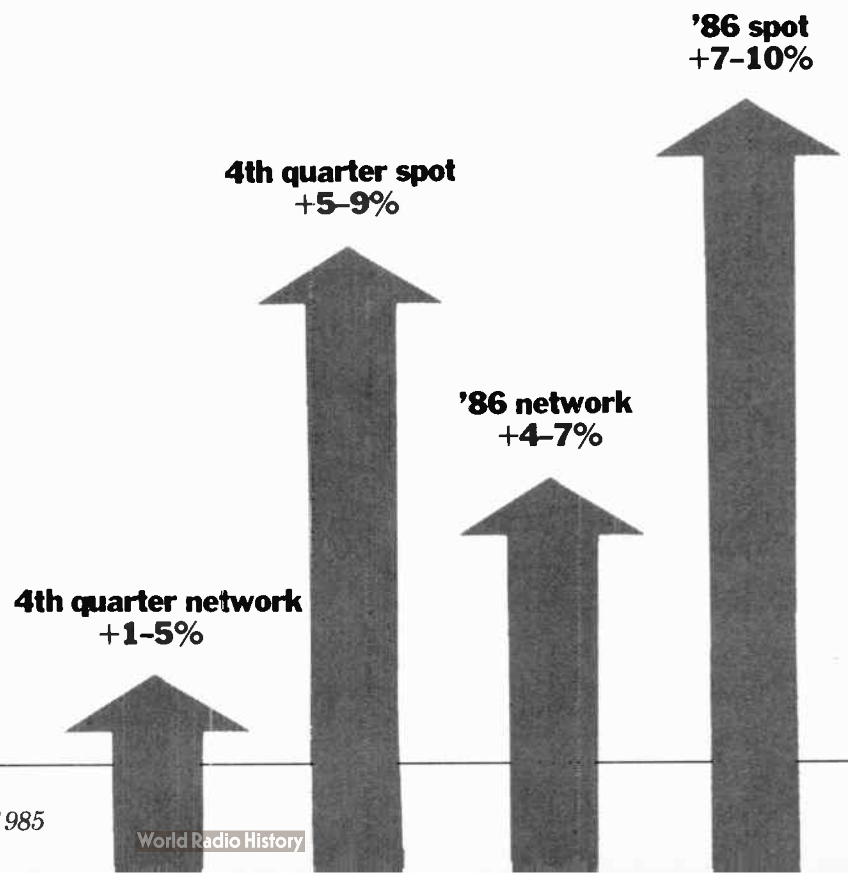
But, overall, the mood on Wall Street is one of resignation.

"The whole market just is not good," says David Londoner, vice president, research department, at Wertheim & Co. "I suspect one of the reasons is that companies [advertisers] are not doing all that well in the fourth quarter, and they may be trying to save money by taking it out of advertising budgets." In addition, "there are no hot, new categories like computers. And the automobile companies are not doing much because they don't have any inventory."

The economy, in the opinion of Alan Griffith, senior vice president, Bank of

Network business is characterized by analysts as extremely soft. The spot outlook, while nothing to shout about, is a little brighter.

Analysts' network and spot TV projections



"The greatly reduced inflation rate is beginning to affect business. Advertisers are saying: 'We can't continue to pay 10 per cent increases.' "

Alan Griffith
Senior vice president
Bank of New York

New York, "is a lot softer in some sectors than people realize. And the greatly reduced inflation rate is beginning to affect business. Advertisers are saying: 'We can't continue to pay 10 per cent increases.' "

Adds Ellen Berland Gibbs, president of Communications Resources: "There's great concern [by advertisers] about price escalation, versus the paltry increases in their own businesses."

At Oppenheimer & Co., John Bauer, vice president, media analyst, says the brokerage firm's economic outlook for the first half of next year is "very soft. We're talking about a recession."

Web slump

Network business is characterized as extremely soft. Estimates for fourth quarter web increases over 1984 range from as low as 1 per cent to no higher than 5 per cent. Although some of this is attributable to comparison with higher than normal '84 figures due to the Olympics and the elections, that isn't the whole story, analysts say.

The scatter market, says Fran Blum, broadcast analyst at Wertheim, is "incredibly weak." Adds Ed Atorino, first vice president at Smith Barney Harris Upham & Co.: "The scatter market is so depressed, I've heard the term, 'fire sale', used for certain shows and even on some sports."

Alan Gottesman, vice president at L. F. Rothschild Unterberg Towbin, describes network business as "probably a little worse than everybody expected," and he projects fourth quarter gains of only between 1 and 3 per cent. The low rate of increase, he says, is mostly attributable to comparably high figures in '84, but is exacerbated by "last minute hesitation" on the part of advertisers and some confusion over what to do about 15-second commercials.

An even lower fourth quarter estimate is offered by Oppenheimer's Bauer.

"It's a very weak network economy," he says. "I'm looking for revenues up in the low single digits—1, 2, 2½ per cent. It's a little scary. It [the slowdown] is a little more pronounced than people had expected."

At Merrill, Lynch, Pierce, Fenner & Smith, William Suter, vice president, expects fourth quarter network business to be up 4–5 per cent, but he, too, feels it has been "a little softer than people had hoped for. The scatter market isn't strong."

In Salomon Brothers' September *Media Monthly* report (See *Wall Street Report*, October 28), analysts Edward E. Dunleavy, Lisa Donneson and Sharon M. Sedar pointed out that network advertising expenditures this year have dropped for 13 of the top 25 product categories; and, they said, only three classifications—confectionary and soft drinks, soaps and gasoline —have increased their web spending by 20 per cent or more. However, the Salomon Brothers analysts projected fourth quarter network growth of 7½ per cent, higher than the general consensus.

Looking ahead to 1986, most analysts interviewed feel network will do just a little bit better—between 4 and 7 per cent ahead of 1985. However, unlike the '85 vs. '84 comparisons, 1986 will not be up against an Olympics-election year.

Smith Barney's Atorino, who projects a 6–7 per cent network gain next year, feels that "things could pick up as 1986 moves along, but early '86 will not be much brighter" than fourth quarter, 1985.

L. F. Rothschild's Gottesman is more bullish on network in '86 than any of the other analysts. Saying the webs could have gains as high as 12 per cent, he adds that "nobody will believe it at the beginning of the year." In fact, Gottesman describes 1986 as "a goofball year. It will start off a lot slower than people think, but April could take off. The second quarter is the key quarter."

Spot projections

While spot business isn't setting the world on fire, the financial community is a little more upbeat about this segment of the national TV advertising picture for the short term. Spot, says Gottesman, "may just close the year at the high end," up 7–9 per cent for fourth quarter.

Both Gottesman and Merrill, Lynch's Suter, who predicts a 6–7 per cent fourth quarter rise for spot, feel the growth rate will fall off a little in '86. But Atorino takes the opposite view. Fourth quarter spot, he believes, will be up 5–6 per cent, strengthening in 1986 to an increase of 8–9 per cent over 1985.

"It's a very weak network economy. I'm looking for [fourth quarter] revenues up in the low single digits: 1, 2, 2½ per cent. It's a little scary . . . a little more pronounced than people had expected."

John Bauer
Vice President
Oppenheimer & Co.

"The whole market just is not good . . . There are no new, hot categories like computers. And the automobile companies are not doing much because they don't have any inventory."

David Londoner
Vice president
Wertheim & Co.

For the first nine months of 1985, TV/RADIO AGE's *Business Barometer* shows spot revenues up 11.2 per cent to $3.7 billion. A recent survey of agency and TV rep executives indicated that the fourth quarter looks soft overall (*Agencies, reps see slow fourth quarter in spot advertising*, TV/RADIO AGE, October 28). In that article, the agency execs interviewed indicated fourth quarter spot gains could be as low as 6 per cent over '84, while rep estimates put it closer to 8–10 per cent.

Consolidation of clients

Atorino is concerned about the overall impact on national advertising of the flurry of mergers in the packaged goods arena. "A rapid consolidation is taking place," he points out, "and if you look at the leveraging of some of the buyers, they may be under pressure to generate earnings. There will be pressure on expenses, and advertising may suffer a little."

The Salomon Brothers *Media Monthly*, in fact, reduced the firm's estimates on overall advertising spending in 1986. "We now project," said the report, "that advertising spending will rise by 8.2 per cent. Our previous projection had been for an increase of 9.7 per cent."

Local business is sort of an enigma to the analysts. Most of those interviewed are having trouble getting a handle on it, citing the considerable variance market-by-market and region-by-region.

Gottesman, however, feels local should do better than spot or network. Local, he says, "has done a little better than everyone expected. It's pretty strong for the same reasons radio is strong. Things like interest rates don't seem to have as much of a bearing. And the fact that network and spot are down means rates are a little down, and that's good for the guy who buys commercial-by-commercial."

TV/RADIO AGE's *Business Barometer* shows local business for the first nine months of '85 up 12 per cent to $3.3 billion.

Neither barter syndication nor ad-supported cable networks are expected to gain significantly at network and spot's expense during the current economic slowdown, but one analyst does feel the cable industry, overall, is better positioned to withstand the sluggish economy than other segments of the video communications business.

Barter, says Gottesman, "is on the periphery; it's a self-limiting phenomenon. It may have an impact on the stations, but [the] barter [universe] is so much smaller than the networks; it's maybe 5 per cent of national GRPs." Adds Bauer: "Barter is a half-billion dollar business. Just network is $9 billion; spot and network together is $15 billion."

As for cable networks, Bauer says, "The per cent of advertising done on cable is so minimal that even if they had a 25 per cent increase in sales, it wouldn't be meaningful." That said, however, he believes the cable industry is best-positioned to cope with the current economy and could "maintain decent growth in a weak environment." The reason? "It derives a substantial amount of revenue from subs, and there hasn't been any major deterioration there."

Indie proliferation

The steady stream of new independent TV stations has not yet resulted in the slowdown in this segment of the market that many had predicted. "Independents," says Suter, "seem to be doing better. Last year we thought it was the end of the growth, but that may have been because the Olympics took so much for ABC."

Adds Gibbs: "We keep hearing about more and more CPs [construction permits]. There has to be some saturation of programming, but the concern about programming may have been overstated. It all depends on the operator—how much he's prepared to put in. And the price of programming varies by market as well."

New indies, says Gottesman, bring some new money into a marketplace, but growth has to eventually slow somewhat. "A guy can go from a 6 share to a 9 share, but he's not going to go up again to 12. And the next guy isn't going to do as well."

Bank of New York's Griffith points out that, "There are clearly significantly more television stations out there than there were 12 or 24 months ago, and they're competing for the same dollars. They're fragmenting the pie; even if they're not doing that well, the new stations are still taking some ad dollars out of the market."

(*continued on page 112*)

"The scatter market is so depressed, I've heard the term, 'fire sale', used for certain shows and even on some sports . . . Things could pick up as 1986 moves along."

Ed Atorino
First vice president
Smith Barney Harris Upham & Co.

ROAD TO NATPE-I

Inday disappoints in early returns; new game shows drawing mixed ratings

First-run animation dominates indie TV menu in daytime

With this issue, TV/RADIO AGE starts its annual "Road to NATPE" series, examining strategy and product trends by daypart. This installment focuses on daytime. Subsequent articles will concentrate on early fringe (November 25); access (December 9); primetime (December 23) and late night (January 6, special pre-NATPE issue). Wrapping up the series will be comprehensive stories in the NATPE issue (January 13), previewing the latest syndicated programming to be shown both in series and in features at the convention.

As to what attendees to the 1986 NATPE convention can expect—unsurprisingly, game shows will be the dominant genre in the first-run area, with at least a dozen already looking for a berth for next fall, and in one or two cases, shortly before the convention opens in January.

While some are "reborn" game show strips, there are several that are starting from scratch, without any previous network history.

Also in the first-run race, although not in the same volume as game strips, will be several new animation shows. In the off-network area, half-hour sitcoms will continue to be scarce, while many syndicators will be selling their oldies in packages.

BY ROBERT SOBEL

First-run animated kid strips have become the dominant form of program being used by indies in the daytime. The continuing successes of some kids' fare, most notably *He-Man and the Masters of the Universe*, has generated a plethora of new kids' productions by syndicators this season, and the indies are stacking up on the shows so as not to be caught "kid-napping," according to a consensus from station program executives and rep sources.

The use of first-run kid fare for the daytime daypart has become so intense that many indies have changed their lineups extensively. Some have expanded their kid time periods in either the morning or afternoon, or both, as a way of accommodating the large number of new syndicated kid productions coming onto the fall schedule. Also strongly developing is a willingness on the part of syndicators and indies to challenge the networks for weekend kid audiences—an area in which the networks are showing some vulnerability—by airing first-run kid blocks, such as *The Funtastic World of Hanna-Barbera*, the 90-minute grouping which is drawing impressive numbers, from Worldvision.

Worldvision is so high on *Funtastic World*, that it's understood to be adding a half-hour to the block beginning in fall, 1986. Also, at least two other kid blocks are being planned for Saturday daytime fare, including LBS Communications' two-hour animation group, to start in April 1986, and Telepictures' *The Comedy Strip*, for 1987, which is offered to stations as an option for stripping.

Interestingly, while there are 15 or so new first-run syndication animation strips entering the fray this fall, most are performing well in the initial Nielsen overnight returns, with Telepictures' *ThunderCats*, along with Claster Television's *Transformers*, reported among the higher-rated showings. However, sources add, there appears to be no outright hit in the proportions of *He-Man*, mainly because of the heavy head-to-head battle among the new kid fare at the stations.

In addition, not only are the new arrivals fighting among themselves, but they are contending with incumbents from a year or two back, plus evergreens on occasion.

While, the kid fare is enjoying good numbers generally, the new daytime information/entertainment show, *Inday*, a two-hour syndicated strip is fairing poorly in its opening overnight weeks, and game shows, which over the past year or so have become an increasingly integral part of the daytime scheduling strategy on many affiliates, are showing a poor to mixed ratings pattern.

LBS' 'MASK'

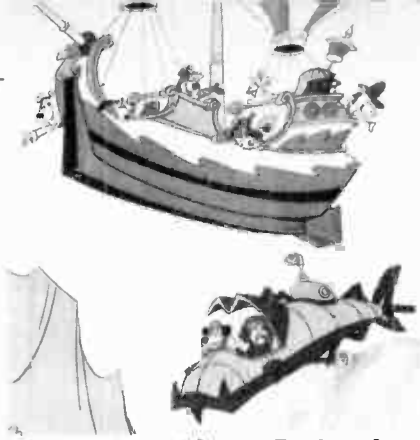
Filmation's 'She-Ra'

Programming highlights

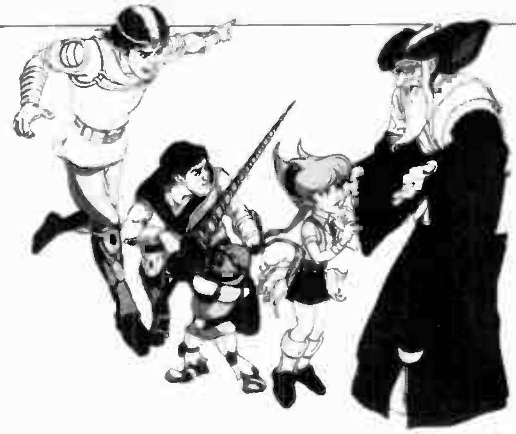
Other highlights of reports from station programmers and reps indicate that:

- Older cartoons are being displaced and shelved in several instances by the indies to make room for the flood of first-run kid animation. In many cases the oldies are being played almost exclusively in the early-morning time slots. However, sources say the oldies are "money in the bank" as replacements for non-working first-run kid shows.
- Both *He-Man and the Masters of the Universe*, the kid hit over the past two years, and *She-Ra: Princess of Power*, both from Filmation/Group W, are being played by indies as a combination, with impressive results.
- First-run kid product for 1986 and beyond appears to be on the decline in comparison to this season's high-energy production activity.
- King World's *Oprah Winfrey Show* is seen by reps as having high potential

Worldvision's 'Jetsons'



Worldvision's 'Hanna-Barbera'



SFM's 'Jayce and the Wheeled Warriors'

Claster's 'Transformers'

Telepictures' 'Thundercats'

The success of first-run kids' fare has spurred a plethora of new productions this season.

as a daytime strip when it goes into syndication in fall, 1986. Some 70 affiliates have already bought the hour talk show.

Many stations, especially those indies vying for kid audiences in the major markets in the daytime, have gone all-out this season in scheduling first-run syndicated kids' animation strips, revamping and shifting their daytime programming accordingly and getting very good or decent performances from the product.

Stu Swartz, general manager at KMSP-TV Minneapolis-St. Paul, notes the station has virtually changed its entire morning lineup, extending its kid schedule and gradually building a lead-in to its local news with different "kidult" fare. In the case of the kids, the station had been running an exercise show in the 6–7 a.m. period, but as of September is airing *Tom & Jerry* and *The Jetsons* in the hour. Other replacements in the kid block in the morning are *She-Ra: Princess of Power* at 7 a.m. and *Gobots*, at 8:30.

The 9 a.m. slot, which had been occupied by "family" fare until about a year ago, now has *The Great Space Coaster* as its present tenant, giving the station a three-and-a-half-hour morning kid block. Remaining intact on the morning schedule are *Scooby-Doo* at 7:30 and *The Flintstones* at 8, says Swartz, "which are in our key kids' areas."

Other new morning entries for KMSP-TV are *I Dream of Jeannie* at 9:30 and *The Odd Couple* at 10, followed by *Fantasy Island* (half-hour version), *Hawaii Five-O*, from 11 to noon and *PM Magazine* at noon, which replaces the canceled Independent Network News as a lead-in to the station's local half-hour of news.

But not only is KMSP-TV's pot full of animation in the morning, it is also a heavy hitter with new kids' product in the afternoon, starting with *MASK* at 2:30 and winding up with *Transformers* at 4. The latter show is followed by *Bewitched*. Both shows replace *Little House on the Prairie*, notes Swartz, for the new season. In between, is *G.I. Joe* at 3 p.m., and *He-Man and the Masters of the Universe*, holdover from the previous season, at 3:30.

WTTG(TV), Metromedia indie in Washington, added a half-hour of kid programming to its afternoon block and introduced a slate of new kid shows this fall as well, according to Sandra Pastoor, program director. In addition, the station shifted what had been two afternoon kid shows into its two-hour morning kids' block from 7–9 a.m. The afternoon kid schedule now starts off at 2:30 with *Jayce and the Wheeled Warriors*, followed by *She-Ra*, *He-Man* and *ThunderCats*.

In the morning lineup, *Inspector Gadget* is the new offering at 7:30, as is *Fat Albert & the Cosby Kids*, at 8, both moved from the afternoon schedule. Pastoor explains that WTTG added the

Inday is being applauded for its 'sincere' effort, but initial ratings have been anything but bright.

Donna Hanover, Brad Holbrook of 'Inday News'

half-hour in the afternoon to accommodate the large number of kid fare acquired by the station. The station is using *Love Songs* as a lead-in to the afternoon kid schedule.

Skewing younger

KRLD-TV Dallas-Ft. Worth switched to children's programming as part of its daytime schedule this fall, after running adult programming in previous seasons. Last year's lineup included shows such as *Baretta, FBI, Streets of San Francisco, Rituals, Treasure Hunt, Match Game, Alive and Well,* and *The Joker's Wild*. Replacing that programming in the daytime is a kids' morning line up that begins at 6:30 and continues until 10, when the station goes adult-oriented until 2 p.m.

Kicking off the morning lineup is *Battle of the Planets*, followed by *Jayce and the Wheeled Warriors, ThunderCats* (which it plays again in the afternoon), *World of Super Adventure, Tennessee Tuxedo* and *Polka Dot Door*. In total, KRLD-TV devotes six hours a day to kid programming. Station manager Ray Schonbak believes the decision to turn the early day schedule over to the youngsters has been validated by the numbers: "Previously, we didn't have any numbers at all in the early morning. Now we're getting ones and twos."

In Houston, KHTV's vice president and general manager Ed Trimble says, "This season we have gone back to kids between 7 and 9 a.m. and kids between 2:30 and 4, which is a change. We had gotten kind of out of the kid business. We're running *Capt. Harlock, Robotech, Gobots,* and we've also got *Bugs Bunny*." Trimble says that in fall 1986, "We will have *Smurfs* and *Galaxy Rangers*. They indicate a broader sense of understanding, giving the kids direction. You don't see the violence."

KUSI-TV San Diego began children's programs in the afternoon schedule in September, notes general manager Bill Moore. From 2–4 p.m. the station aired movies, followed by basic half-hours such as *Mary Tyler Moore* and *Bob Newhart*. "Now we have *The Beverly Hillbillies*—which is either adult or kids—at 2. At 2:30 we have *Bugs Bunny*; 3 is *Heathcliff*; 3:30, *Robotech*; 4 is *He-Man*, and 4:30 is *She-Ra*."

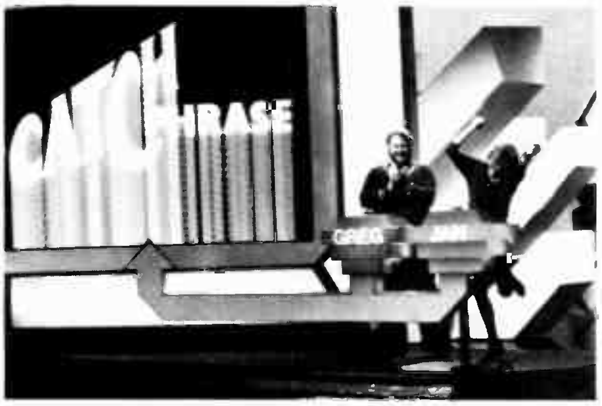
The changes have produced improved ratings, Moore says. The comedies, he explains, "Basically did ones," and "occasionally the movie did a two." And although the old fare was salable in 18 to 49 demographics, it was "nowhere near the present level of the kid properties."

At KVVU-TV Las Vegas, Rusty Durante, general manager of the Meredith indie, has added a half-hour of kid programming by replacing *Beverly Hillbillies* with *Gobots* in the 4:30 p.m. time slot, in September, giving the station a two-hour block of "*pure kid shows*." The afternoon starts off at 3 p.m. with *ThunderCats*, which is followed by *She-Ra* and *He-Man*. *ThunderCats* replaces *Inspector Gadget*, which was moved to the 8:30 slot, while *Voltron* now airs at 8, moved from its 4 p.m. berth. The 8 a.m. tenant had been *Woody Woodpecker*, and the previous

(*continued on page 113*)

King World's 'Headline Chasers'

Telepictures' 'Catch Phrase'



Blair's 'Break the Bank'

Television Program Source's 'Price is Right'

***A**dult syndicated fare for daytime consists mainly of game shows.*

Cost of Megabase, Micro services may make the difference in acceptance

Agency researchers welcome fast access to Nielsen data base

By GEORGE SWISSHELM

Agency research specialists are preparing to roll out the welcome mat for A. C. Nielsen's Megabase and Micro services, which promise easier and faster computerized access to its growing data bank—provided that Nielsen's charges turn out to be "reasonable." Though agencies may not need all the information Nielsen says will be available, these executives say they need some of it. And if the right software programs actually make access easier, most assume that use will increase as users become more familiar with the various pieces adding up to the promised information explosion.

To handle this information explosion—54 billion characters, or 54 gigabytes in storage today, and the 200 gigabytes of media and marketing data Nielsen expects to be storing by 1989, the ratings company has set up Megabase, a growing database "that will encompass all services," including local and national ratings for network programs, syndicated programs, information on cable, and data on commercial carriage.

Daryl Scott, *Foote, Cone & Belding: "Hopeful that the system will be simple enough so that it won't require a computer specialist to access it—simple enough for a planner to dig around in it and try out his own different combinations."*

Nielsen says that access to this mountain of information will "achieve a level of flexibility never before available in television research, with ease of use being a key consideration in its design."

On top of this will be expansion of Nielsen's Micro Services, adding software programs for agency access to metered market information, similar to those already on line to TV stations via their own PCs.

Chet Bandes, vice president, director of media research at Doyle Dane Bernbach, says that agencies "will certainly be able to use at least some of the information. Because of the growing complexity of today's multi-channel viewing options, we need more special analyses than we used to. The promised added computer capacity and software development will make it all easier to use. But the question now is whether the industry will use what will be available often enough to make it pay for Nielsen to maintain such a massive volume of data."

At Grey Advertising, Helen Johnston, vice president, associate media director, sees the key change being "the way agencies will be able to access the data, rather than the actual multiplication of information." For example, she points out, "Most of the audience information exists now, but subscribers order special custom runs only on a limited basis. If we will now be able to get at this same information faster and more conveniently, it should be a big help. If everything goes according to plan, I think more people will be using custom runs a lot more often."

Data explosion

Irene Dunne, vice president, associate media research director at J. Walter Thompson, believes that Nielsen "is making a wise move in foreseeing that we need an efficient way to manage the fast-growing volume of data that will be reaching awesome proportions and helping us to prepare for it. With so many more stations and cable systems coming on line in markets all across the country, we'd be swamped without automated systems to organize it and make what we need quickly accessible when we need it."

Dunne adds, "It's too early to tell yet whether these systems will guarantee better broadcast buys, but we do know that data bases are growing to such enormous proportions that we need systems like these to help us control it all."

At William Esty Co. Steve Greenberger, vice president, media research director, says that if all of the promised information does turn out to be easy to access, "and if it's priced attractively, it could be a big help. Otherwise it could get in our way." He says, "More—and more precise—data will be welcome. But it will help us to do our job more effectively only if it's going to really be easy to access and manipulate."

'Big challenge'

Larry Roslow, vice president, director of media research at SSC&B: Lintas USA, observes that it will be "a big challenge to Nielsen and to the industry to see if we can make a go of a potential opportunity of this magnitude. I just hope that we can (a) make it

Jon Swallen, *Ogilvy & Mather: "Nielsen is staying in step with the growing complexity of the broadcast environment. They're responding to advertiser and agency needs for more relevant information, delivered in a more usable way."*

Steve Greenberger, *William Esty: "Good information on programs and on audiences to commercials within programs could greatly improve our ability to do a better job. . . We should be able to place more emphasis on working to optimize selection of individual programs."*

all work, and (b) afford it."

Roslow also notes, "Parts of what Nielsen is talking about are already available to us today. But it's fairly expensive and cumbersome to do things like merging BAR with Nielsen audience data. Ideally all this will eventually get down to in-house micros at the agencies, accessing what we need, and only what we need, when we need it from disks, in-house. A lot of things could go wrong between now and the point at which we'll be able to finally operate like this. But if this can be done, and done affordably, it will be marvelous."

Potential for improvement

At Ogilvy & Mather Jon Swallen, vice president, associate director of research information, agrees that what Nielsen is promising "offers us the potential to improve our broadcast buying," but says that potential "has to be fulfilled by us, the users."

Swallen points out that the tendency of information suppliers so far "has usually been to stand back and say, 'We supply the data; it's up to you, the users, to figure out how to make the most of it.' This may have been adequate in yesterday's less complex media environment, but it doesn't work too well in today's more complex situation. Therefore it becomes incumbent on both the users and supplier to work together toward the best interests of both."

Daryl Scott, vice president, corporate media operations research at Foote, Cone & Belding Communications, agrees that the new Nielsen systems should help agencies produce better-targeted buys "if they are easier to use and if the cost of accessing these larger data banks is held to reasonable levels."

Scott notes that Nielsen already makes available special analyses "that people don't use as often as they might, because the charge for setting up these one-time special runs can be pretty high." On the other hand, he says, "The increased volume of data, the fact that it should be more recent information and, presumably, its increased level of accuracy, may attract enough users to draw on it often enough to produce economies of scale and bring down the charges for special runs."

Then, down the road, he adds, "if and when planners learn to access the information themselves, this could also increase the rate of use. But this would be a function not only of what Nielsen charges but of whether the software for accessing and massaging the material will be simple enough for the planners to learn easily."

JWT's Dunne observes that Nielsen says that users "will be able to draw data from its information banks and put it together in our own way. For instance we may be able to pull information useful for the local Burger King franchises. But I say 'may' because we won't know for sure until we see what comes out of these systems and get a chance to actually experiment with it."

Larry Roslow, *SSC & B: "A big challenge to Nielsen and to the industry to see if we can make a go of a potential opportunity of this magnitude. I just hope that we can make it all work, and afford it."*

Chet Bandes, *Doyle Dane Bernbach: "The question now is whether the industry will use what will be available often enough to make it pay for Nielsen to maintain such a massive volume of data."*

Grey's Johnston does not envision "a micro at every planner's desk." She expects that the increased use of special analyses will continue to be handled by the media analysis section—the media research staff, rather than by the planners themselves.

But Foote, Cone's Scott is "hopeful that the system will be simple enough so that it won't require a computer specialist to access it—simple enough for a planner to dig around in it and try out his own different combinations."

Software programs

And Dunne's hope is that, "As we progress, Nielsen will be developing software programs that will make it easy for our planners to work with the information themselves. And with the other services Nielsen is talking about, I think use of these systems could go beyond our media planning and research people and that parts of it could be useful to the clients' people, too."

For instance, observes Dunne, "A client brand manager should be able to look at ScanTrack and see his share of market week-by-week, track all of the promotion deals going on in his category, and see how his brand and his competitors' brands have been moving for the last 10 weeks."

SSC&B's Roslow notes that today, "Agencies put tremendous numbers of people hours into looking through printed reports for competitive brand activity. It would be wonderful if we could punch up on our CRT a report showing us what each brand in a category did last week in any given market,

(continued on page 108)

VCRs, remotes estimated costing no more than 0.2 rating point per spot

Can ad agency creativity combat zapping, zipping?

Top agency creative people are starting to give more thought to means of overcoming their electronic adversaries—the remote control and the videocassette recorder's fast-forward search button—but it would be gross exaggeration to say that they're in a state of alarm. To most of them, both the problem and the solution follow the same lines as their continual battle with such distractions as the refrigerator, the bathroom and general disinterest.

Agencies queried report no research on the subject of electronic avoidance. Their concern, though, is not so directed at standard "zapping"—channel changing—as it is at cutting off the sound and especially at fast-forwarding through commercials, which some refer to as "zipping."

High speed or the absence of sound, they're concluding, can best be overcome by strong visual identification of the product and its merits. There's no arguing with the fact that fast-forwarding requires viewing, and it's been found that viewers can easily identify familiar elements as a cluster of commercials bursts forth in the speed and silence of a Charlie Chaplin movie.

The rise of zapping and zipping, most creative executives say, simply heightens the need to make commercials entertaining enough to overcome the electronic alternatives. There's a general consensus that attempts to clobber the viewer with the product and its benefits in the first few seconds only invite tune-out.

Beyond that, some are looking to the agency media departments for a new kind of support. They consider the first commercial in the pod to be critical, and one casual suggestion is that networks and stations be encouraged to start out with the most compelling commercial. Another is that buyers actively seek that first spot, and it's observed that no premium is being charged for the lead-off position so far.

Extent of problem

With VCRs now in some 25 per cent of television households, Paul Lindstrom, vice president of Nielsen Homevideo Index, believes that most of the critical damage to the advertising industry already has been done. His rough estimate is that VCR capabilities are costing the average commercial no more 2/10 of a rating point. He adds, "Those who really wanted VCRs already have them, so they're now bringing in people who won't use them as much, and the average use will go down."

His rating point estimate is a projection from a year ago, when the Nielsen VCR Usage Study indicated the loss of roughly 1/10 of a rating point on a VCR penetration of about 10 per cent. He says the study indicates that only about 10 per cent of TV viewing in VCR homes represents playback of a previously recorded tape and that roughly 50 per cent of recordings either have commercials cut out while recording (and viewing) or are subjected to subsequent zipping, with the latter instance being by far the dominant approach.

Len Sugarman, executive vice president and executive creative director at Foote, Cone & Belding, is more concerned about zapping and zipping than most of his counterparts at other agencies. This is because, when he arrived in the U.S. from the U.K. four years ago, VCR penetration there was already about 50 per cent, with most of the hardware rented and having such up-to-date features as remotes.

"One thing I've tried to do here," he says, "is get advertising that is more intriguing up front. Instead of trying to squeeze a whole message in, we try to be more intriguing and beautiful."

He expresses no thought of working against the high speed of zipping, but says, "If we did, it would be a very simple, sustained visual, sustaining product identification shots for a long time. But the main idea is to make the commercial so intriguing that you actually stop the fast-forward. We're going to see more entertainment coming into advertising."

"Zapping is not so much a creative problem as it is a media problem," he contends. He's thinking in terms of encouraging the media department to go

An emotional message can be reinforced even during operation of a VCR's fast-forward search, N W Ayer has learned. At r., AT&T's "Reach out and touch someone" commercial

"Reaching out" emotionally

Visual magnetism

Arresting visual elements are considered relatively zap-proof by Grey Advertising, as in this spot for Scotch videocassettes.

after first position in a pod of commercials as well as greater employment of newsbreaks, where he doesn't expect to witness any zapping. For the channel changers: "Some major advertisers should consider blanketing—showing the same commercial simultaneously on all three networks."

But not abrogating personal responsibility, he adds, "I hope the challenge of technology will encourage us to make better commercials." An example of the type of commercial he's talking about is one that his agency did for Data General, which he points out was designed to make the commercial look more like programming. An additional goal was to establish a position in the computer market, "where there are something like 73 advertisers," so that the client would be thought of as in the same league as IBM.

The spot shows a World War I scenario with a general marshalling his cavalry troops until the first tank comes over the hill and asks, "Will you be fighting today's business battles with yesterday's technology?"

The people factor

Meanwhile, Bob Cox, vice president and creative director at Needham, Harper Worldwide takes the stance that, technology aside, there are people who want to watch commercials and people who don't: "Whether you zap with a little hand controller or with your mind, a certain percentage of people will always turn off commercials. I don't think the technology is helping any, but I don't think there's anything we can do to avoid it. I think people zap a commercial just because it's a commercial. It doesn't matter what the content is."

Cox reports he has a vivid and disturbing reminder of today's particular problem every Saturday morning when his wife sits down to watch a pre-taped episode of *Miami Vice* and fast-forwards through the commercials. But he also believes the most devastating problem is cutting the sound off.

"All of this calls into question the whole form of presenting commecials that we use now," Cox asserts. "In Europe, they gang up commercials, and the people who want to watch them, watch them. Maybe this is something whose time has come here. At least you won't get a hostile viewership."

He adds that the advent of the 15-second spot only compounds the problem of high-speed viewing: "Sure, we all said it was a bad idea to begin with, but we knew it would inevitably be with us. It requires a new mindset on how to create a commercial. You can't just condense a 30 into a 15."

Although there is no formal anti-zapping campaign at his agency, Cox

Dramatic openings that get the message across counter electronic avoidance for Needham, Harper.

A "light" approach

High-speed action

The action of a car chase scene drives home a message for Aamco transmissions by Cunningham & Walsh. This approach fills the gap left by lack of product news.

notes, "There is a semiconscious effort to make commercials open in a dramatic way." For example, sight gags are used in "The Bar Call Campaign" of 10s and 30s for Budweiser Light." To counter Miller's advantage in having a beer simply called Lite, this campaign has a patron saying to a bartender, "Gimme a light," and receiving in return anything from a candle to a shaft of light streaming through the window until the patron pleads for a Bud Light.

Cox asserts this campaign is as zap-proof as any and is easily reinforced during fast-forward if it has been previously seen.

At Cunningham & Walsh, Arthur Meranus, executive vice president and creative director, says that zapping, along with the 15-second commercial, is the biggest problem now faced by creative departments. He adds, "You can almost attribute the same problems to both. A lot of our clients don't see it as much of a problem, but if it isn't now, it will be in a year.

"We're structuring our commercials accordingly for those who are concerned. The traditional approach used to be telling the viewer who you are and what you promise in the beginning. This was engendered by Burke recall and other techniques. Now we feel we have to provide some sort of likability in the beginning—and we'd like to tell the networks to make the first commercial in a cluster more attractive."

For Procter & Gamble, for which C&W is now doing a number of 45s, the agency is already taking a decisively changed approach. One example is Citrus Hill orange juice. With a musical background, the spot involves the viewer in a mood, stating, 'Your day was dull and grey, and you didn't want it to stay that way." And after 20 years of Mrs. Olson pouring P&G's Folgers coffee, the agency has moved to involvement with a family waking up and considering the forthcoming day's activities.

For Aamco transmissions, C&W has taken a dramatic route with a "French Connection-type" car chase to point up the fact that police cars rely on Aamco. Such approaches are used, according to Meranus "when we deal with categories that don't provide a lot of news."

Otherwise, "If there's any trend, it's toward more visualization of the product image."

Host of alternatives

"We're concerned every week when we look at the ability of a piece of communications to get attention," says Jerry Siano, vice chairman and chief creative officer of N W Ayer. "The whole subject has come into play only because of mechanics that did not exist before."

But commercial avoidance has been around for a long time, he states: "They did it by walking away to go to the bathroom or to have a snack break. There were always people who would look at a commercial and not listen to it. It's just that the convenience of tuning out has escalated.

"The question is whether the very

(continued on page 112)

Battling for attention

A Data General spot out of Foote, Cone & Belding commands viewer attention by looking more like programming than advertising.

McGavren analysis of 30 radio markets shows CHR rise, AOR, big band declines

Format fluctuations tracked in study

Contemporary hit radio (CHR) and soft rock are rising formats on the FM band, while album oriented rock (AOR) on FM and the big band sound on AM are showing some declines. Those, at least, are some of the conclusions of a recent study of format shares from spring '83 to fall '84 conducted by McGavren Guild Radio for the Interep Cos. (see *Radio Report*, October 28).

The study, "Radio Format Trends," compiled by Jane Schoen, assistant director/research for McGavren Guild, rates formats based on their performance in 30 markets. In order to measure the formats, station shares (all persons 12-plus, average quarter hour, Monday–Sunday, 6 a.m.–midnight) in all 30 markets are totaled.

For example, shares for CHR on the FM band rose from 256 in spring '83 to 352 in fall '84, a climb of 37.5 per cent.

The 30 markets used by McGavren Guild for the study were broken down into five regional areas. They are: *East*—New York, Philadelphia, Boston, Providence, Allentown, Syracuse and Springfield, Mass.; *South Atlantic*—Atlanta, Norfolk, Jacksonville, Greenville, S.C., and Raleigh; *Midwest*—Chicago, Cincinnati, Kansas City, Grand Rapids and Akron; *South Central*—Houston, New Orleans, Baton Rouge, Knoxville, McAllen-Brownesville and Austin; and *West*—Los Angeles, San Francisco, Portland, Ore., Sacramento, Fresno, Las Vegas and Tucson.

Other format trends

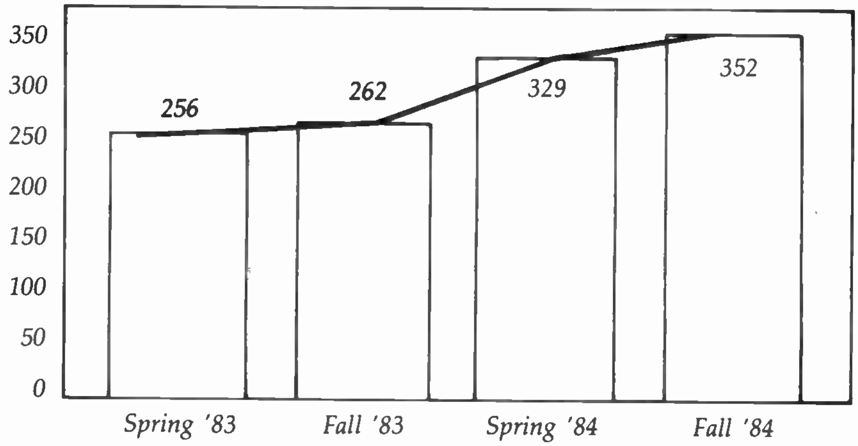
Other formats and their comparable ups or downs:

- Soft rock on FM, up 47.1 per cent to a 50 share in fall '84 from 34 in spring '83.
- AOR on FM, down 19.9 per cent to 266 in fall '84 from 332 in spring '83.
- Big bands on AM, down 21.7 per cent to 65 in fall '84, from 83 in spring '83.
- Adult contemporary (AC) on AM, down 5.0 per cent to 98 in fall '84, from 102 in spring '83.
- Adult contemporary on FM, up 7.1 per cent to 258 in fall '84 from 241 in spring '83.
- Adult contemporary, overall, up 3.8 per cent to 356 in fall '84 from 343 in spring '83.
- Beautiful music on FM, down 4.8 per cent to 256 in fall '84 from 269 in spring '83. However, fall '84 represented something of a turnaround from spring '84. The format's total shares in the 30 markets measured had dropped to 239 in spring '84, from 268 in fall '83.
- Black on AM, down 17.3 per cent to 67 in fall '84 from 81 in spring '83. The biggest drop, however, occurred from spring '84 to fall '84—down 28.7 per cent from 94.
- Black on FM, up 27.3 per cent to 28 in fall '84 from 22 in spring '83.
- Total black, down 7.8 per cent to 95 in fall '84 from 103 in spring '83.
- Country on FM, down 5.1 per cent to 223 in fall '84 from 235 in spring '83.
- Country on AM, down 7.6 per cent to 110 in fall '84 from 119 in spring '83. High point during the period was fall '83 with a 128 total.
- Total country, down 5.9 per cent to 333 in fall '84 from 354 in spring '83.
- MOR on AM, down 4.5 to 127 in fall '84 from 133 in spring '83.
- News/talk on AM, extremely consistent. The format had a 167 total share in fall '84, compared to a 165 in spring '83 and never went lower than 161 (spring '84).
- Oldies on AM, also consistent, from a 21 in spring '83 to 24 in fall '84, with a high of 25 in fall '83 and a low of 20 in

(*continued on page 111*)

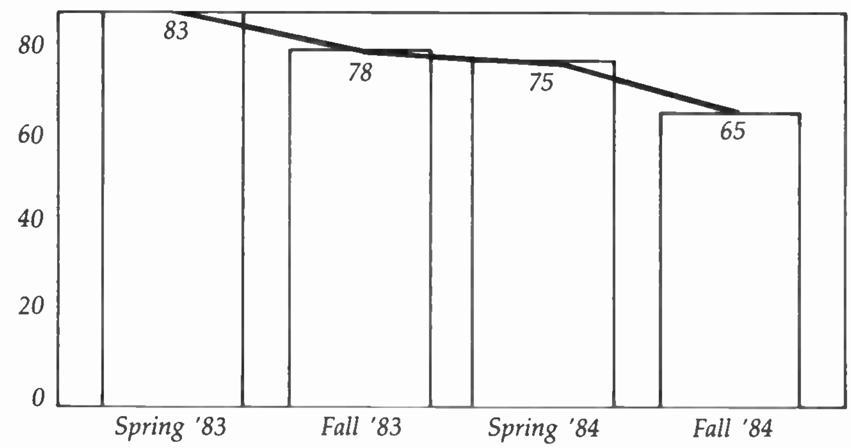
CHR on FM

30 market total, all persons 12+ AQH shares, Mon.-Sun., 6 a.m.-midnight



Big bands on AM

30 market total, all persons 12+ AQH shares, Mon.-Sun., 6 a.m.-midnight



Source: "Radio Format Trends," prepared by Jane Schoen, assistant director, research McGavren Guild, for The Interep Cos., 1985.

Viewpoints

Ted Koppel

ABC News 'Nightline' anchor, in recent speech before the International Radio and Television Society, upon being named 'Broadcaster of the Year.'

Mass media may be responsible for decline in incentive for excellence

I don't know what's happened to our standards. I fear that we in the mass media are creating such a market for mediocrity that we've diminished the incentive for excellence. We celebrate notoriety as though it were an achievement. Fame has come to mean being recognized by more people who don't know anything about you. In politics, we have encouraged the displacement of thoughtfulness by the artful cliche. In business, individual responsibility has been defused into corporate non-accountability. In foreign affairs, the tactics of our enemies are used to justify the suspension of our own values. In medicine, the need to be healed is modified by the capacity to pay; and the cost of the cure is a function of the healer's fear of being sued. Which brings us to the law—the very underpinning of our system.

The law is supple and endlessly rich in meaning. It is also being abused as rarely before.

What Isaac Newton discovered to be true in physics is also applicable to the affairs of men: Every action has an equal and opposite reaction. I fear that unless we restore a sense of genuine value to what we do in each of our chosen professions, we will find that even the unprecedented flexibility of the American system can and will reach a breaking point. The legal profession is becoming an abomination; as often encouraging litigation purely for profit as for justice. The crimes and quarrels of the rich are endlessly litigated—until exhaustion produces a loophole or a settlement. The quarrels of the poor are settled in violence, and those crimes, in turn, are plea-bargained in courthouse corridors during a coffee break.

Our criminal justice system is becoming a playground for the rich . . . and a burial ground for the poor. It is increasingly difficult to argue that we were worse off when the rich resolved their disputes by dueling. It is even difficult, when one considers the conditions in most of our prisons, to make the case that we have progressed much beyond the brutal, but expedited justice of flogging and a day or two in the stocks.

The news profession

Which brings me to my own profession; indeed, my very own job . . . and that of several of my distinguished colleagues. Overestimated . . . overexposed . . . and by reasonable comparison with any job outside sports and entertainment . . . overpaid. I am a television news anchor . . . role model for Miss America contestants. . . and tens of thousands of university students, in search of a degree without an education. How does one live up to the admiration of those who regard the absence of an opinion as objectivity, or as courage?

How does one grapple with a state of national confusion that celebrates questions over answers? How does one explain, or perhaps more relevantly, guard against the influence of an industry which is on the verge of becoming an hallucinogenic barrage of images, whose only grammar is pacing. . . whose principal theme is energy?

We are losing our ability to manage ideas; to contemplate, to think. We are in a constant race to be first with the obvious. We are becoming a nation of electronic voyeurs, whose capacity for dialogue is a fading memory, occasionally jolted into reflective life by a one-liner: "New ideas." "Where's the beef?" "Today is the first day of the rest of your life." "Window of vulnerability." "Freeze now." "Born again."

Consider this paradox: Almost everything that is publicly said these days is recorded. Almost nothing of what is said is worth remembering. And what *do* we remember? Thoughts that were expressed hundreds or even thousands of years ago by philosophers, thinkers and prophets whose ideas and principles were so universal that they endured without video tape or film, without the illustrations of photographs or cartoons. In many instances, even without paper; and for thousands of years without the easy duplication of the printing press.

Sense of context

What is largely missing in American life today is a sense of context; of saying or doing anything that is intended or even expected to live beyond the moment. There is no culture in the world that is so obsessed as ours with immediacy. In our journalism, the trivial displaces the momentous because we tend to measure the importance of events by how recently they happened. We have become so obsessed with facts that we have lost all touch with truth.

It's easy to be seduced into believing that what we're doing is just fine; after all we get money. . . fame. . . and, to a certain degree, even influence. But money, fame and influence without responsibility are the assets of a courtesan. We must accept responsibility for what we do. . . and we must think occasionally of the future. . . and our impact on the next generation.

Programming/Production

Feature shortage for TV

While theatricals have been having a hard time in audience ratings when they come down the pike to commerical television, they face an additional problem as fare for television. According to a Petry report, while Hollywood continues to produce an average of more than 400 features each year, it's questionable how many will make it to commercial TV, given the ratings of movies by the Motion Picture Association of America.

In the 16 years the Association has been rating movies, 6,665 features have been submitted, the Petry report notes. Broken down in rating, it finds that 873 features were given a "G"; "PG", 2,492; "PG 13" (beginning August, 1984), 13; "R", 2,945; and "X", 342. In 1984, of the 447 features released by Hollywood, only six were "G"-rated (split evenly among the major studios and the independents); "PG", 115 (75 majors, 40 indies); "PG 13", 14 (13/1); "R" 178 (73/105); and 131 had no rating (1/30).

Both the "G" and "X"-rated movies have practically disappeared, the Petry report notes. "The producers now either avoid submitting a potentially X-rated feature, or else edit until it qualifies for an "R", with the exceptions being the self-imposed 'X' or 'XXX'. The "G" has become virtually extinct as almost everything drops to "PG" or lower, while the proportion of "Rs" has remained just about flat, according to Petry's conclusions.

Of course, all this is good news for made-for-TV productions and, to some observers, is one of the major reasons for their increase in volume. Generally, too, they have been showing higher ratings on TV than have the theatricals. Many of the features have had previous pay-TV exposure several times over, thus lessening their audience value, it's pointed out.

Steve Mills, vice president of motion pictures for television and miniseries at CBS, says, "We're making 50 or 60 made-fors because we've lost confidence in theatricals to perform. As an example, the first week of the season, all three networks put on a movie. ABC had *Tootsie*, NBC had *First Blood* and we had *Amos*, a made-for-TV movie. We got a 37 share, *First Blood* had about a 31 and *Tootsie* a 25. And that's not an exception. Those are big pictures but everyone has seen them."

Other made fors which have done well in their recent showings are *Izzy & Moe*, which got a 27 share on CBS and *Love, Mary*, a 33 share on CBS.

Disney supply constant

With the unveiling of the long-awaited Disney product for syndication (TV/RADIO AGE, October 28), stations are being assured of a long supply of children's and all-family programming for years to come. One of the key points revealed by Robert Jacquemin, senior vice president of the newly created domestic television division of Walt Disney Pictures, is that not only do the two packages—Disney Magic-1 and The Wonderful World of Disney—represent an ongoing stream of programming on their own but that the supply line from Disney will also contain new theatricals and first-run product, as part of a production step-up.

Robert Jacquemin

Jacquemin, in an interview, says that the company has put together additional library movie packages for the future, with at least one to be introduced possibly as early as next fall. He says that some of the rationale behind releasing additional library product is that the company "is geared up like a major theatrical studio," in that it will generate some 10 to 15 movies per year, the first being *One Magic Christmas*. This necessitates putting library titles into syndication to keep up with the theatrical production pace. With 300 titles in the present library, there are enough titles to be put into syndication for 10 years, he says.

On the first-run end for TV, Jacquemin sees Disney as producing made-fors in funding arrangements with stations and with The Disney Channel as another supply avenue. To reduce the risk of first-run projects for stations, Jacquemin says that the Disney Channel could be used as a testing ground to kick off some of the projects.

One syndicated strip, he points out, which fared poorly, cost a station $17 million in lost revenues in the first year of it carrying the show, "and they haven't recovered from it yet." Network programming is another avenue open to Disney, and being explored by the Disney network production people.

A key goal stressed by Jacquemin is that the company is looking to establish a constant link over and above the initial releases with stations and advertisers which have had long experience with the Disney name. He says that Disney has developed a long list of Disney family advertisers on the networks. He estimates that some 200 advertisers were involved in Disney TV shows on the networks over 29 years, representing some $4 billion in expenditures on TV in spot and network sales. Jacquemin continues that the box office rental value of 20 of the 25 titles being offered in the Magic-I package, which includes movies such as *Dumbo, Mary Poppins* and of more recent vintage, *Splash*, is worth about $600 million, adjusted to last year's dollars. He continues that by releasing titles in the package which represent not only theatrical movies (20) but made-fors (four) and one title from the Disney Channel (*The Undergrads*), the sources of supply are expanded into three separate areas, with all three reaping the harvest from syndication.

Regarding the movie package, Jacquemin says that the titles received high network TV scores in first and repeat runs, while drawing substantial numbers in key audience demo groups. He says that the movies averaged a 21 rating and a 35 share in their first network run, and a 19.7/34 share as repeats. In demos, the primetime demos include 77 per cent family viewers under 50, of which two-thirds fall into the 18–49 category.

The Wonderful World of Disney offering gets a similar high mark. During its 29-year rein on the networks, it averaged a 22.5/36, exceeding the ratings or 72 per cent of all primetime programs run during the same time period, according to Jacquemin. Demos appeal to the product was consistant across all product genres. The exact audience makeup was 33 per cent women, 29 per cent men, 27 per cent kids, and 11 per cent teens.

All American strip

All American Television and Fox/Lorber Associates have combined efforts on distributing a new series, *The Best of You*, being structured for participating stations to share in product-merchandising revenues. This show, which will be offered as a half-hour morning or afternoon strip, is the U.S. version of a successful daytime series produced in Canada by R.E.O. International. While merchandising ties with stations has been used for kid programming, this is the first time it will be utilized in the U.S. for adult programming, claims All American.

Products will come from those developed for the show and made available to consumers on a direct mail basis, cross-promoting the series, with the broadcasters participating in getting a portion of the profits.

The show, which will be made available beginning in April, will be hosted by Linda Dano. The format is based on on-camera "beauty makeover" segments, with each show featuring an average women viewer chosen from national contests, viewer mail and in-market promotions.

Both All American and Fox/Lorber will clear stations. However, All American Television Media Sales, a subsidiary of All American TV, will sell the national advertising in the show, which is sold via barter. Two minutes go to national, four for local station sale.

MCA TV films hot pace

MCA TV's Universal Picture Exploitable 13 and Prestige 13 has been sold in 40 markets, as of presstime, since it began being offered in September. Markets, which include 18 of the top 25, are Chicago, Philadelphia, Boston, Dallas-Fort Worth, Houston, Cleveland, Miami and Atlanta, among others. Of the 26 theatrical films being released, only Alfred Hitchcock's *The Trouble With Harry* has had previous network exposure—more than a decade ago.

The movies, which have been bought by a number of major groups and stations, are sold via cash, with most of the motion pictures offered for early dates, as early as April 1, 1986. Among the Exploitable 13 titles are *Streets of Fire*, *Videodrome*, *Monty Python's The Meaning of Life*, *Death Valley*, *Terror in the Isles*, *Repo Man* and *My Tutor*. Stars include Nancy Allen, Cheech and Chong, Joan Collins and Emilio Estevez.

Universal Pictures Prestige 13 features includes *Under the Volcano*, *Rope*, *The Trouble With Harry*, *Moonlighting*, *Napoleon*, *Hanna K*, *Comfort*, *Joy* and *Zoot Suit*.

Directors of the films include John Houston, Hitchcock, Francis Ford Coppola and Franco Zeffirelli. Performers are James Stewart, Albert Finney, David Bowie, Angela Lansbury, Shirley MacLaine, Jacqueline Bisset and Jeremy Irons, to name a few.

Now Lorimar-Telepictures

With the departure of Ken Page, president of worldwide distribution for Lorimar, at the end of this year, the international sales arm of the newly formed Lorimar-Telepictures company will be headquartered in New York.

Michael Jay Solomon, currently chairman and chief executive officer of Telepictures, will head the operation. Domestic distribution remains in Los Angeles under Dick Robertson. Working with Robertson will be Jim McGillan, in charge of first-run syndication, Pat Kenney, for the Lorimar library sales, and Scott Carlin in animation.

In announcing Page's departure, Merv Adelson, Lorimar chairman and chief executive officer, says, "Ken Page has been vital in building Lorimar's domestic and international distribution and must be credited with much of its spectacular growth." Page is credited by Lorimar with orchestrating the successful launch of *Dallas* and *Knots Landing* into domestic syndication.

The Lorimar-Telepictures merger isn't expected to be completed until some time in January. Nonetheless, product from both companies will now be sold under the Lorimar-Telepictures banner.

Page joined Lorimar in 1980, shortly after the company set up an in-house distribution subsidiary. He established a wholly-owned distribution unit overseas, Amicus. He was instrumental in launching off-network offerings such as *Eight Is Enough* and *Laugh-In*.

Syndication shorts

Tribune Entertainment has begun clearing *Rocker '85*, two-hour special for airing January, 1986. The special, to be broadcast in stereo, features a countdown of the year's 20 best contemporary music videos and interviews. Also, the special will include Bruce Springsteen and Tina Turner concert coverage, and a music business news segment.

Ghostbusters, animated series set for broadcast September, 1986, has a station lineup representing 62 per cent of the country, including the top 20 markets and 28 of the top 30. Sales include WPIX(TV) New York, KTLA(TV) Los Angeles, WPHL-TV Philadelphia, KTVU(TV) San Francisco, WSBK-TV Boston and WCLQ-TV Cleveland. Series is sold by *Group W Productions*.

King World Enterprises has bought the rights to *Women of the World*, six one-hour specials, to be hosted by prominent women identified with the subject matter covered in each program. The first special will be available next March, and the remaining five will be ready for the fall. The show is being offered via barter, with seven minutes for local and five for national in each hour show. Women include Madame Sadat and Jacqueline Onassis.

Blair Entertainment's *Road to the Super Bowl '86*, one-hour special, has been bought by 125 stations covering 81 per cent of the U.S., with 24 of the top 25 markets, including all five NBC-owned stations. This special will feature highlights of the 1985 season and recaps of the playoffs as well as a look at the two Super Bowl teams.

ITC Entertainment has acquired *Amos*, two-hour made-for-TV movie which achieved a 24.5 rating and 37 share on CBS on September 29. It topped other network fare in the time period. *First Blood* on NBC, and *Tootsie*, on ABC.

Lionheart Television has racked up 13 stations for *Blake's 7*, sci-fi series, and 12 outlets for *Wild Side*, wildlife series. Both are produced by the BBC. *Blake's 7* stations include KRMA-TV Denver, WLPB-TV Baton Rouge, WEDH-TV San Jose and KHUT-TV Houston. *Wild Side* stations include WLAE-TV New Orleans, WBNX-TV Akron (Cleveland) WEDH-TV Hartford-New Haven, WOSU-TV Columbus, Ohio, and WPBT-TV Miami.

Tribune Entertainment's holiday special, *The Hollywood Christmas Parade*, has added 61 markets, for a total of 100. New stations cleared include WPEC-TV West Palm Beach, KIDY-TV San Angelo, WJKS-TV Jacksonville, KSWO-TV Wichita Falls-Lawton and WIII-TV Cincinnati.

Embassy Telecommunications has selected **Orbis Communications** as distributor and sales rep of the barter 90-minute suspense anthology series *Tales of the Unexpected*. The series consists of 90 half-hours, and is targeted for late-night viewing, beginning next September.

Blair Entertainment will produce the new *Strike It Rich* for first-run syndication, in association with Kline & Friends. The game show will feature Joe Garagiola as series host/m.c. and will be available to stations beginning in September, 1986. Planned are 195 half hours for stripping. The strip has a first-year budget of more than $1 million in cash and prizes.

KCBS-TV Los Angeles has become the latest station clearing Fries Frame I, initial TV movie package from **Fries Distribution Co.** The package, which contains titles such as *Ants* and *The Burning Bed*, is now in 19 of the top 20 markets.

King Features strip series, *Good Housekeeping: A Better Way*, has been cleared in more than 40 per cent of the U.S., including seven of the top 10 markets. The series is distributed via barter, and Procter & Gamble has bought out the national minutes. Each half-hour is divided into three segments.

Group W Productions has combined two good things, He-Man and She-Ra, into a special, *He-Man and She-Ra—A*

Programming/Production

(*continued*)

Christmas Special. Clearances are in all the top 40 markets, exceeding 81 per cent coverage. The program will air in time periods between November 27 and December 11. Among the stations airing the show are WNEW-TV New York, KCOP(TV) Los Angeles, WFLD-TV New York, KCOP(TV) Los Angeles, WFLD-TV Chicago and WSBK-TV Boston.

Silverbach-Lazarus push

The Silverbach-Lazarus Group is selling a wide variety of product for syndication, ranging from a special on Marilyn Monroe to an awards special for teenagers to a weekly series on dramatic personal experiences. The Monroe special, *The Last Days of Marilyn Monroe*, is a British Broadcasting Corp. produced documentary released in the U.K. as *Say Goodbye to the President*, examining the causes surrounding Monroe's death. In an interview, Alan Silverbach notes that the special is being offered in both a 90-minute and an hour version, on a cash basis.

At this point, all the Metromedia stations except WCVB-TV Boston, which is being bought by Hearst, will air the show. The plan by Silverbach is for stations to air the special around November 20 in its first run, and stations are being asked for a two-year commitment involving two runs. The company is also offering a projected half-hour weekly series, *No Earthly Reason*, called by Silverbach a celebration of life's positive side. Based on true stories, *Reason* is seen as attracting family viewing, and the pilot episode, *Blind Love*, as well as the concept of the series, has been cable-tested by ASI with positive results, says Herb Lazarus.

The series will be available for next fall. Sixty-five story lines have already been chosen but not yet produced, and the pilot will be shown at the coming NATPE. Host of *Blind Love* pilot is Jackie Cooper. Also, being handled by Silverbach-Lazarus is a six-hour mini-series, *For the Term of His Natural Life*, produced in Australia and starring Anthony Perkins.

The one-hour awards show, the *First Annual 16 Magazine Readers' Awards* is tied to the teenage magazine. The show will focus on readers' favorite movie, TV show, actor and actress.

Zooming in on people

Robert Hirsh has been promoted to the new position of senior vice president, media sales operations, at **LBS Communications.** Hirsh joined LBS in 1982 and was vice president, advertiser sales planning. Also at LBS, **Mara Cohen** has been promoted to director of operations, and **David Fantaci** becomes supervisor. Cohen has been with LBS since 1982. **Roseanne Lopopolo** has joined LBS as producer editor, and Alec Cumming joins the company as production assistant.

Robert L. Hirsh

Sharon M. Browne has joined Filmation as director of international sales. She comes to Filmation from Harmony Gold where she was a sales rep for the company's amination product.

David P. Yocum has been named accountings supervisor at Group W. Productions. He has been an independent financial consultant for the past year, and before that was with Warner/Electra/Atlantic and Warner Home Video, in Burbank.

Leslie Moonves has joined **Lorimar** as vice president, movies-for-TV and miniseries. She most recently was vice president, movies-for-TV and miniseries at 20th Century Fox.

Martha Burke-Hennessy has been appointed managing director of Viacom S.A. and Viacom Internation Ltd., subsidiaries of **Viacom International** which are responsible for the European and United Kingdom operations of Viacom World Wide Ltd. She comes to Viacom from the Canadian Broadcasting Corp., where she was managing director of CBC Enterprises in the U.S.

Martha Burke-Hennessy

David S. Morris has been named vice president, western division manager at **Walt Disney Pictures, Domestic Television.** Most recently, Morris was vice president and West Coast manager for TeleRep for three years. Before TeleRep, Harris was account executive with Petry Television in both Chicago and Los Angeles.

Harriette J. Schwartz has been named to the new position of vice president in charge of global operations at **Fremantle**. She joined Fremantle in 1977, and before that was a broadcast traffic and production manager in advertising.

Peter Schmid has been named vice president, director of station sales at **Orbis Communications**. Before joining Orbis, Schmid was vice president/general manager at MCI syndications. Most of Schmid's career was spent with CBS, where for 12 years he held a variety of sales positions at some CBS local stations. Also at Orbis, **Fran Reiter** has been hired as a station salesperson. She was with MG/Perin where she was responsible for station sales.

Peter Schmid

Diran Robert Demirjan has been appointed to the position of southwest division manager at **King World**, heading the company's new Dallas office. He has been general sales manager at KDFW-TV Dallas-Ft. Worth since 1979. Before that, he worked in a similar capacity at KIRO-TV Seattle-Tacoma.

Milton H. Strasser and **Robert S. Mitchell** have joined **Alan Enterprises** as eastern sales manager and western sales manager, respectively. Strasser previously had executive sales posts with Viacom and LBS Communications. Mitchell comes from sale executive posts at Multimedia and Warner Bros.

Gary Carlson has been appointed creative services director at **Metromedia Producers Corp**. He joined Metromedia earlier this year as promotion manager, from the same position at WBZ-TV, Boston Metromedia station.

Barry Stagg has been promoted to vice president, publicity and promotion at **Embassy Television.**

All American, Cox show

All American Television and Cox Communications will offer a first-run special in January based on the childhood of Martin Luther King Jr. The syndicated TV show, *The Boy King*, will be adapted from a play which premiered last fall in Atlanta. It will be produced on film by WSB-TV, Cox-owned station in Atlanta, with All American contributing funding to the one-hour drama. All American will handle the clearances and sales of *The Boy King*, which is being offered via barter. Five minutes will be for national sale and five for local, according to George Back, president of All American Television.

All Cox seven TV stations will carry the program, which has a budget of $250,000, not including promotion and other out-of-pocket costs. One of the reasons that costs are low is that "the talent is doing it almost free," explains Billy James Parrott, president of Parrott & People, and director of *The Boy King*.

All American is seeking a five-year commitment from stations, with the runs timed each year for Dr. King's birthday. Air dates for *The Boy King* are scheduled between January 11 and February 16, in tandem with Black History Month, but stations are expected to air the special on January 20, the King national holiday date. Back says he's looking for at least 80 per cent coverage with 75 percent of the stations airing *The Boy King* in primetime. An added plus for the program is that Howard Rollins will head the cast, in the role of the young King's father. Rollins was nominated for an Oscar in *A Soldier's Story*. Mark S. Engle is executive producer of *King*, and Judy Cairo is producer. WSB-TV's vice president and general manager is Andrew S. Fisher, who was among those announcing the special and the All American tie with Cox at a press conference.

NATPE worldwide

Exhibitors from the United Kingdom, France, Japan, Italy and Canada are rounding out the additions to the NATPE International 23rd annual programming conference exhibitors' list. Sixty-two companies have just been added to the exhibit hall lineup in New Orleans, bringing the total to 209 for the January 17–21 conference.

Recent additions from the U.K. are Anglia Television, Central Independent Television, Channel Four Television, Independent Producers, London Weekend Television, McCann International Programme, Tyne Tees Enterprises and Yorkshire Television. Among those from France are Antenne 2, Belokapi, FR 3, IDDH and SFP.

Also joining the exhibitor list are Italy's Cinecitta S.P.A. Italiana, NHK Japan Broadcasting Corp. and Telefilm Canada.

Columbia-BET deal

Black Entertainment Television has acquired three off-network series from Columbia Pictures Television in what Robert L. Johnson, president of the cable network considers "a major breakthrough for the network."

The series are *One in a Million*, starring comedienne Shirley Hemphill; *One of the Boys*, with Scatman Crothers and *The Outcasts*, starring Otis Young and Don Murray.

Radio syndication

The Sounds of Sinatra, two-hour weekly show produced by **Orange Productions,** will be distributed and marketed by **Drake-Chenault.** *Sinatra* began five years ago and is heard on more than 30 stations nationwide. Some of the stations airing the show include WYNY(FM) New York, WDAE Tampa, KMGR Salt Lake City, KATY San Louis Obispo and WTIC Hartford.

Also, Judy Gold, vice president of marketing at Transtar Radio Networks, has joined D-N as director of special projects and format sales regional manager. Gold, before Transtar, was executive vice president of Westwood One.

WTMG(FM) Nashville (formerly WZKS) has switched from contemporary hit radio to Transtar Radio Networks' Format 41, becoming the 25th top-50 market to affiliate with the format. KMGR(FM) Salt Lake City, also owned by TransColumbia Communications, went with the Format 41 in April.

Satellite Music Network will premiere its fifth full-service live format this month. Called Heart and Soul, the format is targeted to females 18–49, with a core audience of adults 25–44. The new format will program about 70 per cent classics and 30 per cent currents and recurrents. Music will include artists such as Sam Cooke, the Drifters, Stevie Wonder and Aretha Franklin. Heart and Soul joins the Country Coast-to-Coast, StarStation, Stardust and Rock 'N' Hits formats. SMN marked its fourth year the past August.

Cinema Sound Ltd. will produce and syndicate its annual five-hour year-end review, *Playback '85*, for New Year's Eve broadcast. Host is John Ogle. The show will highlight 50 CHR-adult contemporary hits, interspersed with news sports and personality profiles. The SFM Holiday Network will underwrite the program via sponsors, keeping 10 minutes for commercials.

Burkhart/Abrams/Michaels/Douglas and Associates has signed a consulting agreement with six Taft FM stations, in a new longterm contract. Stations are WDVE Pittsburgh, WKLS Atlanta, WFBQ Indianapolis, WLVQ Columbus, Ohio, KYYS Kansas City and KKRZ Portland, Ore. All are superstars stations except KKRZ, which is CHR.

The Christian Science Monitor Reports has introduced a new half-hour special designed as in-depth look at news events from the perspective of CSM correspondents around the world. Each monthly program will have four segments. The Monitor produces the program with an Independent Network News. Currently, 55 stations are carrying it.

Harvey Nagler has been appointed vice president of news at the **United Stations Radio Networks.** He had been managing editor of the networks and was executive producer of the networks political coverage of the Democratic and Republican conventions in 1980 and 1984. Before joining RKO, Nagler worked 11 years at the ABC Radio Networks.

James George has been named director of sales at **Tribune Radio Networks** and **Tribune Radio Syndication.** He worked at WGN as an account executive for three years, and before that, was an account executive with WFYR. The TRS operates both the Chicago Cubs and Chicago Bears Networks and syndicates the national farm report. The TRN is a news agriculture and sports service to stations in Illinois and the midwest via satellite.

Media symposium

Jack Thayer, president of the Radio Networks Association, will be among the speakers and panelists at the first Northeastern Mass Media Symposium, set at SUNY College, Brockport, N.Y. this month. Among the featured topics will be newsroom ethics, the future of radio and music television and the effects of the growth of the cable industry on broadcast television.

Besides Thayer, other guests include Kevin Metheny, vice president of programming at MTV; Jay Blackburn, president, WMAD Madison; Wanda Miller, newsperson at WOKR-TV Rochester, N.Y.; R. C. Bradley, local sales manager, KOKH-TV Oklahoma City; and Harold Deutsch, general manager, WBBF/WMJQ Rochester. The symposium is sponsored by SUNY Brockport Department of Communication Club. Symposium coordinator is Claude Hall, associate professor.

Production notes

Larry White Productions and **Columbia Pictures Television** are shooting *Miracle of the Heart—A Boys Town Story*, a modern-day version of the film

Programming/Production

(*continued*)

classic of 1937. Art Carney plays the priest. The picture will be distributed in syndication by Colex Enterprises. Georg Stanford Brown, one of the old *Rookies* cops, is the director.

Frank Von Zernick/Warner Bros. Television are producing *Dress Gray*, a four-hour NBC miniseries co-starring Hal Holbrook, Lloyd Bridges, Alex Baldwin and Eddie Albert. The miniseries, being filmed in New Mexico, is the story of a military academy cadet's murder. Gore Vidal wrote the script.

CBS has cast Andy Griffith to play the leading role in its TV movie production of *Adult Children of Alcoholics*. The picture co-stars Joyce Van Patten, Season Hubley, Paul Provenza, K. C. Reeves and Dana Anderson.

Sunn Classics Productions is sending a cast of actors and crew members to Wyoming, Colorado, Arizona and Virginia to film *Dream West*, a seven-hour CBS miniseries about the exploits of the 19th century explorer of the American West, John Charles Fremont. Richard Chamberlain plays Fremont.

NBC has signed Burt Lancaster, Richard Crenna and Paul LeMat to headline the cast of *On Wings of Eagles*, a five hour miniseries, based on Ken Follet's book.

Lorimar has made a deal with ABC to produce *The Redd Foxx Show*, starring the veteran comedian as an eccentric owner of a New York City newstand and coffee shop. Rosana De Soto and Pamela Segall co-star in the series, expected to be on the network's schedule sometime next year.

Production of CBS' movie, *Mrs. Delafield Wants to Marry*, is underway in Vancouver, B.C. The film co-stars Katherine Hepburn as a wealthy widow who falls in love with her doctor, portrayed by Harold Gould. The movie is a Schaeffer/Karpf production in association with Gaylord Production Co.

Taft Entertainment Television, in association with Bradford/Portman Productions Ltd., is producing *Hold That Dream*, a four-hour Operation Prime Time miniseries in London next February. Harry R. Sherman is producing the show which is based on Barbara Taylor Bradford's novel, *A Woman of Substance*.

Lorimar has produced six episodes of *Bridges to Cross*, a CBS mid-season replacement co-starring Suzanne Pleshette, Nocholas Surovy, Eva Gabor, Roddy McDowell, and Jose Ferrer.

Little Rock, Ark., is the location site for filming of NBC's *Under Siege*, a movie about the threat from international terrorists who arrive in the United States. Hal Holbrook plays the President. E. G. Marshal is Secretary of State, Paul Winfield is Secretary of Defense and Hal Holbrook plays the F.B.I. Director.

NBC plans to produce a three-hour special, *Liberty*, a drama which deals with the lives of the men and women who built the Statue of Liberty. It'll be shot in Baltimore where the network had a replica of the statue shipped in from Mexico.

NBC has cast Ann Jillian to play twinsisters in *Dead Ringer*. It's a mystery in which Ms. Jillian assumes the identity of her murdered twin sister. Jillian is also negotiating with the network to star in a movie about her personal battle against cancer.

Berle 'Texaco' reruns

Texaco Star Theater, the comedy-variety series hosted by Milton Berle more than 25 years ago and one of the most popular shows on the air, is expected to go into syndication next year. Berle, who says he owns the rights to the show, is negotiating with distributors for a syndication deal, as well lining up agreements with cable, and cassette people.

"They are going to be in half hours for syndication" he says of the hour-long "Texaco" episodes. "It will be stripped five across the board for syndication. We're working on it right now." Berle will appear in wraparounds to be produced for the shows.

"I've got between 150 and 200 hours from the old *Texaco* days, Berle says. "The first order will be 78 half hours" for the series, which will be called *The Best of Berle*.

Who'll be in the vintage shows? "Stars? You name 'em. Frank Sinatra, Edward G. Robinson, Vincent Price, Carmen Miranda, Tony Martin, Nat (King) Cole, Perry Como, Charles Coburn, Peter Lorre."

New Kulik venture

Buzz Kulik, the veteran television director who shot CBS' seven-hour miniseries *Kane & Abel* in the United States, Canada and France, will make another picture for that network.

Kane & Abel, the story of two powerful men who bitterly oppose each other, co-stars Peter Strauss and Sam Neill. The miniseries cast includes David Dukes, Fred Gwynne and Veronica Hamel. It's being telecast November 17–18–19.

Talking about the $15 million *Kane & Abel* that he directed for Embassy Television in association with Schreckinger Communications, Kulik says he spent more than a year on the project.

"We started off in Toronto, went to New York and finished in France," he says. "I had three separate crews, one in Canada, one in the U.S. It's like starting over again each time, getting people to know the picture and what we're looking for."

With *Kane & Abel* set to go on the air, Kulik is making plans to leave for the Phillipines, where he'll direct *Women of Valor*, a two-hour movie for CBS. "It's about the nurses who were captured on Bataan during World War II and their imprisonment by the Japanese," he says.

Kulik has been a highly regarded director for many years, a man who's been involved with important projects. Nonetheless, he's never been able to get one of his favorite projects on the air. That's *Martin Eden*, the story written by the late Jack London. "It's semi-autobiographical," Kulik says. "I can't get anybody other than myself interested in it. I've tried all the networks, tried to do it theatrically, and I've never been able to get anybody close to saying, 'What a great idea.' "

Staff, format changes

David K. Jones has signed a contract to join First Media's KOPA Phoenix as new morning personality. He currently is president and head-writer of Showprep, radio entertainment service, which he founded in January after doing a morning show for several years on KOST(FM) Los Angeles.

Les Kinsolving has joined WOR New York as host of a new three-hour live call-in show. Called *The Les Kinsolving Show*, the program airs every weekday from 7–10 p.m. The program issue-oriented, "polarized, with an open forum for debate on controversial news issues and ethical questions."

Nola Roeper has joined WNEW New York. She'll be part of the Ted Brown morning team. Roeper comes from WZZU Raleigh-Durham, where she took the station "from the bottom to the top of the ratings in only a year," notes WNEW spokesman.

Journal uses RCA

Dow Jones & Co. will use the RCA American Communications Digital Audio Transmission Service to carry the Wall St. Journal Radio Network to affiliates nationwide. Transmissions from a network studio being built by at its World Financial Center by Dow Jones will begin January 1, 1986, via RCA Americom's Satcom I-R, transponder 19.

RCA's digitalized radio networking service is serving more than 3,500 radio stations across the country.

Commercials

Thompson screens the competition

How does J. Walter Thompson make Burger King's breakfast specialties look better than anyone else's? For starters, it screens the world of breakfast biscuits and the like with the help of the agency's computerized creative library, which provides nearly instant access to some 25,000 TV and print ads. Each ad is indexed on-line using more than 1,500 terms, permitting multiple-approach searches.

To Manning Rubin, vice president and creative director, the ability to cite a category of commercial and be able to screen everything on cassette within two hours is a much broader creative tool than merely having a library of storyboards. "With storyboards," he points out, "you don't get an idea of what the imagery really is, the type of music and whether people are acting real or slapstick."

While still cooking up the current Burger King breakfast campaign, Rubin recalls how helpful the creative library was in positioning French's yellow mustard. It was found that the major competitors were not using humor but were opting for an elegant approach. With this in mind, the agency opted for a talking sandwich campaign.

The library opened in 1979, but Rubin says its initially was confined to JWT commercials. Now creatives can view what the competition is doing within such specialized parameters as tabletop food display. Rubin adds, "Since a lot of new product commercials are not shown in New York, we also have the opportunity to see what's being done elsewhere. We can also call up all commercials aimed at the young fashion market. Or we can center on commercials that have won awards."

Before actually retrieving and screening the cassettes identified by either an indexing term or free-text search, the creative team member might want a better idea of what's in the commercial. The computer screen display can help out with key information on the commercial, such as premise and slogan.

Overall, Rubin says, the facility "gives you the feeling of what other people think is the right button to be punched and allows you to solidify your own unique position and then break new ground."

Recently added to the library, according to Dennis Kelley, manager of the JWT creative library, were some 400 commercials and print ads related to the Thanksgiving through Christmas period. This compilation of JWT and competitors' ads reaches back to the 1970s. Programs compiled in the New York creative library can be viewed on companion computerized systems in all JWT offices throughout the U.S.

Dennis Kelley, *manager of the J. Walter Thompson creative library, reviews recent programs added to the system.*

Birth control PSAs

With NBC again taking the lead, the networks are taking one more step along the path toward promotion of birth control in PSAs. With CBS and ABC following closely on its heels, NBC has agreed to accept PSAs from the American College of Obstetricians and Gynecologists (ACOG), which has revised its approach to a subtle mention of the need for birth control without alluding to specific methods.

Since the mid-1970s, according to Ralph Daniels, NBC vice president —broadcast standards, NBC has been running spots from the Planned Parenthood Federation of America (PPFA), which have referred to such subjects as family planning and venereal disease. Only last month did the other two networks begin accepting PPFA spots, although these only refer to communication between parents and young adults (TV/RADIO AGE, October 28, page 47).

The ACOG spot, for CBS in particular, takes the message a step further. It begins with a young woman stating, "I intend to be president," and works up to a strikingly pregnant woman saying, "I intended to have a family—but not this soon." Viewers are invited to call a toll-free number, 1-800-INTENDS, for further information. The brochure subsequently to be sent to respondents spells out methods of birth control, including an advisory that postponement of sex need not damage a young person's social life.

Dr. Luella Klein, an ACOG representative, reports that ABC was the last to screen the revised PSA. ABC confirms it will launch the spot this month. Klein also notes the spots will now be offered again to O&Os and affiliates of the participating networks. An earlier PSA had been refused by the three broadcast networks in July but accepted by such cable webs as CNN, Lifetime and MTV: Music Television.

A CBS spokeswoman reports that the ACOG announcement will be used as part of a special public service campaign on health matters beginning in late fall, addressing itself to such diverse subjects as AIDS, drug abuse and physical fitness. Some of the spots will be produced by CBS, some by outside organizations. She said the overall program will be similar to last year's voter registration campaign, which involved some 4,000 PSAs between August and November but that this one will run for a longer period.

Klein says the network cooperation was a factor in encouraging ACOG to set aside another $100,000 to continue its public information program into a second year.

JWT top medal winner

J. Walter Thompson, with five gold medals, was the top winner for commercials and campaigns at the 28th annual International Film & TV Festival of New York. The awards were given out at a black-tie event at New York's Sheraton Centre hotel with some 900 advertising leaders from around the world in attendance.

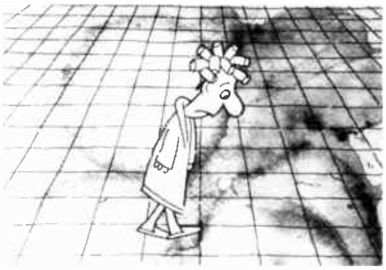
Names of the winners of the five grand award trophies for commercials were not available at presstime. In gold medals for various product and craft-and-technique categories, JWT, New York was followed by two agencies with four gold medals each—Foote, Cone & Belding, San Francisco and BBDO, New York. Ogilvy & Mather, New York took three medals.

Those winning two medals were The Marschalk Co., New York; Ogilvy & Mather, San Francisco; Della Femina, Travisano & Partners, Los Angeles; Bozell & Jacobs, Minneapolis; Yellowhammer, London; Roux Seguela Cayzac & Goudard, Paris; Livingston & Co., Seattle; Campbell-Ewald Co., Warren, Mich.; Goodby, Berlin & Silverstein, San Francisco and Doyle

Advertising Directory of

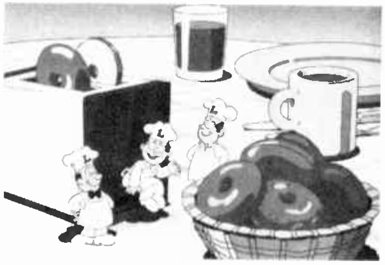
Selling Commercials

Armstrong Flooring • Kalish & Rice



GIFFORD ANIMATION, New York

Lenders Bagels • Velv Advertising



KCMP PRODUCTIONS LTD., New York

Ciba-Geigy

DOLPHIN PRODS., N.Y., COMPUTER ANIMATION

Roddenbery's • Evans/Atlanta, Inc.

BANDELIER INC., Albuquerque, NM

FM-100 • Bently, Barnes & Lynn, Inc.

BANDELIER, INC., Albuquerque, NM

Voltron, LJN Toys • Geers, Gross Inc.

KCMP PRODUCTIONS LTD., New York

Knopf Video Books

DOLPHIN PRODS., N.Y., COMPUTER ANIMATION

WALA-TV • Mobile, Alabama

I F STUDIOS, New York

Commercials *(continued)*

Dane Bernbach, New York.

More than 3,000 commercials and campaigns were submitted by advertising agencies, producers, clients, editorial houses and music companies in 36 countries. The festival's board of judges and advisors was chaired by Ronald K. Sherman, president of Wells, Rich, Greene/East.

In the craft and technique categories listed below, the awards were given to the party submitting the work. Listed in sequence are the category, winner, name of the commercial and advertiser:

Best art direction, Grey Advertising, New York, "Unexpected Color," 3M Scotch video tape; **best cel animation,** Kresser Craig, Los Angeles, submitted by Kurtz & Friends, Burbank, Calif., "The History of Big," Winston Tires; **best cinematography—campaign**, Ogilvy & Mather, Singapore, "Tank/Paratroopers/Hero," the Singapore Army; **best computer animation,** Ketchum Advertising, San Francisco and Robert Abel & Associates, Hollywood, "Brilliance," Canned Food Information Council.

Best computer animation—campaign, Campbell-Ewald Co., Warren, Mich., submitted by Digital Productions, Los Angeles, "Entrepreneur/Manage," Rockwell International, **best copywriting,** BBDO, New York, "Archaeology," Pepsi-Cola; **best direction,** Bonneville Media Communications, Salt Lake City, submitted by Rick Levine Productions, New York, "Carpenter," Church of Jesus Christ of the Latter-Day Saints; **best direction—campaign,** Foote, Cone & Belding, San Francisco, submitted by Petermann/Dektor Films, Hollywood, "Subway Vision/Bluesmen/Ooh Bop," Levi's 501 jeans.

Best editing, Vic Oleson & Partners, Los Angeles, submitted by The Pathelogical Corp., Los Angeles, "Yes . . . It's A Chevy," Chevrolet; **best editing—campaign**, Foote, Cone & Belding, San Francisco, submitted by Optimus Inc., Chicago, "The Gathering/Blues Brothers/Joy," Levi's 501 jeans; **best performance,** Serino, Coyne & Nappi, New York, submitted by Hagmann, Impastato, Stephens & Kerns, Studio City, Calif., "Noises Off," James Nederlander/Robert Fryer.

Best special effects, Campbell-Ewald Co., Warren, Mich. and Praxis Film Works, Los Angeles, "Multi-Port Metamorphosis," Chevrolet; **best direct response spot,** The National Media Group, King of Prussia, Pa., "Soldiers Story," Non Commission Officers; best humorous spot, Livingston & Co., Seattle and Sedelmaier, Chicago, "Cutting Corners," Alaska Airlines;

best 10- or 15-second spot, Martin/ Williams Advertising, Minneapolis, "Match Every Mood," 3M Post-It Notes; **best local spot,** J. D. Mathis & Co., Baltimore, "Mary Catherine," Children's Cancer Foundation.

Best new arrangement of a popular theme, BBDO, New York, "Richie—Block Party," Pepsi-Cola; **best original music,** Gregory Lunn Challenge, London, "Desert," Guess? jeans; **best original music with lyrics,** SSC&B: Lintas Worldwide, New York, submitted by Elias Associates, New York, "Sass," Coca-Cola-Tab.

Competition winners

An on-air promotion spot by WCCO-TV Minneapolis-St. Paul was selected as the best all-around commercial and the best on-air commercial in the 1985 TvB/Sales Advisory Committee station commercials competition. Stressing that newspapers are no longer the results medium they were, the spot uses desert sands to reflect the passage of time and the evolvement of television. The spot is being made available to other stations through TvB.

First place in the markets one-through-50 category went to WTVF-TV Nashville for a commercial for First Tennessee Bank, featuring a variety of musical renditions of "Amazing Grace." WCSH-TV Portland, Me., won in the 51–100 category for a commercial for Pierre's of Exchange Street. The spot showed the range of products sold by the consumer electronics store. For markets 101 and smaller, KREY-TV Grand Junction, Colo. won with a warning against drunk driving for the District Attorney in the Seventh Judicial District of the state of Colorado.

Second and third place respectively for the largest markets went to WCCO-TV for the Chiropractic Communications Group and WDRB-TV Louisville for Broadway Chevrolet. In the 51–100 bracket, second and third went to KGMB-TV Honolulu for Japan Expo and WCSH-TV Portland for Wayne Mock Auctionners. In the smallest markets, second and third place winners were KVAL-TV Eugene, Ore. for Wildish Construction and WNDS-TV Derry, N.H. for Schonland's Sizzle & Serve.

CEBA Awards given

More than 1,500 top advertising executives from throughout the nation gathered when The World Institute of Black Communications presented its eighth annual CEBA (Communications Excellence to Black Audiences) awards. The presentation of 114 awards in 38 categories took place at the New York Hilton Hotel.

Award of excellence winners for TV commercials, by category, title, advertiser and agency, were: product messages/less than one minute, Air Jordan —Flying, Nike, Inc., Chiat/Day Advertising; campaign/product messages, less than one minute, Ballet/Baseball/ Concert, Procter & Gamble, Burrell Advertising; product messages/one minute or more, Jackson Kid, Pepsi-Cola, BBDO; public service/institutional/political, Nell Carter—Get Your Head Examined, Breast Examination Center of Harlem, Dancer-Fitzgerald-Sample.

For radio commercials, the winners were: product messages/less than one minute, Essence, The Television Program, Essence Television Productions, Jacobs & Gerber; product message/one minute or more, Daddy's Girl, Procter & Gamble, Burrell Advertising; campaign/product messages/one minute or more, Jackson Radio, Pepsi-Cola, BBDO; public service/institutional/ political/less than one minute, Nell Carter—Sweet & Sassy, Breast Examination Center of Harlem, Dancer-Fitzgerald-Sample.

Procedures handbook

The Mid-Atlantic Chapter of the Videotape Production Association (VPA) is completing a handbook of standards and procedures to serve the area's teleproduction community, according to Tom Angell, president of the organization and of Interface Video, Washington. The book will be divided into sections covering major industry concerns, all intended to create a set of standards that will relieve the frustration of technicians and producers in dealing with video.

Among the topics to be covered are operating procedures and technical standards, audio, film-to-tape transfer, editorial, duplication, published standards, legal practices, studio and location production, and terminology. Copies will be distributed in quantity to member facilities for dissemination to their current and prospective clients and engineering personnel.

The VPA/Mid-Atlantic Chapter is located in the offices of Interface Video Systems, 1333 New Hampshire Ave., NW, Washington, DC 20036.

International service

International production capability is being offered by a new firm called Transatlantic Production Services (TAPS), with offices in New York, London, Paris and Frankfurt. Founders are Bob and John Nathan, multilingual Americans. Bob Nathan's

Commercials *(continued)*

European-based VIP Productions has been producing TV commercials since 1976 for top agencies and advertisers in Europe.

TAPS works with full production crews in virtually all European countries and has contacts to set up shoots in other areas. Casting takes place in Europe, usually in Paris or London, where substantial savings in talent costs are offered.

NAD, have it your way

Burger King will take measures to ensure that television stations keep its commercials out of an endorsement mode after becoming the subject of an inquiry by the Children's Advertising Review Unit of the National Advertising Division of the Council of Better Business Bureaus. The commercial in question, out of J. Walter Thompson, involved special promotion of *He-Man and Masters of the Universe* meal packs and cups.

Self-regulatory guidelines reportedly were violated when the commercial was run with programming featuring the same characters. But the advertiser pointed out this was only a local situation where the station so placed the commercial due to oversight. It said that, in the future, commercials featuring animated characters would be sent to stations with clear instructions not to air them in or adjacent to children's programs featuring the same characters.

Shooting for scholars

Kaufman Astoria Studios' stage B will become a platform for accumulating scholarship money for needy university students in a deal the Astoria, N.Y., studio worked out with the Association of Independent Commercials Producers. The stage involved in the offering and the AICP scholarship fund are both named for the late Jay Eisenstat, who was a leading commercials producer and considered the father of AICP.

The fund, established seven years ago to promote scholarships at the Tish School for the Arts at New York University, is supported solely by the contributions of AICP members. Kaufman Astoria says it will donate $100 to the fund for every shooting day by an AICP company on the Jay Eisenstat Stage and will contribute an additional $1,000 for 100 days of utilization during a year. Additionally, AICP members will be offered major discounts on the base stage rate as well as on light and grip equipment, bulb rental, gels and the purchase of bulbs.

Brothers at bedtime

New Zealand's Woolrest Corp. is delighted that Dr. Joyce Brothers and her physician husband sleep atop a thick layer of tufted, fleecy wool known as the Woolrest Sleeper. It has signed Brothers as spokeswoman in a $2 million campaign involving spot TV, talk radio, magazines and newspapers until Christmas.

Steven Glade, who heads the agency Steven Glade Associates, Seattle, says, "We are fortunate to have signed Dr.

Dr. Joyce Brothers

Brothers, making one of her rare commercial appearances. It was pure serendipity that Dr. Brothers and her physician-husband turned out to have purchased a Woolrest Sleeper five months before we even thought of her."

Contact with the William Morris Agency, he adds, was made "with great trepidation. We didn't think she'd do it, and her agent didn't believe she would, figuring he'd have too much trouble explaining just what the Woolrest is and what it did."

Conforming alliance

In what Creative Services president Joe D'Alessandro describes as a move toward "standardization" of the videotape conforming process, three highly competitive New York tape production firms have agreed to use his firm's process. They are Manhattan Transfer/Edit. J.S.L. Video Services and Editel.

D'Alessandro says his layout team is able to operate out of any of the three facilities. He adds, "Everybody has 20 different conforming processes. This system will give Manhattan's advertising agencies one road to work on. This will give them maximum consistency."

The production service firm head discloses he is negotiating "with a couple facilities in Chicago and Los Angeles" but will not move to line up additional New York houses for at least another three months.

Not having to pay for overruns is a major reason for aligning with the Creative Services approach, according to Howard Burch, president of Manhattan Transfer/Edit. Creative Services prices its work based on a fixed bid rather than on the standard per-hour basis, and, in stating the economic feasibility for his own firm, D'Alessandro asserts, "We have done over 300 jobs since January, and we haven't missed on one spot due to flat-feeing."

The conforming system, called "The Concept," was introduced last year, computerizing many of the steps previously involved in conforming. It eliminated the need to reproduce prints for frame-by-frame matching and thus the need for second and third generations. Everything from color correction to titles and effects is done in one step, and D'Alessandro claims his staff can produce zero-frame accuracy.

Raiding the Mormons

Looking for a special touch in dealing with human emotions, Ogilvy & Mather Partners has lined up five creatives from Bonneville Media Communications, house agency for the Church of Jesus Christ of the Latter-day Saints (the Mormon Church). Already on board and soon to be followed by four associates is Gordon S. Bowen, now executive creative director of the agency and formerly head of the Bonneville creative team.

Explains Jeff Woll, O&M managing director, to whom Bowen will report, "Communication is the key to the work Mr. Bowen and his team produce. They have a real understanding of the emotions, values and needs of the public. This understanding allows them to produce advertising that reaches out —and generates a response." Under Bowen's direction at Bonneville, the team had been changing the image of the Mormon Church through ads that promoted moral conduct rather than the specific tenets of the church.

As part of what O&M labels a "package" deal, others to join the agency are Lynn M. Dangel, a copywriter; L. Kevin Kelly, a writer and producer; and Thomas W. Pratt and Parry Merkley, art directors. Bowen reports the group will not function as a team but instead will be working in various groups within the agency's creative staff.

Commercials Circuit

Subtle shifts in camera angles and lighting were used to merge eight vignettes into a 30-second TV commercial for M&Ms directed by **Manny Perez** for **Ted Bates** at **Silvercup Studios.** Perez created a contrasting set of perspectives by lighting the vignettes for what appears to be eight different times of the day, where children are seen in a wide variety of activities. Perez also spent extensive time directing children's reaction shots to a mother who was really the director's camera. Bates executive producer was **Susan Soroko.** Executive producer for **Perez & Co.** is **Larry Fox.**

Jay Gold Films editor **Joe Leone** chose quick cuts of teenager hands grabbing and breaking Baby Ruth candy bars to answer the question, "What tastes better than ever before?" The hands belong to a young couple whose mischievous fingers tiptoe up and down each other's arms. The scene was intercut with lively product shots. **Bozell & Jacobs** creative director was **Sandy Evans,** and **Loretta Schimmel** produced for the agency.

In the parking lot of a glamorous hotel, two couples send the valet for their luxury cars. The first couple tries to maintain composure as the valet repeatedly drives up with the wrong car. The second couple, without a hitch, serenely drives off in a Lincoln Continental Mark II, leaving the rest of the parking lot in confusion. The 60 was edited by **Startmark's Barry Walter. Young & Rubicam** creative team was headed by creative directors **John Nieman** and **Gary Lemkowitz.**

Helpful pharmacists and satisfied customers were searched out and matched in three 30s for CVS Pharmacies and **HBM/MacDonald,** Boston by **Laura Slutsky,** president and creative director of **PeopleFinders.** After the nonprofessional talent specialist arranged for the testimonials, they were shot at home and store locations in Boston and Woonsocket, R.I. The spots were directed by **Dan Quinn** of **Dan Quinn Productions,** New York. The agency team included **Mike Marlowe,** producer; and **Terry MacDonald,** creative director.

"The Airline Guessing Game" features a game show host tempting a couple to choose one of three closed hangar doors for the best deal to Florida. The trio of 30s was directed by **Sid Myers** of **Myers Films,** New York, for Eastern Airlines and **Campbell-Ewald** (New York). The commercial ultimately advises viewers not to play "guessing games" with unknown airlines. **Ted Charron** was agency creative director.

Pride, commitment and competition were the themes of three 30s under the heading, "The Spirit of the Games," directed by **Nat B. Eisenberg** of **N.B.E. Productions,** New York, for Adidas and **Calville, Shevack & Partners.** Eisenberg, known for his experience in dealing with celebrities, this time was involved with Olympics hurdles champion Edwin Moses. Agency producer was **JoAnn Harvard.**

Competing automobiles are transformed, in mirror images, into a Renault Encore and an Alliance in two 30s for AMC Renault designed and produced by **R/Greenberg Associates** with **Grey Advertising.** The transformations were rendered by the optical combination of live action and computer generated imagery. Actual measurements were taken from the real cars on the set. In post-production the entire scene was reconstructed in the computer from the camera's point of view so that the wave of pixels could travel in three dimensional perspective along the car's surface. In pre-production fiberglass moldings and castings were made from both cars, and pneumatic pistons pushed the elastic, rubberized surfaces of the car into distorted and comical shapes. Production group head for Grey was **Nancy Axthelm.**

Director Richard Greenberg, *l., examines car on the set for Renault commercial.*

Gerard Pires, French auto-action director, has entered into an exclusive agreement with **Elliott & Green Productions,** New York for all U.S.-originated commercials production. Pires is noted for his "James Bond"-like high-speed and helicopter action sequences, has done work for Peugeot, Volvo and Goodyear and has directed eight feature films.

A breakneck editing pace characterizes a commercial directed by **Marty Abrahams** out of Franklin Communications, working with **Peter Karp** of **Editel/NY.** The commercial promotes Winkies, pieces of luminescent fashion jewelry shaped like computer microchips. In the commercial, animated cartoon characters breakdance on top of graffiti-inspired art, and tinted fashion photos overlap sci-fi movie images and pictograms. Abrahams asserts, "This project might stand as the most cuts ever seen in a commercial."

Music Notes

Dan Aron, president and creative director of **No Soap Productions,** New York, recently completed three packages of spots for Sheraton Hotels and **HBM/Creamer,** New York. One reprised the music from the old Sheraton "(800) Number" spots in two 60s and two 30s, with No Soap's **Joe Beck** handling the musical arranging and scoring of three different themes, incorporating them into one commercial. Aron used **Trackworks** and engineer **Rex Recker** to record a 60 version with a donut to promote the "Sheraton Time of Your Life Weekend" package nationally. For "Summer Vacation Package ... Ghostbuster of a Vacation," Aron utilized a **Red Nienkirchen** arrangement of the "Ghostbusters" theme to provide immediate impact.

Shelton Leigh Palmer & Co., New York has completed composition and production of the music for Pampers' new "Moms Switch" campaign. The 30 and 45-second spots for the Procter & Gamble product depict mothers talking about why they switched to Pampers and a group of mothers jumping for joy around a giant Pampers box. **Shelly Palmer** created original music and sound effects with a driving rhythm and majestic brass and strings. For **Benton & Bowles, Tom Faxon** was producer, **Suzanne Kluss** copywriter and **Henry Gross** music producer.

NEW DATA ON N.Y.
Scarborough adds some behavioral elements to study/81

SELLER'S OPINION
How computers help cut spot discrepancies/85

MEDIA PRO
Dancer executives defend cable as ad medium/86

TELEVISION/RADIO AGE

Spot Report

November 11, 1985

Spot Report

Behavioral data added to Scarborough N.Y. study

New behavioral information is being added by Scarborough Research Corp. in its fourth multimedia study of the New York market. Jay Cohen, executive vice president, reports there will be first-time data on voting behavior, some new lifestyle and product information and also information on business purchasing authority of respondents.

Additionally, the sample has been expanded from 7,000 to more than 10,000. The study measures audiences of television (including cable), radio, newspapers and selected weekly magazines with a universe of adults 18-plus in listed and unlisted telephone households in the New York ADI.

With the study just begun and the first of some 20 volumes of data expected to be published in late February or early March, Scarborough is still in the process of pitching the media to buy the study. Cohen says ABC and CBS have already committed for their owned stations and NBC is all but signed. So far New York area radio stations signed, he reports, are WNCN(FM), WNBC, WYNY(FM), WLTW(FM), WPIX(FM), WHUD (Peekskill), WPAT AM-FM, WHN, WOR, WHTZ(FM) and Spanish-language WADO. Also signed are WJLK Asbury Park, N.J. and New York Market Radio (NYMRAD). He adds that every major newspaper in the market has signed.

Measurement procedure. According to Rob Fisher, director of broadcast client services, one-week half-hour diary measurement for TV is the same as that for Arbitron and Nielsen except that viewing is cross-referenced with a wide range of product usage, retail patronage and demographic information. Radio information is obtained in three telephone interviews over at least an eight-day period, compared with diary information for Arbitron and a single phone interview for Birch.

JDS, SoftPedal join

Jefferson-Pilot Data Systems, Charlotte, and SoftPedal, Inc., Atlanta, will jointly introduce a micro software system at the annual TvB meeting in Dallas next week. The two companies recently entered a joint agreement to market "$ally," designed by SoftPedal to provide sales and research information for the TV industry.

Louis Pfeiffer, JDS marketing director of sales, and Donald Grede, SoftPedal president, said the co-marketing arrangement would provide a "quick, effective" introduction for the $ally system.

SoftPedal is adding $ally to a line that includes $el-a-Vision, an avails and packaging system which, the company says, now has a 6 per cent market share after 15 months. JDS, a division of Jefferson-Pilot Communications Co., which owns 11 radio and two TV stations, has been developing and marketing computer systems for the broadcast industry since 1969. $el-a-Vision is currently in use at 54 TV stations in the U.S. and Canada.

'86 census updates offered

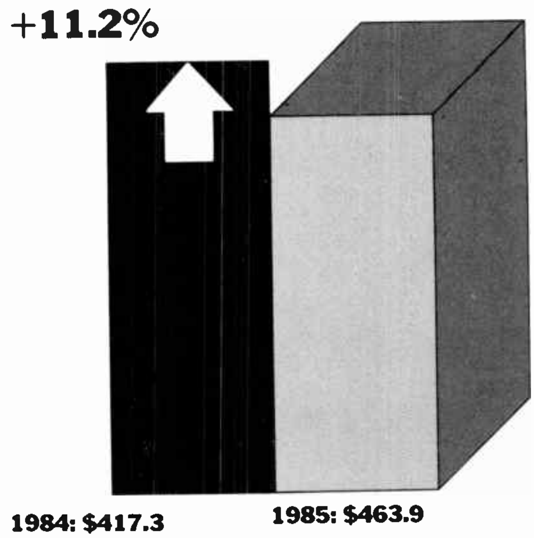
Claritas, known for its geodemographic data under the PRIZM label, is marketing updated household and household income data on both an ADI and DMA basis. The 1986 updates are packaged in two separate reports, one for ADIs and one for DMAs.

Household annual income brackets provided are: under $15,000, $15,000–19,999, $20,000–24,999, $25,000–29,999, $30,000–39,999, $40,000–40,999 and $50,000–plus. Reports are generated with markets shown alphabetically and ranked by market size.

Detailed information on the updating procedure is available in a technical brief entitled, "Census Update: Documentation." Reports may be ordered through Claritas' Media Services Group in New York. A complete ADI or DMA report is $675, both are $850, with additional copies $50 each.

September

National spot business



Complete TV Business Barometer details p. 42

Spot Report

Campaigns

Beatrice Companies, Inc. RADIO
Leo Burnett Co./Chicago
TROPICANA FRUIT DRINKS are being recommended for five weeks during November in a long lineup of eastern and midwestern radio markets. Media team set schedules to reach both men and women 18 and up.

Chrylser Corp., RADIO
Kenyon & Eckhardt/Birmingham, Mich.
PLYMOUTHS are rolling for five weeks that started in early November in a select list of northeastern radio markets. Target demographic includes both men and women 25-plus.

Comet Rice, Inc., TV
Western International Media/Atlanta
RICE will be recommended for six weeks starting in mid-November in a fair list of southeastern television markets. Lynne Baker headed media group that placed fringe and daytime inventory to attract women 18 and up.

Flowers Industries, Inc., TV
Tucker Wayne & Co./Atlanta
SELECTED BAKED FOODS are being offered for six weeks that started in mid-October in a fair lineup of southeastern television markets. Negotiators worked with primetime and fringe avails to reach women 25 and up.

Hardee's Food Systems, TV
Ogilvy & Mather/New York
FAST FOOD RESTAURANT CHAIN is

New opening

Sunglo Cooperative's new pull-tab fruit juice containers are being introduced on both TV and radio in selected test markets in Ohio, Michigan, Wisconsin and Colorado, via Beber Silverstein & Partners, Advertising. Sunglo is said to be the first juice drink producer using aseptic packaging to make the new pull tab commercially available in North America. The company plans to make the new packaging available to all licensees by the end of first quarter 1986, and then expand its use of TV and radio to more markets. Sunglo is owned by six soft drink bottlers and is based in Holland, Mich. The TV commercial was produced in conjunction with SquirtPak, a division of Squirt & Co., and one of the member companies of the Co-op.

being featured via 13 weeks of fourth quarter appearances in a long lineup of southeastern and midwestern television markets. Buyers arranged for fringe, news, primetime and weekend spot to appeal to adults 18 and up.

Volvo of America, RADIO
Scali, McCabe, Sloves/New York
CARS are rolling for seven weeks that started in early October in a select but nationwide spread of radio markets. Target audience includes both men and women 25 and up.

Wine World, Inc., RADIO
Allen and Dorward/San Francisco
ASTI SPUMANTE is being recommended for four weeks that started in mid-November in a fair list of midwestern radio markets. Negotiators arranged for schedules to reach adults 25-plus.

Wm. Wrigley, Jr. Co., TV
BBDO/Chicago
JUICY FRUIT CHEWING GUM is being advertised for 10 weeks that started in early October in a widespread list of sunbelt television markets. Media group lined up daytime and fringe spot to reach all adults.

Appointments

Agencies

Hallee J. LoGrasso has been promoted to vice president-media director at Lewis, Gilman & Kynett, Philadelphia. She came to the agency last year from Foote, Cone & Belding/New York, where she had been an associate media director.

Scott Lowe, Don Davis and **Marlene Chautin** have been elected vice presidents of Young & Rubicam/New York. Chautin is a supervisor of local broadcast, Lowe is associate director of local broadcast and network radio, and Davis is a group supervisor in the Communications Services department.

Jan Tosca has joined Korey, Kay & Partners as vice president, director of media services. She moves in from Jordan, Case & McGrath, where she had been vice president and associate media director.

Sandra P. Diana has been elected a vice president at Dancer Fitzgerald Sample/New York. She came to the agency in 1975 and is currently an associate media director.

Joe Welling has joined Hood, Hope & Associates in Tulsa as vice president of media and market research. His company, Welling & Associates, has been absorbed by the agency as its new research subsidiary.

Roni Jordan has been appointed vice president/media director of Leonard Monahan Saabye, Providence, R.I. She was formerly media director at Schneider Parker Jakuc in Boston, and before that had been a media supervisor with HBM/Creamer.

Corinne Cilli has been promoted to media research director at Burton-Campbell, Inc. in Atlanta. She joined the agency in 1983 and now steps up from special projects manager.

Pam Guttman has been promoted to spot broadcast manager at Campbell-Mithun, Minneapolis, and **Will Repp** and **Jim Romlin** have moved up to associate media directors. Romlin joined the agency in 1982 from D'Arcy MacManus Masius, and Repp had been with Grey Advertising and J. Walter Thompson before coming to Campbell-Mithun in 1983. Guttman, who had previously been with Chuck Ruhr Advertising and with Carmichael-Lynch, now steps up from senior broadcast buyer.

Phyllis Oulmann has joined Kenyon & Eckhardt as vice president, broadcast administration. She moves in from Wells, Rich, Green, where she had been vice president, broadcast production/financial.

Ann Vail has been promoted to media supervisor at Needham Harper Worldwide in Chicago. She joined the agency in 1980 as a local broadcast estimator and advanced to media planner in 1982.

Nick Nascone has been appointed a media planner at Ketchum Advertising/Pittsburgh. He joined the agency in 1983 as a planning coordinator for the agency's MAPPER print tracking system and has since worked with the Westinghouse, PPG and Mine Safety Appliances Co. account groups.

Media Services

James A. Linen IV has been named an executive vice president of Media General. As such, he continues as chairman of Media General Broadcast Services and adds responsibilities for the parent company's broadcast, newsprint, magazine and community newspaper operations. Also named an executive vice president at Media General is **J. Stewart Bryan,** publisher of the *Richmond Times-Dispatch* and *News Leader.*

Arthur Schreibman has been promoted to senior vice president at Clifford A. Botway, Inc. He joined the compa-

One Seller's Opinion

How computers help cut spot discrepancies

Belitz

With today's maximized efficiency in avails preparation, the sales executive can be on the street, doing what he does best—selling. He's out selling, instead of at his desk, thanks to computerized avails processing.

Just as the computer has accelerated avails preparation, it is now cutting down the voluminous accompanying paperwork. This latest development provides sales executives with a "user friendly" system that enables them to communicate directly with stations and branch offices, whether placing and confirming orders, or relaying management reports. Stations, and agencies, too, benefit from a more exact and reliable office system.

On-line computerization has made placing orders easier and virtually error-free. Information is entered directly on one or more screens of a computer terminal, displaying all vital information pertinent to the order. Common sense abbreviations replace convoluted sheets of numerical codes. Numbers are used only to represent programs, products, agencies and sales personnel. This eliminates wasteful inputting and annoying misspellings. Before the order is sent, the system automatically scans the information and crossfoots for input errors. If any exist, they are highlighted on the screen for easy spotting. More importantly, the system will not send the order until the errors are corrected.

This last feature is vital to all transactions. A properly transmitted order prevents future billing discrepancies and reduces the need for makegoods. Schedules that do not run correctly, due to an unnoticed error, can disrupt agency, rep and station accounting procedures.

Such mistakes are more likely to occur with the alternative—transmission via TWX. Any error can go through with TWX, and spots can be lost, not to mention time from the sales executive's day, and money, sending endless corrections and reconfirmations of messages.

Once the order is sent via on-line computerization, it is printed at the client station within seconds. All parties involved have an exact record of what was replayed. The form used for the printout serves as a formal contract. Confirmations can be easily accomplished with the same speed and accuracy. Also, stations receive audit reports daily and weekly. Stations and sales offices can request management reports analyzing billing for any combination of advertiser, agency, salesperson, demographic, daypart or rating service, on a monthly, quarterly, or year-to-year basis. The sales manager also has on-line access to selected analyses.

Besides order processing, on-line computerization can use the newest wrinkle in communications technology; electronic mail. A rep can send any message, in any form, at any time, to one station, all stations, group owners, or any desired combination. These messages can be permanently saved, retained temporarily, or discarded, at the user's discretion. The stations, too, have direct communication with the rep, and are not limited only to messages.

Many believe that large markets are the prime beneficiaries of such systems. But the fact is, that the smaller the station, and the less sophisticated its sales operation, the greater the value of these systems to the local station's sales operation.—**Paul Belitz,** *president, Katz Media Data*

Media Professionals

DFS executives defend cable TV


O'Malley


Frank

Beverly O'Malley
Senior vice president,
Director of electronic media

Betsy Frank
Vice president,
Associate media research director
Dancer Fitzgerald Sample
New York

Two media executives at Dancer Fitzgerald Sample take issue with *Don't misinterpret cable's gains*, in this space on September 30. Beverly O'Malley and Betsy Frank say that Charles Abrams "made one valid point: that 'most cable subscribers are watching over-the-air television programs, originated either from a network affiliate or from an . . . independent television station.' To be precise, 'most' is approximately two-thirds on a total day basis, although *both* the broadcast networks *and* the independents have lost audiences in cable homes in the last year."

But they also say that Abrams' subsequent points "are totally without support and would lead us to believe that cable advertising is of no consequence for a national advertiser. On the contrary, in approaching 50 per cent penetration of TV households, cable is now available in all 200-plus ADIs, but selectively—in the generally more demographically desirable households. Further, one-third of total viewing in those cable households *is* to cable originated programming and to superstations. Of that, 70 per cent goes to ad-supported options—*not* to pay TV as suggested. In other words, almost one-fourth of all viewing in cable households is to ad-supported cable and the superstations. And that's up from about 20 per cent a year ago."

The DFS executives also declare that Abrams' theory that "there is little reason for national advertisers to make special efforts to reach cable viewers with special cable-only programming for products enjoying mass distribution" ignores an important fact: "Cable subscribers, primarily by virtue of their demographics, are more likely to be heavier users of most consumer goods and services. So if adults who bought a new imported car index at 110 in cable homes and 123 in pay cable homes, versus total U.S., then an imported car manufacturer who did not make that special effort to reach these adults would be missing a prime opportunity."

They concede that it's easy to misread data, "especially when so much of our information still comes from the media themselves." But they also warn that "We cannot be so skeptical that we lose sight of what is really happening." The trend, they note, "continues to be toward audience fragmentation, as more alternatives, whether from a stronger independent, MTV, HBO, a VCR, or a dish, enter the home. We must take advantage of these shifts in viewing, and published Nielsen research indicates that we can. Cable is a national medium but with targeted demographic capability. It should be considered as an important element in a national plan tailoring its media to reach prime sales prospects efficiently and with minimal waste."

ny eight years ago and is responsible for negotiation and purchase of network television for several of the company's largest accounts.

Representatives

Michael Mansour has been named Dallas sales manager and **Kate Brady** Philadelphia sales manager for TeleRep. Mansour transfers from the Los Angeles offices where he had been an account executive on the R Team. Brady, most recently with Blair, was formerly Philadelphia manager for Seltel.

Barry Gorfine and **Elaine Jenkins** have been appointed to the Executive Committee of Major Market Radio. Jenkins, who is vice president, manager of MMR's Dallas sales office, started with the company as an account executive with the San Francisco office 15 years ago. Gorfine joined the company in 1980 from H.R. Stone and is now vice president and manager of MMR's Los Angeles sales operation.

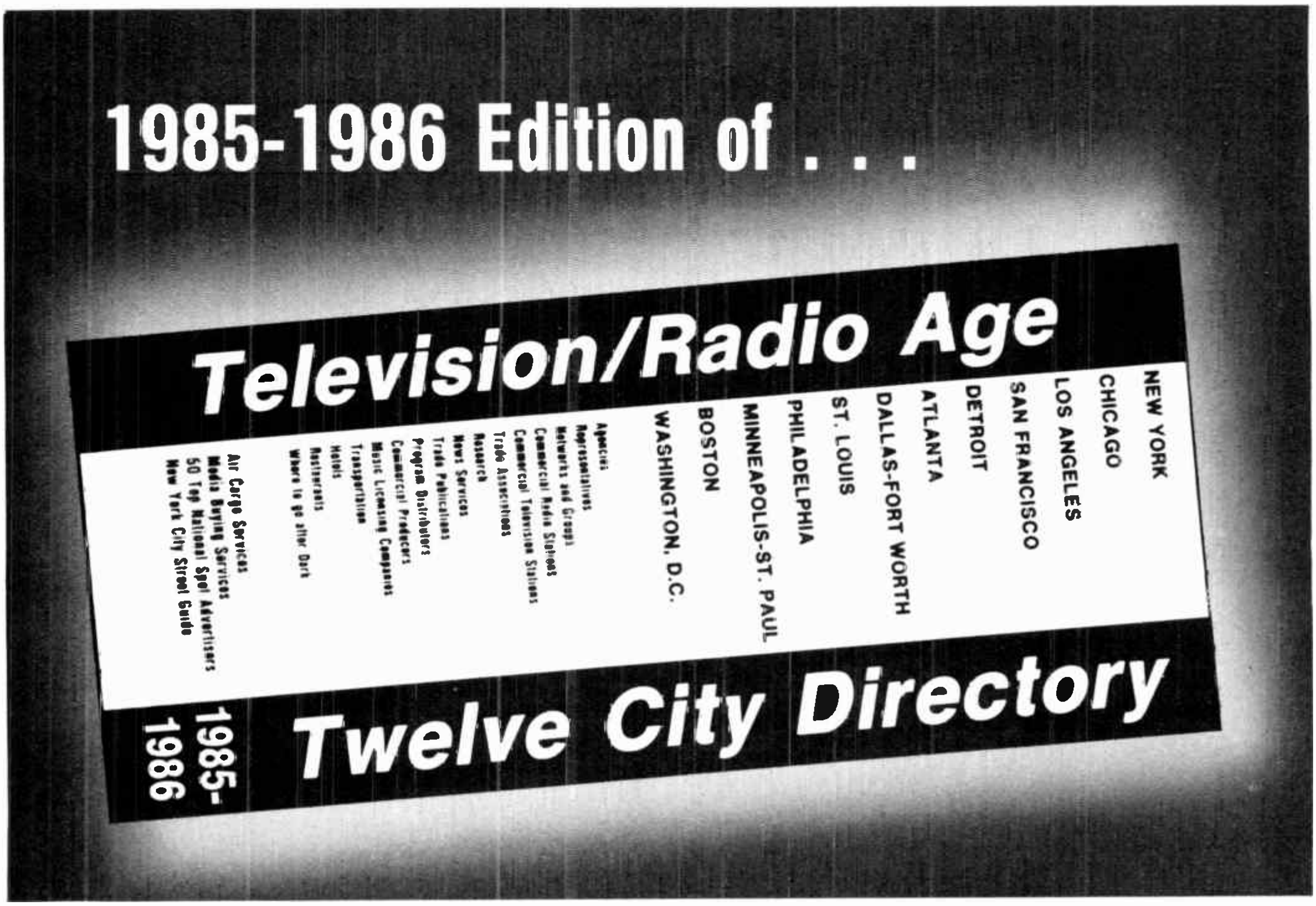
Arthur Salisch has joined Christal Radio as research manager. He had been co-director of research for WABC and WPLJ(FM) New York.

Joi Christo has been promoted to promotion director at Hillier, Newmark, Wechsler & Howard. She came to the rep company three years ago and has been sales assistant supervisor and assistant to New York sales manager **Jacqui Rossinsky.**

Teresa Spodek has been named an account executive with the Dallas office of Seltel, Inc. She moves in from the sales staff of KDFI-TV Dallas-Fort Worth, and before that had been with CBS Station Sales in Dallas.

Sandra Hollischer has returned to the sales force at McGavren Guild Radio in Minneapolis. She transfers from an account executive post at Weiss & Powell, also Minneapolis.

Leila C. Farley is now selling for Katz Independent Television in New York. She had been an account executive for



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Avery-Knodel Television. At Katz, she's assigned to the Lancers.

Stations

Dennis D. Daily has been appointed chief operating officer of Mann Media. He had been vice president, marketing and product development for The Seven Up Co., and before that had been president of Warner Jenkinson Flavors.

Warren Lada has been appointed vice president and general manager of WSTC and WYRS(FM) Stamford, Conn., when they are taken over by Chase Broadcasting on November 25. Lada had been sales manager at WTIC Hartford.

Mike Nauman has been named vice president and general manager of Swanson Broadcasting's WBYU New Orleans. He transfers from similar responsibilities with KKNG(FM) Oklahoma City, also owned by Swanson.

New group owner

Chase Broadcasting, Inc. has been formed as the parent company of The Ten Eighty Corp. and the stations it's acquiring in Stamford, Conn., WSTC and WYRS(FM). Ten Eighty also owns and operates WTIC AM-FM Hartford. Chairman of Chase is Roger M. Freedman, and Perry S. Ury is president of the new company, which plans to acquire other broadcast properties outside Stamford.

Other Chase Broadcasting officers are Robert W. Dunn, vice president, sales and marketing, and Thomas Barsanti, vice president, operations and programming.

Chris Karb is now general manager of RKO's WHBQ Memphis. He came to RKO in 1972 and has most recently been chief engineer for WHBQ.

Don Peterson has been named vice president and general manager of KBEQ Kansas City. He moves in from KLTR Houston, where he had been general sales manager, and before that he had been vice president, general manager of WINN Louisville.

Lee Douglas has been promoted to vice president and general manager of Gannett Broadcasting's WCZY AM-FM Detroit. He steps up from vice president/operations at the stations.

Thomas J. Ryan, vice president and general sales manager of WOR-TV, has assumed the additional post of station manager for the RKO station. Besides his current sales responsibilities, Ryan will assume increased involvement in station affairs.

Chloe Brothers has been appointed station manager of WGY and WGFM(FM) Albany-Schenectady-Troy, now owned by the Sky Stations. She steps up from business manager for the stations.

Alex Kroll, Jr., has been named vice president of sales development at WVOX and WRTN(FM) New Rochelle, N.Y. He had been a program producer for WVOX.

Gloria Briggs has been promoted to director of the ABC FM Radio Network. She had been manager of station relations for both the FM Network and ABC's Rock Radio Network.

Linda Roe O'Connor is now station manager of KMJM(FM) St. Louis. She joined the station three years ago and now steps up from general sales manager.

Jerry Solomon has been named sales manager for WAMZ(FM) Louisville. He joined the station in 1966 when it was known as WHAS-FM.

Scott Savage has been named general sales manager of Metromedia's WNEW New York. He moves in from Baltimore, where he had been general sales manager at WCBM.

Gail Nevins McHale has been promoted to national sales manager at WOR New York. She joined the RKO station in April from Major Market Radio, where she had been an account executive with the New York office.

Joseph R. Pedri has been promoted to general sales manager at KXTV(TV) Sacramento-Stockton. He joined the station in 1983 as national sales manager and became national-regional sales manager earlier this year. Pedri succeeds **Michael J. Fiorile,** who is now general manager of WDAU-TV Wilkes-Barre-Scranton, Pa.

John Martin has been named Midwest sales manager for the CBS Radio Networks. He moves in from WUSN(FM) Chicago where he had been general sales manager, and before that he had been local sales manager at WFYR(FM), also Chicago.

Media service, plus

Goldis

Haworth

The Goldis-Haworth Group has been formed in New York as a joint venture by Sy Goldis & Co., Inc. and The Haworth Group, Inc. Besides media planning and buying, the new company offers marketing consulting, development of computerized media systems for agencies and related businesses and consulting to media to improve their presentation of audience research to advertisers and agencies.

Sy Goldis, president of the new group, was formerly senior vice president, director of media services at Doyle Dane Bernbach. Haworth is an independent media service based in Minneapolis and founded by its present chairman, Dale Haworth, in 1970.

New Stations

STV going Spanish

KVEA-TV Los Angeles; Channel 52; ADI, Los Angeles. Licensee, Estrella Communications, Inc., c/o SFN Communications, Inc., 1900 East Lake Ave., Glenview, Ill., 60025. Telephone (312) 657-3900. Joseph Wallach, chief operating officer; Paul Niedermeyer, general manager. Former STV station KBSC-TV purchased by Estrella plans to start as a full-time Spanish language station Nov. 24.

Under Construction

KNRR-TV Pembina, N.D.; Channel 12; ADI Grand Forks. Licensee, Fargo Broadcasting Corp., 824 Main Ave., Fargo, N.D., 58103. Telephone (701) 235-4569. Jane B. Gensheimer, general manager; Loren Neuharth, general sales manager. Target air date, fall 1985.

Buyer's Checklist

New Representatives

Blair Radio has been named national sales representative for six Regional Group, Inc. properties. They are WKOP and WAAL(FM) Binghamton, N.Y., WXQT and WGRD Grand Rapids, Mich., and WPIC and WYFM(FM) Youngstown, O. Both Youngstown stations program adult contemporary formats. WKOP and WXQT feature *Solid Gold*, and WAAL and WGRD offer personality-oriented CHR formats.

Hillier, Newmark, Wechsler & Howard has assumed national sales representation of KROY Sacramento and KSJQ(FM) Stockton-Modesto. KSJQ airs contemporary hits and "Rock 'N Hits," and KROY programs an adult contemporary sound.

Independent Television Sales has been appointed national sales representative for WHCT-TV Hartford and for KXRM-TV Colorado Springs. The Hartford station is owned by Astroline.

Katz Radio is now representing WQYK(FM) Tampa-St. Petersburg. The station is owned by Suncoast Stereo Corp. and provides a contemporary country and western format.

Major Market Radio has been named national sales representative for KOJY (FM) Fresno and WIZN(FM) Burlington, Vt. WIZN plays album oriented rock and KOJY is an easy listening station.

Masla Radio is the new national sales representative for WZMM(FM) Wheeling, W. Va., WRQN(FM) Toledo, O., WIIS(FM) Key West, Fla., and KEZM Lake Charles, La. KEZM offers an urban contemporary sound, and all others feature contemporary hits.

Savalli Schutz & Peterson has been appointed national sales representative for WSRC Raleigh-Durham, N.C. and for WADC and WMGP(FM) Parkersburg, W. Va. WMGP broadcasts an adult contemporary sound, while WADC offers *Music of Your Life* and WSRC airs urban contemporary selections.

Selcom Radio has added four more stations to its client list. They are WPGR and WSNI(FM) Philadelphia and KTMS and KKOO(FM) Santa Barbara, Calif. KKOO airs a contemporary sound and KTMS offers a news-talk format. WPGR plays golden oldies and WSNI features adult contemporary music.

Adam Young has been named to sell nationally for WAXA-TV Greenville-Spartanburg-Asheville, S.C. The independent operates on Channel 40.

New Hours

KIQI San Francisco has extended its broadcast day to a full 24 hours of Spanish language programming. Station's owner is Oro Spanish Broadcasting, Inc.

New Affiliate

United Stations Radio Networks have signed new affiliates WBMD and WQSR(FM) Baltimore, Md. Executive vice president and general manager of the stations is Carl Brenner.

Transactions

Regency Broadcasting Co. has acquired KJOI(FM) Los Angeles from the **Noble Broadcast Group** for approximately $44 million, subject to FCC approval. Regency is a new company formed by Carl E. Hirsch, former president of Malrite Communications Group, Inc. Broker in the transaction is H. B. La Rue.

Estrella Communications, Inc. has completed the $30 million acquisition of STV station KBSC-TV Los Angeles from **Oak Media Corp.** The property will be transformed into KVEA-TV, a full-time Spanish language station. Stockholders include Reliance Capital Group, SFN Communications and Joseph Wallach, chief operating officer of Estrella.

Hurst Hill Holdings, Ltd. has been formed by Dennis R. Israel to purchase WGY and WGFM(FM) Albany-Schenectady-Troy from **Sky Communications** for $11 million. Israel is president of the Sky Stations. Transaction is subject to FCC approval.

Farm consultant

Hunt

Hunt & Associates has been formed in Chicago to specialize in agri media, farm market research and vendor support advertising. That will include working with agricultural retailers and distributors to gain supplier support for special events and marketing promotions. Founder and head of the new company is Jim Hunt, who had been Midwest director of marketing and development, specializing in agri-marketing, for Katz Communications.

Buying radio

Radio is no more difficult to use than any other medium, say Norman Wain and Bob Weiss, principal owners of group radio owner, Metroplex Communications, and they've written a booklet to prove it. *How To Buy Radio Advertising* explains how a business can expand its customer list by using radio to target more potential prospects and advises readers to rely on their local station sales people for advice and guidance in making sure that "Radio will work for you." To do that, Wain and Weiss say advertisers need "the right station, the right budget, the right copy message and in-store follow-through. For the right copy, they advise selecting "a few of your most appealing items or most attractive prices and concentrate on them. Don't try to cover too much. Help listeners zero in on exactly what you're selling and why they should but it."

November 11, 1985

Section Two

CableAge

3 Of A Kind

SuperStation WTBS

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

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

ELECTRONIC MEDIA
May 30, 1985

spn
SATELLITE PROGRAM NETWORK

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

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

CABLEDAY MAGAZINE
June 1985

Star Ship Stereo

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

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

MULTICHANNEL NEWS
June 3, 1985

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

Deal Yourself An SSS Discount.

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

CBS tries local cable ad sales

As the air of internal uncertainty continues to hang over CBS, where takeover talk remains topic one, there is a studied sense of business as usual at "CBS Cableconnects." That's the name for CBS Broadcast Group's Chicago-based foray into local cable advertising sales. It's the first significant cable involvement of CBS since its sale earlier this year of Texas-based Blackhawk Cable, and the aborted 1982 attempt at establishing a culturally-oriented basic cable channel.

According to Marilyn Bellock, director of CBS Broadcast Group Cable Services, local cable advertising is a natural product extension of Broadcast Group activities. Also, by launching the project in the Chicago suburbs, the CBS project benefits from an existing, state-of-the-art microwave interconnect built and maintained by the Centel Corp., called the Central Videopath. CBS Cableconnect has the exclusive right to use the interconnect for insertion of commercials into the local satellite network avails of 11 Videopath-connected cable systems representing some 400,000 households in the largely affluent Chicagoland suburbs. Time is sold on four networks, ESPN, USA, MTV and CNN, utilizing computer software typically used in independent spot sales.

Clients include local advertisers ranging from retailers such as the prestigious Marshall Field & Co. and Saks Fifth Avenue, and appliances makers such as Chicago-based Zenith, to local car and auto supply dealers, jewelry stores, financial institutions and, interestingly, given the approach being used to sell ad time, radio stations. The operation sells both scatter and specific shows, along with packages for movies, sports and the like. One local financial institution is buying only CNN, to the point where its ads are a continuous presence on the service.

The interconnect pays multiple system operators a flat rate $1.75 per subscriber per year, on a quarterly basis, in addition to 35 per cent of total pretax profits. "All the systems have to do for their money is give us their numbers quarterly," Bellock says.

The CBS interconnect actually began in May 1984. Bellock and sales manager Jeff Jacobs, a former Chicago radio salesperson, only now are publicizing it. In part, that is because they wanted to first build the business methodically, without raising expectations in light of the CBS Cable experience. Also, the Videopath delivered only 70,000 subscribers at launch, but now is pushing a half-million. "We really didn't have a decent complement of systems until well into the fourth quarter of last year," Bellock says.

A good fit. Bellock was instrumental in getting CBS into local cable ad sales. As former director of business planning within the Broadcast Group, Bellock saw local cable and interconnects as a perfect way to utilize CBS' expertise at TV ad sales. "We wanted something to build on our traditional strengths, and certainly, advertising sales is one of them," she says.

CBS picked Chicago not necessarily because of the advertising viability of the market, which Bellock characterizes as somewhat "soft," but because of the existence of the Videopath, arguably the most advanced and automated common carrier interconnect.

The philosophy, Bellock explains, is that "once you've convinced advertisers to buy cable, don't make them do anything much different than they do already in buying broadcast"—especially in matters such as billing and scheduling. So CBS adapted a broadcast system based on the "Bias" computer software of Data Communications Corp. CBS uses an online system that connects to the DCC mainframe in Memphis. In effect, CBS is doing cable business in between the computer's regular broadcast operations.

Ten markets planned. While CBS won't release dollar ad sales volume, manager Jacobs says results are encouraging. Bellock acknowledges that, the interconnect venture is, in a sense, in the experimental stage; the business plan calls for ten similar interconnects in various major markets. She won't name them, but says the markets were chosen according to cost, attractiveness of the market from an advertising standpoint, cable penetration, and the like. "To some degree, a one-market business really isn't suitable for CBS," she says. "To really make this go, we should have several markets and have them rep each other." She adds that the decision to expand "has less to do with how Chicago goes than it does to see what other markets are ripe for development, and how much it costs to get on line."

She adds that "the climate at CBS right now" is a major factor. But another is the attitude of cable operators in possible expansion markets: "Some operators are fresh from the franchising wars, and think this is another one, and that perhaps they should get as much money out of you as possible. Our feeling is that if (the expense) gets to a certain point, we aren't going to do it."

Because the Chicago urban build is going slow, CBS is stressing the suburban market's desirability. But, says Jacobs, the sales force of a half dozen is careful not to sell "against" local broadcast stations (such as CBS owned-and-operated WBBM-TV), but to sell cable as a tool to combat broadcast erosion in cable homes, and to local advertisers who could not afford broadcast. To attract the latter group, the Chicago office offers to assist local clients new to TV advertising in obtaining production and editing services.

Competition concerns? But Bellock acknowledges that some at WBBM may view the cable effort as "one more outlet to compete against." She adds, "There are many ways to buy advertising through CBS, magazines, radio . . . this is one more."

But how long will CBS give the cable operation to break even? Both Jacobs and Bellock state that they don't expect to turn a profit until the end of next year at the earliest, and more likely, into 1987. But, as Jacobs says, "Local cable advertising won't go away. This is a natural business for CBS to be in."

NewsFront

Studios go with Reiss' PPV

Jeffrey Reiss, a founding force behind Showtime and the Cable Health Network, appears to have taken a formidable lead in the competition for the pay-per-view cable audience.

Reiss, who had been exploring the PPV market under the name The Exchange, has announced that his PPV apparatus, renamed "Request Television," will debut November 28 with the nonexclusive backing of nine Hollywood studios—MGM/UA, Columbia, Paramount, Twentieth Century-Fox, Universal, Warner Bros., Disney, Lorimar and New World.

Jeffrey Reiss

Initially, the service is launching to 110,000 addressable cable homes in seven cable systems, including affiliates of Daniels, Cablevision, Centel, Heritage, Gill and Telescripps. Significantly, such MSO forces as Bill Daniels, John Saeman and Jerry Maglio, all of Daniels, and Robert Rosencrans of Columbia International, are principals in the venture, along with Norman Lear, former NCTA president Tom Wheeler, and, interestingly, Paul Kagan, an industry analyst and publisher whose statistics and commentary often have a bearing on communications businesses.

Film product includes such titles as *St. Elmo's Fire* (Columbia), *Beverly Hills Cop* (Paramount), and *Fletch* (MCA/Universal). The service is being transmitted via Galaxy I, encrypted with M-A/Com's Videocipher II technology.

Reiss, who holds a controlling interest, says he's not a middleman, but an agent for the studios who is responsible for delivering a market, as well as transmission and distribution. His fee is paid by the studios, not the cable operators, and is based on the number of subscribers his service can deliver (he won't get specific). The cable firms do their programming deals directly with the studios, he explains, but get marketing support from his firm.

As first out of the revivified PPV gate, Reiss has demonstrated that the Hollywood studios view PPV as a lucrative way to maximize their pay TV activity and are willing to release product for satellite-delivered PPV soon after home video release. Reiss says the studios are not ready to release to the PPV market before home video, but he believes PPV eventually will capture that first post-theatrical window. He also gains a leg up on potential competitors such as Choice Channel and EventTelevision, which is a consortium of major MSOs lead by largest MSOs Tele-Communications Inc. and Time Inc.'s American Television and Communications. And while he says movies are the driving force behind PPV, he's negotiating for rights to major rock concerts and prize fights.

PPV's growth is now limited by the addressable universe, put at 9 million by year's end. It should grow to 24.4 million by 1990, and to 40.4 million in 1995. But because the studios get a fat cut of each household "buy" (generally 50 per cent), PPV has the potential to eclipse traditional pay services in terms or revenues flowing to Hollywood. While Reiss positions Request Television as the equivalent of electronic delivery of home videocassette rentals, which require a store visit, the real question is whether addressable cable subscribers will foresake monthly subscription pay services in favor of "a la carte" PPV. A spokesman for Showtime/The Movie Channel, which plans to announce details of its forthcoming PPV scheme later this month, says its standalone PPV operations in eight systems have not hurt regular monthly subscriptions. But as addressable technology spreads, buying habits could change; that's why Reiss' progress will be carefully monitored by all segments of the pay-cable industry.

Ringing up impulse PPV

As Request Television's PPV prepares its debut, standalone PPV operations at individual cable systems are growing more sophisticated, making the service easy to use and encouraging impulse buying.

Thus, the technology favored by Request Television (but not mandated) is "impulse" PPV, which allows a customer to select and receive product in a moment's notice. Viacom Cable, Pacific Bell and Zenith plan a six-month test of technology called "phonevision." The system, which requires no additional hardware in the subscriber's home, allows PPV ordering via individual local telephone numbers corresponding to specific programming selections. The number is then automatically forwarded to the cable company, which verifies credit status and opens the channel to the customer. All of this is said to happen in 20 seconds.

The Viacom test begins later this year in the San Ramon-Dublin area of northern California.

CAB in program promo biz

The Council for Cable Information (CCI), which spent more than $6 million on a consumer advertising campaign criticized as being too soft and of questionable impact, was shut down recently after two and a half years—the victim of dissention over whether its efforts should be acqusitions- or image-oriented (CableAge, July 8, 1985, p. c6). But two industry associations have moved quickly to assume one of its least-developed but promising functions.

The Cabletelevision Advertising Bureau (CAB) and the Cable Television Administration and Marketing Society (CTAM) are establishing a "clearinghouse" to distribute program-specific promotional materials from satellite networks to cable operators. The idea is to provide a monthly flow of ready-to-use promotional materials—from satellite-fed on-air promo spots to camera-ready tune-in newspaper ads—from one convenient source.

While CCI provided a satellite feed of network promo spots, the CAB-CTAM effort looks to go well belong that in an effort to encourage use of local avail time on satellite networks for on-air cross-promotion.

"This type of promotion is important to building greater viewership to cable programming," CAB president Bob Alter says, adding that increased awareness of cable's fare helps attract and keep subscribers, improving the cable advertising environment for networks and systems.

While the mechanics of the clearinghouse were still being worked out, Alter hopes to add additional staff in time for a January debut. He emphasizes the clearinghouse does not preclude individual networks from doing unilateral promotions, but supplements and reinforces those efforts. System using the clearinghouse would be assessed a fee, with other possible funding sources, such as the networks themselves, yet to be determined.

Also, the CAB board has voted to increase the agency's operating budget for 1986 to $2.1 million, up 25 per cent from this year's levels, to fund program expansions and enhancements.

MTV detractors pitch MTV

MTV has bought heavy broadcast spot market time in addition to strategically placed network spots on NBC and ABC for its current consumer advertising push, a multimillion-dollar effort that's funny, clever, and no doubt effective.

The spots broke October 26 in the spot market, and October 31 on broadcast network shows such as *Miami Vice*, Saturday Night Live (NBC) and *The Insiders* and *Hardcastle and McCormick* (ABC). They'll run on network through November 23, with appearances on sister cable services Video Hits One and Nick at Nite, as well as Turner Broadcasting's superstation WTBS. In all, MTV is buying between 250 and 300 ratings points per week, two-thirds spot with the remainder in network. Officials say those were the most effective vehicles to reach MTV's target demographic.

MTV ad: Incitement to "party, party"?

The new 30-second spots comically portray four stereotypical MTV critics—a fundamentalist preacher type, a Russian Communist, a Fidel Castro caricature, and a snotty business executive. "MTV is capitalist swill!" declares the commissar. "First there was Elvis, then the Beatles, now it's MTV!" condemns the preacher, who adds sanctimoniously, "It tempts our children to party, party, party!"

While MTV has bought network before, the commercials themselves represent a departure. The tagline, delivered by current rock stars such as John Cougar Mellencamp, is "MTV: Some people just don't get it."

The new hook substitutes for the familiar refrain, "I want my MTV!", which successfully raised consumer awareness of the service.

The strategy, as explained by Tom Freston, MTV senior vice president of marketing, is to "focus on the attitude and environment of MTV" via "a good jolt of MTV sensibility." Freston says the spots are not specifically intended as a response to critics of MTV and rock music in general, such as the Washington-based Parents Music Resource Center, which seeks curbs on rock lyrics.

Instead, he says they are seen as a way to generate excitement among people who already know about MTV. Freston adds, however, that there's "no question" the ads portray such types as "crank-like," unhip characters.

Director Ed Libonati, who shot the spots at Manhattan's 95th Street Stage from scripts written by MTV ad shop Lois Pitts Gershon Pon/GGK, says of his work: "It's strong, and gets right to the jugular. It takes the critics head-on and turns it around. The premise is, enlist their aid in promoting yourself."

That ole time religion

If you're of the belief that religious programming on television is viewed only by an insignificant number of viewers, you may be interested in the findings of an A.C. Nielsen study commissioned by Christian Broadcasting Network Inc., parent of mostly secular CBN Cable.

According to a digest of the study released by CBN, 61 million people watched one or more of the top 10 syndicated religious shows during February of this year alone. CBN says the study demonstrates that *The 700 Club* hosted by CBN founder Pat Robertson reaches more households than any other religious broadcast, with 16.3 million tuning in at least once during February. The figure projects a monthly viewing audience for the show of 28.7 million people.

"You're talking about an enormous reach," says David Clark, CBN vice president of marketing, who presented the findings of the study to a recent meeting for the Society for the Scientific Study of Religion.

The "gurus" talk up cable—but does the message filter down to buyers?

Words vs. deeds: ad agency attitudes bug cable net execs

Cable's no longer a "boutique" item, but a way to combat Big Three erosion, say the medium's ad people. But is Madison Avenue buying that logic?

By VICTOR LIVINGSTON

Do the "gurus" of the advertising business practice what they preach when it comes time for their agencies to buy advertising on cable-delivered satellite networks? In a TV advertising environment growing ever more complex—and volatile—that's becoming *the* loaded question among cable network ad sales executives.

The people charged with selling Madison Avenue on the virtues of national cable advertising long have grumbled under their breath about the buying habits of major Madison Avenue ad agencies. But of late, any reticence to express such sentiments loudly and publicly appears to have all but evaporated. Now, as cable advertising enters its maturation phase, an increasing number of its executives are voicing a chorus of concern over what they allege is unfair treatment by the agencies—policies they charge harm not only the financial health of the satellite networks, but the interests of agency clients as well.

As ammunition to buttress the current verbal offensive, most of the major ad-supported networks funded a recent study on agency attitudes toward cable. The title reflects the goal: "Cable! Now: Report on Advertiser-Supported Cable Television." The research, based on 300 questionnaire responses and 50 personal interviews, was conducted by Infomarketing Inc. (Among major networks, only MTV Networks Inc was not a sponsor of the project).

In a nutshell, the study concludes that inconsistent policies and ill-formed attitudes among agency media personnel are hampering the growth of advertiser-supported satellite networks. It states that while cable network expenditures among present advertisers will increase about 17 per cent next year over 1985 levels, that growth rate is "well below growth which could be projected based on basic cable network ratings growth."

Figures compiled by Broadcast Advertisers Reports show that cable's share of national television ad expenditures by the top 10 broadcast advertisers represents an average of just over 3 per cent of major network spending in the period from January to this past June—about $35 million, compared to $988 million for broadcast network ad time. Yet according to cable ad officials, viewing to basic cable has grown 49 per cent in cable households since 1983, accounting for about 15 per cent of total viewing in cable households—a major contributing factor to network erosion. The Big Three had a 66 per cent share of total TV viewing in cable homes the first half of this year, compared to a 71 per cent share in the first half of 1983, according to Nielsen. Viewing to independent stations in cable homes in the same period has declined by an even greater percentage, 7.2 per cent.

Cable, of course, has yet to break the 50 per cent TV household penetration mark. While some major advertisers have acknowledged broadcast erosion in cable homes by increasing their cable commitment, far more have not—despite some impressive cable forays by major advertisers. For example, the leading national cable advertiser,

Jack Myers: *Views on cable vary by rank at agencies.*

Procter & Gamble, spent $13.1 million in cable from January to June, or 6.1 per cent of its $214 million TV ad expenditure. Second-largest cable spender General Foods spent 7.3 per cent of its TV dollars in cable, $7.6 million out of a TV budget of $104.2 million. In contrast, American Home Products, the fourth-largest broadcast TV advertiser, spent on 2 per cent, or $1.9 million, in cable in the January-to-June period. And fifth-largest TV spender McDonalds Corp. spent a puny 0.6 per cent in cable, about $500,000, in the period.

The 'Boutique Factor'

Such low spending on cable could explain why satellite network officials are stepping up their criticisms of agency practices—what they consider lack of recognition of cable's more valuable attributes. The Infomarketing study states that only 25 per cent of the respondents rated cable's ability to supplement erosion as the most important contributing factor in the decision to purchase cable, while 41 per cent put cable's ability to appeal to specialized demographic groups—what could be called the "boutique factor"—as number one. Actually, the boutique factor may be even larger, since an additional 12.7 per cent cited cable's "creative opportunities" as the leading influence in the decision to buy.

Remarks Bob Roganti, senior vice president of ad sales at MTV Networks. "What amazes me is that some of the agencies that spend pocket change in cable are the very people who produce the data on declining network shares." A major explanation, Roganti and others maintain, is agency attitude toward cable—"tokenism," as Roganti puts it, treating cable as something esoteric and thus optional, rather than a highly efficient and necessary component of a media buy.

According to the Infomarketing study, this attitude is not as prevalent among agency senior vice presidents of media, the people who ostensibly set policy. The problem spot appears to be among lower-level media planners and buyers, the people who do the nitty-gritty day-to-day buying for clients—a group traditionally accustomed to delivering big and efficient numbers through Big Three network buys. As the prevailing logic goes, it's easier, not to mention safer, for the front-line troops to buy three broadcast networks, with their big numbers and ratings guarantees, than a half-dozen or so cable networks.

And, according to Informarketing, even the best stated intentions of agency gurus often fail to translate into bigger cable spending on the buyer level. The study attributes this to "a lack of coordinated buying direction."

When respondents were asked, "At what level of responsibility do you believe the idea for expanding cable advertising is primarily initiated." "no one group of agency executives emerged as having that responsibility," the study states. This lack of clear-cut responsibility further reduces the likelihood of favorable words from on high

Bob Roganti, *MTV: Agency "tokenism" sells cable short.*

Why agencies purchase cable advertising

	Total	Respondent responsibility: Client mgmt.	Agency senior media	Other agency media	Agency cable & research	Respondent locale: East	Midwst/ south	West	1985 Est. Cable Billings: Less than $500 M	$500 M to $2 mil	$2 mil to $4 mil	more than $4 mil
Network's appeal to	124	32	55	30	7	81	35	8	12	34	20	58
specialized demos	41.3%	46.4	42.0	36.1	41.2	45.0	35.0	40.0	34.3	40.5	40.8	44.6
Network's ability to	76	23	32	21	0	40	28	8	7	16	14	37
supplement erosion	25.3%	33.3	24.4	25.3		22.2	28.0	40.0	20.0	19.0	28.6	28.5
Sponsorships and	38	0	24	7	7	25	11	2	7	10	6	15
creative opportunity	12.7%		18.3	8.4	41.2	13.9	11.0	10.0	20.0	11.9	12.2	11.5
Quantitative	6	2	0	2	2	4	2	0	0	4	0	2
(Nielsen) research	2.0%	2.9		2.4	11.8	2.2	2.0			4.8		1.5
Programming content	13	0	8	5	0	7	6	0	2	3	0	8
	4.3%		6.1	6.0		3.9	6.0		5.7	3.6		6.2
Advertising cost	37	11	12	14	0	19	16	2	7	12	8	10
efficiency	12.3%	15.9	9.2	16.9		10.6	16.0	10.0	20.0	14.3	16.3	7.7
Sales representative	1	0	0	0	1	1	0	0	0	0	1	0
and management	0.3%				5.9	0.6					2.0	
Network's long-term	3	1	0	2	0	3	0	0	0	3	0	0
growth potential	1.0%	1.4		2.4		1.7				3.6		
Total responses	298	69	131	81	17	180	98	20	35	82	49	130
Base-all respondents	99.3%	100.0	100.0	97.6	100.0	100.0	98.0	100.0	100.0	97.6	100.0	100.0
All respondents	300	69	131	83	17	180	100	20	35	84	49	130

Source: Infomarketing Inc.

Whitney Goit, *A&E: Going on the meter, with mixed feelings.*

translating into new buying patterns, according to Jack Myers, president of Infomarketing, whose firm has conducted two similar studies in previous years. According to Myers, this reflects a disturbing dichotomy in agency management: The gurus, he says, rightly are directing an agency focus toward qualitative and creative uses of cable. But, he maintains, the media planners and buyers still use traditional quantitative measures to gauge their cable activity, placing too little emphasis on demographics and other factors lacking as much quantitative backup as straight ratings.

This, Myers' study states, forces cable sales executives into a "dual sales posture": focusing on qualitative issues at the senior agency level, and traditional quantitative measures at the planner and buyer levels. Because cable typically comes up short on the straight numbers basis when compared to broadcast, this "dual posture" is hindering cable's ability to tell its story in a unified voice, Myers says.

While Myers acknowledges that the strategic goal of the study is to get agencies thinking about the ways they are and are not using cable, he maintains "the intent was not to find fault to point the finger. The intent is to clarify the direction that cable networks need to take to increase their sales." Myers faults agencies for subscribing to the belief that purchase of independent and barter syndication TV can offset broadcast erosion; he notes that the statistics show those broadcast segments to be eroding in cable homes as well.

Lloyd Werner, *TNN: Things to improve as pie gets bigger.*

Rhetoric into reality

But the biggest problem, he says, is getting the rhetoric of the gurus translated into practical reality—and to get media buyers to stop "driving down" the cost of cable spots by stressing cost per thousand and other traditional measures of efficiency. In many shops, he maintains, "there is no mechanism to allow a media buyer to act on what senior management is saying." Moreover, Myers complains, there is no mechanism for agencies to place a dollar value on targeted demographics, creative scheduling or content, and other qualities unique to cable. Instead, he says, the status quo encourages buyers to use CPMs to drive down the cost of cable spots to unfairly low levels.

Virtually all major cable net ad executives are voicing similar gripes, even those not connected with the Infomarketing study. MTV's Roganti speaks for all when he states:

"It seems to be the money (spent in cable) ought to match the marketing share. What's happening is that age-old buying premises are not being reinvestigated."

Part of the problem, Roganti says, is a "cynical relationship" between agency personnel and cable networks. Madison Avenue is cynical, he explains, because the cable industry in the past engaged in too much "hype." Now that the industry is presenting what Roganti terms "incontrovertible research" on audience growth, broadcast erosion and quality demographics, Madison Avenue greets all this with a jaundiced eye.

Another ad executive at a major satellite network is even more outspoken. "There are a lot of princes and princesses of the media who go with the status quo," he says, asking that his name not be used.

"They go with the broadcast networks and pretend the world is flat, even though their shares are down from 85 per cent to 70 per cent. Now, many of them see the situation changing, but they don't feel comfortable. There's an explosion of information for the media departments, some of which may be understaffed because all the glamour and the money in the agency comes to the creative. So the temptation is to play it safe, go with the broadcast networks that provide guarantees."

Cable, this executive says, most often can't afford guarantees—but must get both agencies and client to measure the comparatively low CPMs delivered by cable to actual product use and purchase patterns among the cable audience. Also, he says, the cable networks must resist agency pressure to beat down prices by using CPMs as the primary measure.

Echoes Peter Weisbard, vice president of sales for Group W Satellite Communications' Nashville Network effort, "If you're selling CPMs (against broadcast networks), you'll never win. The best advice to the industry is not to sell on price. If we have a better audience, a richer audience, then we ought to be selling at a premium, not a discount. A good environment has little to do with cost per thousand."

No avoiding the meter

But, Weisbard and others acknowledge, there's really no avoiding CPMs and other traditional measures. That's why the Arts & Entertainment Network, which prides itself on its quality demographics, will go on the Nielsen meter in January—even though A&E sales chief Whitney Goit recognizes "the fact that there's a skew in the meter base" that undermeasures upscale households. As the network works with Nielsen to correct that, A&E won't release just ratings numbers; it plans to simultaneously release qualitative research it is now designing with Nilesen.

The issue is, will Madison Avenue act on the combination of ingredients,

Ron Kaatz, *JWT: Stress uniqueness and not erosion.*

and not just on the raw numbers? Goit is hopeful: "We work on the premise that there is value in new opportunities to reach different, more upscale audience, not necessarily in gross numbers, but based on what you're spending." If Madison Avenue "makes it too tough" on the new medium, he says, "it will never have the opportunity to grow."

"Maybe the agencies are a little too tough," Goit opines, "because the agenices are busy doing what they have done for years." At the same time, he says, cable networks such as A&E have an obligation "to show there is an audience out there. Fair is fair. They have to watch the head count. And I don't think agencies should be expected to fund development of new media, but should shepard the client's money."

At the same time, an increasing number of cable network ad execs are talking up the idea of standardization of audience research—a uniform methodology to include qualitative measures along with quantitative data. That way, the thinking goes, cable finally will be freed from the traditional broadcast methodologies which, many agree, have held it back. The research committee of the Cabletelevision Advertising Bureau recently began to tackle this issue. And it's a sticky one; some cable nets report ratings monthly, and others, such as MTV, prefer adjusted quarterly reports. A network such as A&E prefers to stress qualitative demographics, while Turner Broadcasting is largely selling WTBS on the numbers.

"Standardization is still in the early stage," confesses Lloyd Werner, senior vice president of ad sales at Group W Satellite Communication's Nashville Network effort. Some segments of the industry, he explains, are still in the "entrepreneurial stage," and would rather do things in a singular fashion to achieve their own short-term goals. He declines to state for the record who he's talking about.

Taking it to the client

Indeed, as a result of long ingrained attitudes on Madison Avenue that keep spending in cable down, more and more networks are taking their story directly to the client. Cable executives maintain that most agency pros don't mind this (although privately they remark that the more junior people who do the actual buying sometimes resent the practice). The fact is, it's already taken as a given that cable networks must place greater emphasis on pitching the client; indeed, some cable ad execs confess they're doing more on the client side precisely because they feel frustrated by the agencies. The important thing is to make sure that the proper protocols are observed, to lessen the changes that the agencies in question might regard the practice as an "end run."

"We've gotten much better at it," says Farrell Reynolds, New York-based senior sales vice president for Turner Broadcasting's superstation WTBS. "Four years ago, we were very impatient to get recognized, so we went around the agency. That's not good business. Now as standard policy, we tell the agency what we're going to do, and invite them to come with us. We don't ask them if it's okay with them. And if they don't come, we make nothing but positive statements about the agency to the client—we don't bemoan the fact that the agency isn't buying us."

Still, cable networks must realize that "the client is the one that ultimately must be given the message that you've got to change your ways to follow to eyeballs out there," Reynolds says.

Lloyd Werner of GWSC maintains that "most intelligent senior media management would be happy as a clam to have us go to the client."

His reasoning: It helps the agencies explain what cable can do on a qualitative basis, thus making life easier for the agency.

Cable against cable

Some cable ad salespeople believe that Madison Avenue's slowness to accept cable's qualitative virtues have led certain satellite networks to aggressively "sell against" other cable networks—a dog-eat-dog attitude that is, perhaps, benignly encouraged by those who insist on measuring cable's worth strictly by CPM efficiencies.

Selling against another cable network "isn't a good idea, because all you're doing is fighting for the same dollar and you're not increasing the pie," states Werner, acknowledging that some of his cable competitors disparage his network and others when pitching their own.

Echoes Andy Feinstein on the subject of cable networks selling against others: "It's happening, and it's prevalent—and it's life. But we'd rather sell the value of Lifetime."

But Reynolds of Turner Broadcasting says that in the real world, where Madison Avenue values numbers above all else, those that got, shall get. "If a buyer says he's got $100,000 and wants to buy five cable networks, our immediate reaction has to be, buy two or three instead of five. And those two or three will be ours. It's unfortunate, but true."

All this indicates that while satellite network ad executives may be united in their belief that ad agencies are hurting themselves and their clients by underbuying cable, unanimity on exactly what to do about it thus far has proved elusive. One of Madison Avenue's major cable "gurus," J. Walter Thompson senior vice president of media concepts Ron Kaatz, long has been a believer in the creative uses of cable. But he states point-blank that he's concerned that "cable networks, in their press to sell the medium, have overestimated using cable to make up for audience deficiencies" in cable homes. In so doing, he maintains, the cable networks themselves have "moved away" from encouraging the creative use of the medium.

As for the study's contention that agencies underspend in cable, Kaatz maintains that spending will continue to increase as agencies and advertisers explore the benefits of what's unique about cable. But for now, he maintains, cable shouldn't expect "more than 7 to 10 per cent of ad dollars" from television advertisers.

As for the Infomarketing study in particular, Kaatz says that while many of its conclusions have validity, its points may have been overstated in fact and in tone.

Another widely regarded "guru," Ira Tumpowsky of Young & Rubicam, pretty much echoes Kaatz' view of how cable can and should be used. Like Kaatz, Tumpowsky is a strong backer of creative uses of the medium; most would say he qualifies as a "believer." But, Tumpowsky says of complaints of underspending in cable, "the percentage (at present) isn't as important as the commitment to continuity and to the long term.

"We've gotten many of our clients into a continuous cycle that puts them in cable for a long period." Some clients who for several years embraced a more localized media strategy are just now discovering that national cable can deliver a targeted audience to help build the brand, he says.

Tumpowsky's bottom line is that he can understand the impatience of cable executives, and concedes that underspending may exist, in his shop and others. But, he maintains, the evolutionary process will continue. He adds, "Cable networks need to sell more, and better."

And even some of the most eager among the cable ranks agree in part. "All these problems will go away when the pie gets bigger," says Werner of GWSC. And, he adds, the satellite networks must get together and standardize buying procedures to make it easier for the media buyers to use cable. □

Is compulsory license a sword being held over cable's head?

Copyright wrangle: cable, pix brass seek new accord

By HOWARD FIELDS

Ten years ago, when Congress updated the Copyright Act for the first time since 1909, the new law filled 62 printed pages. Eight of those pages were devoted to Section 111, entitled, "Limitations on exclusive rights: Secondary transmissions"—meaning cable. That section was one of the toughest parts of what was to become the 1976 revision of the copyright act—previously concerned only with printed matter and recordings—because it dealt with what was then a fledgling industry, cable television.

The congressional authors of the act knew their solution was only a temporary way of handling the intellectual property rights of individuals and businesses whose works would be shown incidentally on a cable system programming. The authors knew that sometime in the future, the section would have to be rewritten—and now, just about everyone affected by the section wants it rewritten. Congress says, "Fine, show us how," and at least two industries are doing just that.

The movie and cable industries, enemies in many self-interest fights, have been holding meetings this year aimed at changing the current system of copyright royalties, a system that has proved to be a royal pain for both parties. They have completed the first phase, where the heads of the organizations map out the parameters of the discussions, and have moved on to the staff level to work out the details.

None of the three organizations involved is interested in saying anything that might jeopardize the very sensitive talks, but they do say that the talks are based on the idea of maintaining the current amount of money involved—about $85 million for 1984—while eliminating the current arrangement of a royalty based on a percentage of a cable system's gross receipts. Instead, a flat fee would be assessed per signal, per subscriber.

"I'd like to see that," says Rep. Robert Kastenmeier, (D-Wis.) chief author of the 1976 revision of the act, chairman of the House copyright subcommittee, and the person around whom congressional copyright action revolves.

Kastenmeier has no authorship pride about Section 111, saying, "It has been criticized and I think the criticisms are justified." But he and his colleagues have no interest in going through a rewrite exercise unless the industries involved can agree. Without that agreement, lobbying would make any successful congressional effort almost impossible.

Although Kastenmeier would like to see a flat-fee arrangement, other matters are involved in the cable-movie discussions if Section 111 is going to be rewritten.

Possible eliminations

Negotiators envision some arrangement that would eliminate the following:

•The current multimillion-dollar surcharge on the top 100 cable systems adopted by the CRT to replace the elimination of the syndicated exclusivity rules by the Federal Communications Commission;

•The problem of treating contiguous cable systems as one system for copyright royalty purposes;

•The practice of charging a royalty based on all system subscribers even though a signal is carried on only one of the system's tiers;

•And the proration of royalty fees based on a six-month period.

The last two also are the subject of court suits which would affect nearly half of the royalty pool.

The court suits along with separate action by broadcasters in lobbying for a resumption of must-carry, the attacks by broadcasters and the movie industry on the compulsory licensing provisions of the Copyright Act, and the interests of other parties, such as major league sports, in the outcome of a section 111 rewrite, all pose threats to the survival of any agreement.

And Kastenmeier serves notice that whatever comes out of the negotiations will be received only as an industry proposal, on which Congress will freely work its will. "We may find we have to give them more instructions to make it more precise," he says, adding that he is looking for a proposal that is not one-sided for or against any industry.

Jack Valenti, president of the Motion Picture Association of America (MPAA), recently presented his industry's bottom line in negotiations with the cable people. It wants a flat fee per signal, an end to "all the cumbersome apparatus of Section 111," and then a five-year transition period for whatever movie-cable proposal is reached to take effect, at which time the compulsory license would die. "That is our aim and our objective," he says.

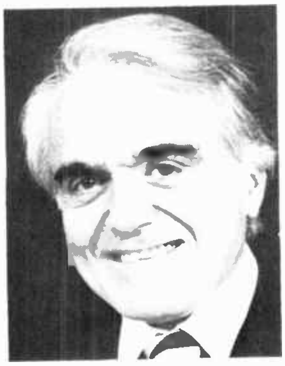
Between the settlement reached by the cable and movie industries and the presentation of a proposal to Congress, the broadcasters will have to become involved. They already are raising questions about the eventual outcome of the negotiations.

John Summers, executive vice president of the National Association of Broadcasters (NAB), says without some concessions to broadcasters, something not yet mentioned in the negotiations, his organization would have to fight exchange of the percentage royalty rate for a flat fee.

He explains: "It appears to us that any formula like that is probably going to result in more distant signals than are now the case under 3.75. We're concerned about that, particularly in the absence of must-carry."

Summers figures that the proposal being envisioned will allow cable systems to carry more distant signals for the same amount of money, thus cutting down on the number of over-the-air signals they will have room for. He suggests that broadcasters wouldn't be

Rep. Kastenmeier: *Wants to see flat fee per signal*



Jack Valenti: *Sees compromise replacing compulsory license.*

as concerned about that prospect if some sort of must-carry were restored.

The cable operators know that, too. That's why the NCTA, the NAB, Independent Television Association (INTV), and the Television Operators Caucus met for breakfast recently to explore the possibility of must-carry negotiations.

At about this point of the year in 1982, when the 97th Congress was heading into its final days, the cable, movie and broadcast industries worked out a fragile agreement on rewriting the cable copyright laws and presented it to Congress. Several factors came together at the last minute to shatter the agreement and end its prospects of enactment.

That process took place at the behest of Kastenmeier, who was trying a new tactic of having interested parties come up with a proposal that Congress could act on—instead of Congress wasting its time on a proposal, only to have it shot down by special interests snapping at each other's throats.

That effort came close, so in this 99th Congress, Kastenmeier tried the tactic again. Steve Effros, president of the Community Antenna Television Association (CATA), says, "The chairman has clearly sent a message to the industries, saying, 'If you can accomplish something like this, it sure as hell would make our job a lot easier. So go try it.' "

Effros sounds enthusiastic about the current negotiations, partly because court actions have been going cable's way since the last industry effort at writing legislation, and partly because Effros and his CATA weren't included in the last talks, which centered around the NCTA, the MPAA, and the NAB.

Also, the last try included work on "must-carry" in addition to changing the compulsory licensing arrangements that are the core of the royalty arrangement. Must-carry has since been declared unconstitutional, so cable negotiators feel they can successfully keep must-carry out of the picture in this round. And without must-carry, they figure the broadcasters aren't major players, and that the movie and cable industries can keep at least the initial negotiations to themselves.

This time, CATA has been included in the talks. Its omission from the 1982 discussions led to dissension within the ranks of the cable industry and helped hasten the unraveling of the agreement. But the final straw came when the Copyright Royalty Tribunal (CRT) increased the percentage of gross cable system income that had to be paid for certain distant signals to 3.75 per cent. At that, even the NCTA threw in the towel.

Then followed a campaign against the CRT in the courts and in Congress, hastened in part by the CRT's own internal problems, criticism of its new chairman, and finally, the chairman's resignation. Kastenmeier, who was critical of the 3.75 decision at the time it was delivered, has held hearings on proposals he and some of his colleagues have made to revamp the agency.

Rewriting the act

Doing away with the CRT or cutting into its ability to raise the levy on cable operators could prevent a repeat of the 3.75 decision. But it cannot reverse the 3.75 decision, since the courts have upheld it. So the affected interests are trying to rewrite the section of the Copyright Act that provided for the establishment of the CRT in the first place and gave it its powers, now considered by most parties to be too vaguely written.

Although the interests of the cable industry in holding negotiations with the movie industry for rewriting Section 111 are somewhat obvious, the movie industry's are less so.

Allen Cooper, an MPAA vice president and one of the negotiators, says, "The primary advantage to us is we don't need to be in constant litigation or confrontation on the Hill and in the courts on these issues if we can resolve them to our mutual satisfaction."

He adds, "This litigation is so difficult and so expensive. Even though you feel that you are on the right side, you never can tell how the courts are going to rule. It takes that risk out for them and for us. If you can negotiate a deal, you are much better off than waiting for some third party to come in and force one on you."

The MPAA also has been aware that in the past few years, many court decisions and congressional actions have gone in cable's favor, such as congressional relaxation of regulatory rules governing cable and the court's abolition of the FCC's must-carry rules. Cable negotiators have considered themselves in the cat-bird seat since those actions.

Jim Mooney, NCTA president, suggests the movie industry fears possible actions by the CRT in the future.

As he put it in a recent speech, "Now that Hollywood is generating what it considers to be a tidy sum in the way of cable copyright royalties, they're nervous about the possibility the CRT might suddenly lurch the other way."

Cooper adds, "The other advantage to us is that we recognize that there are many opportunities for mischief related to a royalty system based on gross receipts and how those are identified, determined and accounted for. So if we can eliminate that, that would be to our advantage, too."

Royalty pool split

As if to illustrate the point, as the cable and movie negotiators were meeting, the CRT was still considering how the 1983 royalty pool, worth $80 million, should be split.

The wrangling stretches out the CRT's decision-making, and just about every decision is then challenged in court, so the recipients must wait years beyond the time the cable operators have paid into the pool in order to get their money.

With the movie industry being the major recipient of those funds (about 80 per cent, depending on the split each year), it stands to gain a great deal from a simplified Section 111. Since the two parties have agreed to keep the negotiations "revenue neutral"—meaning that neither side is to gain financially from a rearrangement—one guess is

Jim Mooney: *Still wary of must-carry resurrection.*

Steve Effros: *Glad CATA is now part of the process.*

that a simple charge of 20¢ per service per subscriber would maintain the current fund.

Since the negotiations have only just begun to get to the point of actually receiving suggestions for rewriting the section, there are no definite agreements between the parties as yet. But it apparently has been understood that as part of the proposal, the movie industry will at least back off of its attack on the compulsory license arrangement embodied in Section 111.

Cooper suggests that any MPAA agreement on that aspect of the negotiations will bind it only temporarily: "We have no intention of giving up our effort at eliminating the compulsory license at some future date."

That could mean the broadcasters will have lost a potential ally in their effort to lobby for elimination of the compulsory license, at least in the near future. But Summers says he hasn't seen any serious action on the part of the MPAA on that issue.

Yet the movie industry appears to be using the compulsory license as a sword of Damocles to hold over the cable negotiators. Cooper says the idea of eliminating the compulsory license issue "is on the edge of the table. It's sitting there." But he says he doesn't think the negotiations are going to turn on that issue. "I think it's going to stay on the edge of the table."

The cable and movie negotiators know that action already is afoot on Capitol Hill to do something about the CRT. Kastenmeier has proposed eliminating the CRT and dividing its duties between the Copyright Office of the Library of Congress and a new "copyright court."

Reps. Mike Synar (D-Okla.) and Pat Schroeder (D-Colo.) have proposed to flat-out abolish the CRT, and Rep. Barney Frank (D-Mass.) has proposed that now that must-carry as written by the FCC has been ruled unconstitutional, Congress should act on the other side of the philosophical coin, and abolish the compulsory license for distant signals in exchange for free carriage of local signals.

The cable-movie negotiators feel that in order to make their proposal fly, they must somehow incorporate some of all of those efforts in their work so that Congress can work on the entire issue as a package, instead of nipping at the problem from several sides.

The package being worked out by the cable and movie industries is expected to eliminate the rate-adjustment aspect of the CRT's duties and limit its activities to distributing the royalties among the copyright owners.

Waiting for consensus

Kastenmeier has indicated that he is willing to hold up action on revamping or abolishing the CRT until the cable-movie negotiators can agree on a package, if it is done soon. His Senate counterparts, as they have done in the past, are content to sit back and work on whatever Kastenmeier and his house colleagues draft.

But Sen. Charles McC. Mathias (R-Md.), chairman of the Senate copyright subcommittee, feels that the marketplace should be resolving those problems with as little interference from the government as possible.

For cable's part, the compulsory license arrangement is a non-negotiable item. It feels the license—which gives it an automatic right to transmit copyrighted material, with the copyright owners receiving their due from the CRT-distributed pool—is the keystone to its ability to operate.

The cable industry argues it would be impossible for each cable system to deal individually with each copyright owner. Copyright owners, on the other hand, would rather deal individually with the systems in the belief they could strike better financial deals for popular programs.

Kastenmeier will be looking to receive something from the movie and cable people relatively soon. The end of the first session of the current Congress will come before Christmas. Preoccupied as it has been with budgetary and tax matters, Congress has a backlog of other work to be cleared up. And the second session of a Congress is the session during which members are preoccupied with getting re-elected and congressional breaks are frequent and long.

And all parties involved know that the broadcasters, sports interests and others are not likely to accept a movie-cable deal as written. Intense lobbying will follow any presentation of a proposal to the Hill, stretching out the time for action.

Although Cooper anticipates something to be sent to Congress soon, his counterpart at the NCTA, Mike Berg, appears to be in no hurry. He is looking for a long-term solution.

"I'm not setting any deadlines for this thing," he says. "We're just going to have these conversations until we get the best deal we can. I don't know that there's any particular urgency."

Neither Mooney nor Valenti will be interviewed on the matter while the negotiations are continuing, but each has made public statements on the issues.

Mooney has said to cable operators, "We are ultimately talking about money, and while stability and predictability are important, we shouldn't be prepared to pay any price simply to buy our way out of the current situation. To put a little finer point on it, we shouldn't allow ourselves to be taken to the cleaners by the Hollywood people in a negotiation, merely to avoid being taken to the cleaners by the CRT sometime in the unpredictable future."

Must-carry suspicions

Mooney also makes clear he is aware of the efforts by the broadcast industry to restore must-carry and eliminate the compulsory license: "We need to be careful that in pursuit of one objective, we don't set into motion a chain of legislative events that could turn to our disadvantage.

"What I have in mind, of course, is the current campaign being waged by the broadcasters to repeal the compulsory license, or to put must-carry back in, or to do something to satisfy the outrage and shock they experienced after the Court of Appeals struck down the must-carry rules as unconstitutional."

He says he isn't sure what the broadcast industry wants. "What I think they ought to want is not repeal of the compulsory license; and not a weakening of the protection the First Amendment gives to electronic media, including broadcasting; and not to score points off of NCTA or to pursue some other vengeful agenda—but simply to get their signals carried."

Effros adds, as he told one of Kastenmeier's hearings recently, that broadcasters "just don't get anything from eliminating the compulsory license, only more trouble.

I guarantee you, more stations will be taken off the system if we lose the compulsory license than under the current situation."

Mooney believes the broadcaster fight to eliminate the compulsory license is just an attempt to gain leverage to force the cable industry to accept a reimposition of must-carry rules. □

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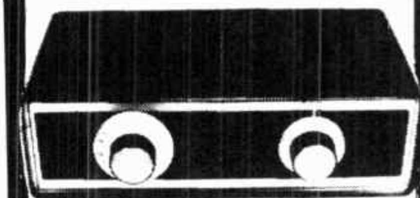

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Corporate Profile

Rollins divides entities

Rollins Communications Inc. merits attention here because about three-fifths of its assets and two-fifths of fiscal 1985 operating income result from cable TV activity. The company is a spin-off from Rollins Inc. and fiscal 1985 was its first year in business as a separate entity.

The separation of Rollins Communications from the original Rollins Inc. is not total. Chairman of both companies at mid-year 1985 is O. Wayne Rollins. R. Randall Rollins is president and CEO of Rollins Communications and senior vice chairman of Rollins Inc.

Gary W. Rollins is president and CEO of Rollins Inc. and a director of Rollins Communications. Henry B. Tippie is a director of both companies, as are Wilton Looney and John W. Rollins. Another dual director is James B. Williams.

The pest sector. The dominant business segment of Rollins Inc. in regard to assets and operating income is the termite and pest control business. The return on investment on this entity in fiscal 1985 was 22 per cent. The return on Rollins Communications as a whole for the like period was about 10 per cent, and for the cable TV segment 6.7 per cent. Broadcasting holdings returned 22.8 per cent and outdoor advertising, 9.8 per cent.

Rollins Inc. is now a reorganized company devoted exclusively to consumer services with emphasis on individual services to the home. A key objective is responsible growth and a significant return on investment to stockholders.

Rollins cable TV revenue was $28 million in fiscal 1983, $38.8 million in fiscal 1984, and $47.2 million in fiscal 1984. The termite and pest control segment contributed revenues of $213.3 million in fiscal 1983, $230.1 million in fiscal 1984, and $246.5 million in fiscal 1985.

Stock repurchase. During fiscal 1985 Rollins Inc. repurchased 1.1 million shares of its common stock to use for acquisitions and other corporate purposes. The spin-off of "Communications" can be imagined as being a reverse acquisition—growth by dismemberment with board of directors attached.

The company's four systems pass 315,000 homes, of which 196,000 subscribe to basic service. The company is franchised to build part of Philadelphia's urban system.

Although Rollins Inc. embraces a responsible growth strategy its revenues, after the adjustment for the spin-off, were flat at about $245 million for fiscal 1981, 1982, and 1983 and $262.3 million in fiscal 1984 and $280.6 million in fiscal 1985. The divested "Communications" had revenues, pro forma, of $56.6 million in fiscal 1981 and a gain each year to just under $100.0 million in fiscal 1985. For both companies the pro forma record for net income was approximately flat with slight growth over the same time span.

In respect to balance sheets "Communications" seems to have obtained a better shake. Its equity is $74.3 million, intangible assets are only $3.2 million, and the long-term debt is $3.9 million. Total assets were $115 million, all as of June 30, 1985.

Rollins, Inc., at the same date, had assets of $119.8 million, equity at $29.3 million, intangible assets of $39.8 million, and long-term debt of $18.6 million. Should the intangible assets item be deducted, there would be an equity deficiency of about $10.0 million, making over half of the long-term debt not covered by assets.

On a pro forma historical basis, cable TV is the enlarging element in Rollins Communications. Cable TV revenues were 37.3 per cent of the total in fiscal 1983, 45.4 per cent in fiscal 1984, and 47.2 per cent in fiscal 1985. Cable TV contributed 22.9 per cent to operating income in fiscal 1983, 34 per cent in fiscal 1984, and 40 per cent in fiscal 1985.

Operating income. Operating income as a proportion of revenue, cable TV was 18.5 per cent in fiscal 1983, 17.5 per cent in 1984 and 21.7 per cent for 1985. This compares to the broadcasting segment with comparable figures of 43 per cent in 1983, 39.3 per cent in 1984, and 40.1 per cent in 1985. In the last three fiscal years cable TV represented about two-thirds of assets.

Net income of Rollins Communications, as a proportion of assets, was 5.2 per cent in 1983, 4.9 per cent in 1984, and 6.7 per cent in 1985. For outdoor advertising the same figures were 21 per cent in 1983, 10 per cent in 1984, and 9.8 per cent in 1985. For the broadcasting segment the like figures were 65.8 per cent in 1983, 45.3 per cent in 1984, and 22.8 per cent in 1985. For the company as a whole the data were 14.9 per cent in 1983, 10.1 per cent in 1984, and 10.4 per cent in 1985.

Quality of capitalization. The balance sheets of the two companies are comparable in aggregate but very different in respect to quality of capitalization. Rollins Inc., especially after consideration of the intangible assets, has a weak equity position. Without a good equity cushion, the quality of the debt of Rollins Inc. is in doubt. By contrast, the balance sheet of Rollins Communications has a substantial equity, relatively little impaired by consideration of intangible assets. The long-term debt is about 5.2 per cent of the equity. This places Rollins Communications in a relatively attractive position to raise both equity and debt capital.

This provides some basis for the speculation that the management of the Rollins companies has decided to sacrifice the capital raising prospects of the termite and insect control business for the purpose of strengthening the cable TV business. The performance of the cable business is being propped up its inclusion in a corporate entity with more profitable outdoor advertising and, particularly, broadcasting.

—Basil Shanahan

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Wall Street Report

Detroit, Tampa TV station buys beginning of Scripps Howard expansion plans

In Scripps Howard Broadcasting's 1984 annual report, Jack R. Howard, chairman, and Donald L. Perris, president and chief executive officer, indicated the company was eager to take advantage of the Federal Communications Commission's new 12–12–12 rule regarding ownership of television, AM and FM radio stations. "We are now actively seeking additional TV and radio stations," they said, "and are free to acquire either smaller growing operations or large established stations, or both."

In July of this year, the company made good on its promise, reaching an agreement with ABC and Capital Cities Communications to purchase WXYZ-TV Detroit, an ABC-owned outlet, and WFTS-TV Tampa-St. Petersburg, a CapCities-owned independent. Acquisition price is $246 million.

If consummated, the transaction would give SH a total of nine TV stations—six affiliates and three indies. In addition, WXYZ-TV would become the company's largest market station. Previously, SH's largest TV market was Cleveland (Number 10 DMA, Number 11 ADI) where it owns ABC affiliate WEWS(TV). Detroit is the seventh-ranked market, according to both Arbitron and Nielsen.

Mixed reactions

Wall Street reaction to this acquisition has been mixed. One analyst called it a positive move, pointing out that WXYZ-TV is "the biggest station they've ever owned, and it fits in with their other stations."

Alan Gottesman, vice president at L. F. Rothschild Unterberg Towbin, believes, however, that Scripps Howard "has its work cut out for it. At these prices, there's not a lot of economic room to make mistakes."

Earlier in the year, SH acquired KNXV-TV, an independent station in Phoenix. Because of that purchase, the company was required by FCC regulations to sell its radio stations in that market. In September, it reached an agreement with Westinghouse Broadcasting & Cable to sell those properties—KMEO AM-FM.

For the third quarter ended September 30, 1985, Scripps Howard net income increased by 6.4 per cent to $3,902,000 from $3,667,000 on a revenue increase of 15.1 per cent to $31,236,000 from $27,141,000. Net income per share rose 8.6 per cent to 38¢ from 35¢.

For the same period, broadcasting income from operations rose 7.4 per cent to $10,013,000 on a revenue increase of 16.8 per cent to $28,536,000.

For the first nine months of 1985, Scripps Howard net income dropped 6.2 per cent to $11,060,000 or $1.07 per share from $11,788,000 or $1.14 per share. Revenues for the same period were up 14.8 per cent to $96,700,000 from $84,254,000.

Broadcasting income from operations for the first nine months rose 3.2 per cent to $30,842,000, while revenues increased by 16 per cent to $88,225,000.

Scripps Howard Broadcasting

Consolidated statements of income and retained earnings for the three and nine month periods ended September 30, 1985 and 1984
(Amounts in thousands, except share data)

	Three months ended September 30		Nine months ended September 30	
	1985	1984	1985	1984
Revenues:				
Broadcasting	$ 28,536	$ 24,421	$ 88,225	$ 76,043
Cable	2,700	2,720	8,475	8,211
Total revenues	31,236	27,141	96,700	84,254
Income (loss) from operations:				
Broadcasting	10,013	9,325	30,842	29,876
Cable	(282)	(61)	(803)	(542)
Corporate	(798)	(531)	(2,511)	(1,813)
Total income from operations	8,933	8,733	27,528	27,521
Net Income	3,902	3,667	11,060	11,788
Net Income per share of common stock	$ .38	$ .35	$1.07	$1.14

Notes to financial statements:
(1) For comparison purposes certain 1984 items have been reclassified to conform with 1985 classifications, including the accounts of the Sacramento CATV system which were recorded using the equity method of accounting in 1984.
(2) The results of operations for interim periods are not necessarily indicative of the results for a full year.
(3) The accompanying financial statements reflect all adjustments which are, in the opinion of management, on the date hereof, necessary for a fair statement of the results for interim periods.

Nielsen *(from page 62)*

or a report that showed us that at a level of X number of GRPs plus Y dollars put into store displays, plus Z dollars worth of coupon promotion last week, our shelf movement increased by such and such a per cent."

Frequency of use

Doyle Dane's Bandes observes that, regarding frequency of use, the information from NSI "may be one situation, and that from NTI another. NSI generates local market data useful to hundreds and hundreds of local and regional accounts all over the country. But where network TV is concerned, there are only about 20 to 25 major players—the 20 or so biggest agencies who work for the major clients who use the great bulk of network television. And if the current surge of mergers continues, we could wind up with fewer than 20.

"The question is, will these 20 agencies need to tap into this huge data base often enough so that Nielsen can benefit from economies of scale sufficiently to hold down it charges, to the point where people are encouraged to dip into it all more often, rather than holding back, except on rare occasions, the way most of us do now?"

Foote, Cone's Scott declares that the industry "does need systems like the ones Nielsen is promising to manage the available mass of information in order to be able to pull out the specific items needed for the particular project at hand and have it pop up on the CRT in front of us when we need it, rather than having to keep libraries of printed reports stored on stacks of shelves, and then eat up time having to search through the library and flip through all those pages to find what we're looking for."

Program selection

Esty's Greenberger says, "Good information on programs and on audiences to commercials within programs could greatly improve our ability to do a better job. With access to a more flexible choice of demographic breaks, we should be able to place more emphasis on working to optimize selection of individual programs rather than being limited to daypart selection."

Greenberger also notes that cable could "also be moved more into the mainstream of planning, once the current apprehension about the absence of sufficient information on cable audiences is replaced by the security that comes with adequate data."

All this, notes Greenberger, "could save users a great deal of time—but only if Megabase is fully intact and adequate proprietary PC software is in place at the agencies to enable users to download the information from Nielsen's data bank and then manipulate it ourselves."

Unless and until that point is reached, says Greenberger, "There's likely to be a period of frustration for users, waiting for all of these requirements to be assembled, meshed and pushed into place."

FCB's Scott observes that another advantage of the systems Nielsen is promising, "assuming that all these people meters are installed and working as we hope they will," will be that the resulting information "will be recent information—last night's viewing, instead of last month's or older, that we find in the printed reports. And if the volume of data reaches the proportions we think it will, agencies will probably need still more computer capacity of their own to handle it. Nielsen already has micro systems geared for station use, and part of their newly announced thrust is probably mostly a matter of adapting these station systems to agency use."

But Scott adds that there's a possible catch: "Whether all this data will be delivered at a cost that users can afford to dip into as often as we'd like remains to be seen."

At JWT, Dunne expects that Nielsen will be developing software "that will make it easier for us to see how each of the various pieces of all this information can fit into each of our clients' worlds. For instance, she points out that Spot Buyer is promised as "a system they say will allow us to use past data to estimate future performance. I assume that could mean we'd be able to take something like the early evening news in Los Angeles and retain the HUTs and shares in the base. We wouldn't need this because we already have this capability with Donovan. But people without Donovan might find this useful."

However, stresses Dunne, "This is only one example. Nielsen has only started to think about the various ways to make its information more accessible and more useful. In the past, the charges for their special analyses have been high, and people have had to think twice about whether to order it because of the high price. But now, if new software can make the data easy for our planners to access and do the run themselves for a reasonable price, there could be much wider use of information that is technically feasible now but often too costly to go ahead and do—things, for instance, like better evaluation of spill-in into specific client sales regions."

> ***"Nielsen," says J. Walter Thompson's Irene Dunne, "has only started to think about the various ways to make its information more accessible and more useful. . .There could be much wider use of information that is technically feasible."***

Rating commercials

Dunne notes that with minute-by-minute audience information, as just one example, "It becomes possible to develop more accurate estimates of audiences to the commercials themselves instead of settling for an estimate based on the program rating—which has never been able to account for people leaving the room during commercial breaks.

"Now Nielsen is talking about a detection device that may be able to give us a body count of how many people are in front of the set. They say it will be able to sense when one or more of them leaves the room so that they can be electronically reminded to push their buttons accordingly if they forgot to do it on their own."

She also points out that all this computerization "is happening at a time when many of the young people entering the business are familiar with pulling information from data banks. They grew up with computers, and many of them were trained to use them in school. This means that training people for this new way of operating shouldn't be a big problem for us."

SSC&B's Roslow warns that a possible danger arising from the capability to do things "every week that we now do only quarterly or every six months, could develop a bureaucracy turning out weekly or even daily reports that no one who makes the decisions based on information like this would have time

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to read and act on. Technically it may become possible to generate daily reports on areas that we now look at only quarterly. Will the decision makers have time to read it, or will they become jaded and ignore three quarters of what's been prepared for them? We'll just have to wait and see."

As an example, Roslow notes that today his people look at ethnic audiences of magazines about once a year: "MRI and Simmons interview something like 19,000 people about every magazine under the sun, and we can pull out information about black or Hispanic audiences.

"Nielsen never had anything on ethnic breakouts before, but now a report on black viewing to primetime television programs will be available for the first time. This will be very helpful —once or twice a year. We don't need it weekly. But because the technical capability will now exist to produce it weekly, maybe it will be turned out weekly, whether it's needed or not. What this kind of waste may end up costing I wouldn't even want to guess."

Similarly, adds Roslow, "One agency may want a one-time report for one client on a non-standard age break that very few other subscribers would find too useful. It's nice to have the technology and capacity available to do it. But to have it, plus all the other mountains of data stored and ready, so that maybe only two or three users a year can pull it out, is going to be very costly. The result could be that either those two or three users are going to have to pay some unbelievable price—that might scare them off altogether the next time—or the cost will have to be spread across all subscribers whether or not they want that particular age break. We'll just have to wait and see what kind of charges we're going to be hit with for all this."

Reaction time

Roslow also notes that where it's Nielsen's people who perform the actual access process on special runs, the time to get information back to the requester can range up to two days, whereas it might require only 20 or 30 minutes where the user's own people access what's wanted via in-house micros from data already downloaded onto storage disks, also on the user's premises.

But then, he says, the question becomes, "Will we be able to react faster if we get our feedback from the marketplace faster? Maybe we will. Maybe we'll have another computer that flashes a green 'Go' light if and when factors A, B, and C reach a pre-determined, pre-set level, and at that point contingency plan H automatically goes into operation. This is a possibility, but we don't know yet whether it's a probability."

At Ogilvy & Mather, Swallen points out that, in supplying additional data plus the capability to access it more easily, "Nielsen is staying in step with the growing complexity of the broadcast environment. They're responding to advertiser and agency needs for more relevant information, delivered in a more usable way."

Swallen notes that the main challenge to Nielsen "will be more in the delivery than in the collection of the new information," and that "the main challenge to us, the users, will be to come up with better ways to use more of what will be available."

David Poltrack, *CBS: "Could represent a significant challenge to the networks in analyzing how best to position their programming to meet the new advertiser needs that may develop out of all this."*

He points out that most agencies right now are "probably equipped to use only a small part of everything that Nielsen is promising. We've never had a lot of what Nielsen is talking about available to us before, but one tendency for years has been for us to press for more information without giving as much thought as we should have to how we'd use it if we could get it. Now that it looks like we'll be able to get it, I think most users today would be able to put only a small part of what's being promised to immediate constructive use. If we had it all right now, I think the bulk of it would probably just sit there."

From this standpoint, continues Swallen, "Nielsen has made a constructive move in announcing all this in advance, though they've laid out an enormous task for themselves, and my guess is that their time table is probably over-ambitious.

"But it's helpful that Nielsen is giving users enough lead time to think about what we're going to do with it when it is available."

Similarly, JWT's Dunne expects that, "As we gain experience with these larger data banks and learn how to use them more effectively as time passes, we'll find out even more about their potential to help us plan and buy television more effectively."

But much of everything said by agency executives assumes "good data," much improved over current diary-based demographic information because people meters are "going to do the job right." Some researchers insist that the jury is still out on the ability of people meters to do the job right.

One of these is Bill Rubens, vice president, research at NBC, who calls the race to be first "with what Nielsen and AGB are calling 'people meters' a disservice to the industry. What these really are are people button-pushing devices."

Rubens points out that because such button-pushing devices require the active cooperation of human hands, "They are subject to many of the same kinds of human error and respondent fatigue factors that the industry has been criticizing diaries for, for years."

And at CBS David Poltrack, vice president, CBS Broadcast Group, says that the promised capability and level of buying sophistication suggested by Nielsen's new plans "could represent a significant challenge to the networks in analyzing how best to position their programming to meet the new advertiser needs that may develop out of all this."

But he adds that "There will probably be checkpoints along the road to this promised new capability. At certain stages along this road, advertisers are likely to keep asking themselves, 'What is the value of additional information?' "

Asks Poltrack, "Assuming there will be this vast data base of more accurate data on finer audience segments, at what point will the additional sophistication of his buying more than pay, in terms of additional profit on additional product sales, for the additional cost of the computer time, software, and manpower to analyze the results?

"For instance, at the point where an advertiser sees that 90 per cent of his buying decisions don't change at the next higher—and more expensive—level of sophistication, he may start asking himself how much better off he is than he was at the previous level of sophistication." □

Format *(from page 66)*

spring '84.

■ Urban contemporary on FM, virtually even from spring '83 (83) to fall '84 (84), with a peak of 88 in fall '83 and low of 80 in spring '84.

Combined AM/FM

When total shares on AM and FM are combined for all the formats analyzed by the McGavren Guild study, the top five formats for fall '84 are (1) CHR (387 total shares), (2) adult contemporary (356), (3-tie) AOR and country (333) and (5) beautiful music (273).

This compares with the following ranking for spring '83: (1) country (354 shares), (2) adult contemporary (343), (3) AOR (334), (4) CHR (294) and (5) beautiful music (279). Overall AM listening during the period measured dropped by 4.5 per cent to 728 shares in fall '84, from 762 in spring '83. FM listening, on the other hand, was up 2.6 per cent to 1,541 shares from 1,502.

The study also analyzes format share performance by region. For instance, while CHR on FM has enjoyed impressive share increases all over the country, the biggest percentage jump occurred in the East where the format soared from a 35 share in spring '83 to 64 in fall '84, an increase of 83 per cent. CHR's FM jumps in other areas: Midwest, up 54 per cent; South Central, +42 per cent; West, +23 per cent; and South Atlantic, +15 per cent.

The declines for AOR were felt most deeply in the South Central and Midwest. Listening in the former region was down 33 per cent to a 48 share in fall '84 from 72 in spring '83; in the Midwest, the decline was 28 per cent to 39 in fall '84 from 54 in spring '83. The smallest AOR drop occurred in the South Atlantic, only 5 per cent to 38 from 40.

Two other formats with big national percentage changes—soft rock on FM and big bands on AM—showed very uneven listening patterns when analyzed by region.

Soft rock listening, for example, rose 80 per cent in the South Central, increased by 17 per cent in the Midwest and dropped by 7 per cent in the West.

The big band format showed hefty declines in the Midwest, South Atlantic and East—41, 37 and 27 per cent, respectively. However, the format's share rose by 31 per cent in the West to 17 in fall '84 from 13 in spring '83.

Other regional highlights:

■ Beautiful music's biggest declines were in the West (17 per cent) and the South Central (13 per cent). However, the FM format's listening actually increased by 19 per cent in the East.

■ The biggest drops for the black format on AM occurred in the West and South Atlantic, minus 40 and 26 per cent respectively.

■ Country on FM was strongest in the West (up 23 per cent) and weakest in the South Central region (down 17 per cent). On AM, country did best in the East (+11 per cent) and worst in the West and South Central, minus 14 and 13 per cent, respectively.

Looking at the regional breakdowns from another angle, the top five formats overall were as follows:

■ East—adult contemporary, 117; beautiful music, 74; CHR, 67; AOR, 66; and news/talk, 52.

■ Midwest—country, 60; adult contemporary, 56; CHR, 44; beautiful music, 43; and MOR, 40.

■ West—CHR, 101; adult contemporary, 88; AOR and country, 76; beautiful music, 67.

■ South Atlantic—country, 78; CHR, 71; AC, 52; beautiful music, 49; AOR and urban contemporary, 39.

■ South Central—CHR, 96; country, 89; AOR, 52; AC and black, 43. ☐

Economy *(from page 57)*

Meanwhile, existing stations—both affiliates and independents—have been selling for record purchase prices. Can this be expected to continue in light of the sluggish economy?

"I wouldn't use the two or three very recent examples as benchmarks," says Bauer, "but a lot of people, when making an acquisition, have been taking more of a long term view. I think that's the rationale of people like Warren Buffett and Laurence Tisch. I don't think two quarters of a weak outlook will impact on the value of a station."

Analysts are concerned about the problems at ABC.

If business continues to be significantly softer than projected, Griffith believes, it "might lead to ongoing availability of broadcast properties by those people who have big levels of debt. This constant availability may slow down activity because people will realize this won't be the last television station ever sold."

As for merger mania on the corporate level, Gibbs points out that "the focus seems to be shifting to food and retail. The same people who bought Storer are now going after Beatrice Foods."

Bauer believes merger activity could continue because broadcasting companies are "attractive cash flow properties," but he acknowledges that "there are not that many companies left."

No stock recommendations

Analysts are not eager, in light of business conditions, to recommend specific broadcasting stocks for 1986, but they are concerned about the problems at ABC. "None of the network's problems," says Gottesman, "are susceptible to short term fixes. And there's going to be a management upheaval, one way or another. We don't even know what that company [Capital Cities/ABC] is going to look like."

Adds Bauer: "ABC is experiencing a little bit of a problem." Makegoods this season, he says, could total between $15 and $25 million, "depending on how they juggle the numbers.

"When ratings have a shortfall and revenues are down, you end up spending more money to lure people back to the sets. And all this is taking place in a weak economy." □

Zapping *(from page 65)*

first part of the commercial is going to involve the viewer. And the answer is not to put a package on the screen to get them immediately. That's the biggest reason to tune out. It's the same as with a door-to-door salesman. He's not selling you encyclopedias immediately but first appealing to your interest in your child's welfare.

"So we can't say immediately, 'Join the Army', but we can talk about how a young person can go from high school to flight school."

Siano doesn't see any point in specifically adapting commercials to shine through during high-speed search: "They have to see it in full before you can abbreviate it. It's the same with a 10-second ID.

"If I see a package go whizzing by, it means nothing to me. To plan to do something in that mode is silly. You still have to project a product benefit, and people have to feel that they've been treated decently. I believe advertising has to make human contact in an emotional manner."

Emotional reinforcement

But an emotional message can be reinforced during high-speed search, Siano has discovered. This comes to light from a presentation his agency made to clients for an entirely different purpose.

To prove the emotional impact of previous Ayer commercials, the agency put together a three-minute presentation containing about 15 clips with the most poignant points of commercials it had done.

"We were surprised," he recalls, "at how many of our clients could identify both the commercial and the product without seeing packages and logos. The ones that stood out most were those that were most powerful. Actually we did this to prove the point that we strike an emotional response—not just an analytical response, but, as a by-product, it was surprising how many remembered the commercials of other advertisers."

Of course, a standout example of Ayer's emotional finesse, has been the heart-tugging exposition of personal relationships in the "Reach out and touch someone" campaign." More recently for AT&T there has been the strong visual recall of Cliff Robertson pointing to the "look-alikes," a row of samely dressed men representing the competition.

As for the U.S. Army, personal relationships are again the key, with a son walking into the garage, where his father is repairing a TV set, and telling his father there's something he wants to talk about. "It's part of what you experience in life," Siano points out.

"You've got to be relevant to people," he advises, "and make them interested in you. The product has to be very unique to be projected into the benefit."

Typical of a situation where the product can stand alone, he says, would be a Polaroid commercial, where the viewer feels compelled to wait and see the photograph develop.

To Manning Rubin, vice president and creative director at J. Walter Thompson, there is a wide range of techniques that can be used to combat zapping, but there's one key: "Our agency's philosophy is that it's entertainment that sells. It can be everything from music to humor to unusual graphics. You don't start right out with a sales message."

Lack of information

Apparently none of the sophisticated research commissioned by agencies has yet dealt head-on with the zapping problem. Dick Kiernan, executive vice president of creative services for Grey Advertising, says, "If you're doing recall testing, they have no idea if people had taped the commercial and zapped it or went to the bathroom or just forgot.

"But the rules that guide doing good, effective, memorable advertising are going to work as well in this environment," Kiernan helds. In the case of zipping, "an extraordinary visual might stop them."

One such visual presentation was ironically done by the agency for 3M's Scotch videocassettes. Here a series of transformations takes place as the logo on the package changes form repeatedly to an egg, a yolk, an olive and a cue ball. Kiernan labels the approach "visually arresting and distinctive."

He says that such elements as recognizable celebrities and continuing characters "can cut two ways." He explains, "You can watch because you know them, or you can tune out because you've seen them before."

One approach, he adds, can be special programming features woven into the commercial—for example, a sports trivia question during sports programming, requiring the viewer so sit through the commercial before getting the answer.

Or, during a football telecast, he adds, a "fantastic finishes" lead-in can be "pretty zap-proof." Teasers, information and miniprograms all fill the bill, he says.

Kiernan's overall conclusion is that zapping "is a concern more than a problem because no one knows how big a problem it is." □

Daytime *(from page 60)*

8:30 occupant was *The Muppet Show.* Durante says that his primary reason for putting *Woodpecker* and *Muppets* on hold was that he wanted more of a contemporary flow in the morning and because *Muppets* was getting tired. In the case of the new afternoon changes, Durante notes that the present lineup represents super human beings with the same temperament, making the block a natural fit for keeping the kid audiences.

Head-to-head indies

WNEW-TV, Metromedia indie in New York, has a superhero block in the afternoon as well, competing against WPIX-TV, which now airs *Transformers, G.I. Joe* and *Heathcliff* in the 3:30–5 time period. According to Rob Friedman, WNEW-TV vice president director of programming, the present schedule has *She-Ra, He-Man* and *ThunderCats.* vs the WPIX trio. The *She-Ra-He-Man* combination is being used extensively by indies and is scoring well in general. In six of the eight metered markets airing *She-Ra, He-Man* aired as its lead-in, scoring high share levels in the 3:30–4:30 time period.

John von Soosten, Katz Communications vice president, director of programming, notes that *She-Ra* is performing "surprisingly well" even without *He-Man.* "Programmers were fooled by the theory that an animation show can be put together which will appeal to boys and that girl audiences will follow, and that a show that appeals to girls will not necessarily attract boys." *She-Ra,* with a female character as the lead, has disproved that theory, he says.

"The indies in the kid business," says MMT's Jon Gluck, "have been having a banner fourth quarter because of all the pressure on the part of spot advertisers to push all their new toy lines for Christmas."

Actually, he notes, *She-Ra* is basically an action show in which the main character happens to be female.

Serge Valle, Katz Independent vice president, programming, attributes the surge in the use of kid programming by indies in the daytime to three main factors: demand for kid inventory, especially for the fourth quarter, an increase in advertisers looking to reach the kid demos, and competitive reasons.

Regarding advertising, Valle points out that toy sales activity is booming, with advertisers looking to cash in on the surge in new toy lines associated with kids' shows.

Most of the animation product offered new for this season is closely aligned with the toy line, notes MMT Sales' Jon Gluck, vice president, director of programming. Gluck says the toy business has probably been the biggest growth segment in the fourth quarter this year. "The indies in the kid business have been having a banner fourth quarter because of all the pressure on the part of spot advertisers to push all their new toy lines for Christmas. What they push for is the big item as it relates to the specific toy line and then have the kids nag their mothers to buy the impulse items. So there has been a tremendous pressure from the toy lines, from a sales standpoint, to get on the air."

Compounding this, most of the new shows are either straight barter or cash plus barter, Gluck continues, so the barter time has made it incumbent on the indies to expand their kids' inventory with additional programming. "Four or five years ago, the average indie had only one hour-and-a-half of kids' shows in the morning and the same in the afternoon," he recalls.

Ratings performance

Meanwhile, Katz's Von Soosten says that of the new shows that both *Thundercats* and *Transformers* are doing very well in the initial ratings returns. The Chicago station carrying *Thundercats,* WFLD-TV, led all the kid show's stations with an 8.1/20 average over the first five Nielsen-measured weeks in nine markets, with WTTG Washington next with a 6.9/19, according to a Petry Television report. On

Telepictures' 'Silverhawks'

Telepictures' 'Comic Strip'

Filmation's 'Ghostbusters'

Kid animated strips to be presented at NATPE will offer a variety of program choices.

KRIV-TV Houston it defeated *He-Man* and *Gobots* over the five-week period.

As for *Transformers*, its best performance was on WTAF-TV Philadelphia, where it registered an average 7.5/19. In Houston, on KTXH-TV, it had its second-best rating, with a 7.1/17, for a first-place tie. In other head-to-head battles with other new product, it beat *Thundercats* in Dallas for KTXA-TV, but WPIX(TV)'s airing of *Transformers* was defeated by 6 share points by *He-Man*, running on WNEW-TV New York.

Other first-run animation strips that are new for this season and doing well include *The Jetsons* airing at 8:30 a.m. on KCOP(TV) Los Angeles, the show averaged an 11 share for three weeks. In week four, KCOP moved *Jetsons* to 3 p.m., for a 12 share. In Houston, on KTXH-TV, it racked up an impressive 4.9/16, with *Voltron* as it's lead-in, and beat *Robotech* and *G.I. Joe*.

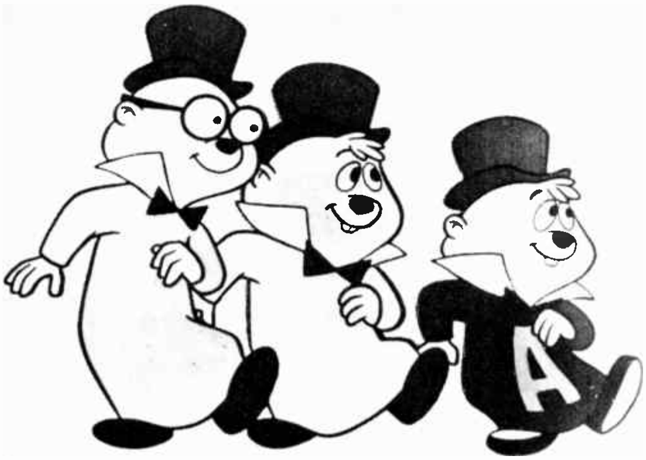
But while the animation strips are working well generally, the question that will remain unanswered for a while is whether the new shows will have durability. There's little doubt that a shakeout will come, point out the reps. Katz's Von Soosten says that only a few of the kids' animated shows "are the cream of the crop," and that considering there are 14 or 15 new first-run shows, not all will do well."

The fact that the new kid fare is getting decent or high numbers bodes well for the future and "announces to the industry in no uncertain terms that first-run animation is viable and here to stay," continues von Soosten. The challenge now, according to the rep programmer, is to develop first-run animation that has lasting power or will be around even next year, "just as *Bugs Bunny* and *Tom & Jerry* have had the capability of transcending one generation to the next."

The reps point out that the spurt in first-run kid animation programming by the stations has squeezed or has limited the evergreens' use on their schedules. In several instances, the standards have been moved into the early-morning time period to make room for first-run kid animation later. But Katz's von Soosten says that he considers the oldies as blue-chip stocks, upon which stations can rely in case new shows don't jell. Some of the first-run kid strips may not work even going into February, he says, and some stations probably will return the evergreens at that time as a stopgap.

Weekend competition

The weekend kid arena is also heating up, led by the success of *The Funtastic World of Hanna-Barbera*, which has been racking up average numbers of 6.8/28 at 8 a.m. on Sundays on KCOP-TV Los Angeles, beating all other competition in its initial five weeks at the station. In Philadelphia, on WTAF-TV, *Funtastic World* starts at 9:30 on Sunday and has been averaging an 8.4/30, more than double the ratings of its nearest competitor's product. The station leads the 90-minute block with *Transformers*, which has been averaging a 6.8/28 at 9 a.m. in the five weeks ending Oct. 13 in the Nielsen measured markets. The fact that the Worldvision block has made such gains on Sundays leaves the Saturday morning network kid block open to challenge, according to the most of the reps. Also, they point



'Alvin & the Chipmunks'

'The Smurfs'

Among off-network kid strips are TPE's 'The Smurfs,' available for 1986 and Telepictures' 'Alvin & the Chipmunks,' for fall '88.

out, network erosion in kid shares has been going unchecked.

The latest network ratings, issued by ABC for kid programming on Oct. 5, gives NBC a 5.8/24; CBS, 4.6/18; and ABC, 3.9/15 with kids. One rep, who preferred to speak without attribution, says that the networks are having a difficult time selling their kid time to advertisers.

"I wouldn't be surprised if they get out of the kid business on Saturdays in three or four years. The reason is that the advertisers have all the indies to go to during the week, and from a standpoint of self-promotion, the indies have been playing kid shows Monday through Friday, building up the kid audiences for advertisers.

But hardly all of the indies are in the kid business in the daytime. Steve Bell, senior vice president and general manager of KTLA(TV) Los Angeles, says, "We're not in the kids' business by and large." We have some kid areas." Instead, the station's strategy continues to center on counter-programming affiliates with action/adventure shows. *Starsky and Hutch, Charlie's Angels* and *Bonanza* have been effective for KTLA. "Also," Bell adds, "you can sell your inventory for one year instead of just four months a year."

He believes that daytime isn't being "maximized" for its profit potential. He thinks it could become a far bigger, "contributor to the overall station profits than it is today." Bell also has Inday, a program block he describes as, "starting very slowly. I think the concept if is interesting and exciting."

Inday assessment

As for Inday, the reps are applauding the block as a sincere desire to introduce innovative programming to indies in the daytime. However, its initial ratings outings in the overnights from Nielsen have been anything but bright, the reps point out. The two-hour daytime block of four half-hours consisting of *Inday Midday News*, *It's a Great Life*, *All About us* and *What's Hot, What's Not*, has been getting a dismal share average of between 3 and 4 in the opening week in eight metered markets. Its highest numbers were achieved on WGN-TV Chicago, where it averaged a 2.4/8, according to the Petry Television report.

WGN-TV aired the LBS Communications-Tribune Broadcasting entity from 1–2:30 p.m., minus the news portion, the week of October 7. At Petry Television, Jim Major, vice president, director of programming, notes that Inday is too new for a verdict, but based on early results, the figures "are somewhat disappointing, relative to the magnitude of the project."

Dean McCarthy, Harrington, Righter & Parsons vice president, director of program services, notes that he's not surprised that Inday is not performing well. "My judgment from the very beginning on Inday was that audiences don't look for that kind of programming on indies." Also, he adds, the segments, with the exception of the news, are "pretty bad."

At MMT Sales, Gluck notes that Inday was a "major experiment for indies this year." He recalls that it was presented to stations as an alternative to the traditional fare of old sitcoms and action/adventures run off by indies in the daytime and that it would be a challenge to affiliates' programming. But, he says, Inday has been a major disappointment based on early returns. "Maybe it can improve over time, but at first blush it has not done well at all."

Lower than '84

He continues that each of the components in the block has been performing lower than the fare which ran last season. *All About Us*, for example, is doing a .08/5 share on WPIX(TV) New York at 11:30, "which is a distant last in the time period. Last season's program was doing like a 9 share." Also, on WPIX, he points out, the *Midday* half-hour news is doing a .08/4, while last year the station's movie was getting a 2/8. Compounding the poor rating performance of Inday is that half of the inventory in the show is barter, he continues, and that the station is still paying for those movies under license.

Gluck guesses that if the bleak performance trend continues, stations will reevaluate whether to stick with Inday. "I don't believe that WPIX can afford

the marketplace

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such low ratings points." It's noted that LBS' Henry Siegel, chairman of the board and president, stated several months ago that components may be pulled and replaced if they weren't performing well. Close to 100 indie stations are airing Inday, representing more than 90 per cent of the U.S. In addition, the program is about 75 per cent sold in national advertiser sales, according to Siegel.

Siegel says that a project such as Inday takes time to build and that it's too early to get any clear-cut picture on its ratings. Daytime is the most difficult daypart for a program to grow in, he points out, and Inday needs audiences from other programs to help it build. "Maybe it was too ambitious and maybe it's an hour too long." Siegel continues that if "worse comes to worse, we may cut Inday to only one hour beginning in January."

The betting is that if Inday is trimmed to one hour, the *Midday* news and *All About Us* are most likely to be retained. Inday's news is created by Tribune, and *Us* has been getting the highest ratings of all the segments.

New game shows

While Inday is disappointing in numbers on indies, the other "adult" syndicated fare—game shows and specifically the three new entries being used mainly in the daytime by affiliates, *Catch Phrase*, *Headline Chasers* and *Break the Bank*—are also drawing poor to mixed ratings as well, albeit not as low as Inday's. *Headline Chasers* registered only a 2.1/11 average in its first five weeks in the Nielsen metered markets ending October 7. On WABC-TV New York, at 10:30, it was a distant third from the other two network-owned stations' fare and has already been replaced by *Sally Jessy Raphael*. Moved to a post-*Nightline* slot, *Chasers* has improved its ratings over *Raphael*, the slot's previous tenant, while *Raphael* has done likewise in comparison to *Chasers*, according to Brooker Bailey Johnson, program director at WABC-TV.

Aired on WJLA-TV Washington at 9 a.m., *Chasers* was competitive with other programs, except *Donahue*, but lost an average of 16 share points from *Good Morning America*, points out Petry, for the first five weeks in the nine Nielsen metered markets. *Break the Bank*'s share levels are ranging from 8 to 12 for four weeks, in five markets, in the daytime. *Catch Phrase* is faring somewhat better as an access or early-fringe vehicle on the affiliates, but its daytime performances are low. On WCBS-TV New York, it has been registering an average 1.4/8 share, slightly above its lead-in, *CBS Morning News*, while its rating and share is nil on KHTV(TV) Houston, at 10, over the four-week period.

At KMSP-TV, the station is doing well airing established game shows in the early afternoon. Swartz at KMSP-TV says the station has passed on buying the newer crop of game shows, mainly because some have time restrictions which make them difficult for indies to run in the daytime. These include *The Price is Right* and *$100,000*

(continued on page 120)

Reps are bullish about King World's new talk strip, 'Oprah Winfrey,' and also say that Multimedia's 'Sally Jessy Raphael' is growing in daytime popularity.

Raphael

Winfrey

In the Picture

Laurie Livingston

New vice president, research director at Biederman & Co. describes how research can give more upfront help to the creative teams, and how consumer research techniques are being adapted for business-to-business advertising.

Sees agency research execs adding techniques and responsibilities

At some agencies, says Laurie Livingston, Biederman & Company's new vice president, research director, "There are probably still some copy writers and art directors who think research exists to hold them back. But I think there's a lot less of that feeling at a growing number of agencies, and client companies, too."

One reason, she points out, is that more of the top level research executives "are no longer quite so technically oriented as they used to be. They still know the technical end and all its nuances as well as they ever did, but they've broadened their scope, and now are just as comfortable in the creative and marketing areas, too."

Livingston observes that more research directors are adding non-verbal interviewing techniques to their standard bag of verbal ones, "showing consumers pictures and playing them music, or using a kind of role playing." She explains that what she calls "personification" involves asking the respondent to pretend that the brand is a person, "and then describe that person to us: What kind of job does he hold? What kind of car does he drive? What does he like to do on weekends?"

Another non-verbal technique, she adds, is to "Start with people—pictures of people, and ask the subject which of these pictures looks like a person she thinks uses Charmin and which looks like someone who uses Scott paper. These techniques give us ways to help consumers communicate with our creative teams in non-verbal ways where respondents may not be able to relate their vocabulary directly to the brand or company in meaningful ways. It's not that any of these methods are so new. The thing is, they're being used more often today."

Internally, adds Livingston, "The creative teams appreciate the research people more for developing these added dimensions of non-verbal feedback from consumers that can help them understand better who it is they're trying to communicate with. It's feedback that helps them upfront, instead of putting a grade on their work after they've turned it in."

But she adds that there are still plenty of agencies with clients who still grade their creative efforts on the basis of Burke recall or some other type of syndicated copy testing: "The creative people know how to write so the ad scores high, so that's what they do, because that's the way the client wants it. But I look for agencies with clients who prefer what we can do for them upfront."

Among other trends in research, Livingston observes that more former agency research directors today "are now in jobs at other agencies or companies with broader responsibilities. Tony Morgan, who was research director at Backer & Spielvogel, is now marketing director at TBWA. Nancy Posternak, who had been in research at Grey now has much wider responsibilities at Leber Katz, that include meshing research with the marketing aspects of media, and strategic planning for new products, and for new campaigns for existing products, as well as overseeing research, per se."

In fact, at Biederman, Livingston herself has account and new business responsibilities. In new business, for instance, she explains that she has to "develop my network of contacts and look for leads like the other account supervisors tracking potential new business targets. I study the category on my own, and, in some cases design original research to produce material for new business presentations."

Media research

Livingston also gets involved to an extent in media research, "not in the traditional sense of counting audience, but with things like BehaviorScan tracks of which users of which products watch which programs." At her previous agency, Backer & Spielvogel, she worked on the Campbell Soup account, a major supporter of BehaviorScan. She points out that BehaviorScan "can be quite useful for widely-used packaged goods brands that everybody uses. But it's not that useful for new products just getting started."

For new products, Livingston believes that one of the most effective techniques is the simulation model of the shopping experience—the kind of mock supermarket situations set up by Yankelovich, Dialog, MDS in Boston, and NPD (for National Purchase Diary) formed by BehaviorScan alumni. Consumers are put through a simulated shopping experience, then called back and asked why they chose certain brands.

Livingston explains that such tests can predict brand awareness or distribution levels at various levels of advertising investment. NPD, she adds, works with cooperating supermarket chains that provide them with product movement, as tracked by the UPC scanners at the checkout counters. She says such simulation systems "can produce surprisingly accurate results, and are a lot cheaper than actual test marketing." Use of these systems have expanded, she adds, "with the growing flood of new products being introduced. The cost of new product development and introduction is so high that it really pays to find out a new brand's chances ahead of time."

Daytime *(from page 118)*

Pyramid, whose syndicators are pitching for an access or "good" early-fringe time slot. But another major reason for Swartz to "stay put" on his present game-show fare is that the combination of programs, *Love Connection*, *Joker Wild* and *Tic Tac Dough*, run from 1–2:30 p.m., continues to get good share numbers and beat the fare of the NBC affiliate in the market, WUSA-TV. The three shows are moving into their third year on the station as a 90-minute game-show block.

At indie KHJ-TV Los Angeles, general manager Chuck Velona says the station decided "to get into the daypart business," with game-shows and other fare the past fall. From 1:30 to 5 p.m., KHJ-TV telecasts *Pitfall*, *Break the Bank*, *Headline Chasers*, re-runs of *Family Feud*, *Divorce Court*, *Dating Game* and *Love Connection*.

Break the Bank, Velona says, "is doing o.k.," and he expects it to do better this month because competition from Dodger games in October and the World Series has ended.

In Houston, CBS affiliate KHOU-TV made major changes the past fall in its afternoon schedule, replacing *Trapper John M.D.* and *Hour Magazine* with a new lineup that emphasizes game shows.

"We knew they were never going to elevate us to Number 1 in those time periods," program director Robin Prince says." Starting at 3, the station airs *Divorce Court*; at 3:30, *Press Your Luck*; at 4, *The New Newlywed Game* and at 4:30, *The New Price is Right*. "We made the determination that we'd be better off with game shows in the afternoon than with what we had."

The afternoon changes, Prince continues, have worked for the Houston station. "In the overnights, KHOU-TV averaged a 7 rating and a 20 share," Prince says. "In May's book with the other programming, we had a 5 rating with a 15 share."

Kid choices

Meanwhile, buyers coming into the 1986 NATPE will probably not see as many kid show offerings as they did at the past NATPE. But the kid animated strips which will be presented offer a variety of program choices. These include for fall 1986, King Features' *Defenders of the Earth*, which is said to have a 70 per cent clearance; Telepictures' *The SilverHawks*; *Adventures of the Galaxy Rangers*, from Gaylord Productions, Transcom Media and ITF Enterprises; TEN's *Voltus V*; Walt Disney Domestic Television's package of 178 off-network episodes from the *Wonderful World of Disney*; and *The Smurfs*, off-network strip going barter via Television Program Enterprises.

For 1987, there's *The Comic Strip*, as noted previously, which has already been sold in more than 60 markets, and *Alvin & the Chipmunks*, off-network episodes from Telepictures, available for fall 1988.

For next season, besides the planned game shows, the excitement on the adult level is centering on King World's *Oprah Winfrey Show*, with most of the reps talked to bullish on the talk strip as daytime fare. At Petry, Major notes that *Winfrey* racked up impressive numbers as *A.M. Chicago*, on WLS-TV and had shown good ratings in Baltimore before that. "There are no sure things, but she does possess an elusive quality, and she has a high energy level. There's no question that there is room for that kind of programming. For example, *Sally Jessy Raphael* is continuing to grow in the daytime time period."

'The Oprah Winfrey Show,' says HRP's Dean McCarthy, "will be exciting and a new type of morning talk show that could upset the dominance 'Donahue' and 'Hour Magazine' have enjoyed."

HRP's McCarthy says he's "very excited about the lady. I know what she has done, she's a very fine talent, and I think the show will be exciting and a new type of morning talk show that could upset the dominance that *Donahue* and *Hour Magazine* have enjoyed for the last several years."

While McCarthy continues that *Winfrey* probably will be aired by affiliates in the 9 or 10 a.m. time period, he suggests that some stations may air the show in the afternoon.

Also upcoming is a half-hour strip, *The Best of You*, from All American Television. Hosted by Linda Dano, the beauty and make-up series will be offered via barter on a split of two minutes for national sale and four for local per episode. The series has played successfully in Canada, and a first-run American version is being produced for April, 1986 availability. ☐

Inside the FCC

Daniel L. Brenner

Senior advisor to the chairman, Federal Communications Commission, in a speech before the New York University Symposium on Entertainment Censorship in New York.

Voluntary measures seen answering call for less violence, more kids' shows

The recently issued report by a study committee of the National Council of Churches Communication Commission concluded that there is a positive link between TV violence and anti-social behavior and recommended government and self-regulatory initiatives to reduce the harm caused by this link.

There are many aspects of this report, "Violence and Sexual Violence in Film, Television, Cable and Home Video," which have nothing to do with the FCC, the agency I work for. But as one who has been involved in these issues as a communications lawyer on the outside and as a policy-maker on the inside, I'd like to share some observations about the report and place it in a broader context.

First, the connection between televised violence and its effects on children is, as the report suggests, difficult to pin down. It's fair to say that the consensus in reported research tends in the direction of a general linkage, particularly in the laboratory setting, between the viewing of violent acts on television and more antisocial or aggressive attitudes. But beyond that link, and it itself is not a unanimous finding, there is a conflict as to what that link means as far as predicting real world behavior.

Agency need for facts

I dwell on the research conclusions made by the report—an area which the FCC has never spent many resources on—to suggest that when you move from social research to administrative regulation, the agency must act with more of a record than an editorial writer or TV critic can. This is especially true in a content area such as television programming.

Let me turn to some of the report's recommendations that are addressed specifically to the FCC. Let me add, as all lawyers tend to do, a caveat. The commission has not formally reviewed this report. Neither Chairman Fowler nor I can predict how all the commissioners would vote. But I'd like to offer a regulatory context in which to look at these recommendations.

First, let me applaud the report for bringing to light one area of broadcasting that is least understood by the general public: the chain of responsibility in programming. In the competitive and expensive world of commercial TV production, it isn't entirely surprising that many parties are involved. One reason, I suppose, is that unlike other businesses, the advertiser, not the consumer, pays for the programming. And as a product that caters to mass audiences, the need to appeal to broad numbers may mean rounding corners through the editorial process that a more narrowly focused product can leave sharp.

As is generally known, the commission does not directly license the commercial television networks. Our licensees are radio and television stations. Nor do we regulate program suppliers, syndicators, or others involved in the chain of the creative process in television. This hands-off approach is mandated by the First Amendment and by the no-censorship provisions of the Communications Act, as well as by common sense.

Turning to specific recommendations, the report recommends that the commission require stations and networks to use the motion picture classification rating system to their own TV shows, adding descriptive phrases to indicate the amount and intensity of violence in programs. Let me note that the motion picture classification system is not a government program. It is a voluntary code adopted by movie companies that choose to subscribe to the rating system.

Advisory announcements

While there is no formal code system in place, it is my understanding that television stations and networks do from time to time indicate that an upcoming program is for mature audiences or that there will be scenes that may be especially violent; these warnings are done tastefully and without sensationalism. The study committee does not present any evidence that this informal system hasn't worked. And I've not heard a disinclination on the part of networks and stations to provide advisory announcements when they feel it is appropriate. In short, this may be a solution in search of a problem.

Another recommendation is that the FCC be required to study the effects of violence on audience members and publish findings. As the study committee itself chronicles, this issue has been studied by other agencies with more expertise in reviewing social science literature than the FCC. It would seem to be an expensive duplication of services provided by, for example, the Surgeon General and the academic sector. To the extent the FCC is the right agency to undertake this, it would require additional funds for new staff members with expertise in social and experimental psychology. In light of the large amount of research that goes on in the academic community and in other government agencies, I cannot see why the study committee recommended this.

Perhaps the recommendation that hits closest to the FCC's turf is one that suggests that broadcast networks and stations be required by law to devote a percentage of their time, production budget, and facilities to children's programming. In non-bold face type, the recommendation goes on to require television to provide regularly scheduled programming during after-schools hours.

The commission considered a version of this recommendation in its 1984 Order on Children's Television Programming. The recommendation was made in 1979 in the FCC staff's Children's Television Task Force Report. That report had concluded that commercial television failed to meet its obligations to provide additional information on children's programming for preschoolers and school-age children spread throughout the week, as set forth in the 1974 Policy Statement on Children's Television. The 1974 statement had asked from licensees "meaningful efforts" to improve overall amounts of children's programming, including specifically during weekdays.

The 1984 report rejected the "market failure" finding of the 1979 task force. The commission did reaffirm "the general licensee obligation" to program for children in the 1974 statement. There were some slight changes in emphasis. For example, the commission did not go into detail as to age-specific requirements, and it expressed doubts about the difference in intrinsic value between informational, educational, and entertainment categories of programming. But it did continue a duty under the public interest standard on each licensee "to examine the program needs of the child as part of the audience and to be ready to demonstrate at renewal time its attention to those needs."

Increased kids' options

This requirement was found by the U.S. Court of Appeals on review to be "a far cry from the wholesale abolition of licensee responsibility" perceived by critics of the commission's action. In particular, the commission relied on the increased number of hours of childrens programming generated by new independent stations in many markets plus the advent of children's specialty channels on cable television.

By a vote of four to one, the commission rejected a mandatory requirement for children. The one dissenting vote, by Commissioner Rivera, suggested a processing criteria, not a fixed requirement. So while the study committee and other well-intentioned child television advocates argue for a mandatory requirement, the commission has never in its entire 51-year history required a percentage of programming for children on television or radio. And Congress rejected a system of program priorities when the Communications Act was adopted in 1934, partly because such classifications were considered to border on censorship.

Interesting on this score are the statements made by various commissioners at the time that the 1979 Children's Rulemaking Proposal went out, a rulemaking that had as strong a momentum for a mandatory requirement as any issued. Each of the commissioners addressing the mandatory requirement expressed great reluctance to impose it.

Commissioner Abbott Washburn, who had made children's programming one of his top priorities, found that such a requirement would be counter-productive and disruptive. Commissioner Joseph Fogarty, who wanted to seriously consider a quantitative guideline, noted that such direct program regulation was "fraught with difficulties from a First Amendment as well as a 'marketplace' perspective." Commissioner Tyrone Brown described a mandatory requirement as the most troublesome of the options before the commission, adding that there was a risk that a quantitative requirement could prove to be counterproductive. As he put it, "The commission will not, for example, have accomplished much if, as a result of the approach, we make commercial broadcast stations sacrifice quality in children's programming in favor of the security of numbers."

Thus, the FCC has never found it appropriate to impose mandatory quantitative children's programming requirements. And in light of the 1984 report's finding that there is now more, of such programming, the requirement seems harder to justify.

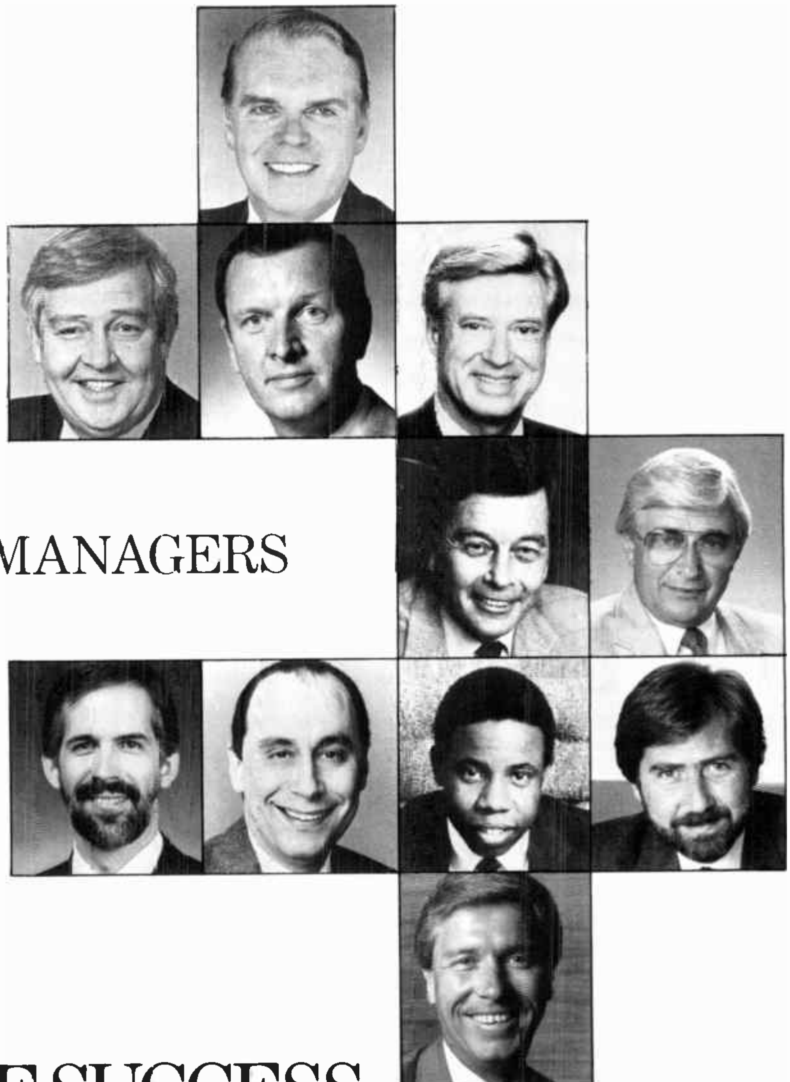
When we wade into traditionally protected waters, such as "violent" or "sexually violent" expression, the standards for judging such material become hard to pin down. We are likely to arrest great television along with trashy television. Let me cite a personal anecdote. In 1963, when I was 12 years old, living in a suburban Los Angeles community, I watched a program called *East Side, West Side*, which starred George C. Scott and Cicely Tyson. It was about a young social worker who worked the New York slums. One episode was about a baby who was bitten by a rat and dies after an agonizing illness.

Violent? Yes. But unforgettable 22 years later. No doubt that same year I watched the Three Stooges get gouged, choked, and pummeled countless times. Violent? Yes, but probably forgettable and at the time laughable. The problem is: How would we distinguish between the two?

Tough decision

I suggest that the commission, let alone those who study questions like violence and its effects, would have a hard time trying to decide what stays in and what stays out. Somebody should be making those decisions, of course. Many times we prefer it to be made by programmers rather than by us. So if we subscribe to The Disney Channel, we don't expect to see *Serpico* or *Halloween 3*. But we might if we subscribed to HBO, which tends to carry popular if sometimes violent hits. And we wouldn't expect HBO to ever carry explicitly sexual programs, although we wouldn't be surprised—in fact we'd otherwise be disappointed—if The Playboy Channel carried them.

The point is, networks, and stations tend to know who's watching. Massive amounts of gratuitous violence on commercial TV are apt to lose the large audiences networks need. Survival instincts, not the threat of FCC action, keep programmers from carrying a nonstop parade of gore and genitalia.



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