

## RETAIL SPENDING

Expansion spurs store broadcast advertising/45

## NAB REVIEW

Technology gains sharpen standards problems/49

## GAYLORD PLANS

Production arm banking on sitcoms/51

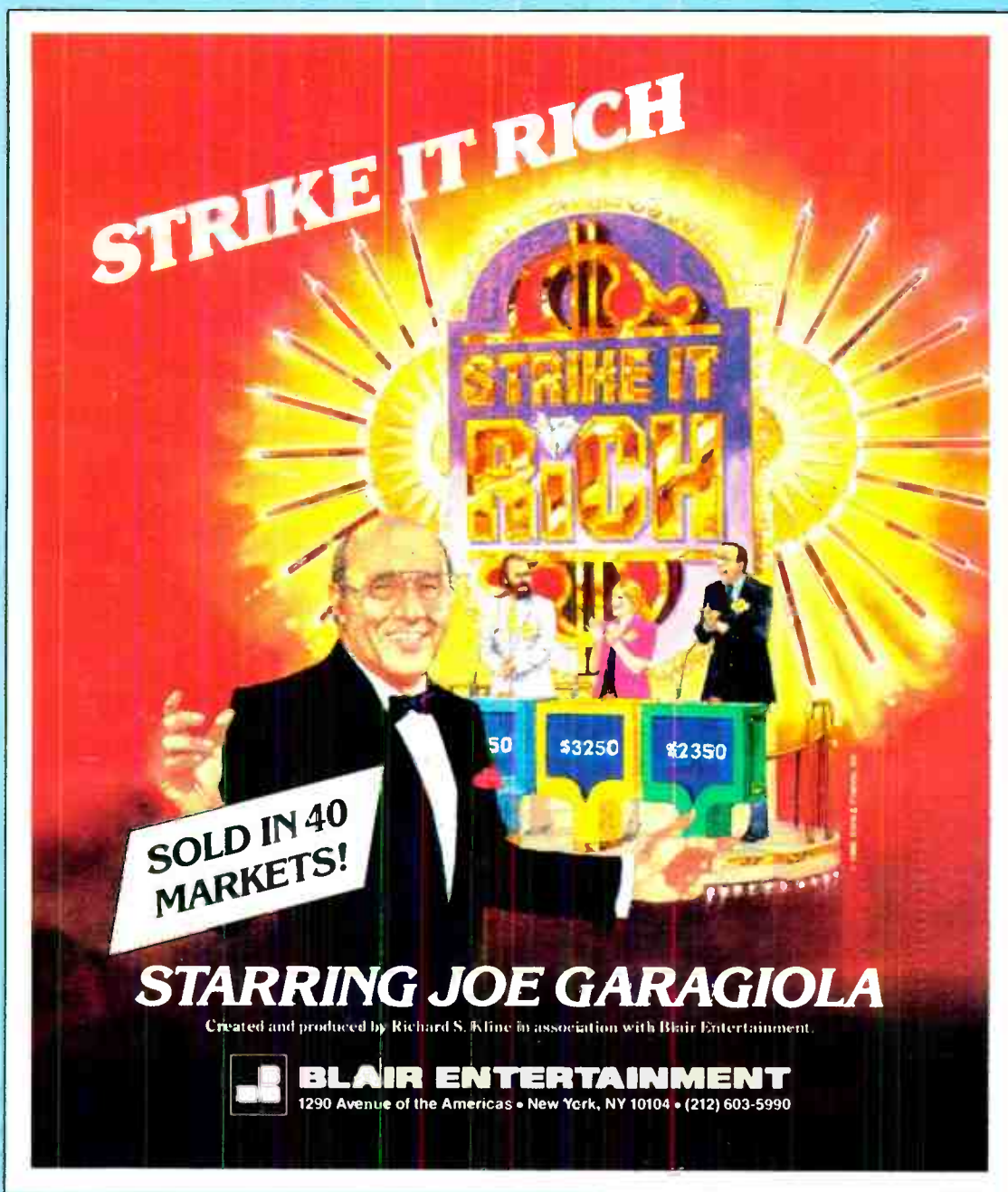
## CLASSICAL RADIO

Acquisition fever concerns some broadcasters/A-1

# Television/Radio Age

May 12, 1986 \$3.50

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with CASEY KASEM

# AMERICA'S TOP 10 IS TOPS WITH WOMEN 18-34

- WABC New York
- KTLA Los Angeles
- WDIV Detroit
- WSVN Miami
- KTVK Phoenix
- WSOC Charlotte
- WIVB Buffalo
- KTVY Oklahoma City
- WNEP Wilkes Barre
- WPTV W. Palm Beach
- WEAR Mobile
- WDHO Toledo
- WQAD Moline
- WTVC Chattanooga
- KHGI Kearney
- WBRZ Baton Rouge
- WTVW Evansville
- WYFF Greenville
- WTVO Rockford, Ill.
- WRBL Columbus, Ga.
- KBMT Beaumont
- WECT Wilmington
- WDIO Duluth
- KIII Corpus Christi
- KOTA Rapid City
- KAIT Jonesboro
- KJCT Grand Junction
- KAVU Victoria
- KLDO Laredo

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AND STILL COUNTING**



ALL AMERICAN  
TELEVISION

(212) 818-1800 (213) 937-1250

Source: NSI Feb. VIP Reports

# Television/Radio Age

May 12, 1986

Volume XXXIII, No. 23

As NRMA sales promotion conference opens, store advertising executives cite need for more research

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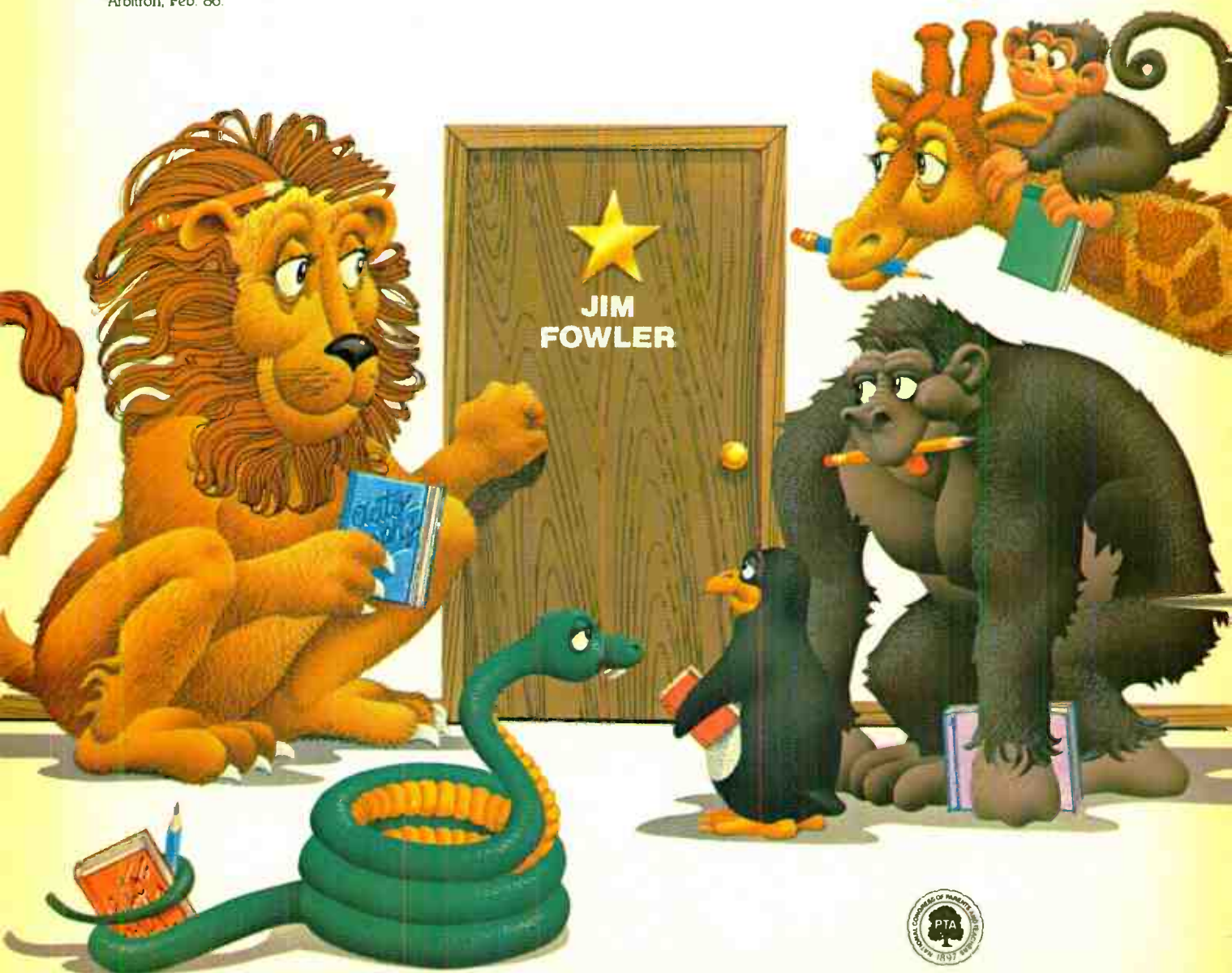
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OF OMAHA'S  
WILD KINGDOM**

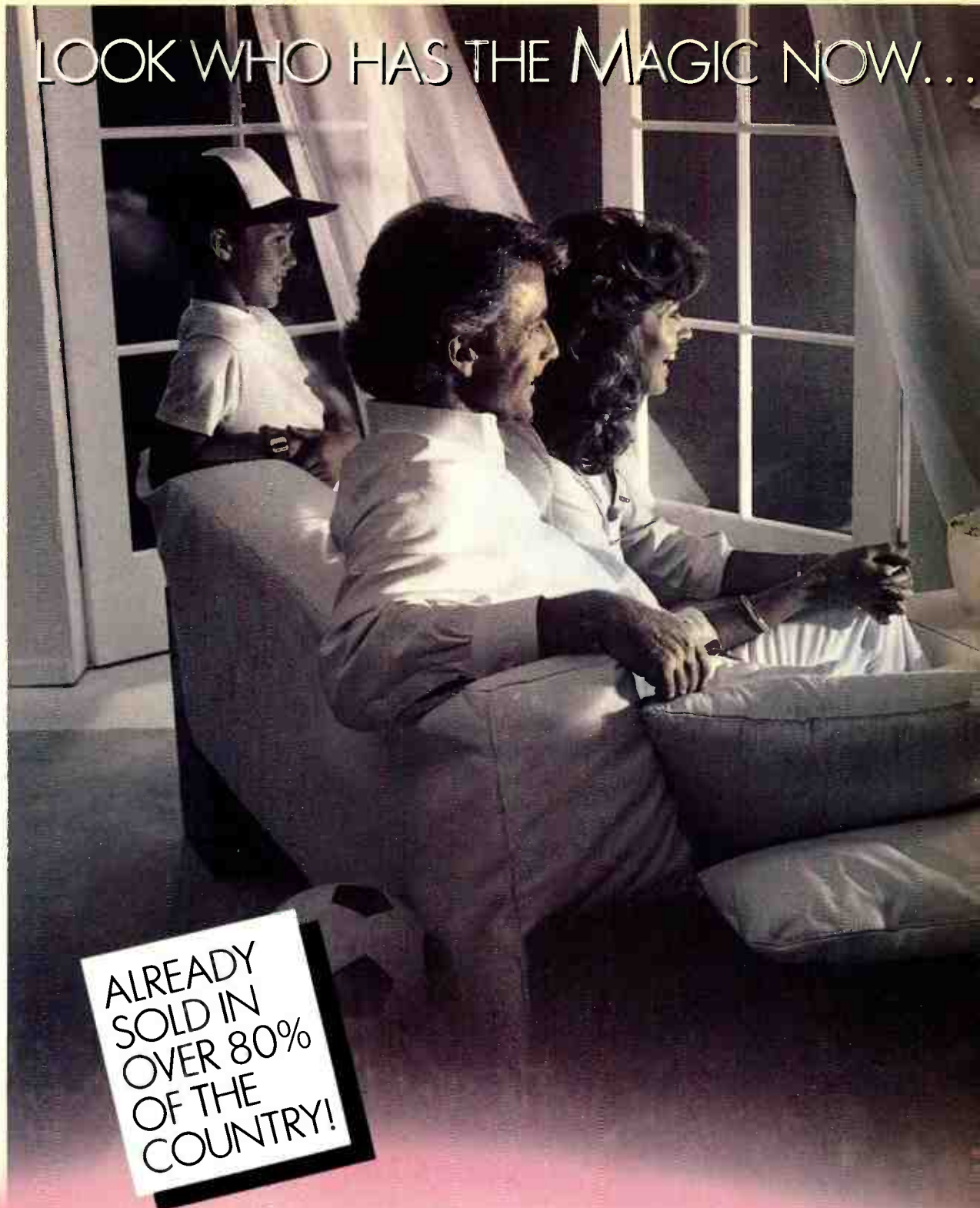
Starring: Jim Fowler  
Featuring: Peter Gros



\*Arbitron, Feb. 86.



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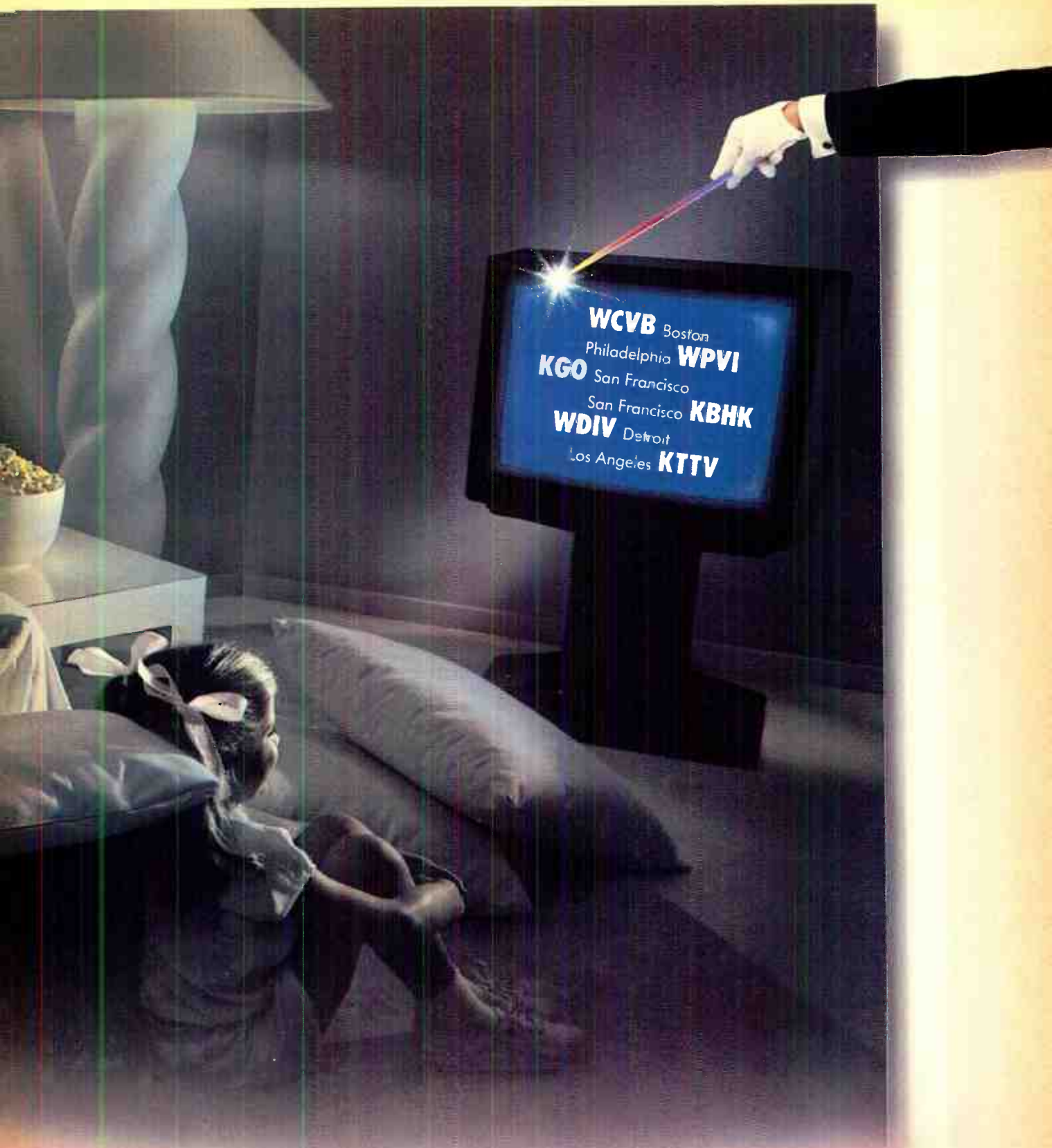
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Buy it for all  
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**W18-34/W18-49/W25-54.**  
**M18-34/M18-49/M25-54.**

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you buy a program to  
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San Francisco (415) 388-4030, Atlanta (404) 980-2552

# Publisher's Letter

## Twenty-five years after Minow: Television has changed for the better

**T**wenty-five years ago, on May 9, 1961, I sat in the cavernous Grand Ballroom of the Conrad Hilton Hotel in Chicago, and listened to the then chairman of the Federal Communications Commission deliver, in a loud voice and a dark business suit, his first major address before 3,000 broadcasters. Thirty-five-year-old Newton N. Minow, as a John F. Kennedy appointee, had taken office two months previously, and he let go a provocative bombshell that reverberated throughout the hall. His “vast wasteland” speech, carefully orchestrated with the aid of a professional speechwriter, castigated the entire broadcast industry, tarring it with a broad brush, for programming a boring procession of offensive shows of mayhem, violence, sadism, private eyes, and endless commercials. I had an advance text so that I could observe the audience reaction, as well as the man on the podium. As I surveyed the ballroom, broadcasters were variously stunned, angry, restless, nervous, and unbelieving. Many didn't realize the impact of what was said until they glanced at the morning papers. The speech made the front pages of virtually every newspaper in America.

What appalled broadcasters was the lack of a realistic look at the industry. It sounded good, but what about the practical aspects of these accusations? Everyone agrees, then and now, that programming should be better. But is the FCC the instrument through which this can be accomplished? Programming is the most sensitive and volatile area of television—no one can issue a dictum and expect it to be a magic wand.

*Television/Radio Age* commented at the time that the chairman's speech “rang with honest substance, lively hope and fair comment, but it did not, however, provide any answers. Someone is going to have to get tough, certainly get specific, before today's, and tonight's, programming is appreciably changed. It is not enough to say that things should be better. And if it is true that ‘broadcasting cannot continue to live by the numbers’—(this was perhaps the most revealing and unsettling of all the commissioner's remarks)—then broadcasting surely deserves help in being shown how it can live without the numbers.

“Where is the new excellence to come from? Who is to finance and produce the new shows? Who is going to say it's better, if it *is* better? How is this hoped-for improvement to be measured? Who is going to be satisfied that progress is being made? If broadcasters are slaves to ratings, is the improved programming to be measured by a falling off of audience? Is there anyone who will name the shows that should be thrown off the air?”

Critics of the medium—and there are lots of them—are now utilizing Minow's words, to reiterate that they are as true today as they were 25 years ago, and that the medium has not changed in a quarter of a century. One thing is certain—it has more critics than there were in Minow's day.

Actually, the medium *has* changed, perceptively for the better. News coverage, both locally and nationally, is greatly improved, particularly with satellite interconnection. Entertainment shows are better written, better produced, (albeit a great deal more expensive). Sports programs have been the beneficiaries of advanced technology. Actually, television's perennial problem, if it can be called a problem, is that it programs 16–24 hours a day, seven days a week.



# **LISTEN TO WHAT PROGRAM BUYERS ALL OVER THE COUNTRY ARE SAYING ABOUT DR. RUTH.**



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Vice President,  
The Hearst Corporation  
and General Manager  
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**LAST SEASON ONLY TWO  
NEW SITCOMS  
MADE THE TOP 20**



# ONE WAS KATE & ALLIE



And  
this season,  
Kate & Allie  
soared to #13  
in all of  
television.

## **KATE & ALLIE** *They Make It On Their Own*

Produced by **Reeves Entertainment Group**  
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**MCATV**

Source: NTA 1984-85 regular season (9/17/84-4/21/85); NTA 1985-86 season average through 3/23/86. Subject to qualifications available on request.  
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with CASEY KASEM

# AMERICA'S TOP 10 IS TOPS WITH TEENS 12-17

KTLA	Los Angeles
WLVI	Boston
WDIV	Detroit
KOVR	Sacramento
KTVK	Phoenix
WTMJ	Milwaukee
WSOC	Charlotte
WIVB	Buffalo
KTVY	Oklahoma City
WPTV	West Palm Beach
WJKS	Jacksonville
KDSM	Des Moines
WQAD	Davenport
WTVQ	Lexington
WTVG	Chattanooga
KHGI	Kearney
WBRZ	Baton Rouge
WYFF	Greenville
KVVU	Las Vegas
KRDO	Colorado Springs
WRBL	Columbus, Ga.
WECT	Wilmington, N.C.
KVEO	Brownsville
WDIO	Duluth
KIII	Corpus Christi
WGXA	Macon
KOTA	Rapid City
KJCT	Grand Junction
KTVO	Ottumwa
KAVU	Victoria
KLDO	Laredo

SEVEN YEARS STRONG  
AND STILL COUNTING



ALL AMERICAN  
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(212) 818-1200 (213) 937-1250

Source: NSI Feb. VIP Reports

## Letters

### Stuck with the sweeps

I am writing regarding Julian Goodman's comments about the "sweeps" (*Viewpoints*, March 3). While I agree that there is much about the sweeps that is wrong, I think it is the best system that has yet been devised.

The cost of research to stations in metered markets has gone out of sight. It would be totally impossible to develop the in-depth demographic information which advertisers are demanding for more than a few weeks each year. A basic problem, of course, is that the stations pay for almost all the research—often for research which the agencies want and which we do not necessarily care about. Economics being what they are, I don't think that system is going to change in my lifetime.

One good thing that has happened is that the May sweep has become so important that the networks are extending the season and running a considerable amount of fresh product in that month. Again, I am afraid that it is not feasible from an economic standpoint to expect the networks to run fresh product year-around. If they did, I am afraid the quality would suffer tremendously and we all would be the losers.

Mr. Goodman raises a good question but I, for one, cannot think of a better answer than what we have. Perhaps someone smarter than I will come up with the solution—but I bet it will cost so much money that it will get voted down!

THOMAS B. COOKERLY  
*President,  
Broadcast Division,  
Allbritton Communications,  
Washington, D.C.*

### Tied in knots

With all the fuss made in your publication about bow ties (*Publisher's Letter*, March 3), I didn't notice any comment on the perfidy of wearing ready-mades. Or are we taking as a given that a tie is only a tie if it's tied? Why are you skirting this and the other real issues?

- Should men with prominent Adam's Apples wear bow ties? If so, should they be allowed to bob the bow up and down at press parties?
- If a woman wears a bow tie, is it a tie or a ribbon?
- What are those stringy things that look like they might be bow ties but

have long ends that hang down?

■ What advice do you have for bow tie owners who seldom feel secure enough to wear their ties out of the house? I have two and won't wear either of them (although one is a paisley) unless I'm sure I can make it all the way through the day. I'm not always up to carrying off a bow tie, but I used to be.

I used to be able to wear an ascot, too, but that's completely out of the question now. Do you suppose there are enough of us secret ascoteers to form some sort of organization—or are you only a bow tie mavin'?

ARNOLD J. FRIEDMAN  
*Clifton, N.J.*

### Radio shortfall

I've enclosed the table of contents from most, if not all, of your issues since the first of the year (through March 17).

I count roughly 28 feature articles during that time. Of the 28, there are only three pertaining to radio. (That 28 does not include eight additional stories related to NAPTE.)

This is an extremely interesting and challenging time for radio with important issues to be covered in programming, sales, news, engineering, promotion, station advertising and business affairs. And, of course, there's the entire issue of purchases and sales of stations. On what basis do people buy stations, sell stations? What are the people ramifications at a purchased station?

My comments come not as an antagonist, but as an ardent member of the radio community who is interested in learning more about my profession. What better place to find out about it than in *Television/Radio Age*?

TERRY DEVOTO  
*Vice president & general manager,  
KYUU-FM  
San Francisco*

### FCC overview

I'd like to commend you on your April 14 issue, which brought me up-to-date on what's transpiring in Washington with regard to the broadcast industry.

The balance between regulation and freedom is a sensitive one, but I think your *Publisher's Letter* in the same issue very succinctly put this whole subject into proper perspective. A minimum regulatory framework seems to work best for all.

LLOYD VENARD  
*San Diego*



---

# THE VERY BEST...TH

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PERRY MASON RETURNS  
**#1 Movie of the  
Week 1985**  
27.2 rating/39.0 share  
NBC December 1, 1985



---

## PERRY MASON

---

The unforgettable mystery and suspense classic. Tense and powerful. 271 episodes.  
Starring Raymond Burr.

# EN, NOW & ALWAYS



RETURN TO MAYBERRY  
**#1 Movie of the Week 1986**  
33.0 rating / 49.0 share  
NBC April 13, 1986

## THE ANDY GRIFFITH SHOW

The down-home comedy classic.  
Irresistible and hilarious. 249 episodes.  
Starring Andy Griffith.



# Sidelights

## The syndication crunch

While the syndication business is growing, and the opportunities are great, there are difficult times ahead for those entering the business, as well as some of those already in it. That, at least, was the consensus of a recent panel discussion sponsored by the Academy of Television Arts and Sciences in Hollywood. The producers and executives taking part were: Jerry Golod, of J.G. Productions, John Goldhammer, an independent producer, Howard Leeds, producer of *Small Wonder*, Rick Rosner, executive producer of *The New Hollywood Squares* for Orion Television Syndication, Lou Scheimer, president of Filmation, Nick Vanoff, one of those originally instrumental in getting *Hee Haw* into syndication, Dick Robertson, office of the president, Lorimar-Telepictures, Lucie Salhany, president, domestic TV and video programming at Paramount, Mel Smith, director of programming services, Tribune Broadcasting, Robert Wussler, executive vice president, Turner

Broadcasting, David Simon, vice president, programming, Fox Television Stations, and Bob Crestani, William Morris Agency.

Leeds, a veteran of television production, set the tone for much of the evening when he said, the "syndication business seems to have changed. It takes a lot of counting to get all the companies that are getting into first-run production. The rush is on."

And while, he said, "in my opinion it's going to tighten up for awhile," he added, "tough as the market is in syndication, you have more places to go with your product."

Vanoff believes there's money to be made in syndication; nonetheless, he added, "syndication has never been more difficult. I'd never risk my own money in it again. And I once did."

**Group involvement.** Stations groups—as partners and co-producers—received some scrutiny from the panel, and not all the remarks were complimentary.

Tribune's Smith said, "The opportunity for co-ventures has never been better. Station groups are no longer buyers, they are partners." Goldhammer agreed with the substance of the remark, saying, "I think there are op-



**Turner's Robert Wussler:** "I don't think anybody is going to replicate what ABC, CBS and NBC are doing."

portunities because of the station group arrangements. Syndication is much more viable." However, an opposing view was offered by Lorimar-Telepictures' Robertson who said, "I really don't think the grouping of stations has helped get programs on the air."

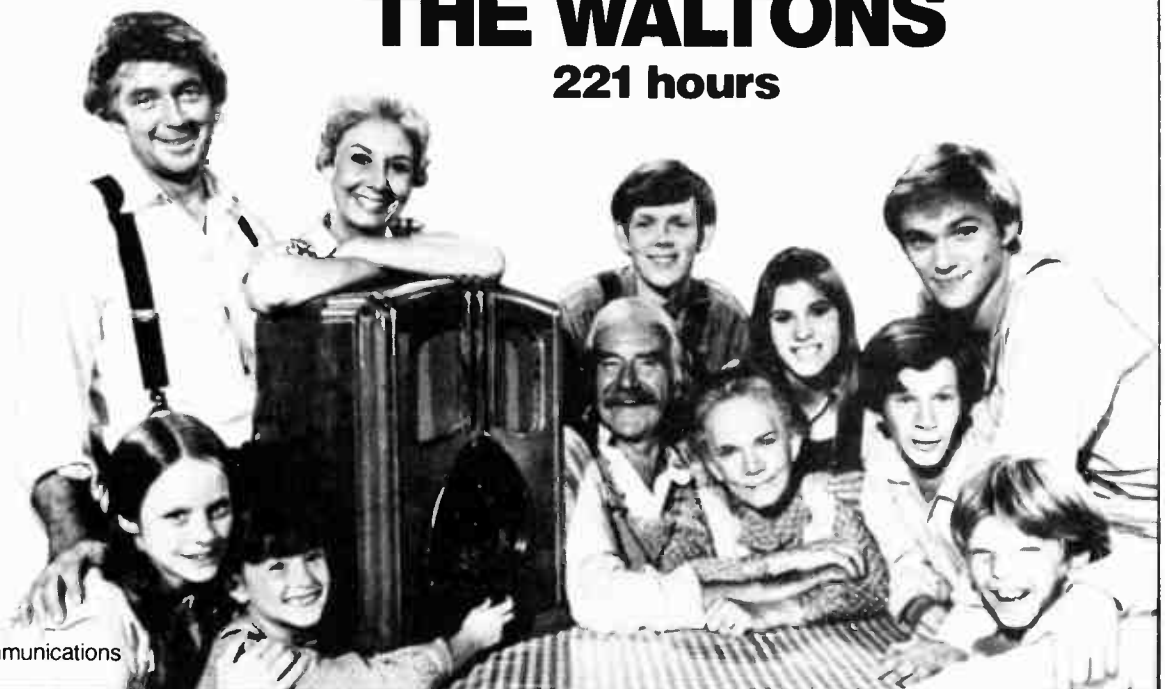
"I think what it has done has merely shifted the profits from the producers and distributors to the stations."

On the artistic level, producers on the panel talked of the freedom they

# The family America grew up with ... and stays with.

## THE WALTONS

221 hours



Warner Bros.  
Television  
Distribution  
A Warner Communications  
Company



**Paramount's Lucie Salhany:** "Fox is trying to do that. They come to us and want to deal with the same people that deal with the networks."

have working in syndication (as opposed to producing programs for the network). As Rosner put it, "There was nobody looking over my shoulder when I did *The New Hollywood Squares*. We had a party. We kind of crammed the old *Mike Douglas Show* into *The New Hollywood Squares*." And even though there might be less money for producers in syndication, Leeds said, "the satisfaction of having your creative freedom more than makes up" for the lesser payoff.

Fox's plans for what many are calling

the "fourth network" received considerable attention. Simon said, "The Fox network, while nothing specific can be talked about yet, will be very exciting and will serve the needs of the independent stations."

**A 'misnomer'.** For his part, the Tribune's Smith said, "The more I hear the term 'fourth network,' the more I think it's a misnomer. I think what we've come upon is a new way of doing business. It's called networking."

Wussler, too, wondered about just what the fourth network would constitute. "I don't think anybody is going to replicate that ABC, CBS and NBC are doing." Paramount's Salhany questioned that position, saying, "Fox is trying to do that. They come to us and want to deal with the same people that deal with the networks." And Robertson claimed that, "the Fox plan is to pay the stations a lot of money to carry their programs. If they do that, it's viable."

As the major cable executive on the panel, Wussler said that as the wiring of America gets closer to completion, there will be a "reservoir of money" available for new programming on the nation's systems. "I think you people out here will be the beneficiaries of that industry," he said.

## Soaps take to pulp

It's apparently not enough that soap opera fans have a magazine and countless newspaper columns that update them on what they've missed. Now they can resurrect many of their favorite soaps in regular series of paperback novels under the umbrella heading, *Soaps & Serials*. Beginning publication of the series this month is Pioneer Communications Network, New York, which is novelizing six daytime and two nighttime soaps, starting with the initial episodes of each and continuing with a new novelization monthly. Each book will end with a cliffhanger to keep the readers hooked.

Pioneer, a publicly traded company (NASDAQ symbols: SOAP, SOAPU, SOAPW) has gained exclusive novelization rights with the creators of the shows involved: *Lorimar*, Procter & Gamble, Columbia Pictures and John Conboy Productions. The shows involved are *Days of Our Lives*, *The Young and the Restless*, *Guiding Light*, *Another World*, *As The World Turns*, *Capitol*, *Dallas* and *Knots Landing*.

Story editor is Mary Ann Cooper, nationally syndicated soap opera columnist and author (*Knots Landing Diary*

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KNOXVILLE	WBIR
LAS VEGAS	KLAS
NORFOLK	WTVZ
ORLANDO	WCPX
SACRAMENTO	KOVR
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AND MORE!

# ENTERTAINMENT

## VOLUME FIVE

# In Ratings

<p><b>NEW YORK</b></p> <p><b>HALLOWEEN</b></p> <p># <b>1</b></p> <p>among independents in prime time against five competing stations **</p> <p><b>WNYW-TV</b> Wed. 2/12/86 8-10PM</p>	<p><b>NEW YORK</b></p> <p><b>POLICEWOMAN CENTERFOLD</b></p> <p># <b>1</b></p> <p>among independents in early evening against five competing stations **</p> <p><b>WNYW-TV</b> Sun. 1/12/86 6-8PM</p>	<p><b>NEW YORK</b></p> <p><b>THE HAUNTING PASSION</b></p> <p># <b>1</b></p> <p>among independents in prime time against five competing stations **</p> <p><b>WNYW-TV</b> Wed. 1/22/86 8-10PM</p>
<p><b>LDS ANGELES</b></p> <p><b>POLICEWOMAN CENTERFOLD</b></p> <p># <b>1</b></p> <p>among four independents, also topping two of three network stations *</p> <p><b>KTTV</b> Sat. 2/8/86 4-6PM</p>	<p><b>WASHINGTON, D.C.:</b></p> <p><b>SUMMER FANTASY</b></p> <p># <b>1</b></p> <p>in the time period against four stations, topping three network stations and the other independent **</p> <p><b>WTTG</b> Sun. 1/26/86 12-2PM</p>	<p><b>WASHINGTON, D.C.:</b></p> <p><b>POLICEWOMAN CENTERFOLD</b></p> <p># <b>1</b></p> <p>in the time period against four stations, topping three network stations and the other independent **</p> <p><b>WTTG</b> Sun. 2/2/86 4-6PM</p>
<p><b>MIAMI:</b></p> <p><b>THE HAUNTING PASSION</b></p> <p># <b>1</b></p> <p>in the time period against five stations; topping all the independents and network stations **</p> <p><b>WDZL</b> Sun. 2/16/86 2-4PM</p>	<p><b>CLEVELAND:</b></p> <p><b>POLICEWOMAN CENTERFOLD</b></p> <p># <b>1</b></p> <p>among independents in prime time against five stations *</p> <p><b>WUAB-TV</b> Tues. 2/25/86 9-11PM</p>	<p><b>DALLAS/FT. WORTH:</b></p> <p><b>HALLOWEEN</b></p> <p># <b>1</b></p> <p>among independents in prime time against seven stations **</p> <p><b>KTVT</b> Fri. 2/21/86 8-10PM</p>

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**First Syndication Rating Results!**





# ENTERTAINMENT

VOLUME FIVE

# #1

# In Sales

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- |  |         |   |         |
|--|---------|---|---------|
| New York .....                                     | WNYW-TV | Louisville .....  | WDRB-TV |
| Los Angeles .....                                  | KTTV    | Greensboro/High Point/<br>Winston Salem .....           | WFMY-TV |
| Chicago .....                                      | WFLD-TV | Albany/Schenectady/Troy .....                           | WXXA-TV |
| Philadelphia .....                                 | WPHL-TV | Little Rock .....                                       | KTHV    |
| San Francisco .....                                | KGO-TV  | W. Palm Beach/Palm Beach .....                          | WPEC    |
| Boston .....                                       | WLVI-TV | Mobile/Pensacola .....                                  | WPMI-TV |
| Detroit .....                                      | WXON-TV | Knoxville .....   | WKCH-TV |
| Dallas/Ft. Worth .....                             | KTVT    | Albuquerque .....                                       | KGSW-TV |
| Washington, D.C. ....                              | WTTG    | Paducah, KY/Cape Girardeau, MO/<br>Harrisburg, IL ..... | KBSI-TV |
| Houston .....                                      | KHTV    | Tucson .....  | KMSB-TV |
| Cleveland .....                                    | WUAB-TV | Jackson, MS .....                                       | WDBD    |
| Seattle/Tacoma .....                               | KSTW-TV | Bristol, VA/Kingsport/<br>Johnson City, TN .....        | WETO    |
| Miami .....  | WDZL    | Huntsville/Decatur .....                                | WZDX-TV |
| Minneapolis/St. Paul .....                         | KSTP-TV | Sioux Falls/Mitchell, SD .....                          | KELO-TV |
| Tampa/St. Petersburg .....                         | WFTS-TV | Las Vegas/Henderson .....                               | KVVU-TV |
| Denver .....                                       | KDVR-TV | Colorado Springs/Pueblo .....                           | KKTV    |
| Sacramento/Stockton .....                          | KTXL    | Lansing, MI .....                                       | WSYM-TV |
| Phoenix .....                                      | KPHO-TV | Fargo .....   | KVRR-TV |
| Hartford/New Haven/New Britain/<br>Waterbury ..... | WXXX-TV | Columbus, GA .....                                      | WXTX    |
| Portland, OR .....                                 | KPDX    | Amarillo .....  | KVII-TV |
| San Diego .....                                    | KFMB-TV | Odessa/Midland .....                                    | KPEJ    |
| Cincinnati .....                                   | WIII-TV |   |         |
| Orlando/Melbourne .....                            | WMOD-TV |   |         |
| Milwaukee .....                                    | WISN-TV |   |         |
| Kansas City .....                                  | KZKC-TV |   |         |
| Dayton .....                                       | WHIO-TV |   |         |

and many more!



ENTERTAINMENT

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Over 200 industry experts will participate as speakers, moderators, producers and panelists. More than 70 workshops and major sessions on radio, television, and cable advertising, promotion, marketing, publicity and design highlight the agenda:

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Image: Staying Ahead of the Pack  
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How to Do Your Own Research  
Promoting Syndicated Programs  
News Promotion Through New Eyes  
Keeping Your Creative on Track  
Live Action Vs. Animation in Your Spots

**For Independent TV Stations:**

Indies Images: A Different Ball Game  
Marketing Alternative Newscasts  
Promoting Prime Time Movies  
Promoting Children's Programming

**For All TV Stations:**

Promoting Syndicated Programs  
TV Program Distributors Roundtable  
Trade Press Roundtable  
Fall Presentations  
Sports Promotion & Marketing  
Creating a Winning Marketing & Design Team  
Outdoor Advertising Trends  
TV Marketing Today

**For Radio Stations:**

Idea Swap — Contests  
Idea Swap — Sales Promotions  
Idea Swap — Event Promotions  
Nuts & Bolts of Creative Sales Promotion  
Brainstorming Techniques for Radio  
Exploding Research Myths  
Creative Advertising: Case Study  
Media Buying  
Community Service Events  
Coping with 4 Arbitrons  
Merchandising  
Specialized Format  
Idea-sharing Sessions

**Basics Sessions:**

Working with a Production Company  
Direct-Mail Marketing  
Trade-Press Relations  
Handling a PR Crisis

**Management Sessions:**

Motivation  
Negotiation  
Time Management  
Communication  
Performance Appraisal  
Decision Making  
Assertiveness

**For Public TV Stations**

The Public Station Image  
Scheduling Promos on PTV  
Promotion When Your Show  
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**For Designers**

Computer Graphics Update  
Creative Computer Graphics  
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Hans Donner, Radio Globo  
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System Design: Style Manuals  
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The Electronic Design Department  
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**For Everyone:**

TV Advertising: State of the Art  
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## Sidelights (continued)

and *Soaps and Serials History: Part I*). Kable News Co. is distributing the line to supermarkets, major discount chains, bookstores, discount drug chains and other ancillary outlets.

### Woman's work?

Relegating men to the kitchen sink is one of the many accomplishments of Jane Maas on her way to becoming the first woman to head a major agency she did not found herself. Having become president of Muller Jordan Weiss in 1982, Maas outlines her experiences at Ogilvy & Mather, Wells, Rich, Greene and elsewhere in a book published by St. Martin's Press, *Adventures of an Advertising Woman*.

One of the highlights of her copywriting career was the Dove account at O&M, through which she had her first TV commercial experience—tying strings to the legs of doves and tugging them through windows for the dishwashing detergent account. But her progress in writing that account ultimately earned Maas the "Most Offensive Commercial of the Year" award



**Jane Maas, president of Muller Jordan Weiss, recounts her agency experiences in 'Adventures of an Advertising Woman.'**

from the National Organization of Women—for the sin of showing women at kitchen sinks.

While reminding her detractors that the product was for *women* with dry hands, Maas explains in her book, "my consciousness was raised sufficiently to add the character of a helpful husband who dried the dishes. He became a fixture of Dove Liquid advertising for years."

She didn't stop there, but went on to create radio commercials about men forced to do the dishes while their wives were away "who suffered the embarrassment of noticeably soft, smooth hands." In one radio spot, a tough con-

struction worker remarked to his equally tough buddy, she relates, "Harry, your hands! They're gorgeous. Elizabeth Taylor should only have your hands."

Forced by continuity clearance to get the approval of the actress before using her name, Maas got the go-ahead from her lawyer, Aaron Frosch. She reports, "Gratefully, I sent him a case of Dove-for-Dishes."

### For ad career hopefuls

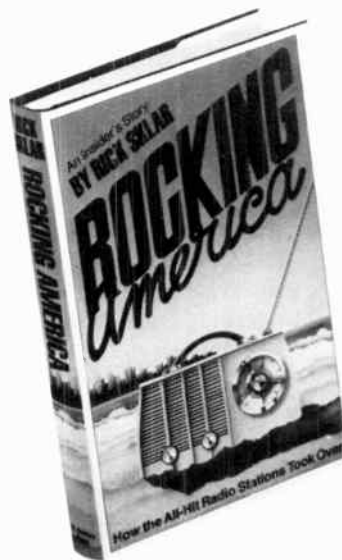
SSC&B: Lintas Worldwide, faced with more than 10,000 inquiries a year from

young people wanting to begin an advertising career, can only give about 40 of them a job. But, for the rest, it now has a consolation prize to offer. It's a new booklet, *The Determined Person's Guide to Getting a Job in Advertising*.

The 16-page booklet takes a breezy approach to laying out a path for hopefuls, stating typical requirements for employment in account management, research, media and creative, and offering advice on learning more about agency business before applying, developing a strategy, targeting prospects and how to handle resumes and interviews.

## THREE DECADES OF RADIO & ROCK 'N ROLL

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



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

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

—Michael L. Eskridge  
Pres., NBC Radio

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



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



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

—Clive Davis, President  
Arista Records

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

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

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

# Tele-scope

## NTI package weighed by three television networks

With A. C. Nielsen representatives having called on all three networks to present a new NTI package, it appears the parties involved are still far from reaching an agreement. The package includes the AMOL (Automated Measurement of Lineups) station clearance reporting service, which has separately cost each network \$600,000 and also takes development of the people meter into consideration. The prospect of continuing with a parallel NAC (National Audience Composition) sample after the people meter sample goes into effect is a separate proposition.

CBS, which earlier indicated its intent to drop AMOL, has most recently extended its participation through May while negotiations are underway, according to David Poltrack, vice president, research. But Poltrack discloses he is reluctant to pay the asked-for tab for either NTI or NAC continuance. He reports that, where the current NTI package costs his network \$3.5 million, the new proposal has NTI escalating to about \$5 million in 1989, not including "cost of living" increases.

He asserts this is not only substantially more than the current cost but, in terms of representing a people meter service, is also significantly more than what AGB Television Research is asking. Separately, he notes, Nielsen is asking for a one-time payment from each network of \$700,000 to fund continuance of the NAC sample. Poltrack contends, "I think the entire subscriber system should fund this—not just the networks." He holds the expanded sample of the people meter, offering better demographics, is of greater concern with the lower-rated programs of the cable networks and barter syndicators as well as to advertisers and agencies that want to look at more finely tuned demos. But, he points out, Nielsen has already been signing agreements of up to three years with agencies that do not reflect the costs the networks are being expected to pay.

**People meter timetable.** John Dimling, Nielsen's group director of product development, declines to discuss his negotiations with the networks but notes implementation of the people meter audience composition data is firstly contingent on operational tests of the people meter, to be completed this month. He says that "clearly a majority" of the major agencies are interested in continuing the NAC sample for a while, "but I do not get the feeling a majority of them are interested in paying for it."

Where Nielsen initially had indicated the possibility of dropping the NAC sample in September of this year, Poltrack says the current plan offered by Nielsen is to just continue building the people meter sample at that time and to decide in January, 1987, whether to go entirely with the people meter or to use it as a source of demographics only—with actual im-

plementation in September, 1987. Poltrack, who was preparing his response to Nielsen, points out he doesn't consider the Nielsen offering anything more than "a first proposal."

## Likes people meters

Dan Cosgrove of Group W Productions, recently-elected president of the Advertiser Syndicated Television Association, underlined the group's support for people meter measurements in ASTA's report to the press May 2. The association, which was a contributor to AGB Television Research's people meter test in Boston, believes the methodology is sound and that the proposed sample sizes for both AGB's and Nielsen's national services would be an improvement over the existing Nielsen national diary sample.

ASTA estimates a revenue total of \$650 million for barter syndication this year and projects a figure of \$1.3 billion for 1990. "Even if it's a billion, it's still a gigantic business," said Cosgrove. The association will start a quarterly newsletter to help stay in touch with the advertising community.

## Porno units backs down

A federal commission on pornography, faced with strong criticism led by the American Civil Liberties Union, has backed off some of the far-reaching language in an original draft of a report to be presented in July. It backed off suggestions that it recommend a requirement that cable be held to broadcaster regulations in showing questionable material.

As originally drafted, the report said, "we have been urged to recommend changes in the law so that material which is 'indecent' as well as legally obscene might be kept from cable television to the same (or greater) extent as it has been kept from broadcast non-subscriber radio and television." During a four-day meeting, the Attorney General's Commission on Pornography, which is to present its final report July 3, decided to delete the reference to "indecent" material.

The report went on to say that it felt that current obscenity laws and "enforcement of the 'lockbox' requirements so that children may be prevented by the parents from seeing such material, are all that is appropriate at this time."

The report also acknowledges that most of the suggestions the panel heard were unconstitutional and that "cable cannot be controlled by the standards applicable to broadcast non-subscriber television." It also acknowledges that "there is no consensus among us that would justify urging that regulation of cable encompass more than the legally obscene."

Nevertheless, the National Cable Television Association was inspired by the staff recommendations for changes in the original report to issue a packet of material denying that cable systems showed X-rated programs. Most of the staff recommendations were not adopted during the four-day session.

**THIS FALL...  
TAKE THE KIDS  
IN YOUR CITY  
TO THE ZOO...  
THE ZOOBILEE ZOO!™**

*Kids nationwide will be going to the Zoobitee Zoo beginning in September.  
Already cleared in over 75 markets with more stations being added daily!*

ZOOBILEE ZOO, a new half hour live-action strip series for children, features superstar Ben Vereen accompanied by a multi-talented cast of singers, dancers and actors, all with television and theatrical backgrounds. The ZOOBLES live in the colorful, exciting, fantasy world of ZOOBILEE ZOO, and through fast-paced entertainment they acquaint children with creativity and discovery.

The superb ZOOBILEE ZOO production team is led by Emmy award-winning producer-director Steve Binder, and features other outstanding talent such as Mary Jo Blue, variety producer; Jeremy Railton, costume and set designer; and Kathleen Knapp, choreographer.

**THIS FALL, KIDS EVERYWHERE  
WILL BE GOING TO THE ZOO...THE  
ZOOBILEE ZOO! Don't let the kids  
in your city miss out!**

**ZOOBILEE  
ZOO™**

For Ticket Information  
Regarding ZOOBILEE ZOO  
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entertainment**

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(212) 790-4800

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## Rich exit deemphasized

The departure of Lee Rich as one of the company's five-man office of the president members is being characterized by Lorimar-Telepictures Corp. as having little impact on the company. According to Merv Adelson, chairman and chief executive officer at L-T, the company has been preparing for the eventuality of Rich's retirement by building an organization that can stand on its own, "and not be dependent on any one person."

Rich, who started Lorimar 17 years ago with partner Adelson, joins United Artists as chairman and CEO. The Rich appointment was announced only a few hours after L-T announced his departure. He replaces Jerry Weintraub.

## WIM reports on 15s

Local station acceptance of 15s is becoming more widespread, with one or more stations in 59 per cent of markets surveyed willing to take standalone 15s, though most stations prefer a partner product to fill the other half of a split-30. Many stations say they plan to limit the number of 15s they'll run in a pod, and most plan to price 15s at 75 per cent the price of a 30. (See also *WRG Cautions on 15s*, page 87)

That's what stations surveyed by Western International Media report, as one of the ingredients in a recent seminar on short-form commercials the media service staged for clients.

Mike Keenan, WIM vice president, account services, says that, adding the recent experience of WIM buyers in 15 markets to the survey, it has learned that between 1984 and 1985 use of 15s in spot almost tripled, and on the networks 15s grew from 5.2 per cent of all commercial lengths to 10.1 per cent. WMI predicts that the networks' share of 15s will reach at least 20 per cent, and that they'll exceed 10 per cent of commercial lengths appearing in spot by the end of 1987.

Also at the seminar, Charles Bachrach, senior vice president and director, network and programming at WIM, ran down the history of shorter commercials on the networks and warned that, "If 15s gain acceptance, pricing is likely to increase in proportion."

## P&G still network leader

Procter & Gamble continues to lead the list in network TV expenditures, with nearly twice the expenditures for the year to date of the next biggest spender, American Home Products. Spending over \$36 million in February, according to Broadcast Advertiser Reports, it had invested nearly \$79 million in network TV during the first two months of the year. Expenditures of the top 10 advertisers follow:

## Network TV parent companies ranked by estimated expenditures—February, 1986

Parent Company	Estimated expenditures	Year-to-date expenditures
Procter & Gamble	\$36,072,400	\$78,947,900
American Home	20,545,100	39,626,500
Pepsico	19,515,600	25,445,900
Unilever	16,670,000	31,277,400
Ford Motor	16,171,500	33,403,500
General Motors	15,338,400	35,304,800
R. J. Reynolds	15,000,000	30,355,000
Sears Roebuck	14,871,700	29,141,500
Philip Morris	14,255,200	39,782,300
General Mills	13,737,900	20,595,300

Source: Broadcast Advertisers Reports

## February web revenues

With primetime accounting for more than half of their revenues, the three commercial TV networks brought in more than \$603 million in combined advertising revenues in February. Primetime revenues were nearly \$343.7 million, according to Broadcast Advertisers Reports.

## Buena Vista business show

Having cleared more than 40 per cent of the country, including seven of the top 10 markets, Buena Vista Television's *Business Day*, syndicated half-hour business strip program, is shooting for a 70 per cent clearance by the time the show begins airing in the fall. Robert Jacquemin, senior vice president of the Walt Disney Co. subsidiary, notes that among the 30 affiliate stations cleared are four CBS-owned stations.

*Business Day*, which Jacquemin notes is an ideal program to precede the talk and early news shows on the affiliates in the morning, will contain four segments: two hard news, one feature and a news recap. Offered via barter, the half-hour daily show will contain two-and-a-half minutes for BV commercials; stations retain three-and-a-half. In addition, BV will distribute a one-hour weekend version, with a six-minute split in each program.

The program will be satellite-fed between 9 and 10 p.m. the prior evening, but no decision has been made on the carrier, says Jacquemin. As a bonus to subscribing stations, BV will produce a 90-second business digest for local station use, "which can be inserted in the local outlet's news and structured to carry separate advertising. Elements of *Business Day* may also be excepted for local news, says Jacquemin. At this point, Jacquemin is looking for underwriters of the project to buy time on the show.

# Love is on the air...

with a show that gives you

- A proven radio format brand new to television
- 18-34 demographic targets
- Flexible scheduling: anytime from afternoon to late night

# MatchMaker

Dave (the "Hullabalooer") Hull has been pairing off people on radio for years. Now his popular program has been uniquely adapted for television!

It begins with six attractive contestants, three males and three females. Dave can't see them, and they can't see each other, so he asks them a series of lighthearted and risqué questions, forming a mental picture of each player by his or her responses alone.

And Dave's not afraid to knock hopefuls out of the running —when they don't fit, they're gone! Soon he's left with the couple he feels is a perfect match. But it's not over yet: now the winners have a chance to test Dave's match-making skills. By comparing their likes and dislikes, they can determine their compatibility while winning fantastic prizes and trips!

MatchMaker is much more than a dating show; it's a funny, sexy twist on the business of romance.



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# TV Business Barometer

## Local February billings: up 10.5%

Local TV billings in February came up with a respectable rise vs. the previous year, though the growth percentage was less than that of January. Still, it was a double-digit increase in percentage terms and was just about at the same percentage level as spot; actual local billings were less than those of January.

The *TV Business Barometer* sample of stations reported an increase of 10.5 per cent in February compared with the corresponding '85 month. The local growth rate in January was 16.4 per cent, however, and the increase for spot in February was 10.9 per cent. As it stands, for the two months, the growth rate for spot remains a little ahead of local.

Local billings reached \$291.7 million, as against \$264.0 million in February, '85. The latest billings figure for February was a lit-

tle under that of January, which topped the \$300 million mark at \$302.1 million.

For the two months, local business totaled \$593.8 million, up 12.1 per cent over January-February, '85. During the same two-month period, spot was up 13.7 per cent. So far, local is still doing a little better than during '85, when the annual increase came to 10.7 per cent. There were nine months in '85 during which local was up by double-digit percentages, but three slow months dragged the final figures down.

Both January and February in both this year and last were four-week Standard Broadcast Months, so adjustments are not significant. However, it should be noted that for those who keep records on a calendar month basis, that the last day of February under the '86 SBM calendar was the 23d.

Network compensation was up a modest 4.0 per cent in February, though this was a little better than the performance in January, when

the increase came to 2.3 per cent.

Network comp payments came to \$39.1 million, compared with \$37.6 million in February, '85. For the first two months of the year, network comp totaled \$74.0 million vs. \$71.7 million last year. The increase for the two months amounted to 3.2 per cent.

Putting together spot and local time sales plus network comp for February shows a total for advertising for the month of \$658.3 million. This compares with \$596.9 million during February last year. The increase amounted to 10.3 per cent.

## Total rise 12.3%

For the two months the time sales plus network comp total was \$1,340.3 million, as against \$1,193.1 million during January and February, '85. This represents as rise of 12.3 per cent.

A calculation of the shares of spot and local time sales and network comp for the first two months of '86 shows spot with a 50.2, local with a 44.3 and network comp with a 5.5.

## Local business +10.5%

(millions)

1985: \$264.0      1986: \$291.7

### Changes by annual station revenue

Under \$7 million	+ 9.7%
\$7-15 million	+18.4%
\$15 million up	+ 8.4%

## Network compensation +4.0%

(millions)

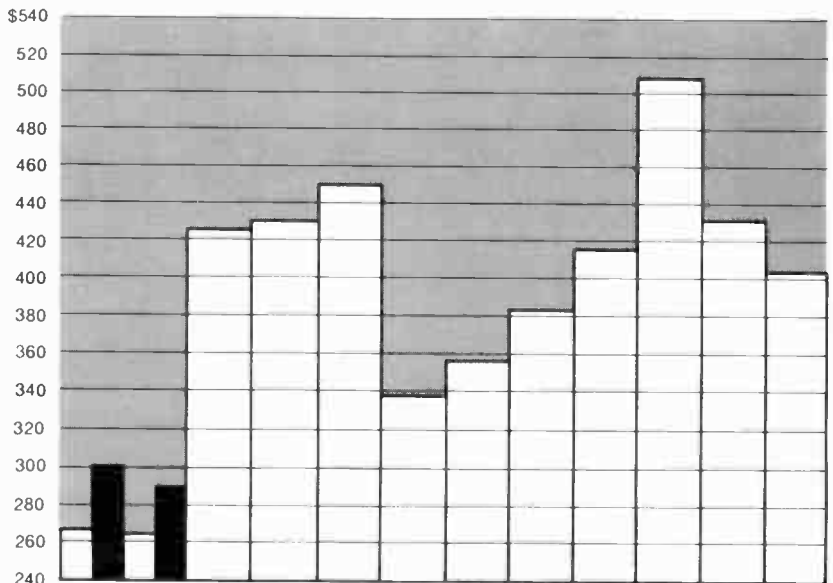
1985: \$37.6      1986: \$39.1

### Changes by annual station revenue

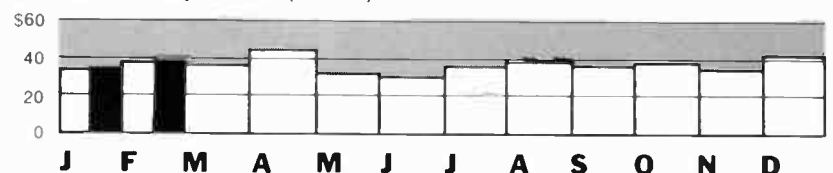
Under \$7 million	1.0%
\$7-15 million	+1.5%
\$15 million up	+5.2%

## February

Local (millions)



Network compensation (millions)







## ***NOT MUCH GETS PAST BLAIR.***

Blair is top dog in spot TV sales because we never take anything for granted. Not one sale. Or one fact. Or even one sales strategy. We can't take anything for granted because everyone at Blair is accountable for his or her performance. And we don't like to lose. Neither do our station clients. That's why they chose Blair. The leader in spot TV sales for 38 years.

**BLAIR. ONLY BLAIR.**

Television



# Cable Report

## Showtime pursues exclusivity

With its recent spate of exclusivity deals, Viacom International's Showtime/The Movie Channel is nearing its goal of repositioning its channels as a source for mostly proprietary programming.

So says Fred Schneier, senior vice president for program acquisitions and program enterprises, who recently concluded a "nine-figure deal" with Touchstone Films, a unit of the Walt Disney Co. The pact assures Showtime/TMC of exclusive pay TV rights for most of the studio's output—34 to 50 films—through 1990.

However, the deal gives Touchstone the right to designate a maximum of two titles a year that can play simultaneously on The Disney Channel, Disney's own pay outlet.

The first film in the package is the Paul Mazursky hit, *Down and Out in Beverly Hills*, slated to premiere in the first quarter of 1987.

With the Touchstone deal, Showtime/TMC nears its goal of providing at least two-third proprietary product, Schneier says. The services continue to benefit from the \$500 million Paramount exclusivity deal, inked nearly two years ago, which will give the organization some 50 titles over the next three years. A recent deal with the Cannon group will provide 65 titles in the same period, and a smaller deal with Atlantic Releasing represents 30 to 35 titles.

Add to that up to 50 titles from Touchstone, and "that gives us about one exclusive title a week," Schneier says.

All of the monies used for the exclusivity deals come out of the business' cash flow, an indication that while growth in pay TV's subscriber base has stalled, the enterprise continues to generate lucrative revenues, Schneier says. "This is a healthy business; the fact that it's slightly becalmed doesn't mean it's not revenue positive."

He adds, however, that Showtime/TMC wants to see the pay category once again grow—and that strategists there believe the best way to do it is to go the exclusivity route.

"Exclusivity distinguishes the service from our competitors and helps maintain multi-pay subscribers," he says.

Officials at Time Inc.'s Home Box Office unit have said recently that they plan to re-enter the exclusivity arena as well.

## ATC going part public

Time Inc.'s announced equity restructuring, which involves a public offering of 20 per cent of the stock of its cable MSO, American Television and Communications, was long expected and welcomed on Wall Street.

Time Inc. said the proceeds from the pending stock sale will be used to fund ongoing acquisitions oppor-

tunities "throughout the communications industry." Time Inc. president Richard J. Munro made it clear that the firm intends to "extend its commitment to the cable TV industry." ATC recently went into partnership with Houston Industries, a Texas-based utility, to acquire cable systems, including some systems divested by Westinghouse in the sale of Group W Cable.

ATC now holds 466 cable franchises in 30 states, representing about 2.7 million subscribers.

At the same time, Time Inc. has announced a "shareholder rights" plan that gives stockholders first crack at a new series of participating preferred stock. In the event of a merger, stockholders could exercise the right to receive stock in the acquiring company having a value of twice the exercise price of the rights. Also, the number of preferred shares which could be purchased will increase under certain circumstances.

These provisions are intended to "discourage coercive takeover tactics that may or may not be in the best interests of the company and its stockholders," Monro said, adding that the firm is not aware of any "present" takeover attempts.

John Reidy, cable analyst with Drexel Burnham Lambert, said the Time Inc. move is "in response to management's desire to get the assets of the cable company reflected in the stock, and we think it's a good thing."

## Change in the weather

Big changes are in the wind at The Weather Channel, the 24-hour service owned by Landmark Communications that reaches nearly 20 million cable households.

The service is revamping programming format, scheduling and content, introducing its version of dayparting, varying the weather-related content to accommodate audience shifts. The changes are being phased in, to become fully effective by the end of June.

The most noticeable change is on on-air look. The service is going to "anchorpersons," much in the style of local news, paired with on-camera meteorologists, who until now have carried the ball. New sets are being designed, and used of video footage of weather conditions will be expanded.

In early morning hours, the service will present regional reports geared to time zones, moving from east to west. It also is increasing the number of local forecast segments to from eight to 12 times an hour on weekdays, adding more local information.

On the technical side, the service is touting "Triton," a new weather graphics device that provides "vivid action views of satellite and radar maps," a wedding of computers and electronic animation.

The changes were prompted by a desire to inject more life into what had become to many a rigid and routinized format, and to tailor the presentation to demographic audience shift throughout the day, according to Michael Eckert, network president.



# TEMPO™

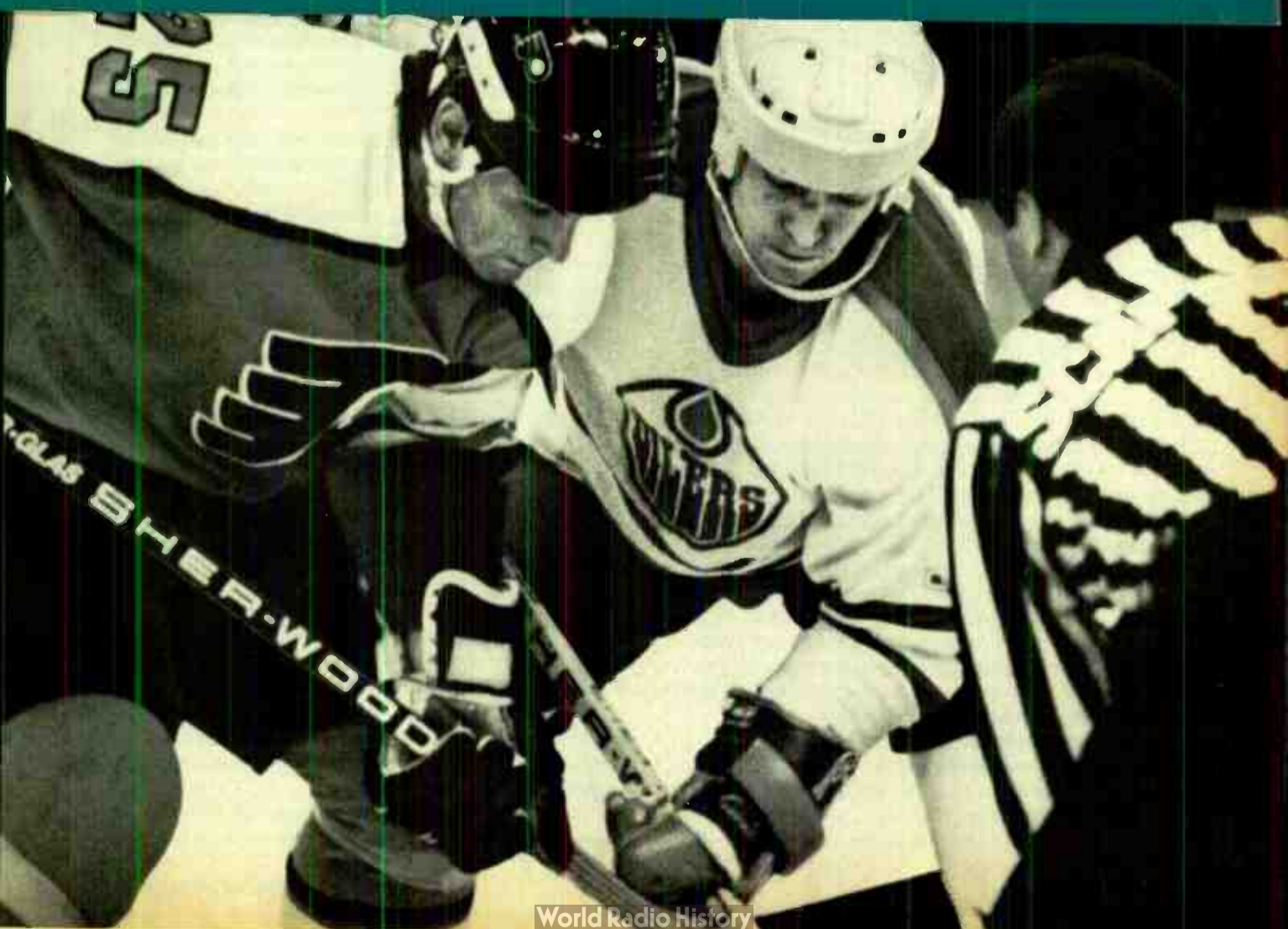
TEMPO Enterprises is the new name for SSS,  
but by no means is TEMPO new to the cable industry.  
We've provided many great services through the years and will continue to do so.  
The only difference is now one, easy-to-remember name will accompany and identify all we do.  
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\*TEMPO Television, formerly SPN (Satellite Program Network) • TEMPO Sound, formerly Star Ship Stereo • TEMPO Cable, formerly Cable Southwest • TEMPO Data, formerly CableText



## First Amendment arguments

Lawyers don't like to speculate on how the U.S. Supreme Court will rule on specific cases, but a week after the court issued a close decision in favor of the news media in libel cases, they appeared preoccupied with the First Amendment as it relates to city-required franchises for cable systems.

The City of Los Angeles has been attempting to block a trial on a suit by Preferred Communications, Inc., which is challenging the city's right to grant an exclusive franchise to one cable company. Preferred said its First and Fourteenth Amendment rights (freedom of the press and due process) were violated when the city limited a cable franchise to only one company. Preferred also tried to circumvent the franchising procedure by asking Pacific Telephone and Telegraph for permission to use its poles and conduits, but Pacific said it had to have a franchise first.

The cable industry is hoping that the court uses the case to grant it absolute First Amendment rights, striking down not only the exclusive franchise requirement, but also all the other requirements cities make of cable systems.

Justices Sandra Day O'Connor and John Paul Stevens keyed on those issues in their questioning, and Stevens even opened the way for a sweeping court ruling by centering his question on other city-issued requirements the cable industry objects to, such as a franchise fee. But Justice William Rehnquist and

firm into the business of selling as well as producing for cable. The deal calls for WTBS to cablecast 74 new episodes, a number termed "unprecedented" by MCA. The first episode airs this September.

According to executive producer Brian Levant, who did ABC's *Happy Days* and *Mork and Mindy*, the new shows will carry on the same theme as the Disney version. (Those episodes are exclusive to Disney and won't go to WTBS.) But, the producer says, this time the show will be "more hip" than Disney would have liked.

## Pay TV battles SIDS

While major television players often engage in various philanthropic and charitable activities, rarely is it in direct response to an employee's personal tragedy.

Such was the case, however, when Showtime/The Movie Channel decided to produce and distribute two public service announcements for the Sudden Infant Death Syndrome (SIDS) Foundation.

Showtime/TMC got involved in the wake of the death of 16-month-old Stephen Howe, son of Rick Howe, the organization's vice president of affiliate marketing, and his wife, Jane. According to Howe, the couple soon learned that cutbacks in federal funding have hampered research on education on SIDS, and that past awareness campaigns have failed to generate sufficient support from the general public.

So Howe suggested to his superiors that the service

## Radio Business Barometer

### Spot down for third month in row

For the third month in a row, spot radio business declined from the preceding year. March figures from Radio Expenditure Reports, based on the submitted figures from the major rep firms, show a small but definite drop. The percentage drop was less than those in January and February, but March is generally a busier month for radio and, in addition, it's a five-week Standard Broadcast Month (SBM) this year. (All RER data are based on the Standard Broadcast Calendar.)

The drop in March business from last year was 2.1 per cent, compared with a decline of 3.3 per cent in January and 3.7 per cent in February.

Billings in March came to \$80,799,400 vs. \$37,538,200 in January and \$49,814,600 in February. The billings figure for March, '85, was \$82,548,900.

First quarter spot billings totaled \$168,152,200, as against

\$173,086,000 in the first three months of '85. This represents a decline of 2.9 per cent for the quarter. It's a far cry from the first quarter of last year, when there was a 15.6 per cent jump in radio billings.

Again, in March, the smaller markets did better than the larger ones. Markets below the top 50 actually showed an increase of 8.1 per cent in March spot billings. And these markets did even better in January, when the other three market groups all showed declines. In January, the 51-plus markets shot up 17.9 per cent over the previous year.

In March this year, the worst performing markets were the top 10, down 9.0 per cent. They also turned in the worst performance in January, when they dropped 17.2 per cent in spot billings.

The 26th-to-50th markets showed a small rise in March, going up 1.5 per cent. The other market group—11th-to-25th—was down 3.1 per cent.

Here are the March billings for the four market groups in '85 and

'86, respectively: top 10, \$33,324,800 and \$30,316,600; 11-25, \$17,084,700 and \$16,550,300; 26-50, \$12,207,700 and \$12,388,200; 51-plus, \$19,931,700 and \$21,544,300.

Here's how the four market groups ended up performing in the first three months of this year: Only the market group below the top 50 showed an increase over last year. As for the other three market groups, there was a straightforward pattern—the bigger the group, the bigger the decline.

### Top 10 down 9%

These are the figures: top 10—\$68,310,700 in '85's first quarter, \$62,166,400 in this year's first quarter, down 9.0 per cent; 11-25—\$35,872,300 and \$34,532,100, down 3.7 per cent; 26-50—\$26,303,300 and \$25,979,100, down 1.2 per cent; 51-plus—\$42,599,700 and \$45,474,600, up 6.7 per cent.

One result of the livelier business in the smaller markets is that the 51-plus group accounted for 27.0 per cent of the spot radio total in '86's first quarter. The share ranged between 24 and 25 per cent during 1983, 1984 and 1985.

### National spot **-2.1%**

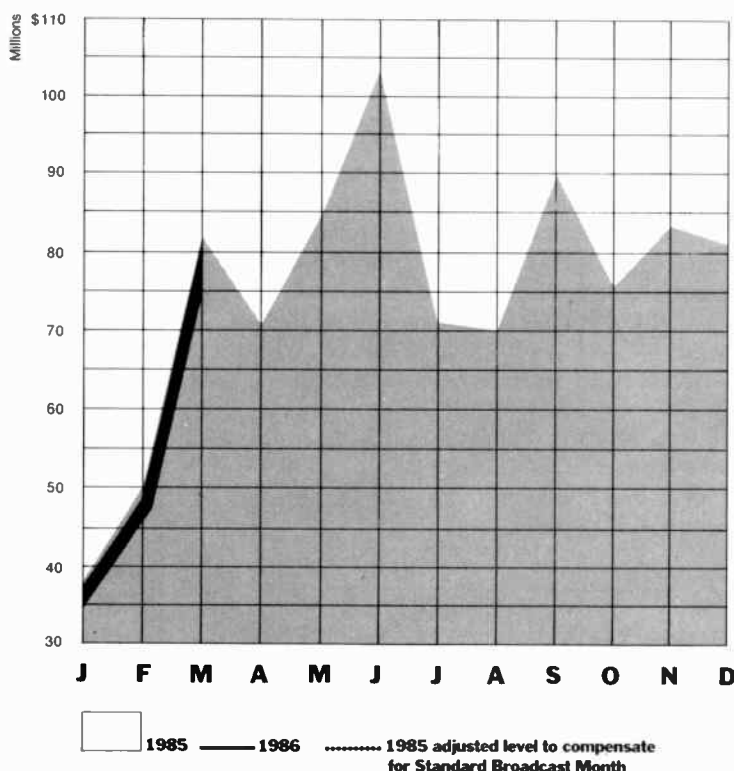
(millions) **1985: \$82.5** **1986: \$80.8**  
**1985 adjusted: \$82.5**

### Changes by market group

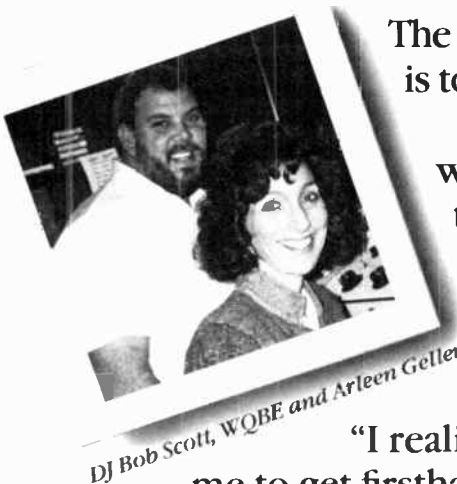
Market group	Billings (mils.)	% chg. 86-85
1-10	\$30.3	-9.0%
11-25	16.6	-3.1
26-50	12.4	+1.5
51+	21.5	+8.1

Source: Radio Expenditure Reports

### March



# Arleen Geller will work harder for WQBE and WTCR because she's been there.



*DJ Bob Scott, WQBE and Arleen Geller*

The best way for a national rep to sell beyond the numbers is to have good, firsthand station and market knowledge.

At McGavren Guild Radio, we believe the only way to get this information is through regular visits to our client stations.

That's why Arleen Geller, Vice President/Sales from our New York office, recently traveled to Charleston and Huntington, West Virginia, to work at WQBE and WTCR.

"I realize as a national representative it's important for me to get firsthand information directly from our clients. By visiting the stations and being in their marketplace, I'm able to gather exclusive, primary information which will put McGavren Guild Radio salespeople in a much better position to sell the station."

Arleen, like other McGavren Guild Radio salespeople, will spend up to two weeks this year working at our client stations.

We feel that this type of firsthand information is why McGavren Guild Radio salespeople know their markets, stations and the radio industry better than any other rep.



McGAVREN GUILD RADIO  
Innovative Leadership



*GM Bob Turley, WQBE and Arleen*



*Arleen and WTCR Chief Engineer, Eddie Walters*



*PD, Bob Jones, WQBE and Arleen*



*Arleen Geller, McGavren Guild Radio*

**GROUP W  
CONGRATULATES  
ITS THREE  
PEABODY AWARD  
WINNERS.**

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WESTINGHOUSE BROADCASTING AND CABLE, INC



## LARRY FRAIBERG

A personal award for a lifetime of stewardship to great broadcasting for the president of Group W Television Stations Group (from 1980-1986).



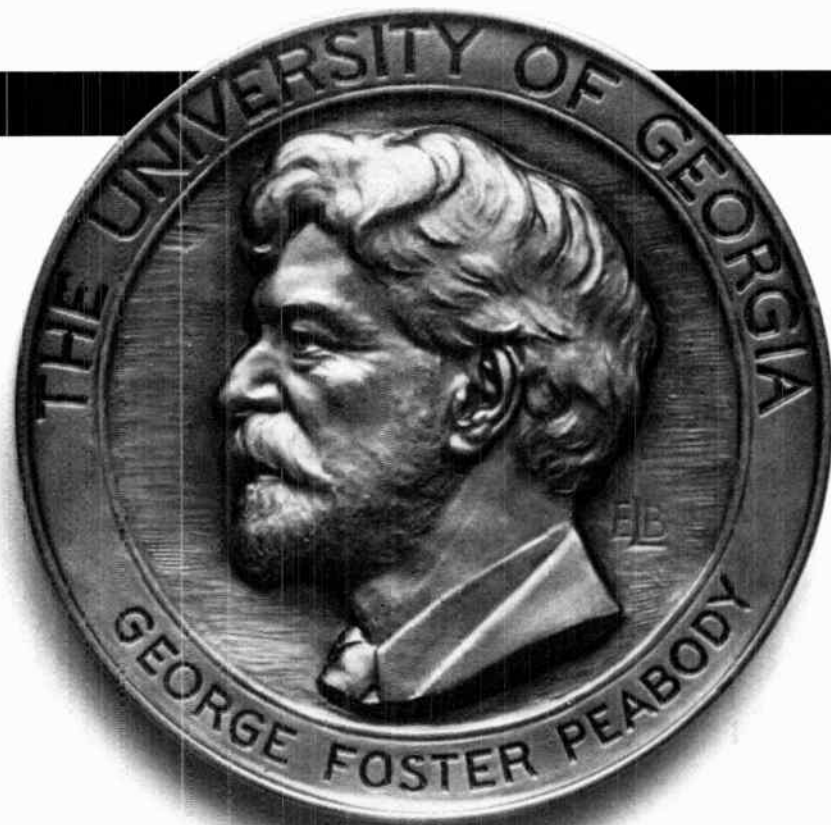
## SECOND CHANCE

An hour-long documentary created by KDKA-TV, Pittsburgh, and the Group W television stations for the first national organ donor awareness and education campaign in television history.



## TENDER PLACES

An original half-hour program dramatizing the story of a child of divorce. Written by a 13-year old boy and produced as a *For Kid's Sake* special by WBZ-TV, Boston.



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# THE 1986 PULITZER PRIZE FOR SPECIALIZED REPORTING

---

Andrew Schneider and Mary Pat Flaherty  
of Scripps Howard's Pittsburgh Press have won the  
1986 Pulitzer Prize for Specialized Reporting— the 31st time  
Scripps Howard has been honored with a Pulitzer.

Our tradition of consistent excellence in reporting  
spans more than a century. We're proud of Andrew and  
Mary Pat for their part in continuing that tradition.



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Scripps Howard has 13 daily newspapers, 46 non-dailies, nine television stations, five radio stations.  
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## Television/Radio Age

May 12, 1986

*Traditional department stores are reevaluating their advertising objectives, often placing greater emphasis on emotion and environment.*

As NRMA ad conference opens, store executives cite need for more research

# Expansion, 'image' strategy spur retail broadcast spending

By SANFORD JOSEPHSON

**R**etailers still aren't convinced that broadcasters care about them as much as newspapers do. But this reservation notwithstanding, interviews with advertising and marketing executives at department stores, mass merchandisers and off-price fashion chains indicate they are significantly increasing their television and radio expenditures in 1986.

The growth in broadcast advertising stems mainly from three factors:

- Expansion into additional markets.
- Launching or broadening of major 'positioning' television campaigns.
- More frequent participation in joint promotional-advertising-programming projects with stations.

However, as retail ad executives prepare to convene in San Diego for the National Retail Merchants Association (NRMA) Sales Promotion & Marketing Conference, which opens Wednesday, they still harbor some reservations about the broadcast media. Chief among them is the lack of what they consider meaningful research—com-

pared to what they receive from newspapers. In addition, the chronic complaint about the absence of a (lower) retail rate for talent in TV commercials keeps resurfacing; some retailers grumble about a lack of flexibility in scheduling; and one major department store executive would like more help from the television industry, on a national level, in educating his vendors about the medium. (For more on the NRMA meeting and the Television Bureau of Advertising Retail Workshop that precedes it, see *Retail Report*, page 73).

### Increased '86 expenditures

Though retailers are reluctant to be too specific about advertising plans and expenditures, they do indicate that, for the most part, they are hiking the use of the broadcast media in 1986.

At The Bon, 40-unit Allied Stores department store group based in Seattle, Wendell Ensey, senior vice president, marketing, says the company has just finalized its fall planning, "and the requests [for use of television] from our

### Frame from 'feeling Filene's' commercial





Scenes from Macy's TV ad

*“The problem with television,” says Macy’s Audrey Nizen, “is cost. It’s important to have a classy product...” but “we would like to have retail rates [for talent]. We run for two days, and national advertisers run for six months.”*

merchandising people are double what they were last year.” That can’t happen, he explains, “unless you make a major strategy change and eliminate something.” But, “you will see a good increase for fall; there is a high intensity of interest.

“We’ve had some successes,” he continues, “and I also have to say that when business is a little better, then the merchandising organization tends to broaden its thinking. When business is a little tighter, the merchandisers tend to be a little more conservative.”

The department store group also uses a good deal of radio. Pointing out that he works with “110 radio stations on a regular basis,” Ensey says, “We’re consistent in certain families of business such as young men’s and young

women’s [apparel], and we back all major events with both radio and television.”

Radio, he says, is “especially good for the small to medium-sized markets. We have stores in six states—Washington, Oregon, Idaho, Montana, Utah and Wyoming. In Utah, for instance, we’re in three areas, but we’re not in Salt Lake. Television becomes prohibitive, so we tend to use a lot of radio in those markets.”

In New York, Bloomingdale’s will be “doing more [TV] than last year,” according to Wendy Levine, media director. The New York-based Federated Department Stores group has joined with another Federated chain, Brooklyn-based Abraham & Straus to buy a sponsorship on ABC-TV’s Fourth of

July special programming. In addition, Bloomingdale’s will be utilizing television heavily in June for a sale of “men’s essentials,” and will be introducing a new fragrance from Christian Dior via TV.

#### Entry into new markets

Ross Stores, a major San Francisco-based off-price fashion chain, will be “slightly” increasing its usage of television this year on top of a big spending hike in 1985. According to data from TvB, based on Broadcast Advertisers Reports monitoring, Ross spent \$4,430,700 in ’85, a 125 per cent jump from 1984’s \$1,969,700. The primary reason for the increased TV spending, says David Goldman, vice president, marketing, is the retailer’s rapid growth. Last year, he points out, “we opened 41 stores on a base of 66. Not all of them opened in brand new markets, but we did open [for the first time] in Orlando, Atlanta, Portland, Ore., and Denver. That made an impact.

“We do feel television is a very effective tool for introducing a new store,” he continues. “There’s an awareness of who we are; it gives us a pretty strong blast.”

This year, Goldman says, TV advertising in a given market “will not increase dramatically in terms of flights, but there will be an upgrading of day-parts. We used to buy everything; now we’re concentrating on early fringe, news and some selective prime; we’ve moved away from late night and daytime.”

New markets this year will include Washington, Baltimore and Tampa-St. Petersburg, but the concentration, says Goldman, “will be to further develop the West Coast markets where we have dominance. We’re in every California market except Bakersfield. If we could buy one big regional network to cover the West Coast we would.”

Television advertising, creatively, is designed to sell the store, Goldman says, rather than zeroing in on specific items. However, Ross backs up its TV with radio “to promote merchandise” and to reach the “25–35 age group, which is very important in our stores, but who are lower TV watchers. And we use radio to reach commuters in markets such as Los Angeles, Houston and Atlanta.”

The largest television spender among off-price fashion retailers in 1985, according to TvB/BAR, was Marshalls, the 244-unit retail division of the Melville Corp., which spent \$10,603,700, a 40 per cent increase over ’84’s \$6,901,400.

Like Ross Stores, Marshalls used a lot of television to support store expansion.



**Hill's positioning spot**

**"We try to sell the store through our everyday low-price policy," says Hill's Wes McDonough.**

sion. "When you open 35-40 stores a year," says Jim Harris, director of advertising/eastern division, "that accounts for a lot of the increase in dollars." (See separate article by Harris below). In the past, adds Harris, Marshalls' television advertising was about two-thirds image and one-third price-and-item. This year, however, "we're zeroing in on natural retail promotional periods such as spring, Mother's Day, Father's Day. We're concentrating the bulk of our media during those periods."

In 1985, Marshalls did no radio advertising. This year, says Harris, there

will be some radio used in major markets such as New York, Los Angeles and Chicago—"large commuter markets where there's a lot of time spent in automobiles." The radio spots, he says, will be "largely institutional."

#### **Image campaigns**

The rise of such off-price retailers as Ross and Marshalls, combined with generally heightened retail competition, has forced traditional department stores to reevaluate their advertising objectives and, in some cases, this has meant greater emphasis on selling the

store's image and environment; this strategy almost always translates into greater use of television.

Just such a 'positioning' campaign was launched last month by Filene's, the Federated department store group in Boston. The campaign, utilizing the theme, "feeling Filene's," seeks to establish a personal relationship with consumers by portraying different emotions. Print ads, for instance, carry headlines such as, "feeling provocative," "feeling the heat," "feeling active." While these are tied into specific merchandise, the 30-second "feeling Filene's" TV commercial is generic, focusing on a series of "lifestyle" vignettes.

"It's very important to sell the store," says Charlotte Brewer, vice president, advertising and research. "A lot of stores look alike; what matters to the customer is how they relate to a store." The TV commercial, produced by Toronto-based agency, Saffir Cravitt & Freedman, shows three characters—a man, woman and little girl—in several different environments such as work, home and playtime. The overall mood is high energy, the music is upbeat and the lyrics play off the main theme: "A city kind of feeling—feeling Filene's," (continued on page 97)

## **Tv works best when tied in with retail marketing goal**

**BY JIM HARRIS**

*Director of Advertising,  
Eastern Division,  
Marshalls*

**T**here was a period of time in my career when I carried a 3 x 5-inch television rating book in one of my inside coat pockets. Back then, total households, ratings and shares were all you needed to know or had available to sell television time. In the other pocket, a program schedule and rate card.

If you were really good, had been around for awhile and had a good client list, the only other tool you needed was a telephone. Being the junior member of the sales department meant I had not been around long enough, and I certainly did not merit a good list. Besides that, the telephone did not seem to be the best way to sell the magic of an *Ed Sullivan* adjacency or a five-spot package in our early news, anchored by an ex-network newsman.

All the above being a given fact, I was not the least undaunted. I was on a crusade. What an opportunity to extol the virtues, the glamor and the unquestionable sales potential that television had to offer.

Over a reasonable period of time, many sets of automobile tires and shoe leather, I did have a fair measure of success. My list was growing, and I even began to realize the phone paid off instead of knocking on doors.

I don't remember exactly at what point it began to dawn on me that there ought to be more to this game than just moving spot inventory. Sure, it was what I was being paid well for, but it was neither terribly satisfying nor creative; and for many of the clients I called on, not very effective either. I had a number of people who watched television every night but did not really believe it could sell for them, did not understand ratings, households, shares or want to be bothered with it all. They were the challenge. Why not sell them an idea? An idea that involved their business, an idea that encompassed more than just a highly rated program or spot schedule. Three of those early ideas are as clear to me as if they happened yesterday. Our programming department always had some time available on weekends for local programming. I discovered that a number of manufacturers produced films that

were available for airing at no cost. One was Evinrude Outboard Motors. They would produce a film on safe boating, fishing, cruising, etc., and obviously there were shots of Evinrude Motors throughout the program.

#### **Partnership role**

The station booked six of these programs and scheduled them for airing on six consecutive early spring weekends. I made a presentation to the local Evinrude dealer. The presentation included total sponsorship of the programs at affordable weekend rates and a modest on-air promotion schedule, signing in the dealership promoting the show and a register-to-win contest that was promoted within the show along with 60-second commercials utilizing factory-supplied footage. It was one of the easiest sales I ever made. Never mind talking about ratings, let's talk about the boating business and how this dealer was going to have his own TV show at the time of year when people are interested in buying what he had to sell. I was helping to market a business. Television was the vehicle, and, for this ac-

tion product, it was the right one. Every meeting I had with the client was a meeting where we discussed the upcoming program content, customer reactions and what products he wanted to promote on each program. I began to be part of his business.

From there, I sold live studio jazz programs from midnight to 1 a.m. to record distributors. I created, produced and sold Thursday night, Friday early morning and late Friday night marine weather forecasts to a large Chris Craft boat dealership.

The weather board had a three-dimensional coastline with blinking aids for navigation. We even put the dealer's two locations on the map. This was his show and provided a service to his customers while providing a perfect vehicle for promoting his products.

All this was fun, exciting and provided local advertising vehicles that clients could sink their teeth into, be proud of; and it involved me in their business. I felt more like a partner with the client rather than a peddler off the streets.

Those early days in my career helped to shape a philosophy that I continue to espouse today; whenever and wherever possible, make television media part of a total marketing plan.

### Programming opportunities

Let me relate several programming concepts and opportunities that I have been involved with in recent years.

In 1981, WBZ-TV Boston produced a half-hour program called *Moneysense*. It was a magazine format that dealt with a variety of consumer oriented issues. Various topics included: "How To Get The Best Financing On A Home," "Do Your Own Auto Repairs," "Where To Locally Shop For The Best Values In Clothing." In other words, this program showed consumers how to make the best use of their dollar. WBZ-TV made the commitment to produce the show over an extended period of time in order to build a loyal audience and scheduled it in prime access. It was the perfect vehicle for Marshalls, the company I represent.

The program concept tied in with our marketing concept, was targeted to our demographic profile. The economy being a little soft helped to create an atmosphere of interest among the general population.

We were the exclusive sponsor for the entire life of the program. Our commercials were 30 and 60-second testimonials from our customers who related how they had saved money and found the fashion value they were looking for. The program ratings were never better than 5s and 6s, but I felt that

every single viewer was our customer.

Now, let me tell you of some things that I felt we could have done to get the viewer more involved. A *Moneysense* notebook could have been sold at cost or given away. This notebook would have contained transcripts of the programs and been indexed by category, i.e., taxes, auto, home, insurance, clothing, banking, etc.

In addition, a *Moneysense* exposition might have been held with information booths set up by various companies to further educate consumers on the best way to spend their money. Insurance companies, banks, auto dealers, home improvement centers would have all been potential participants.

Over the past few years, other stations have provided us with a variety of good programming opportunities that relate directly to our business and customer. The ABC-TV owned and operated stations, in particular, stand out as a group that continually develops concepts worth looking at. WABC-TV New York developed 60-second *Fashion Report* infomercials with sponsor billboards followed by a 30-second commercial. These reports covered make-up, hair styling, how to make the most of a single simple outfit by mixing and matching, how to choose your best color, etc. Once again they were targeted to our customers.

These are only two examples of how television can tie directly to a retailer's marketing objectives. Companies have other goals also. The involvement of a company with the community it serves is an important part of its day-to-day operation. It is important for companies as well as individuals to be good citizens.

Along with the participation in the fund-raising efforts of PBS stations around the country, Marshalls was recently involved with WLS-TV Chicago's *Be A Safe Kid* promotion. The *Be A*

*Safe Kid* promotion originated with WLS-TV and was hosted by Janet Davies of the station and starred the Care Bears. The promotion began with a 30-minute special on WLS-TV, but additionally aired on WXYZ-TV Detroit, WABC-TV New York, KABC-TV Los Angeles and KGO-TV San Francisco.

The half-hour special included a series of vignettes in which the Care Bears illustrated everyday situations that threaten children's safety and teach them how to react to this situation. There was original music produced to reinforce the safety message.

In addition, the station arranged to have a Care Bear make a personal appearance at a key store in each market. The Care Bear handed out a free record of the original songs and lyrics from the show. Their appearance was promoted during the show, by in-store signing and in our existing print ads.

### Positive response

To give you a flavor of the response we had, I'll quote from a memo sent by one of our store executives: "I thought I'd send you a note to let you know how very successful the "Care Bear" promotion was. I took the opportunity to discuss the *Be A Safe Kid* program with several parents. Every parent I chatted with had watched the program with their children. Their approval and appreciation of the show, and our [Marshalls] participation was unanimous. As you can probably tell, I think the promotion and our [Marshalls] sponsorship of this program was a great success. It probably sounds silly and a little melodramatic, but it felt good to be part of a company that supported such an important cause."

In a letter to Barbara Loren, retail marketing manager at WXYZ-TV Detroit, I said that, in my opinion, their  
(continued on page 95)

## "Those stations that have retail marketing directors on their staff are one up on those that do

## not . . . It takes a commitment by station management to give their support to this position."



Jim Harris  
Director of advertising, eastern division  
Marshalls

Small format recording systems, digital VTRs, HDTV are areas needing solutions

# Technology gains sharpen equipment standards problems

**T**he National Association of Broadcasters' equipment exhibition last month clearly testified to continued gains in broadcast technology—in the studio, in the field, in transmission. But the Dallas event was also a reminder that slow (or no) progress in compatibility standards still dogs the heels of both buyers and sellers of equipment.

The compatibility dilemma was most evident in three important areas: (1) an all-round, analog TV recording standard for the current environment, (2) a digital TV recording standard, adaptable worldwide, for the near future, and (3) a high-definition TV production standard, also worldwide, going into the 21st century.

The latter standard, despite its "blue sky" aspect, is of immediate concern because of the upcoming plenary conference this month of the International Radio Consultative Committee (CCIR)

in Dubrovnik, Yugoslavia. The conference will be voting on a "proposal for a recommendation" for a HDTV production standard that has developed into a controversy between the U.S. and Japan vs. a group of European countries.

The analog recording issue revolves around half-inch tape and continues a battle for dominance between two Japanese electronic giants—Matsushita, whose brand is Panasonic, and Sony, whose U-matic 3/4-inch technology became a de facto portable standard, and who is trying to repeat with its half-inch Betacam system.

The Betacam technology appeared on its way to victory last year over the Panasonic "M" format, which Matsushita had previously developed with RCA as a partner. But Panasonic brought out an improved half-inch recording system at the '85 NAB, which, though called M-II, was not compatible with the original M format. And at the

'86 NAB, Panasonic pulled a coup with NBC's announcement that it would use M-II across-the-board. Meanwhile, Sony is working feverishly on its improved half-inch format, called Beta SP, which, like M-II, will use metal particle tape.

Beta SP will be "backward and forward compatible" with regular Beta, that is, a recording made on a regular Beta machine will be playable on a Beta SP machine and a recording made on Beta SP equipment will be playable on a regular Beta machine, but the latter will not be able to record on metal tape, i.e., make a Beta SP recording.

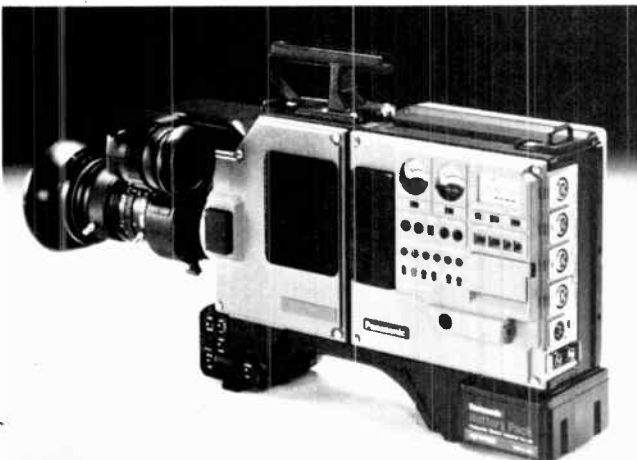
While NBC had been known to be seriously interested in M-II (see TV/RADIO AGE, July 22, 1985, *Small format VCR consensus more remote than ever*), the all-encompassing nature of its NAB announcement took many observers by surprise. NBC said that it was planning the conversion of "virtually all its tape facilities" to M-II, that it would be employed by all its operating divisions and that it would be used at all levels—in the studios, in the field, for ENG, for commercials as well as programming and for the 1988 Seoul Summer Olympics.

Michael J. Sherlock, executive vice president, operations and technical services, at NBC, who made the announcement, stated: "NBC's primary reason for moving to the M-II universal format is that it provides one-inch-video quality at a price within the new economics of network and station television." The term "universal format" refers to M-II's built-in interfaces to other formats, including Beta, NTSC and U-matic.

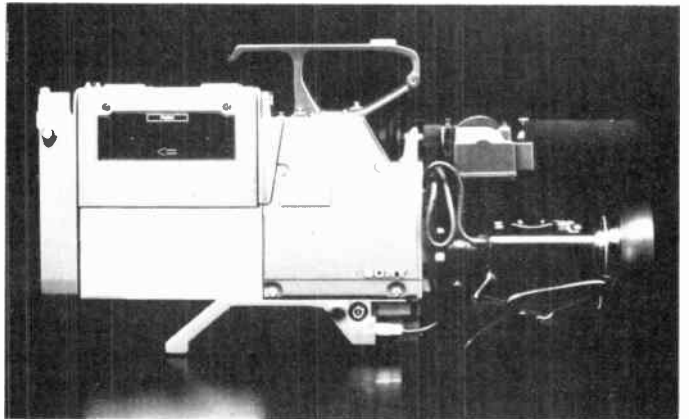
What NBC engineers were looking for (and they are not, of course, alone in their quest) was a camera/recording system that was small and light, economical in its use of tape, equal in picture quality to what they were used to getting and prices they can live with.

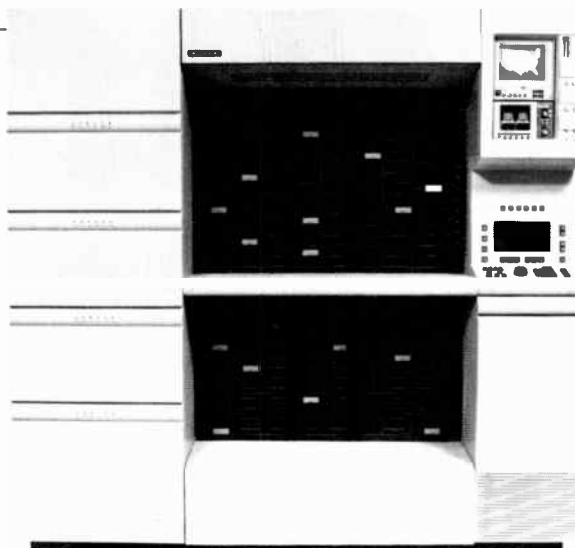
*Failure to develop standard for half-inch recorders breeds two improved VCR versions*

**Panasonic M-II camcorder, AU-400**



**Sony BVW-105/CCD Betacam**





**Ampex ACR-225 digital spot player**



**Sony digital DVR-1000**

*Both composite (Ampex) and component (Sony) digital video recorders will soon be available, despite efforts to encourage one standard*

This, says NBC, is what they got.

Panasonic showed three M-II machines at the NAB show, the AU-650, a studio recorder/player/editor with built-in timebase corrector at \$37,500; the AU-500, a field recorder/player at \$13,500, and the AU-400, a recorder for camera at \$10,500. These are list prices and NBC is probably paying less. Panasonic is not quoting a camcorder price since, for the time being, it is hitching the AU-400 to portable cameras made by others—the Ikegami HL-95 and the NEC's SP-3A, a solid-state CCD camera.

Deliveries start this fall, subject to final testing by NBC, with the first full network use for playback of the special Mountain Time Zone delayed feed in September. The NBC-owned TV stations and NBC News will be converted by the end of next year. The value of the NBC deal is put at \$50 million,

some of which may cover deliveries to Panasonic customers other than NBC. However, these details are not yet settled.

The \$50 million figure may be conservative if NBC affiliates are enthusiastic about M-II—as Sherlock says they are. The NBC deal with Matsushita provides for favorable terms for NBC affiliates who buy M-II equipment. NBC executives and engineers have not only met with the affiliate board and other general managers but have also discussed M-II with affiliate engineers and news directors.

A full-line of M-II equipment is scheduled to be available by the summer of '87, including field editing equipment. Meanwhile, NBC is waiting on Matsushita for certain changes in the M-II equipment and additional functions, including a better timebase

corrector, improved slo-mo and “moving some buttons.” A final contract has not been signed with Matsushita, Sherlock pointed out, though he is confident nothing will prevent it.

When it became apparent last year that NBC was more than normally interested in M-II, the company was criticized for encouraging yet another small-format recording system to add to the video babel. In addition to U-matic, Beta and M formats, there were quarter-inch tape systems from Bosch and Hitachi and there was talk about an 8mm system. Adding to the frustration was the failure to develop a single standard from the Beta and M systems under the aegis of the Society of Motion Picture and Television Engineers and the later failure of SMPTE committees to meld the quarter-inch formats from Bosch and Hitachi. There has been practically no talk about a compromise version of M-II and Beta SP.

Sherlock says that NBC played no favorites in its choice of a small-format recording system. “We had a totally public process—an REP, request for proposals. In almost every instance, M-II equipment was available earlier (than Beta SP). Also, there were features that NBC wanted that did not seem to be forthcoming (from Sony).”

Sherlock won't write off his interest in Beta SP, however. From the specs, he figures that its picture quality will be about the same level as M-II. However, he likes the fact that M-II uses less tape per minute of programming than Beta SP. He figures the latter will use about 1.7 times more tape per minute than M-II and he likes the smaller cassette that goes along with this M-II capability.

#### **Availability date?**

The big question about Beta SP is the date of its availability. Sony hasn't set a date for deliveries, but one estimate puts a production model off as much as two years—in short, NAB '88. Sony marketing chief Tony O'Connell argues that the use of less tape by M-II than Beta SP is achieved by designing narrower tracks. This requires, he says, a precision that may be hard to maintain in the M-II recording process.

While Beta SP is still off in the distance, its future is bolstered by the fact that, according to Sony data, about 200 U.S. stations already have Betacam equipment and the chances of their switching to another small-format are not very great.

In addition, CBS is already using multicassette Betacarts and Betacam camcorders and ABC is leaning toward Beta SP for ENG. George E. Shannon,

*(continued on page 102)*

Production arm of broadcast firm in midst of \$45 million development effort

# Gaylord banking on sitcoms to propel syndication growth

By JOE FINNIGAN

**T**he Gaylord Production Co., an organization most closely associated with the country-western tradition of *Hee Haw*, has embarked on a \$45 million development program aimed at making it one of the major television producing firms in Hollywood. The man charged with effecting that transformation is Alan Courtney, executive vice president, formerly with Youngstreet, a company that had syndicated *Hee Haw* for several years and which Gaylord acquired nearly five years ago. At the time of the purchase, Courtney signed a five-year personal services contract, currently in its final year.

Courtney's mandate for reshaping the company is clearly articulated by his boss, Gaylord Broadcasting Co. president Dr. William Banowsky.

"We feel we can make a contribution with quality programming which doesn't appeal to the lowest standards," Banowsky explains. "We feel there is a contribution that can be made through wholesome, family entertainment." Banowsky says he will work with Courtney "more in a sense of providing policy directions." But, ultimately, he emphasizes, "We are as good in Los Angeles as the leadership

which Alan Courtney gives us. And, in that regard, we think we are very, very good. Here we've got the man who was head of TV programming at NBC, CBS and MGM; and we think the things we are doing are because of his great leadership."

*Hee Haw*, since 1984, has been under the aegis of Gaylord Syndicom, a separate programming arm established two years ago in Nashville to concentrate on products with a country-music and rural appeal.

## Made-for-TV movies

Gaylord Production Co., meanwhile, has been very visible on the network level of late with the airing of three of its made-for-TV movies on CBS—*Nobody's Child* with Marlo Thomas (25.7 rating, 39 share), *Stone Pillow* with Lucille Ball (23.3/33) and *Mrs. Delafield Wants To Marry* (21.0/35).

But the top priority for the immediate future is concentration on first-run programs for syndication because Courtney is "convinced there is a burgeoning market. The stations are beginning to find they can't afford to buy off-network reruns."

Courtney hopes to have a more moderately priced product in syndication,

and he cites a lower cost-factor for the production of first-run series for syndication as compared to network expenditures. As an example, he points to one of Gaylord's new first-run situation comedies in development, *Moscow & Vine*, which co-stars Milton Berle and Gary Imhoff. Berle plays an ex-vaude-villian who's partnered in a music store with a young Russian immigrant portrayed by Imhoff.

"If the network were doing Milton Berle, it would be somewhere between \$450,000 and \$500,000 a half hour," he says. "And that money has to come from somewhere. We feel we can do that half hour somewhere between \$300,000 and \$400,000. And that kind of savings can be passed on."

## Oldtimer resurgence

Gaylord's decision to bring the veteran Berle back comes at a time when others are also reaching into the past for stars associated with the early days of TV. Lorimar-Telepictures hired Danny Thomas to headline a series, *One Big Family*, premiering in syndication this fall, and ABC signed Lucille Ball for a weekly primetime program, also to be launched this fall.

Does this mean we'll be seeing more of those toplineers who have been relatively inactive in recent years?

"If you were funny once, you're still funny," Courtney says. "I think *Golden Girls* shook everybody up more than anything else. CBS is now trying to sell the 25-54 audience as being the most viable. That's the vast majority of the available audience, Number 1. And, Number 2, they're money. The audience is there for syndicated shows. For awhile, the story was that situation comedy was dead. Then along came *Cosby* and everybody said, 'Oh, it's alive again. There's a resurgence.' It was never dead, it just got to a point

Exec v.p. Alan Courtney



V.p. Peter Alex

**Gaylord's top priority for the immediate future is concentration on first-run programs for syndication.**

## Station acquisitions on Gaylord agenda



**Dr. William S. Banowsky**

**D**allas-based Gaylord Broadcasting Co. is a subsidiary of OPUBCO, a conglomerate with a wide variety of financial interests and investments.

At the helm of the broadcasting division is Dr. William S. Banowsky, president, who came to the communications business after a career in the ministry and the presidency of two universities. From 1963-68, Banowsky was a minister of the Broadway Church of Christ in Lubbock, Texas, later serving as president of Pepperdine University in Los Angeles and the University of Oklahoma in Norman, Okla.

Gaylord Broadcasting, in addition to Gaylord Productions and Gaylord Syndicom, encompasses Opryland U.S.A. in Nashville, the Texas Rangers baseball team, seven television stations and three radio stations. The TV outlets are: WTVT(TV) Tampa-St. Petersburg, a CBS affiliate; WVUE(TV) New Orleans, an ABC affiliate; and five independents—KTVT(TV) Dallas-Ft. Worth, KHTV(TV) Houston, WTVT(TV) Milwaukee, KSTW-TV Seattle-Tacoma and WUAB(TV) Cleveland. The radio stations are WKY Oklahoma City and WSM AM-FM Nashville.

Banowsky's broadcast experience is limited, although he served on the PBS board and once hosted *Bill Banowsky Visits*, a TV show in Oklahoma City. He admits, "I'm trying to learn this business. It's a brand new job in a brand new industry for me."

Nonetheless, he has some firm ideas about where the company should be going. One area in which Gaylord is going to be more active is in the acquisition of more TV stations. "We're thinking of more stations, Banowsky says. "We intend to one day be a 12-station group. We'll buy judiciously and probably in the Sunbelt." □

where it wasn't very good."

In addition to the potential audience for first-run syndicated shows, there also seems to be an increased number of producers and advertisers who are looking to capitalize on this marketplace. "The syndication market is becoming more and more attractive to producers, for two reasons," Courtney explains. "Number 1, advertisers have begun to realize they can have the same amount of exposure, the same kind of exposure and the same kind of control with a show in syndication that they do with one on the network. That was established for years by *Hee Haw* and *Lawrence Welk*, and now by *Solid Gold* and *Dance Fever* and other shows that are syndication material.

"Number 2, the advertisers get a better value for their money, their cost per-1,000. And they have finally gotten to the point where they don't look down on syndication as something that they should try to get for 50 cents on the dollar. If they're getting value that is comparable to what they're getting on the network, they're willing to pay for it."

Like other companies in Hollywood that have perceived a need for first-run sitcoms in the syndication market-

place, Gaylord has four in development. "And I'm sure we're going to be four out of 45 or 50 at NATPE next year," Courtney says.

The crowded field doesn't deter Courtney, who maintains that, "There is no more competition in 45 to 50 situation comedies in the syndication market than there is in the network when you go in and there are 15 or 20 at each network competing with you. So the numbers come out the same."

### Groucho Marx fantasy

Courtney's vice president in charge of production for syndication is Peter Alex who also once worked for Youngstreet on such shows as *Hee Haw* and *Barbara Mandrell & the Mandrell Sisters*. For Gaylord, he's been a producer on *Entertainment Showcase* and *Off The Wall*. He's now involved in Gaylord's new sitcoms. Besides *Moscow and Vine*, those in development include *Groucho and Me*, a fantasy in which the late comedian comes down from heaven, from which he's been expelled as "a pain in the neck angel," to put some backbone in an earthly wimp. The Gaylord people compare it to *My Favorite Martian*.

**One of Gaylord's first-run sitcoms in development is 'Moscow & Vine,' starring Milton Berle as an ex-vaudevillian**

### Cast of 'Moscow & Vine'





A third project is *The Night Owls*, about life among the regulars at an all-night restaurant. It is a show that plans to depict a social setting similar to that found in an English pub.

Alex is also looking for other genres that might do well in syndication. He believes he's found one in the form of a half-hour action adventure show. "I think I'll have the first," he says, "a half-hour action-adventure, *Marker*. It's a kind of modern day *Have Gun Will Travel*."

Courtney had some success earlier this year at NATPE where he pitched several shows, among them *Adventures of the Galaxy Rangers*, an animated program described as a "space Western," and *Dancin' to the Hits*, a weekly half-hour music program hosted by Lorenzo Lamas. "We came away from NATPE," Courtney says, "with enough commitments to both shows to say, 'OK, they're on the air.' We went in with less than 60 per cent clearance, and we came out with over 60, and close to 70."

Three other projects did not fare as well. One was *Today's Movers and Shakers*, a half-hour daytime strip show dealing with the lives of important people. "That project," Courtney says, "needs to go back to the drawing board for some additional work."

"One of the things that we ran into with *Today's Movers and Shakers* was a backlash. We initially had clearance from the CBS owned stations for it, as a replacement for *America*. And then they came to the conclusion that the failure of *America* made that a questionable formula to come back with."

Another Gaylord entry at NATPE this year was *Scary Tales*, a late night once-a-week anthology of terror stories. That, too, has not yet gone into production. A third show, *Off The Wall*, may yet get on the air. "We're still getting clearances," Courtney says. "If we get enough clearances, we will go some time between September and January."

### Distribution plans

At the present time, Gaylord Productions does not have its own syndication company. Its product is distributed by several other companies. There is, however, a possibility that such a division might some day be established. "One of the things I wanted to be sure of is that we have the product before we put in the company to distribute it," Courtney says. "I think we will very seriously consider it at some point. It's an expensive thing to set up a syndication arm. It's the old chicken-and-egg story. Do you set up the operation first and then provide the pro-

*Gaylord had some success at this year's NATPE with a half-hour music program and an animated show.*



'Dancin' To The Hits' host Lorenzo Lamas



'Adventures of the Galaxy Rangers'

gramming, or do you have the product first and then go out and get the syndication deals?"

For the present, at least, it's not likely that Syndicom will become Gaylord Productions' syndicator. "They don't handle stuff out of the production company," Courtney says. "They're primarily directed toward things that have country-music and rural appeal. It's an operation out of Nashville, and in order to handle programming that's going to go out on a national basis, you really need a home base and a presence in New York and Los Angeles."

Meanwhile, Gaylord Syndicom is actively pursuing its own new projects. Says Jane E. Grams, vice president: "We are situated in Nashville in the Opryland complex, which is an important part of the Gaylord empire." Those Nashville holdings also include The Nashville Network and major production facilities.

"We do everything imaginable here," says Grams. "We've done game shows, and network soaps have come in and done some episodes."

The Syndicom organization is also

interested in developing a sitcom, and Grams would like to get into the talk-variety genre as well."

Among the specials being offered by Syndicom for the year-end holidays are *The Grand Ole Christmas* with Gary Collins, his wife, Mary Ann Mobley, and their daughter, Clarcy; and a New Year's Eve special.

Gaylord Productions has made major inroads into the Hollywood production community, which is an exclusive club and wary of outsiders. When Courtney established the Hollywood operation he "found that there was no recognition of Gaylord as a name. Everyone was aware that there were some Gaylord stations, but what I had to do was establish a credibility for the Gaylord Production Co." He believed that could be accomplished by quickly making TV movies. "There's no better way in Hollywood to earn credibility. I wanted to establish a hallmark of quality," Courtney says. "I wanted Gaylord to have the same aura of quality and the same recognition for top quality that MTM has. That really was what I wanted." □

Program development fund is at highest level in web's history: CBG president

# CBS in good shape, says Jankowski on eve of L.A. meet

By ALFRED J. JAFFE

If the events of the past year have shaken the broadcast industry, they leave Gene F. Jankowski, president of the CBS/Broadcast Group, cool and collected.

As he prepares for the TV affiliates meeting in Los Angeles next week, Jankowski finds his company, the only one of the Big Three not acquired, in first-class shape, essentially unharmed by Ted Turner's hostile takeover attempt and well equipped to recapture the primetime throne from which his network was unseated during the past season.

As to what's happened to his prime competitors, well, NBC will still be under the umbrella of a hardware company, he notes, and, as for ABC, he shrugs philosophically and comments that there's "pain and suffering" anytime you merge two different corporate cultures.

(It may or may not be significant, but it is certainly ironic, that the week after the season ended with an NBC victory, CBS showed up with a clear first place, viz., a 14.3/24 vs. a 12.9/22 for ABC and a 12.3/21 for NBC).

In any case, Jankowski says flatly that the debt incurred by the expenditure of \$954.8 million in cash and notes to acquire 21 per cent of CBS' outstanding common stock will not affect the operational ability of the company. CBS' cash flow after debt payment is better than that of Capital Cities/ABC, says the CBS broadcast chief. In fact, the broadcast group will have more money "for development" this year than last.

"[B. Donald] Bud Grant [president of CBS Entertainment] says he has more money than ever for program development," Jankowski adds. He won't say how much that is, but he estimates that, collectively, the three webs currently spend about \$150 million annually on program development. CBG, he explains, spends \$2.2 billion a year, all told, but "programming is the key."

Anent the programming scene, the departure of Harvey Shephard as senior vice president for programming at

CBS Entertainment and his replacement by Kim LeMasters, head of mini-series production (who will be just plain vice president, for starters anyway), comes right in the middle of the pilot-picking process. LeMasters, a program development executive, brings a different orientation than Shephard, whose strength is described as being in scheduling.

According to one CBS source, the switch won't affect pilot review: "We won't miss a beat. Don't forget there's Bud Grant." However, CBS was set to announce its primetime schedule for next season on May 8. They're first to announce, mainly because their affiliates meeting is first—May 18-21.

The other side of program development is cost control, a matter of growing importance, says Jankowski. But he says costs are well under control. "While costs are going up, the rate of cost increases is going down. We cut cost growth in half last year. In 1984, expenses were up 10 per cent. Last year, they were up 5 per cent." This year, says Jankowski, he's trying to hold the line at 4 per cent.

What makes cost control a challenge to Jankowski this year is the continuation of the sluggish network TV economy. Speaking of the general economy, he points out, "Ad rates can't go up if

the economy slows down."

Speaking of network TV business, he describes the first quarter as "up but not by much," and the second quarter as slow, but starting to firm (as of the end of April). Jankowski says he is hard put to list the reasons for the first quarter doldrums. "I'm not sure if it was inventory or business conditions." He notes that inventory was taken out of the market by the "ABC makegood situation."

But the owned TV stations are said to be doing well, as is network radio. The owned radio stations are affected by the soft spot market.

Looking toward the new network TV primetime season, Jankowski emphasizes the need to work on the 8-9 p.m. period, where CBS has been especially weak vis-a-vis NBC. In the Monday-Saturday 8-9 and Sunday 7-8 periods, CBS averaged a 15.1 vs. 18.1 for NBC (and 13.1 for ABC). In the remaining hours, CBS was Number 1; it averaged a 17.4, NBC a 17.2 and ABC a 15.7.

Somewhat troublesome, however, is the fact that the NBC did noticeably better on new shows during the 1985-'86 season. According to CBS' own analysis which includes short flight series, NBC averaged a 15.9, CBS, a 13.6 and ABC, a 12.6. CBS and NBC were equal on returning shows, however.

As for daytime, CBS must dig in its heels, though it is strong competitively. This is because CBS ran neck and neck during the season with ABC, ending with a 6.2/22 vs. ABC's 6.3/21, according to CBS' preliminary results (through April 13). (NBC had a 5.0/18.) However, CBS was down from a 6.7 rating during the 1984-'85 season, while ABC was up from a 6.1.

CBS' competitive strength during daytime is illustrated by "common time" comparisons, that is, time periods when all three networks are airing. Here, CBS shows up well (through April 13), with a 7.4/24 vs. 6.6/22 and

Gene F. Jankowski



*CBS Broadcast Group president faces mixed business picture: web TV slow, web radio good, TV stations good, radio spot slow*



Dan Rather



West 57th

## *CBS evening news is battling growing competition, while the network is having another go at the young adult audience*

ABC and 5.5/18 for NBC.

Other preliminary results show CBS second to NBC on Saturday morning (8 a.m. to 2 p.m.) in both households and children. It is also nesting in the middle in the late night period on weekdays.

As for the news, CBS is indisputably in first place with Dan Rather in the early evening, though both ABC and NBC have advanced since the '84-'85 season while CBS remained in the same place. It's early morning where the affiliates will be asking questions at the Los Angeles sessions, Jankowski acknowledges. CBS not only ranks third, but dropped a fraction of a point from the previous season, while NBC gained.

### **The barter question**

Barter is not a major threat to the networks, Jankowski insists. And the reason he gives is insufficient program appeal. "Barter will succeed or fail, depending on program quality. [But] you don't have economics working in your favor," he argues, maintaining that budgets for barter syndication must be limited compared to network production nuts. "Look at all the court shows, the game shows. Drama is too expensive."

He denies the claim by barter proponents that barter shows are getting better. If there's any improvement, says Jankowski, it's because of the growing use of off-network programs. He estimates that 85 per cent of the programs

on independent stations, the major users of barter, are off-network shows. And he adds, as a reminder, "The failure rule in barter works as in any endeavor."

The CBG president offers these thoughts regarding independent audience levels in the light of their rising shares in recent years: VCRs, he says, are equivalent to instant reruns off the air. As VCR penetration increases, presumably taping off the air will increase overall. Network programs are among the most popular off-air recordings. When people watch a VCR recording, they don't watch something else. Ergo, since independents buy the bulk of network reruns, shouldn't VCR viewing affect independent audiences?

As an addenda to this, Jankowski says that daytime network shows form "the bulk" of VCR recording and maintains that primetime soap operas don't hold up in rerun. However these elements factor into the picture, Jankowski stops short of a positive opinion. "I'm just raising a point, not predicting."

In another area, the existing network financial interest and syndication rules, Jankowski has little to impart other than that discussions are continuing. CBS' ambitions in this area are limited by the nature of the business—i.e., the need to be able to tap creative talent wherever it exists. "We have no pride of authorship," he comments. The only regular shows CBS produced last season were *Twilight Zone*, *Foley*

*Square* and *Storybreak*, the latter for the younger set. Of about 45 TV movies on the network during the '85-'86 season, "about 10 to 20 per cent" were CBS productions. "*Hawaii 5-0* may have been on for 11 years, but *Ball Four* only lasted four weeks," Jankowski reminds.

One area where the networks have increased the amount of programming in recent years is news. The latest development is the regional news feed, where CBS may have made the most progress among the three webs. Jankowski makes the point that this feed will result in better quality news programming than the "junk" news feeds to affiliates of former days. He also says that in feeding news material to affiliates in earlier days, the networks lost the battle for a full hour of early evening network news.

The networks made up for it—in part, at least—by the expansion of news in the fringe periods, notes the CBG president. "The real news material is in the 'back pages,'" he argues. Ticking off the expansion, he points out that CBS programmed 750 hours of news annually four years ago and telecast 2,250 hours during 1985. In 1986, the figure will be even higher. *Nightwatch* alone is 1,000 hours a year, Jankowski points out. He notes that the morning news went up from one to two hours in recent years. There's *Newsbreak*, Charles Kuralt on Sunday mornings, and *West 57th* has returned to test its young adult concept again. □

'Unofficial marketplace' develops along with awards, screenings, seminars

# Banff TV festival expects over 400

Going into its seventh year, the Banff Television Festival expects to attract somewhat more than last year's approximately 400 participants to a variety of activities at the Banff Park Lodge in the Canadian Rockies of Alberta. While screening of programs entered for the awards competition and attendance of more than 50 hours of seminars make up the bulk of official activities, the festival has become somewhat of an unofficial marketplace for ideas and even co-production deals.

According to Barbara Moes, director of marketing and media for the festival, registration has been running slightly ahead of last year's, and she reports significantly larger contingents from Japan and West Germany this year. Interest from the latter country may have something to do with the fact that the special tribute this year at the May 25-31 event is to Westdeutscher Rundfunk (WDR) of Cologne. Last year's tribute was to Granada Television of the U.K.

Moes refers to the Banff festival as an "informal marketplace," pointing to the range of disciplines represented. About 50 per cent of attendees are corporate executives with networks or production firms, she estimates. Industry sources, though, note that many of these executives are only there for a day or two, primarily because they are addressing the various seminars. But they also note that the range of disciplines represented gives the event a unique flavor. Along with private and public broadcast interests, there are

writers, directors, producers, actors and even communications lawyers.

One who has attended the festival and found it unique is Roger Fransecky, president of CEL Educational Resources, a subsidiary of CEL Communications. Involved in educational programming, Fransecky found the perspective of the festival to be neither typically U.S.-flavored nor European, but more "North American." He says the majority of people attending are Canadian producers and TV executives and that "the level of conversation is very high." He adds, "I can't address myself to its utility in selling programming because I wasn't there for that purpose, but it seemed there was a lot of it going on."

Donald L. Taffner, president of D. L. Taffner, Ltd., comments, "I found it a pleasant, low key event where you can have a pleasant time and meet a couple people in the business and sit down and have a discussion." He adds that he has not attended Banff with the prospect of conducting business in mind but that he has met people there who he has conducted business with six to nine months later.

## Timing of festival

This year and in previous years the festival has missed out on some potential participants, coinciding with the annual junket of the International Television Council of the National Academy of Television Arts & Sciences, which begins May 24 this year.

But Moes indicates this will no longer be a problem beginning next year, when the festival will be scheduled for the second week in June. She says this was decided because May is a generally active month for the TV industry.

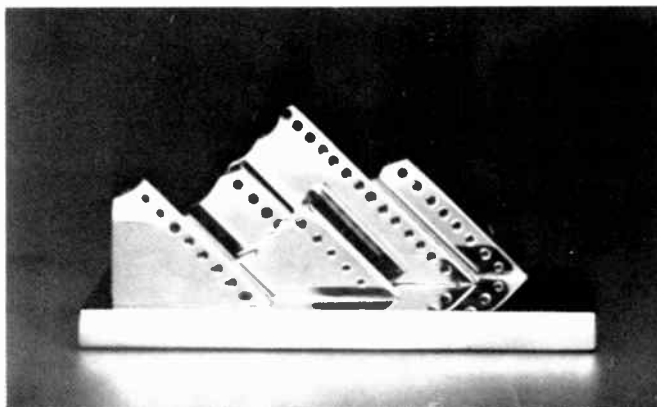
As for the judging of entries for awards, festival director Jerry Ezekiel had already eliminated some 80 entries so that a pre-screening committee had about 300 to deal with for 10 category awards and the Best of Festival award. The pre-screening committee includes three other persons, all from Canada. After their work is completed, about 120 entries go to the international panel of judges to be considered just prior to the festival. Chairing this panel is Ferdinand Dansereau, writer-producer-director from Quebec. The other judges on the panel are from Hungary, France, Japan, the U.K., U.S., West Germany and Canada.

The entries this year came from more than 20 countries, according to Moes. She reports Kenya and Bulgaria had entries for the first time and that stronger representation was seen from Spain, Japan, France, Taiwan, Singapore and South Korea. The number of entries overall, she adds, is about the same as last year's.

Last year's Best of Festival Award went to *Blue Money*, a program from the U.K.'s London Weekend, which also won in the TV features category. The other nine categories and last year's winners are: limited series or miniseries, *Concealed Enemies*, American Playhouse, U.S.; continuing series, *Hill Street Blues* (episode: "The Rise and Fall of Paul the Wall"), MTM Entertainment, U.S.; drama special, *Lovers of the Lake*, RTE, Ireland; TV comedy, *The Very Best of Spitting Image*, Central Independent TV, U.K.; social and political documentary, *To Save Our Schools, To Save Our Children*, ABC News, U.S.; outdoors and wildlife documentary, *National Geographic Special: "Land of the Tiger,"* WQED Pittsburgh; arts documentary, *David*  
*(continued on page 94)*

*Entries for the Rocky Awards this year come from more than 20 countries, with Kenya and Bulgaria entering for the first time.*

## The Rocky Award



## CLASSICAL MUSIC ON RADIO

AM stereo offers new potential for expansion; upscale audience stressed

# Acquisitions, push for profits concern classical operators

By ROBERT SOBEL

**C**lassical music radio, once considered one of the less volatile territories of the broadcast terrain, is facing some unsettling times. While no one is even hinting that fine-arts radio could disappear, many feel it is being threatened, by both outside and inside entrepreneurs whose ambition to turn a high profit is primary.

Part of the difficulty is that classical music radio is now caught up in the overall broadcasting atmosphere—led by television—whereby buyers are willing to pay astronomical sums of money for stations. Indeed, the pressure on classical owners to sell out has been building steadily, bolstered by the lure of financial security. In most cases, a sale would mean a change of format.

This is only part of the story. The other is that some classical owners are willing to retain the station but have chosen to change the format anyway, yielding to the promise of greater profitability. There have been at least a half-dozen examples of both scenarios over the past year—including three in the past few months—and it's likely that more cases are in the offing.

What the impact of these developments will be down the line on the classical industry is hard to measure. But one theory is that the demise of these classical FMers—some of which are in major markets—will beget the sprouting of a number of Class A suburban classical stations which will stake out pockets of territory until they can broaden their horizons. This premise is considered logical in that such stations

### Exxon-sponsored N.Y. Philharmonic broadcast on CMBA stations

*The pressure on classical station owners to sell out has been on a steady increase, bolstered by the lure of financial security.*



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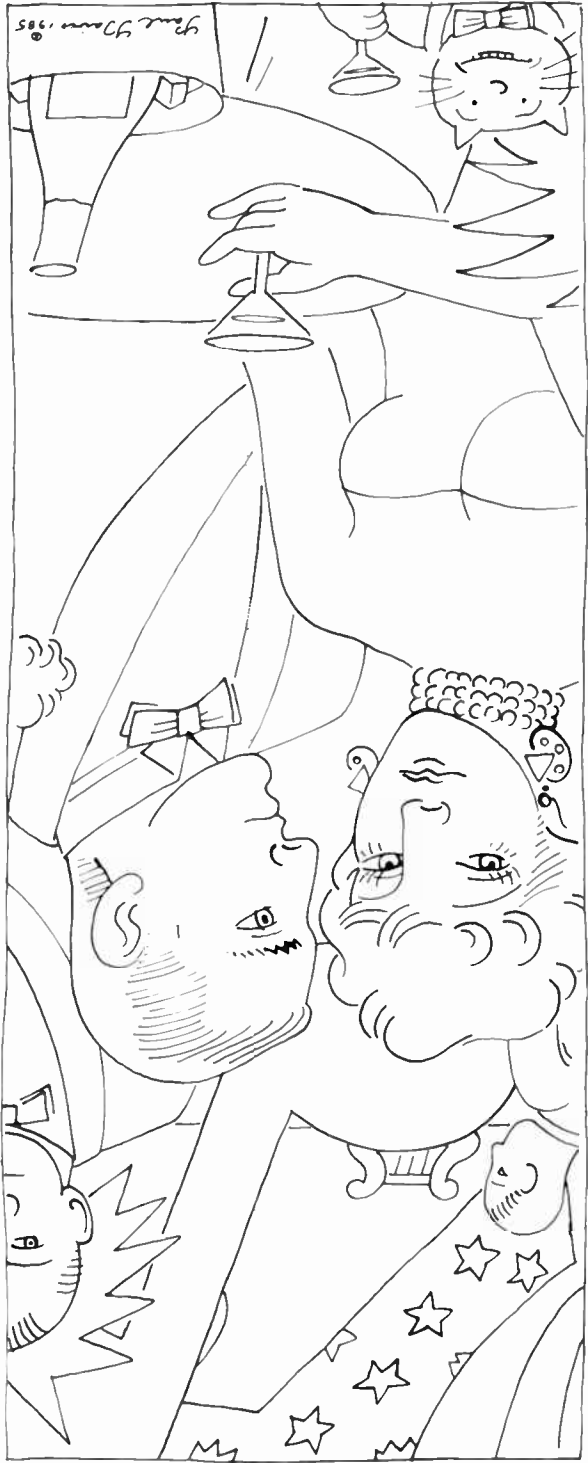
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can become operational quickly and with relatively little investment. This has already happened in Houston and most likely will be duplicated elsewhere under similar circumstances.

On a more positive note, the number of classical AM radio stations will rise, too, according to another theory, as AM stereo continues to make a dent in the radio industry. However, this process is slow, and it's not likely that its impact on both the radio industry and on classical radio in particular, will be felt for some time.

Meanwhile, as the Classical Music Broadcasters Association prepares to hold its convention May 18-20 in Washington, promotion is getting a sharpened focus. In a few cases, television is being used, with one station buying time on the three network affiliates as well as on an independent TV outlet.

Also noteworthy, while not new, is the latest "Classical Advantage" study published by WFMT(FM) Chicago, which again displays the "superiority" of concert music listeners as buyers of product and services, while the latest Birch Radio survey on the subject makes the same point about audiences regarding profession, income and education.

### Major threat

Ray Nordstrand, WFMT(FM) Chicago, president, sees "the crazy escalation of prices for licenses" as posing a major threat to classical radio this year. Rich Marschner, WFMT's general manager, adds that owners in big markets with high quality facilities are especially being pressed to sell their stations because of the profitability potential seen from a format change.

Robert Conrad, vice president, program director of Cleveland's WCLV(FM), notes that the 12-12-12 rule has spurred station groups to "snap up as many stations as they can," escalating the prices for the stations. In the case of classical outlets, it would be dif-

ficult to sustain the high financing involved in some instances, he continues, despite the fact that many classical outlets are steadily profitable. Also leading up to sellouts, he continues, is the fact that a lot of classical stations are held by their original local owners. "Unfortunately, they are getting older, and they will have to make decisions on what to do with their property. If someone comes along and offers much more money than the station is worth, you have to take the offer very seriously, even though the buyer may want to change the format." The problem, according to Conrad, is that the entire broadcasting industry "is being infected with venture capital by people who are interested in making a buck, not in broadcasting. This is not only affecting classical programming but broadcasting in general, to the detriment of everybody."

Peter Besheer, a co-founder with Peter J. Cleary of The Concert Music Broadcast Sales Inc., the only rep company which handles classical stations exclusively, says that very serious pressure is put on the classical format when the station is bought at current stick values (value of physical facility only). "A station sold at stick value would probably not be able to carry the note, even if it was running at 33 per cent pre-tax profit.

Down the road, Conrad sees the flood ebbing on station purchases. "I think it will die down in a couple of years. Inflation of prices for radio stations will back off a little bit. Also, buyers will run out of stations to acquire in major markets. However, I hesitate to say that all the classical music stations in the U.S. will change their format. Of course, that's not true. In the long run, the format will continue; it's too viable a format not to succeed."

Nordstrand agrees that classical provides one of the most stable financial returns of any format. "It has a loyal audience and advertisers who want that audience. They aren't fickle, so we think it is a good, solid format, if the

value of the licenses don't go crazy." Nordstrand speculates that the recently announced switch in format at KLEF(FM) Houston was probably spurred by the "insane license values. It wasn't that the station was unprofitable. It's probably that Joe Field, the owner, figured that his station should be worth about \$30 million. Therefore, it should be making \$5 million [per year] instead of, \$1 million or \$2 million."

### Losing ground

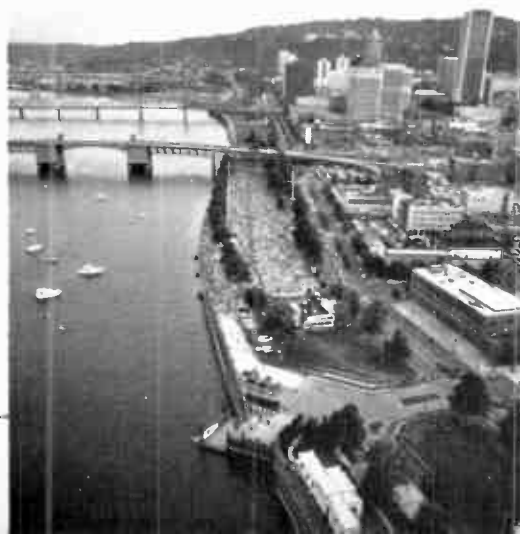
But at KLEF(FM), now KJYY(FM), Steve Sheppard, general manager, says that while the station was profitable, it was losing ground in both billings and ratings. He notes that of the 12 FM stations in the market, KLEF "was one of the least productive." And, he adds, the station projected a downswing even further for this coming year, "the first time I can remember that we have done that." In ratings, KLEF slipped to a low of 1.2, according to the fall, 1985, Arbitron. He continues that the Class C station invested about \$1 million in a 2,000-foot antenna with other Class Cs in the market about three years ago, "but obviously this payout didn't help the station." KLEF not only switched its call letters but went from Beethoven to Bach in a "light rock" format in mid-March. The outlet was bought in 1969 by Entercom, a Bala Cynwyd, Pa.-based company which owns eight radio stations.

But Houston is not to be deprived of a classical outlet, and shortly after the format change at KLEF, a group of local businessmen, headed by real estate developer Joe Russo, acquired a small, suburban station, KYND(FM); and plans are to change its call letters to KLEF(FM), and to switch its format to full-time classical.

Two other examples of recent format changes are at KONC(FM) Phoenix and at KBVL(FM) Boulder, Colo. In conjunction with the format switch, KONC's call letters have been changed to KAMJ. KONC had been KHEP(FM) before it was sold about a year-and-a-half ago by Grand Canyon Broadcasting (which retained its AMer, a religious station) to Affiliated Broadcasting Co., reportedly for \$6 million. After some attempts at skewing a younger classical audience through minor programming changes, Affiliated Broadcasting abandoned classical at the end of March, in favor of a soft music format, Transtar Format 41, fed by satellite from Los Angeles.

In changing the format, Affiliated Broadcasting management said that ad sales "were well below the reasonable amount for the size of the market," notes Torey Malatia, program director

### "Handel on the River"



**KKSN Portland's Handel celebration is not broadcast on the station but results in free promotion.**

## Top 30 classical stations by share, fall '85—Arbitron

(12+) M-S 6 a.m.—12 midnight

Metro	Station	Sh
Santa Barb-		
S. Maria	KDB-FM	5.5
Seattle-Everett	KING-FM	3.9
Salinas-		
Monterey	KBOQ(F)	3.9
Denver-		
Boulder	KVOD(F)	3.7
Albuquerque	KHFM(F)	3.2
San Diego	KFSD(F)	2.6
Washington	WGMS-FM	2.4
Portland, OR	KYTE-FM	2.3
Milwaukee	WFMR(F)	2.2
Miami-		
Ft. Laudrdl.	WTMI(F)	2.2
Cleveland	WCLV(F)	2.1
Detroit	WQRS(F)	2.1
Kansas City	KXTR(F)	1.9
Phoenix	KONC(F)	1.9
Philadelphia	WFLN(F)	1.8
Los Angeles	KFAC-FM	1.6
Chicago	WFMT(F)	1.5
San Francisco	KDFC(F)	1.5
Portland, OR	KKSN	1.4
New York		
Consol	WQXR-FM	1.3
New York		
Consol	WNCN(F)	1.2
Dallas-		
Fort Worth	WRR(F)	1.2
Houston	KLEF(F)	1.2
Boston	WCRB(F)	1.1
San Francisco	KKHI-FM	1.1
Harrisburg	WMSP(F)	1.0
Atlanta	WGKA	.09
Chicago	WNIB(F)	.08
St. Louis	KFUO(F)	.08
Tampa-St.		
Petersburg	WXCR(F)	.06

Source: Radio Information Center analysis of Arbitron data.

of KAMJ and who was p.d. at KONC. All affiliated stations are up for sale by the Boston Globe, its parent company, and it's speculated that the Globe wanted to make the buy attractive by having all its stations in mass-oriented formats. However, Bill Huff, senior vice president at Affiliated rebuts this by noting that the decision to change the

KONG format was made before any notion of selling the stations. Also, he points out, Affiliated is donating its classical library to the PBS station in Phoenix, for a new FM station, "to keep classical in Phoenix."

In the KBVL-FM case, the station, bought for \$4 million by the Sterling Recreation Organization, is only a 30Kw, operating in a "bowl" topographically, with a negative antenna height, according to WFMT's Marschner. Located in a university town with a large number of high-tech people, the station was doing well with males, says Rusty Shaffer, general manager.

But because of new FCC requirements for Class C stations, the outlet would be forced to upgrade its power to a maximum of 100,000 watts by March, 1987 or be frozen at its present power strength.

### Cost of renovation

Shaffer points out that the cost of renovation at the station would be in the \$1-2 million range, which he considers to be a prohibitive investment based on its profitability. Also, as an upgraded station, the outlet would compete in the Denver market, which already has established classical station, KVOD(FM) a 100Kw. At present it wasn't known what type of non-classical format was considered by the new owners. KBVL(AM) is adult contemporary, and Shaffer says he plans to purchase the station from his father, the present owner.

Both Sam Rosenblatt, general manager at WTMI(FM) Miami, and Michael Ferrel, vice president and general manager at WGMS AM-FM Washington, assert that the blame for sell-outs by classical owners to buyers who change the format should be placed on management. Rosenblatt says that management at KONC "didn't give classical a shot," and that in Houston "the owners tried to go after mass-appeal" instead of concentrating on "true" classical music.

Ferrel argues that the sell-out moves in some markets "might have its base from the people operating the station. Some adopt almost a defeatist attitude at the very beginning and operate from a sense of weakness that they can't make a classical station profitable." He adds that the problem is that these owners don't know how to market classical properly. "It all depends how you market the format. We are very aggressive in marketing, although we have a very limited promotion budget."

But Besheer notes that in the Houston case, the station was billing "a very respectable gross" and "a very respect-

able bottomline number. But the question is that, although some managers or owners feel they are doing well, they are asking what are the outer limits of what they can do? But there is a certain risk for a station to switch to another format. You have to go up against the more mass-oriented competitors and you will have to buy your audience with tremendous promotion and purchase [Arbitrons] and do other things which a classical station may not do. So the cost will be a lot more to, hopefully, get a share of the bigger pie."

Of course, not all purchases wind up with a format change. One of the more recent buys was at KFAC AM-FM Los Angeles, which was sold for about \$34 million, and involved both the AM and FM outlets. One of the new owners, Ed Argow, executive vice president and general sales manager of the properties, vows to keep KFAC not only classical but to make it the best classical station in the country." In conjunction with the purchase, Argo formed Classic Communications Inc., with former KHS(FM) Los Angeles co-op sales manager Louise Heifitz. Argo takes over as chairman and chief operating officer at the new company. Heifitz becomes president and chief executive officer. She and Argo will be equal partners in the station's management and operations.

The FMer has one of the top radio signals in the city, 55,000 watts, operating on 92.3 MHz at 2,835 feet. The AMer has 5,000 watts on 1330 KHz. While both stations play classical, the AM side airs a lighter style, when it doesn't simulcast for a number of hours with its FM sister.

### Taking up the slack

The classical broadcasters collectively doubt that the buyout trend and changes in format will develop into an uncontrollable flood. But if it does, they speculate that AMers and low-power suburban FM stations will take up the slack.

Warren Bodow, president and general manager of WQXR AM-FM New York, says that if certain commercial stations get out of classical, "someone will be there to step right in behind them. This will most likely happen in Phoenix and elsewhere. Also, commercial classical music may start to enter some middle-to-small markets where there is no classical station." A 3,000-watt, classical station, KIW(FM), made its debut in Bakersfield, Calif., on February 6, making it the smallest market to have a fine-arts commercial outlet.

Also, Bodow believes that as AM stereo radio gains in growth, it will attract classical interests. "When AM stereo



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This is why WFMT is forming **The Beethoven Satellite Network**: a live, fully-packaged, 24-hour classical format delivered through Westar IV.

Programming will originate in our state-of-the-art Chicago studio complex,

offering sound quality to please the most avid audiophile. Daypart segments created for this brand new satellite service will draw on the considerable resources of our award-winning station. WFMT's library, for instance, has more than 40,000 records, compact discs, and tapes—music we've been collecting for 35 years.

But the sound will be *yours*, depending on how much local programming you wish to include. If you need 24 hours

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of non-stop classical music, fine. If you want to cut away for local drive-time programming, that's no problem either. And if a local bank wants to underwrite a mid-night to 5 am classical strip, just set up your carts, lock the door, and leave it to us. From total automation to a self-contained weekend block, Beethoven is flexible to meet your station's individual needs.

The Beethoven Satellite Network will be live *and* lively. Not recycled tapes and canned announcements. No pompous and disembodied voices. If it's

Bach's birthday or the first day of Spring, you'll know it. We'll even have national and international news headlines.

Spontaneity, consistency, professionalism. That's what makes The Beethoven Satellite Network different from any previous classical music service. And more enticing to listeners and sponsors.

One other "first." We'll share with you our research and marketing know-how to help you sell classical radio locally. Advertisers are willing to pay a higher cost-per-thousand to reach this exclusive, upscale audience. We'll show you how to persuade them. There's even a national sales representative exclusively for classical stations.

Of course we know that to get your attention we have to reduce your costs *and* provide superior quality. If you're not already playing the classics, we've also got to help you attract solid audiences, attractive revenues, and strong community acceptance.

If you're interested, let's talk. Beethoven and all of his colleagues are ready to be heard in your market. The profit can be yours.

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radio comes into its own, which may be some time yet, AMs will be looking for a different way to compete with other stations, and if someone can show them how to run a low-cost operation—and classical can be that—they can make a very nice living playing classical music so that their profits can be as large as a station with much higher billings.”

WCLV's Conrad notes that AM stereo is a "plus." He says that KKSX, the Portland classical AM stereo station is doing well. Besheer adds, "There is potential for AM stereo because while everyone believes that classical is synonymous with the dynamic range of music on FMs, it's unlikely that many people can distinguish the difference between both." He continues that AMs are an opportunity for those interested in classical because they can be bought at "very soft rates. If you make it classical it can be a very legitimate, successful, well-listened to radio station."

Matthew Field, WNCN(FM) New York, vice president and general manager, draws a parallel between FM use of several years ago and AM and AM stereo. He recalls that FM was an ignored hand when it began—"it was considered a hi-fi fanatic's haven. This meant that FM had the ability to program quality music which had less generic appeal than top-40 rock and roll, which was on the AM dial in those days.

"We are seeing similar possibilities opening for classical music, where people are again looking at ways of targeting radio stations. When there is room to experiment, as is the present situation on AM, people will do so. Rather than a station becoming the 12th light-rock station in the market, AM and certainly AM stereo, presents a viable alternative."

Noting the Russo buy, Besheer says

an increase in the number of suburban FM classical stations "is totally possible," as well as in the number of docket stations. "These could be real prospects for the format. The increase is inevitable because I'm told that half of the 9,800 radio stations are losing money. If that's the case, those losing money have to either cut costs or increase their sales."

Besheer says that classical stations run contrary to statistics. "I know for a fact that many in our current list of classical stations are billing and netting a lot more than the second or third station in the market."

In light of the new pressures, WFMT's Nordstrand views the station's Beethoven Satellite Network, a live, cost-efficient, satellite delivered format service, as especially beneficial to both spur new stations into classical and "for start-up stations which plan to find a niche in their market through classical music but have no idea of how to do so. Many don't know how to build a classical library or how to find announcers. With the network, stations can become a full-service classical outlet by just a push of the button."

The BSN, which is due to become operational no later than September, will provide up to 24 hours a day of stereo music and news separately programmed from WFMT and is available to commercial and public stations. Stations may buy various modules of time, ranging from a late-night or weekend block to fulltime.

Nordstrand reports that several public radio stations were very enthusiastic about the service during the recent National Public Radio Association conference he attended. Marschand says that the reaction to the BSN was "almost unbelievable," in his discussions with

station people at the NAB convention in Dallas. Besides programming, the BSN package includes research and marketing material to help sell the format to local advertisers and underwriters.

As to CMBS, it's stepping up its research by buying Arbitron for the Concert Music Network. Also, the network subscribes to Market-Buy-Market, the computer access service to the Arbitron data. "What we now have," says Besheer, "is the capacity to provide computer runs based on Arbitron. In addition, Market-Buy-Market has Mediamark Research, Inc. data. We have married the two and come up with adjusted audience figures by very specific demographics. Based on these figures, we can do a cost-per-prospect intelligently. We used to have to do that manually."

He says that the numbers confirm what the company has been saying for a number of years—that while the CMN has a relatively small total audience, it is a "real factor" in the actual number of people in target demographics for

*Anniversaries of several key stations have resulted in a spurt of promotions. Among them are WFMT Chicago and WQXR and WNCN New York.*

**Bus card for WNCN commemorating 10th birthday**

*New York's younger classical music station*

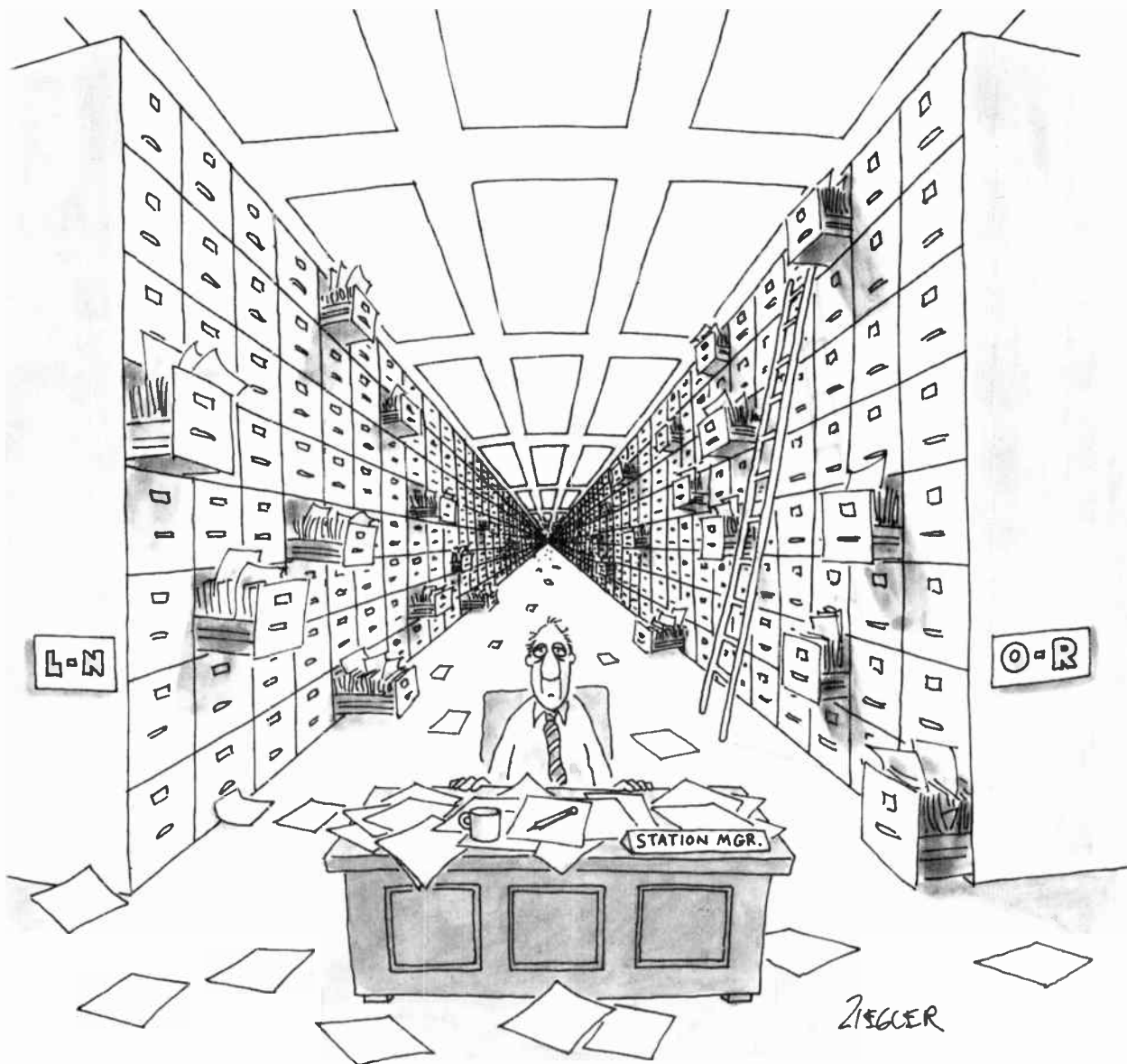


**WQXR's Robert Sherman**



**WFMT p.d. Norm Pellegrini**





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## Breakdown of classical station audiences by demo

Metro	Station	Persons 12+	Adults 18+	Men 18+	Women 18+
New York	WQXR-FM	38,300	38,300	14,200	24,100
	WNCN(FM)	35,300	35,300	20,600	14,700
Los Angeles	KFAC-FM	25,900	25,400	13,300	12,100
Chicago	WFMT(FM)	18,500	18,200	9,500	8,700
Philadelphia	WFLN(FM)	17,000	16,800	8,100	8,700
Washington	WGMS-FM	14,500	14,300	6,100	8,200
Detroit	WQRS(FM)	13,800	13,800	8,600	5,200
Seattle-Everett	KING-FM	13,100	13,100	5,100	8,000
Miami-Ft. Laudrdl	WTMI(FM)	12,700	12,700	6,900	5,800
San Francisco	KDFC(FM)	12,500	12,400	8,100	4,300
New York	WQXR	12,400	12,400	4,500	7,900
Boston	WCRB(FM)	11,400	11,300	6,700	4,600
Denver-Boulder	KVOD(FM)	10,800	10,800	6,000	4,800
San Francisco	KKHI-FM	9,400	9,200	5,300	3,900
Chicago	WNIB(FM)	9,400	9,200	5,300	3,900
San Diego	KFSD(FM)	7,700	7,700	2,700	5,000
Houston	KLEF(FM)	7,300	7,200	4,500	2,700
Cleveland	WCLV(FM)	7,300	7,200	4,500	2,700
Portland, OR	KYTE-FM	6,800	6,500	2,500	4,000
Phoenix	KONC-FM	6,000	6,000	2,600	3,400
Dallas-Ft. Worth	WRR(FM)	6,000	6,000	2,600	3,400
Milwaukee	WFMR(FM)	5,000	5,000	2,700	2,300
Los Angeles	KFAC	4,800	4,800	1,400	3,400
Kansas City	KXTR(FM)	4,500	4,500	2,100	2,400
Salinas-Monterey	KBOQ(FM)	3,400	3,400	1,300	2,100
Albuquerque	KHFM(FM)	3,400	3,400	1,300	2,100
Atlanta	WGKA	3,200	3,200	1,500	1,700
San Francisco	KKHI	3,100	3,100	1,000	2,100
St. Louis	KFUO(FM)	2,800	2,800	1,600	1,200
Portland, OR	KKSN	2,700	2,700	900	1,800

Source: Arbitron Fall '85 data, computed by Radio Information Center

many products and services and is a logical part of any network campaign. The network has 25 stations.

In the way of research, classical broadcasters continue to pitch "The Classical Advantage" as one of their major sources to tell their demographic story to advertisers. Highlights of the 1985 study, based on data from MRI, indicate that among more than 500 products and services, "the classical listeners are better consumers than listeners to any other major format. Singled out as products likely to be bought more than six times the average adult's purchases were KLM Airlines, Peugeot, Erlanger beer and 411 perfume.

A recent Birch Radio study offers other pertinent information on the makeup of the classical listeners in the top 25 markets. This includes data on specific markets regarding professional audiences, education and income. Using an index of 100, based on cume

composition, the survey indicates that the number of professional managerial audiences on full-time classical stations are heaviest on WQXR(FM) Tampa, St. Petersburg, WCRB(FM) Boston, WCLV(FM) Cleveland, WFLN(FM) Philadelphia and WNCN(FM) New York. These stations also have listeners among the top in education and in income (see tables, for details).

Meanwhile, while it hardly represents a groundswell, promotion, which has been virtually non-existent or a limited budget item at most stations, is being viewed from a more positive perspective. In some cases, promotion is taking the form of television buys, along with the more standard approaches. While stations such as WQXR, KKSN, WTMI and KFAC have run flights on TV, at least two other fine arts stations, WFMT and WFLN, have begun using TV to promote themselves. WFMT's Marschner says the station, as

part of an ongoing long-term TV campaign which started last December and ran into January, bought a flight of 35 to 40 one-minute spots on WTTW(TV), the Chicago PBS station.

The spots were designed within the guidelines of PBS policy, and were basically of an image nature, centering on the classical station's live music programs, its heavy use of compact discs, etc. Another flight schedule is planned for May. The overall objective is to run spots on the TV station over the next few years, as the budget allows, says Marschner. The campaign was designed to increase the visibility of WFMT in the community and attempted to reach the classical viewer, rather than to attract the classical viewer through a mass-appeal approach on commercial TV. Marschner says that WFMT's ratings have gone up since the spots ran, although the rationale behind using the commercials was not to

get higher ratings. Also, he says, he can't attribute the ratings rise directly to the TV campaign, although he has received a lot of positive responses on the campaign from listeners.

At WFLN, the TV promotion is more expansive and expensive. The new promotion, which Harry Haas, president of the station, calls the biggest expenditure ever put out by the station for such a short period of time, entails six weeks of impressions on the three major networks as well as spots on indies. The TV push began the last two weeks in April and was due to run during this month.

Specific programs in which the spots are running include the three morning news shows on the networks, as well as weekend programs such as *Face the Nation*, *Meet the Press* and *On the Road With Charles Kuralt*, along with daily early-fringe local news, *Donahue* and *Merv Griffin*.

In addition, Haas is setting a TV schedule on WPHL-TV, Philadelphia indie, on its primetime movies.

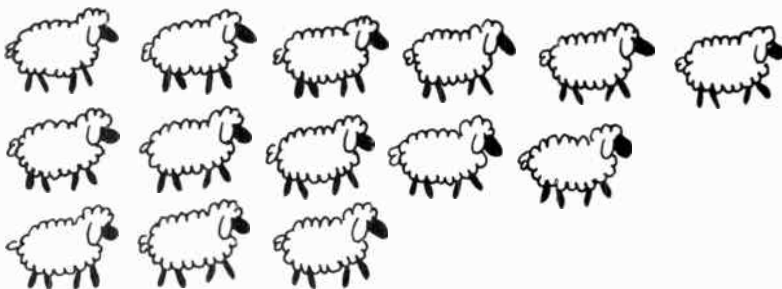
Haas admits that there is some waste in the TV exposure, but he figures it's not more than is experienced from print advertising or other methods. By buying time on TV programs such as news, Haas looks to garner the kind of new audiences he is seeking demographically. Also "we want to let the advertisers and the agencies know that we are alive and well."

#### Budgetary constraints

Amanda Baines, cultural affairs director at KKSJN Portland, notes that the station hasn't taken out a TV schedule in a few years. One reason, she continues, is budgetary constraints; the other is that the station gets a lot of free promotion from the TV coverage given to "Handel on the River," annual large-scale event given by the station on July 4. In conjunction with the musical gala, KKSJN solicits sponsorships and asks for contributions toward the event, in addition to pitching advertisers for an annual radio schedule. "This way the advertisers get the advertising they are looking for and exposure, plus the image of sponsoring one of our events."

While the Handel event is not broadcast on radio, the station had been considering televising one of its other waterfront concerts, an annual summer event. Interestingly, it would have involved KOIN-TV Portland, one of the radio sponsors. "We have been thinking of simulcasting the concerts with KOIN, but have decided not to do it at this time, in part because union contracts with musicians make the cost prohibitive."

One reason for the major spurt in



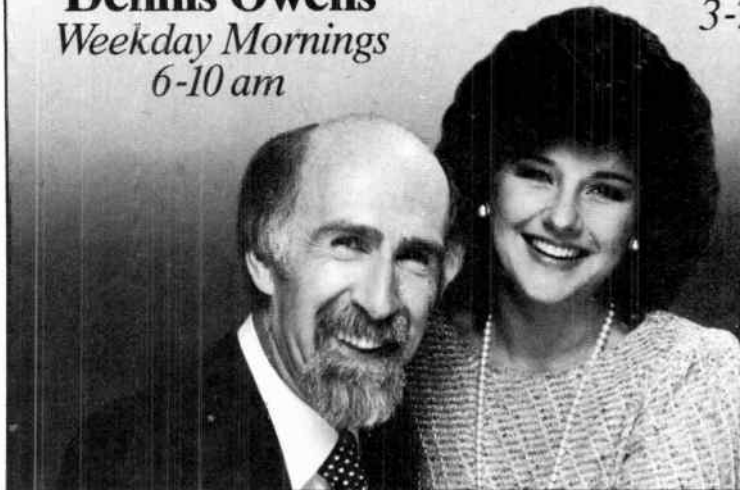
Apart from the flock.

The Classic Stations  
**KKHI**  
 95.7FM/1550AM  
 San Francisco



**Dennis Owens**  
*Weekday Mornings*  
 6-10 am

**Renee Channey**  
*Weekday Afternoons*  
 3-7 pm



**The A.M. & P.M. of WGMS.**

Dennis in the AM . . . Renee in the PM. Fine classical music, just enough news and information, and a couple of distinctive personalities to start or end your day.

WASHINGTON'S GOOD MUSIC STATIONS  
**WGMS 570AM-103.5 FM**

RKO General, Inc.

Photo by Richard Beach



**WCLV Cleveland's new studio/transmitter complex**

## *WCLV will begin a print campaign this month in anticipation of its new Warrensville Heights complex.*

promotions is because several key stations are celebrating their anniversaries as classical outlets. Three fine arts outlets in this category are WFMT, WQXR and WNCN. WFMT, a heavy promoter of long standing, has a full laundry list of past, present and future ways to pitch its station. Besides its TV schedule, notes Nordstrand, the station has increased its live concert broadcasts. Last July, for example, the station taped for future broadcast the first annual City of Chicago/WFMT Folk Festival, a seven-hour event produced by the station in conjunction with the city of Chicago as part of the summer-long "Celebrate Chicago" program. Featured were folk musicians such as Pete Seeger and David Bromberg, as well as many Chicago-area artists.

On the advertising side, a new five-year contract, signed to begin WFMT's 35th year of presenting classical music, was notched with Talman Home Federal Savings in mid-February marking 28 years of daily advertising by the savings and loan association.

In New York, WQXR is marking its 50th year, and is possibly the only station in the U.S. to maintain the same format it had when it went on the air. Bodow says WQXR is going into its 50th year following record 1985 business and that the birthday is giving the station a "shot in the arm in terms of revenue and something major to celebrate."

Two separate promotions on WQXR helping to celebrate its anniversary are a 26 week series and a special series of one-hour programs. The 26-week series, running on the station at present, is *Moments in Memories*, 90-second vignettes from programs and recordings aired on the station since WQXR began operation. These include interviews with Horowitz, Rubinstein, and Stokowski, plus snippets of programs by WQXR personalities and performers.

The specials, which began airing on April 13, are being coordinated by Robert Sherman, and the series is called *An*

*Anniversary Album*. The hour shows consist of longform performances which were aired on the station over the years. In addition, WQXR will publish a 36-page commemorative booklet, to be out in September, tracing the history of the station. Also, in publishing, a book written in 1973 by the station's co-founder, Elliot Sanger, *Rebel in Radio*, explains Bodow, will be reissued with a new introduction, written by Bodow. The book will be on the shelves in June.

On September 23, Bodow continues, WQXR will highlight its celebration with a gala at Avery Fisher Hill, New York, where the New York Philharmonic will play a new work composed by John Corigliano, *Fantasia on an Ostinato*, a work commissioned specifically for WQXR by the Philharmonic, in

honor of the station's 50th year.

Regarding sponsors on its two golden anniversary packages, Bodow says that the Marine Midland Bank is the sole advertiser of the *Anniversary Album* series. *Memories*, which is also coordinated by Sherman, has nine sponsors including White Rock, Stock Vermouth, Crossland Saving and British Airways.

One other promotion by WQXR is a contest whereby winners receive prizes for properly identifying photographs of personalities who have appeared on the air at the station throughout its 50-year history.

But WNCN's Field is against contests which require specific knowledge from its listeners. "The only way to do contests is by lottery. We think that if we do otherwise, we drive away the audience who can't answer. They feel slighted if they don't know the correct answer and lose out on prizes." WNCN is marking its 10th classical year in fine style, having wrapped up a 1985 fiscal year profit of more than \$1 million, says Field.

The station began a six-month celebration in March with on-air promotions, live concerts and other special programming which will last through August. Mail-ins by card dominate the broadcast end with winners getting trips to places such as the Four Seasons, Boston; Hyatt-Regency, Hilton Head, S.C.; and The Homestead, Hot Springs, Va. Planned are a cruise and European trips. Each promotion period lasts for two consecutive weeks,

### **Top 25 classical markets, fall '85—Birch**

Market/stations	18+ AQH	18+ Cume	Excl. 18+ Cume	Index* occupation: professional	Index** education: college	Index** income: high
<b>New York</b>						
WNCN(FM)	1.3	4348	313	238	207	164
WNYC(FM) †	.5	2866	170	296	219	148
WQXR(FM)	1.8	5609	627	248	188	152
<b>Los Angeles</b>						
KFAC(FM)	.8	1635	152	137	162	141
KUSC(FM) †	.9	1776	230	91	157	138
<b>Chicago</b>						
WBEZ(FM) †	.8	1355	330	229	191	123
WFMT(FM)	1.8	2588	512	228	158	145
WNIB(FM)	.3	598	38	223	164	91
<b>San Francisco</b>						
KDFC(FM)	.8	1199	40	190	156	115
KKHI	.4	992	125	156	124	135
KKHI(FM)	2.1	1848	155	215	147	138
KQED(FM) †	1.4	1441	133	160	145	149
<b>Philadelphia</b>						
WFLN(FM)	2.1	1643	265	231	183	146
WHYY(FM) †	1.1	1043	137	190	193	127

**Detroit**

WQRS(FM)	1.2	976	89	224	184	184
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**Boston**

WBUR(FM) †	1.6	1108	175	253	181	141
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WCRB(FM)	.7	974	64	256	155	149
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WGBH(FM) †	2.2	1646	290	198	158	140
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**Houston**

KLEF(FM)	1.6	1102	203	206	171	141
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**Washington**

WGMS	.5	223	12	166	142	120
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WGMS(FM)	2.8	2170	288	131	142	129
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**Dallas**

KERA(FM) †	1.2	918	123	195	149	130
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WRR(FM)	.9	711	157	227	155	136
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**South Florida**

WTMI(FM) †	2.4	998	492	182	178	173
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**Pittsburgh**

WDUQ(FM) †	.3	227	27	427	253	276
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WQED(FM) †	1.5	821	149	232	219	212
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**Atlanta**

WABE(FM) †	1.4	517	87	256	157	133
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**St Louis**

KFUO(FM)	.9	535	21	182	158	131
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KWMU(FM) †	.7	535	18	262	194	62
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**Baltimore**

WBJC(FM) †	1.8	1118	56	173	190	73
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WGMS(FM)	.4	142	13	—	—	—
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**Seattle**

KING(FM)	3.6	1161	107	187	155	151
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KUOW(FM) †	1.2	431	42	104	164	124
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**Minneapolis**

KSJN(FM) †	3.1	1041	204	182	166	125
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**San Diego**

KFSD(FM)	2.3	1063	233	110	132	107
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**Tampa**

WUSF(FM) †	1.3	549	124	229	193	114
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WXCR(FM)	.6	221	48	303	181	149
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**Cleveland**

WCLV(FM)	2.9	1205	213	284	203	197
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WKSU(FM) †	.2	148	26	—	251	—
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**Denver**

KCFR(FM) †	2.9	984	105	195	156	124
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KPOF †	.1	104	9	—	—	—
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KVOD(FM)	3.1	1054	35	199	159	141
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**Phoenix**

KONC(FM)	2.5	729	85	111	148	138
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**Milwaukee**

WFMR(FM)	2.3	471	59	240	170	151
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WUWM(FM) †	1.5	379	71	306	213	184
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**Providence**

WCRB(FM)	.1	123	—	—	103	—
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WGBH(FM) †	1.8	372	44	295	204	133
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**Kansas City**

KXTR(FM)	2.2	509	100	266	154	121
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† Stations that have a partial classical format. \* From the Fall, 1985 Qualitative Report, July-December. Category is defined as "Professional such as Doctor—Lawyer—Business Owner—Executive." \*\* From the Fall 1985 Qualitative Report, July-December. Category is defined as "Some College/Junior College/College Grad/Graduate School." \*\*\* From the Fall 1985 Qualitative Report, July-December. Category is defined as "Annual Combined Household Income \$33,000 or over." Source: Birch Radio

notes Field. Beside the grand prize, such items as gift certificates are also given away.

Michael Ferrel, vice president and general manager at WGMS Washington, says that 5 to 6 per cent of the station's annual revenue is put into promotion. Tied basically to three major station efforts per year, the promotions try to include 10 to 15 sponsors in each event, says Lynn Stander, director of advertising and promotion at WGMS. The goal of each "is to make them fun as well as to make them a large segment of the station's ad-producing revenues, she says.

WTMI's San Rosenblatt, vice president and general manager of the Miami outlet, flush with a 1,006-foot antenna installed February, 1985, which now gives the station twice its coverage, says that the station does about 10 on-air promotions per year. At presstime, the station was in the middle of a sweepstakes promotion, polling listeners on its programming and seeking suggestions on ways in which the station can improve.

KFSD San Diego has introduced a Radio Mail package, designed to reach the 80,000-odd top spenders in San Diego. Each mailing includes an invitation for the station's listeners and others to tune in to the station and be eligible for prizes. Hal Rosenberg, vice president, general manager, says that the June package, which includes both print and broadcast, will double the billings of March. Participants in the March mail included San Diego Glass and Paint, G&H Automotive, Rancho San Diego Travel and Wienerschnitzel. A full page on the inside cover, plus 153 radio announcements, go for \$12,670, at rate-card price, as of March 1. The backcover is more expensive, going for \$15,070, plus 182 announcements, says Rosenberg.

WCLV's Conrad says that the station will begin a print campaign this month in anticipation of its new studio/transmitter complex, currently under construction in Warrensville Heights, which will raise the tower to 450 feet, along with a 10,000-watt power increase. Operations will begin from the new site in late spring, says Conrad. One unusual promotion hatched by the station was a Christmas tree ornament contest, in conjunction with The Cleveland Junior League, which has a holiday festival display of Yule trees in the building occupied by WCLV.

The station asked audiences to submit hand-created ornaments, based on musical themes, to be put on the tree. About 150 people won prizes for the best ornaments. After the festival closed, the tree was put on display in the local art movie house. □



1936-1986

50 YEARS OF  
BROADCAST EXCELLENCE

Planning the next 50 years in classical music.



The Stereo Stations of The New York Times



## ARBITRON CHANGES

'Rick' Aurichio to  
succeed retiring  
Shaker as CEO/71

## RETAIL REPORT

TvB Retail Workshop  
to stress research,  
vendor programs/73

## BUYER'S OPINION

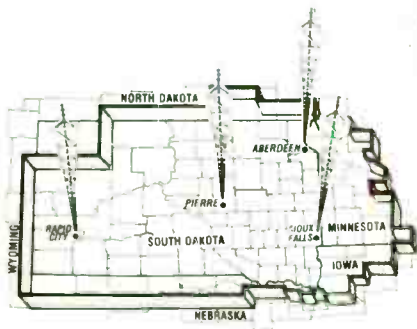
Why more clients  
are 'unbundling'  
agency services/75

TELEVISION/RADIO AGE

# Spot Report

May 12, 1986

**KELO·LAND**  
**Multi-billion dollar market.**  
**And Kelo-land TV**  
**has it covered!**



Tell your advertising story on KELO·LAND TV. You'll be talking to some 100 counties at once. More important, your message will be seen, heard — and acted upon — by hundreds of thousands of people in one of America's key markets. A big, bountiful midwestern market that's considered a must for any true national advertising campaign. There is no other selling force to match it!

 **kelo·land tv**

KELO-TV Sioux Falls, S.D. and satellites KOLO TV, KPLO TV plus Channel 15, Rapid City

Represented nationally by  In Minneapolis by WAYNE EVANS

ing a presentation at a member meeting of Marshall Marketing & Communications, a research-oriented consultant for 23 TV stations around the country.

"We invited the Roanoke Food Brokers Association to hold their regular monthly meeting at our sta-

1985: \$264.0

1984: \$291.7

Complete TV Business Barometer details p. 32

# Television & Radio Features

## the only game in town that offers

TELEVISION RADIO AGE

### Spot Report

#### Campaigns

**Allnet Communications Services, TV**  
*Fallon, McElligott, Rice/Minneapolis*  
LONG DISTANCE TELEPHONE SERVICE will kick off a "multi-million dollar" campaign starting May 19, scheduled to run through to year's end in major spot television markets across the U.S. Target audience will be the professional and managerial class, and the message will focus on "value—high-quality long distance transmission at a reasonable price."

**Allstate Insurance Companies, TV**  
*Leo Burnett Co./Chicago*  
HOMEOWNERS' and AUTO INSURANCE is being sold in a select but widespread list of television markets via six to eight week flights that started on various May air dates. Media placed fringe and news inventory to appeal to adults 25 and up.

**American Airlines, RADIO**  
*Bozell, Jacobs, Kenyon & Eckhardt/Dallas*  
AIR TRAVEL is being advertised for four to eight weeks that started in early April in a long lineup of eastern, western and southeastern radio markets. Target listeners include both men and women 25-plus.

#### Colombo's role grows



Charlie Colombo has been appointed to the new post of president of John Blair & Co.'s Radio Representation Division. He continues his responsibilities as president of Blair Radio pending a decision on a successor for the post, and will now also oversee operations of Torbet Radio and of Select Radio Representatives as well as of Blair Radio. Barbara Crooks, executive vice president of the Radio Representative Division, retains that post with the expanded title of executive vice president, station development, and assistant to the president.

**Carrier Corp., TV**  
*Corinthian Communications/New York*

AIR CONDITIONERS are being offered for five to eight weeks that started in early April in a fair selection of southeastern and midwestern television markets. Buyers lined up news, sports and fringe spot to reach both men and women 25 and up.

**Home Box Office, RADIO**  
*BBD0/New York*

PAY TELEVISION SERVICE is scheduled for three weeks of advertising that started in early May in a long and nationwide spread of radio markets. Negotiators worked to reach adults 18 and up.

**Lennox Dealers, TV**  
*Ross Advertising/St. Louis*

RESIDENTIAL AIR CONDITIONING AND HEATING is making six to 12 weeks of spot appearances that started on various April air dates in a long lineup of eastern and sunbelt television markets. Media selected news, sports and fringe inventory to reach men 35-plus.

**Martlet Importing Co., RADIO**  
*Dancer Fitzgerald Sample/New York*  
MOLSON GOLDEN BEER is set for eight weeks of spot advertising that started in mid-April in a fair selection of eastern and midwestern radio markets. Media plan calls for reaching young men 25 to 34.

**Procter & Gamble, TV**  
*Leo Burnett/Chicago; Cunningham & Walsh/New York*

PERT and FOLGER'S COFFEE CRYSTALS are making 10 to 13 weeks of second quarter spot appearances in a long and widespread list of television markets. Folgers is looking for adults 25-plus and Pert wants young women and teenagers.

**R. J. Reynolds Industries, TV**  
*Lowe Marschalk/New York*

ORTEGA and OTHER FOOD PRODUCTS are using six to nine weeks of television advertising that started on various April air dates. Negotiators scheduled a full range of day parts to reach adults in various age brackets, depending on brand.

**Volume Shoe Corp., TV**  
*Foote, Cone & Belding/Chicago*

SHOES are set for 11 weeks of spot exposure that started in late April in a long and nationwide spread of television markets. Buyers worked with daytime and fringe inventory to appeal to young women 18 to 34.

### Appointments

#### Agencies



**Leslie Ellen Glick** has joined Shimer vonCantz in Philadelphia as media director. She moves in from Spiro & Associates and before that she had been with Elkman Advertising and with Lewis, Gilman & Kynett.

**David M. Platt** has transferred to Campbell-Ewald New York as senior vice president and media director. He had been senior vice president and director of media buying services at Campbell-Ewald in Detroit.

**Florence Friedman** has joined SSC&B: Lintas USA as senior vice president, director of research/consumer information. She had been vice president, director of planning and research at Ogilvy & Mather.

#### Johnson elected



Sheree Johnson, vice president, director of media services at BBDM/Cunningham & Walsh, Chicago, has been elected chairwoman of the Chicago Media Directors Advisory Council of the Radio Advertising Bureau. As such, she'll head a 25-member panel that advises the RAB about client and agency trends that affect use of radio. The council is expected to conduct a radio planning seminar designed to teach agency planners and buyers in the Chicago area how to use radio most effectively. RAB president William L. Stakelin reports that last year more than 500 agency staff members from 16 agencies completed the course sequence on the East Coast.

**Catherine F. Fogel** has joined Basso & Associates in Newport Beach, Calif. as media director. She was formerly assistant media director at Foote, Cone & Belding in Los Angeles.



**Nan Rosenberg** has been elected a vice president of William Esty Company. She joined the agency in 1980 and now steps up from manager of Esty's spot buying group to manager in charge of local broadcasting.

**Carol Sealey** has been elected a vice president of McCann Direct. She joined the direct marketing unit of McCann-Erickson in February from a post as media director at Rapp & Collins, and before that she had been a media supervisor with Leavitt Advertising.

**Betsy Scalzo** has been promoted to vice president, broadcast business affairs at Sawdon & Bess Advertising. Before coming to the agency in 1982 she had been manager of broadcast business affairs at Wells, Rich, Greene.

**Janet Ebert** has been promoted to media planning supervisor at McDonald Davis & Associates in Milwaukee. She has been handling both buying and planning functions for the agency.

**Melissa Goldsmith** and **Geralyn Grasso** have been elected vice presidents at BBDO/New York. Grasso joined BBDO in 1981 following a media post with Wells, Rich, Greene, and in 1984 was promoted to media systems supervisor. Goldsmith came to the agency in 1984 from Smith Tomlin Productions and is now assistant director of program development.

**Lynn Lekander** has returned to Ross Roy, Detroit as a media planning supervisor on the Ameritech Publishing and Blue Cross Blue Shield of Michigan accounts. She had been a supervisor of media estimating at Ross Roy before moving into buying at other Detroit agencies.

## Retail Report

### 'Be a consultant, not a salesman'

**Despite all the progress** made in recent years in local/retail sales development, television stations still receive only 13 per cent of the total advertising pie in a given market. That's the disheartening point that will be made Wednesday by Craig Marshall, president of Marshall Marketing & Communications, during the Television Bureau of Advertising Retail Development Board's Retail Workshop preceding the National Retail Merchants Association (NRMA) Sales Promotion & Marketing Conference in San Diego (see retailing story on page 45).

"Print," Marshall will point out, "is having a field day because you broadcasters have to do a better job communicating. The retailer is saying, 'You have to *teach* us how to use the medium!' Quit trying to *sell* the medium. You have an adversary role instead of a consultant's or business partner's role that the newspaper has done for years."

Marshall's company acts as a consultant to 23 television stations in developing a "Target \$" program of developing consumer research on a local market basis in certain key retail categories. His presentation will be part of a market research segment at the TvB workshop, which will also include sessions on vendor programs, new business ideas and co-op.

**During the vendor portion** of the program, consultant Tom Frick will warn TV stations that other media—specifically radio and newspapers—threaten to become much more competitive in the vendor support arena. "TV," he feels, "has had an opportunity to have a monopoly, but now radio is making a major move." And radio stations, he believes, "tend to be more promotional-minded [than TV stations]. A marginal project for TV," he will emphasize, "could be a major project for radio, because it's cheaper. Newspapers," according to Frick, "are getting back into vendor support. They're not giving up the business they already have, but they're going after the [new] money that we've been generating."

Frick is also critical of some of the latecomers to vendor support among TV stations. "Too often, when a station starts a vendor program, it spends all of its time going after other stations' vendor money," instead of generating new money.

As part of the vendor segment, Jay Sondheim, local sales manager of KTVU(TV) San Francisco, will outline the nine key steps in a successful vendor program. They are: 1) plan an event; 2) list appropriate vendors; 3) develop a total marketing strategy; 4) create a presentation (either brochure or video tape); 5) schedule a presentation to vendors; 6) invite vendors to the presentation; 7) make the presentation; 8) follow up and secure agreements; 9) evaluate the program and plan the next campaign.

**Other participants in the vendor session** will be Jerry Campbell, local sales manager of WJXT(TV) Jacksonville, who will highlight some potentially hot areas for vendor development, such as food stores and real estate; Ron Steiner of Noll & Associates consulting firm, who will point out why vendor programs work or don't work; and two retailers, Tom Vertites, vice president, and Monte Reese, advertising director, of the San Diego-based Handyman Stores, who will talk about what a retailer looks for in a vendor program.

Also speaking during the marketing research segment will be Mel Mayfield, director of research at WDJB-TV Roanoke-Lynchburg, Phelps Fisher, vice president, director of marketing, Fisher Broadcasting, and Catherine Gulick, marketing manager, KATU(TV) Portland, Ore. The new business ideas session will be conducted by Donna Cooper, marketing manager, WABC-TV New York; and the co-op segment will be the bailiwick of Charlie Pittman, vice president and general manager of Jefferson-Pilot Retail Sales. The workshop was organized by Donald Hurt, local sales manager of WCPX-TV Orlando-Daytona Beach-Melbourne, who is also RDB chairman.—**Sanford Josephson**

# Media Professionals

## Data needed for black media audiences

**Lawrence E. Cooke**

*Media director  
Lockhart & Pettus, Inc.  
New York*



**L**awrence Cooke, media director at Lockhart & Pettus, says that the kinds of data he would like to see more of on black audiences, both as consumers of products and consumers of media, would include more product and brand usage information, cross-tabbed with radio listening, television viewing and magazine and newspaper reading. He adds that he'd also "like to see such cross-tabs broken out regionally to reflect the geographic differences in product purchase and media use by black consumers."

Also helpful, says Cooke, would be "increasing the

frequency of Nielsen's annual report on black television viewing to more than the current once a year. And its sample base should also be increased to build a greater degree of accuracy and reliability in the results."

One way to raise that sample base, he suggests, "might be to offer respondents greater incentives to cooperate. Blacks tend to be particularly reticent about responding to almost any type of survey, and companies that conduct surveys need some kind of special approach in order to increase their sample, and thus increase the reliability of the resulting data."

Cooke adds that more frequent surveys of viewing by black audiences would "cut down on the likely seasonal bias that we probably get now with a survey that takes place only once a year. With more data we could develop reach tables and viewing curves to show us reach and frequency of black viewing by day-part and by demographic."

It would also be helpful, says Cooke, "if media vendors, including, in broadcast, the radio networks and radio and television station group owners and the broadcast rep companies, would invest more to learn about the media habits of black listeners and viewers. Such studies would be even more useful if they investigated what these audiences are looking for in radio formats and in television programs, and just what factors go into their choices of program types and radio formats and personalities."

## In a word... Quality

**GROUP**  
  
**RADIO**

WBZ, Boston WINS, New York KYW, Philadelphia  
KDKA, Pittsburgh KODA, Houston KQZY, Dallas/Fort Worth  
KQXT, San Antonio KOSI, Denver KMEQ-AM-FM, Phoenix  
KFWB, Los Angeles KJQY, San Diego

**Westinghouse Broadcasting**

## Media Services



**Francine Goldfine** has joined Kelly, Scott and Madison, Chicago, as vice president/media services. She had been vice president and director of spot broadcasting at BBDO/Chicago, formerly Arthur Meyerhoff Associates.

**Elizabeth Hecker** is now a buyer for Western International Media Corp. She moves in from Waring & LaRosa Inc., where she had been vice president, local broadcast services.

## Representatives



**H. Tom Durr** has been promoted to vice president/sales manager for the Atlanta sales office of Independent Television Sales. He had been local sales manager with WVEU-TV Atlanta before coming to ITS last August, and before that had been with Seltel.

**Robert G. Steadman** has been appointed manager of the Chicago sales office of Select Radio Representatives. He had been vice president, regional manager in St. Louis for Hillier, Newmark, Wechsler & Howard.

**Franklin L. Lowe** has been named manager of the San Francisco sales office of ABC Television Spot Sales. He transfers from the New York office where he had been an account executive.

**John Hurley** has joined the MMT Marketing Division as manager of its Minneapolis sales office. He was formerly president of his own regional rep firm, The Hurley Company.

## One Buyer's Opinion



### Power

## Why more advertisers are moving toward 'unbundling' services

**D**espite the media attention lavished on recent advertising agency mergers, clients have not become universally convinced that bigger is better. In fact, advertisers have begun unbundling agency services, seeking in the process the best supplier for each phase of a campaign. This trend has become most pronounced in the area of media buying and planning.

A recently published Vitt Media survey of advertisers with annual budgets exceeding \$5 million each found, by a 62 to 26 per cent margin, that advertisers support the idea of unbundling. They cite increased cost control, better placement, improved discounts from publishers, and the gain of top media management accountability as key reasons for unbundling advertising services.

The survey showed that as more advertisers become aware of high net costs of media purchased through agencies—compared to savings and increased brand awareness that unbundling provides—more clients can be expected to accelerate the move to specialists over the next five years. Over the last 18 months alone, for every three advertisers allowing agencies to place media, 10 were taking media chores either in house or to media specialists. Clearly, a growing number of clients are uncomfortable with having all their advertising eggs in one basket and are unbundling services to achieve lower costs, greater placement efficiency and just plain better advertising, in their view.

**Clients as diverse as General Motors.** Anheuser-Busch and Popeye's Famous Fried Chicken have begun moving large pieces of media action outside their agencies. The unifying motivation seems to be increased cost efficiencies, greater audience reach, and direct control of the media planning and buying functions.

General Motors, for example, is currently negotiating volume discounts from heavily used publications, far exceeding those available through its agencies—sometimes applying over periods in excess of one year, or extending beyond the traditional single magazine into whole groups of magazines owned by the same publisher.

Anheuser-Busch set up its own media operations in New York to obtain more cost effective execution working directly with media shops—cutting costs and negotiating discounts which stretched total earnings significantly. Popeye's found similar savings and efficiency benefits by relieving its agency of media responsibilities. These clients have gained impact, increased savings and taken control of their ad/marketing efforts. Unbundling appears to be a backlash against reduced services and increased cost resulting from many recent agency mergers.

According to our survey, 5 per cent of advertisers feel the turn to specialists will save them money, with 38 per cent seeing even more effective ads because of it. With 67 per cent of the sample expecting the rise of media effectiveness to become the key consideration of a working ad/marketing campaign by 1990, we can expect more advertisers to unbundle over the next few years.—**John Power**, group vice president, Vitt Media International, Inc.

# T.J. HOOPER

## A FORCE TO BE RECKONED WITH



# BOOKER

# BECKONED WITH.



Available now  
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A Spelling/Goldberg Production  
in association with



*McGinty*

**Ira Wechsler**, executive vice president/Western division of Hillier, Newmark, Wechsler & Howard, has transferred to New York as interim president of the company until a new president is selected to succeed **Philip Newmark**, who is now vice president/general manager of Emmis Broadcasting's KPWR(FM) Los Angeles.

**John Rogers** has been appointed Minneapolis manager for Torbet Radio. He had been local sales manager for KQRS Minneapolis-St. Paul, and before that had been with the sales staff of KSTP-FM. He replaces **Craig Rosenthal** who has transferred to Torbet's Detroit sales office.

**John Poche** has been named manager of the Houston sales office of Republic Radio. He joined Republic from the sales force of KRBE(FM) Houston and before that had been with KRLY, also Houston, and WBYU in New Orleans.

**Gary Scobie** is now sales manager for the St. Louis sales office of Independent Television Sales. He moves in from KBSI-TV Paducah-Cape Girardeau where he had been regional sales manager.

**Margaret O'Neill** has moved up to research manager of Katz Continental Television's Silver sales research team in New York. She joined the rep in 1984 as a sales assistant with the Olympic team, then became a research analyst on the Silver team last year.

**Phil Brown** has been promoted to quality control manager of Internet. He steps up from account coordinator for the unwired network operation of the Interep group of radio rep companies.

### New consultant

A new consulting firm, Solutions IV, has been formed by Sanford Lapp, former media director of the New York office of Mexico City-based Garcia Patto, and before that programming director at Kenyon & Eckhardt/New York. While his own specialties are in such areas as television and radio programming, advertising and promotion and media research, he draws on a staff of freelance specialists in fields from finance and real estate negotiations to executive search and merger deals. Office is at Blue Hill Plaza, Pearl River, N.Y. Telephone (914) 735-1700.

## Stations



**Jack Sander** has been appointed executive vice president, television of Taft Broadcasting Co. He had been vice president, general manager of Taft's KTSP-TV Phoenix since 1942, when Taft acquired the station.



**James J. Allegro** has been appointed senior vice president of Capital Cities/ABC's Broadcasting Division, with primary responsibilities in the financial and administrative areas. He joined ABC Owned Television Stations from ABC Publishing, where he served as vice president upon joining the corporation in 1977 and has most recently been vice president, operations, ABC Owned Television Stations.

**Cecil L. Walker** has been elected president of the Gannett Television Group. He had been president/general manager of Gannett's WXIA-TV Atlanta, a post he retains until a successor is named, and last November he was tapped as acting president of the Television Group.

**Diane Sutter** has been elected a vice president of Shamrock Broadcasting Co. She joined Shamrock's WTKN and WWSW(FM) Pittsburgh in 1979 and became general manager of the stations in 1984.

**Rand Gottlieb** has been tapped as vice president, general manager of Midwest Communications' WLTE(FM) Minneapolis-St. Paul. He moves in from Rochester, N.Y. where he had been president and general manager of LIN Broadcasting's WBBF/WMJQ(FM).

**John W. Irwin** has been named vice president, general manager of NBC-owned WYNY(FM) New York. He moves in from Denver where he had been vice president, general manager of Group W's KOSI(FM).



**Spinola**



**Klein**

**John J. Spinola** has been named vice president and general manager of WBZ-TV Boston, succeeding **Thomas Goodgame**, now president of the Group W Television Station Group. Replacing Spinola as vice president, general manager of WJZ-TV Baltimore is **Jonathan Klein**, who had been vice president of sales and marketing for WBZ-TV.



**Rod Perth** has been named vice president, station manager of WBBM-TV Chicago. He joined CBS in 1966 at KNXT, now KCBS-TV Los Angeles, and has most recently been vice president, general manager of CBS Television Stations National Sales, based in New York.

### New officers

Kay Collins has been elected president of the Atlanta Media Planners Association for 1986-'87 and Leslie Ghingold is the Association's new vice president/program chairman. Pat Masotti-Abernathy was elected secretary and Laura Maddox is the new treasurer. Members of the group meet monthly to review media information, research techniques and other subjects that sharpen the professionalism of the market's planners and negotiators. Collins is media director of Sawyer Riley Compton, Masotti-Abernathy is a planner with Liller Neal, and Maddox is a planner for Crumbley & Associates.





**Jay W. Giesa** and **Richard F. Robertson** have been promoted at Fisher Broadcasting. Giesa, executive vice president, administration has assumed the added title of secretary with the retirement of **Glenn M. Gormley**. Robertson, general manager of KOMO Seattle-Everett, has been elected a vice president of the company.



**Kevin T. Hale** is now vice president, general manager of Gaylord Broadcasting's KSTW(TV) Seattle-Tacoma. He returns to the station from Gaylord's KTVT(TV) Dallas-Forth Worth, where he had been general sales manager.

**Bill McMahon** has been named to head radio station acquisition activities of Sterling Recreation Organization of Bellevue, Wash. The company now owns stations in Seattle, Denver, Milwaukee and Las Vegas. McMahon was previously president and general manager of KSDD/KEZL(FM) San Diego.

**Donald L. Kidwell** has been named vice president and general manager of WZGO(FM), the Cox station in Philadelphia. He transfers from Atlanta where he had been executive vice president-radio for the Cox broadcasting division.

**George Green**, vice president and general manager of Capital Cities/ABC's KABC Los Angeles, has been promoted to president of the station. Green started with ABC's radio division 26 years ago, starting as an account executive.

**Peter H. Smyth** has been named general manager of Greater Media's WMEX and WMJC(FM) Boston. He moves in from New York where he had been general sales manager for WOR.

## New Stations

### On the Air

**WJPR-TV Lynchburg, Va.;** Channel 21; ADI Roanoke-Lynchburg. Licensee, Lynchburg-Roanoke Television Partners, Ltd., 2820 Linkhorne Drive, Lynchburg, Va., 24503. Telephone (804) 384-0021. Lon Mirolli, general manager. Air date, March 23.

### Buyer's Checklist

### New Representatives

**Blair Radio** has been named national sales representative for WQSR(FM) Baltimore-Catonsville, KATR/KATT(FM) Oklahoma City and KDZA/KZLO(FM) Pueblo, Colo. KZLO is a CHR station and KDZA carries an adult contemporary format. Both Oklahoma City stations offer an AOR blend of current and classic rock hits and WQSR is an oldies/personality station.

**Hillier, Newmark, Wechsler & Howard** has assumed national representation of KTON/KTNQ(FM) Killeen-Belton-

Temple, Texas. KTON features "good old rock 'n roll" for the 25 to 54 year old listener, and KTNQ is a contemporary station that "will not play any hard rock."

**Masla Radio** has been appointed national sales representative for WUSN(FM) Chicago, KCRG Cedar Rapids, Iowa, and WIZM AM-FM La Crosse, Wisc. The La Crosse stations program an adult contemporary format, WUSN is a contemporary country station, and KCRG offers "superstar hits of the '60s, '70s, and '80s."

**Roslin Radio Sales** has been tapped as national sales representative for WXYR(FM) Hilton Head, S.C., KICS/KEZH(FM) Hastings, Neb., and WHTG AM-FM Eatontown, N.J. WHTG programs adult contemporary music, and its FM sister airs an AOR format. KEZH features contemporary hits, and KICS and WXYR are adult contemporary stations.

**Adam Young** has been appointed national sales representative for WENY-TV Elmira, N.Y. The station is an ABC affiliate.

# 20TH CENTURY FOX PRESENTS WNYW CHANNEL 5.

WNEW-TV is now WNYW Channel 5, a Fox Television Station. And all the excitement Twentieth Century Fox has brought to the silver screen, they'll be bringing to the home screen.

**WNYW Channel 5. Fox Television, New York. A great place to be.**



#### THE RADIO LIST

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

#### THE RADIO LIST

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

#### THE RADIO LIST

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

#### THE RADIO LIST

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

#### THE RADIO LIST

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

#### THE RADIO LIST

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

#### THE RADIO LIST

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

#### THE RADIO LIST

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

#### THE RADIO LIST

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

**Weiss & Powell** have been named national sales representatives for WQMR/WTOS(FM) Bangor, Me., and WXTA/WYBR(FM) Rockford, Ill. WXTA airs contemporary music, WQMR programs country music and WTOS carries an AOR format.

## New Affiliates

**SIN Television Network** has added Storer Cable system affiliates in Bedford, Euless and Colleyville, Texas. That makes Spanish language programming available via Channel 29 in these communities 24 hours a day.

## Transactions

**United Broadcasting Co.** of Little Rock is acquiring KDBC-TV El Paso, Texas, from **El Paso Television Co.** for \$32 million. United Broadcasting is headed by Larry Wallace, chairman, and Michael L. Waddington, president. The seller was represented by Communications Equity Associates in the transaction.

**Sterling Communications Corp.** has completed acquisition of WKJN Baton Rouge, WJDX/WMSI(FM) Jackson, Miss., and WGSI/WSSL(FM) Greenville, S.C., from **Keymarket Communications, Inc.** for \$24 million.

**Shamrock Broadcasting Co., Inc.** has agreed to purchase KGOL(FM) Lake Jackson, Texas, from **Houston FM Communications, Inc.** for approximately \$13 million. The station was recently acquired by Houston FM from John Brown Broadcasting and a 2,000 foot tower is being built to enhance the station's signal. Both parties are being represented by Wertheim & Co. Shamrock Broadcasting is wholly owned by the Roy E. Disney family.

**SunGroup, Inc.**, Nashville, has agreed to acquire KESY AM-FM Omaha from **MediaOmaha** for \$6,250,000. President of SunGroup is Frank A. Woods.

**Broadcast Media Services, Inc.** has received final FCC approval for acquisition of WKWF/WAIL(FM) Key West, Fla., for \$975,000. Allen Craney continues as general manager of both stations, and WAIL is changing its format from AOR to CHR. BMSI is headed by Ian N. Wheeler who is also chairman of Communications Investment Corp., another group station owner.

# Viewpoints

Jayne W. Zenaty



*Director of media research, Leo Burnett, U.S.A., in recent presentation before the Advertising Research Foundation annual conference in New York*

## Three technologies lead way into 21st century: satellites, VCRs, computers

Changes in media across the next 25 years will be evolutionary, rather than revolutionary in nature.

Along the path to 2010, three features will dominate the media world: choice, control and interactivity. Consumers will shape the face of the media, and not the other way around, as technology removes the economic need for broadcast, mass transmission of information and entertainment.

The technologies most responsible for delivering these features will be the satellite, the video recorder and the computer.

Since 1975, when SATCOM I, the first domestic communications satellite, was launched, satellites have been changing the communications paths between senders and receivers. There is little doubt that by 2010, all network audio and video signals—be they radio, broadcast or cable—will be delivered by satellite, eliminating land line distribution and facilitating stereo sound. In fact, according to the National Association of Broadcasters, this will be a reality by the end of this year.

It was the satellite which played fairy godmother to the cable industry's Cinderella, transforming coaxial cable from its 20-year-old role as a giant TV antenna to its much-publicized position as the purveyor of multi-channel choice. More than 50 channels of special and not-so-special interest programming—including all-sports, all-news, all-kids, all-weather, all-music, all-movies—have taken to the bird and clamored for subscriber and advertiser support. Of course, in 2010, cable will be old hat—an accepted part of the television distribution system. The improved technology of fiber optics may replace older coaxial cable, but cable's role as expanded programming provider will remain intact.

Those 20 per cent of U.S. homes that aren't economically feasible to wire for cable will have to turn to an alternate way to receive television programming—the TVRO, the television receive-only antenna,

known in the vernacular as “the dish.”

As satellites promote the concept of a global village, our current 209-television market structure may recede like a super-nova by 2010, leaving both smaller marketing units and larger regional conglomerates in its place. The change may be transparent to the consumer, but quite concrete and significant to marketers. Television joins the ranks of magazines and radio with more outlets, more specialized editorial and smaller, more targeted audiences.

## VCR brings control

The second technology shaping the media environment of today and tomorrow is the video recorder, which allows viewers the opportunity to record—on tape today, possibly on disc tomorrow—programming delivered to the television receiver as well as live events, and to play pre-recorded material. These capabilities expand TV program options even further—more choices.

More than bringing choice to the consumer's home, the VCR brings control. Viewers no longer need to plan their lives around TV schedules—they can watch when they want and what they want. This time shifting phenomenon allows VCR owners the freedom to schedule their own television time and puts control of the set squarely in their hands.

The ability of the viewer to play home-recorded material at any time, and to choose to play pre-recorded material, means that the use of the daypart concept in media planning may become obsolete. Being home to watch a program at its telecast time is no longer a prerequisite for viewing the program.

Of course, control of the viewing environment is no further away than the remote control unit.

No discussion of the year 2010 would be complete without a mention of the computer . . . the microcomputer will be commonplace and the key to an entire array of interactive data bases and services.

Since interactivity will be the last feature to develop over our 25-year time span, it's the fuzziest in the crystal ball, but it will be the dominant “new” technology as we enter the 21st century.

## Communication is key

In 1986 or 2010, people will use media for their content, not for their technology. As we use these new technologies, we must resist the urge to get caught up in the technological glitter as an end in itself and remember our purpose in using any technology—to communicate our messages to consumers.

Technologies do have an impact on how people use and perceive media. While time spent with individual media may not vary substantially across the years, the consumer is using those vehicles in a different way. Multi-set TV households, multi-channel choices and remote control and recording devices make today's TV viewer different from yesterday's. I've alluded to the fact that time-honored concepts like TV markets and dayparts may start receding toward a black hole; network and program loyalty, intrusiveness and planned viewing may be next.

# Programming/Production

## LeMasters takes aim at NBC lead

You might call it a "battle of the network baby-boomers," with an ambitious southern California preppie seeking to unseat a newly victorious East Coast yuppie as TV's programming development Whiz Kid.

Smarting from NBC's victory in this past season's ratings race, the CBS Television Network has placed its programming development fate in the hands of Kim LeMasters, former miniseries chief at the network and now vice president, programs. LeMasters, who



**Kim LeMasters:** "They talk about how wonderful Brandon's [Tartikoff] patience has been on shows. Well, mainly, he didn't have that many shows, so he had to stick with something."

reports to CBS Entertainment president B. Donald Grant, takes over from Harvey Shephard, who held the position for six years. Citing the unrelenting pressures of the ratings race, he resigned to join Warner Bros. as its head of television production. Says Shephard: "The cumulative pressures get to the point where you just need a change. It translates to a rest, almost, when you come from this [network] world."

So now, the task falls to LeMasters to become the industry's new wonderkind, an honor now generally bestowed on Tartikoff, who has gone on to become president of NBC Entertainment but still retains a fairly heavy hands-on role in program development.

LeMasters, at 36, is a year younger than Tartikoff, and, of course, reports to Grant. But judging from his outspokenness and his let-me-at-'em attitude, he is no less consumed by a passion to be number one.

He is a direct descendant of Alexander Hamilton, distinguished not only

by his colonial lineage but by his fratman good looks and his pleasantly sardonic nature. He's been at CBS since 1976, except for 1984, when he served as vice president of motion picture development for Walt Disney Productions. He's worked as a program developer in drama, comedy and theatricals, most recently as head of miniseries, where he was responsible for this past season's *Dream West*, *Kane and Abel* and *Blood and Orchids*. He also was key in developing the sitcoms *Square Pegs* and *Mr. Merlin*, as well as *Magnum, P.I.*

For the fall season, LeMasters is working with development projects inherited from Shephard. His first task is to fashion a schedule from delivered pilots and existing inventory. LeMaster's plan is to move judiciously, adding some new shows but strengthening some of the existing lineup.

"We've got some good pieces to play with, we really do," he says, singling out for praise *The Wizard of Elm Street*, which stars a midget, and *The Outlaws*, about five desperados who are transported forward in time, a Western version of *Back to the Future*.

"The pilots look very good. But I don't think we're going to take off our schedule everything that has any sign of weakness. We're going to do it slowly. There's a chance I'll take a show on the ropes and make it rebound strongly, like I did with *Knot's Landing* [a few seasons back]."

But LeMasters' positive assessment of his inheritance has its limits. He wishes he had "a little more variegation" in genre, saying: "There's a fairly heavy reliance still on the police format here." He adds that program development "is what has been plaguing Harvey in the past... If I have any edge over Harvey, it's because I've developed shows for comedy, drama, minis, theatricals, the whole kit and kaboodle. I might have some better insight into developing shows and what it takes to make them work."

LeMasters allows that he'll be developing some "less gimmicky" sitcoms, relying more on character development along the lines of *Square Pegs*. And he confesses a personal preference for "satirical comedy" along the lines of *Filthy Rich* and *Empire*, two shows he helped develop, "but I keep reminding myself that not all of America shares that feeling."

CBS will be concentrating on the 8-9 p.m. time period, where NBC made its

biggest gains—no small thanks to *The Cosby Show*, whose momentum helped drive the rest of the NBC schedule. In LeMasters' view, *Cosby* was the single reason why NBC won what was a very close ratings race with CBS.

"The machine over here is not in disarray," he protests. "There's sort of this constant bell-ringing about how wonderful NBC is. I would love to see what their performance is if I told them they couldn't have Bill Cosby. You might find they don't have the great strength that they would have everybody believe."

Continues LeMasters, "They talk about how wonderful Brandon's patience has been on shows. Well, mainly, he didn't have that many shows, so he had to stick with something. I guess I'm



**Harvey Shephard:** "The cumulative pressures get to the point where you just need a change. It translates to a rest, almost, when you come from this [network] world."

just punching holes in his PR, because there's a lot more hype than substance in that PR."

"Mostly for me, it's pace. I personally have the attention span of a gnat. If something doesn't move quickly, it will lose me. We tend in general not to feed the picture fast enough to the audience. I look for things that move along. "Or if it moves at a different pace, it better manipulate me emotionally."

Peter Frankovich was named by CBS to take LeMasters' slot in miniseries. Previously, he headed made-for-TV movies. Nancy Bein takes that slot. Both report to Steve Mills, CBS vice president for TV movies and miniseries.

At Warner Bros., Harvey Shephard takes the slot vacated by Alan Shayne, who leaves under a long-term agreement with Warner as an independent producer/consultant. Also, Ed Bleier's title is now President of Warner Bros. domestic pay TV and network theatrical sales. His duties remain the same.

## Network pilots

Familiar faces play a major role in the pilots for next fall at the three networks, observe both J. Walter Thompson USA and Foote, Cone & Belding in reports analyzing the prospects for next fall. Among those involved in series pilots are Madeline Kahn and Ellen Burstyn on ABC, Alan King and Shelley Winters on CBS and Loni Anderson and Andy Griffith on NBC.

A report prepared by FCB/Telecom indicates bottom-ranked ABC is expected to replace eight to 10 hours of programming and observes the involvement of Capital Cities Communications, "respected for its financial management skills, might mean the start of a turning point for this beleaguered network."

Pointing out that it's taken CBS "too long to act on the fact that it's not out in front any more," the report says this network is expected to replace about seven hours of current weekly series. Targeting four to six new hours for Sunday, Tuesday or Friday time slots, "NBC is the class act now, but let's not get too comfortable with the assumption that things will stay that way," the report notes. It expresses concern that, when CEO Grant Tinker returns to Hollywood, General Electric might opt for a corporate committee approach.

The JWT analysis shows CBS as the network with the most pilots, 28, compared with 20 a year ago. It notes that CBS is the only network to increase the number of pilots and that it is placing its largest order in eight or nine years. Seventeen pilots are comedy and 13 hours are drama.

ABC, meanwhile, has 25 pilots in development, compared with 29 a year ago. It is placing the heaviest emphasis on drama, with 15 in development along with 10 comedies. JWT observes that ABC has fewer pilots in development partly because it "wants to take time with each project and mold it to 'make a difference [on the schedule] wherever we can.'"

NBC is down to 20 pilots from 26, and 11 comedies and nine dramatic series in development. FCB notes that, with its current first-place schedule, the network already had a backlog of pilots.

## New international web

ITN, The International Television Network, is starting to line up affiliates for a four-hour, late night network consisting of subtitled foreign programming. Based in Salt Lake City, the network is directed toward those who speak or are learning foreign languages,

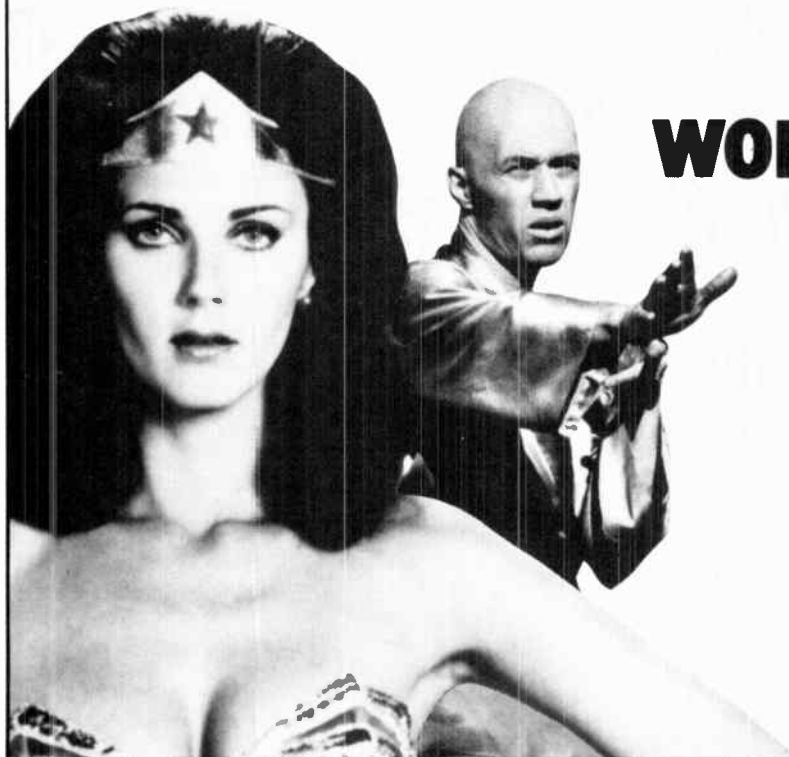
hearing-impaired persons who can take advantage of the subtitling and the 30 per cent of U.S. homes that can time shift the programming with videocassette recorders, according to W. David Hemingway, president.

Programming, to begin airing in late summer, will consist of serials, musicals, drama, comedy, documentaries and other types of family entertainment. The network will broadcast the four-hour block twice nightly beginning at 12:30 a.m. EST. Stations can choose to broadcast all or part of the programming, with most programs a half hour in length, allowing stations in different time zones to pick up the programming whenever their regular programming signs off.

ITN will sell all of the advertising time, with one-third of the associated revenue being paid to affiliates and two-thirds retained by the network. But stations have the option of blocking out one-third of the time and replacing it with local advertising. Most of the advertising placed on ITN, at least initially, will be direct response.

Hemingway says he expected the bulk of station interest to come from UHFers but that more than half of those responding with serious interest have been VHF, most of them network affiliates. He says stations in 80 per cent of the top 10 markets and 70 per

# A real beauty and a wise move.



## WONDER WOMAN

61 hours

## KUNG FU

62 hours

Warner Bros. Television Distribution  
A Warner Communications Company



## Programming/Production

(continued)

cent of the top 20 have expressed serious interest in the programming.

### Co-hosts for 'Hee Haw'

Returning next fall for its 19th season with Roy Clark continuing as host, Gaylord Syndicom's *Hee Haw* will adopt a superstar co-hosting concept. Among those agreeing to co-host several of the telecasts are Ricky Skaggs, Alabama, Reba McEntire and Loretta Lynn.

Among those scheduled for guest appearances during the 1986/87 season are George Jones, Merle Haggard, The Jubbs, Lee Greenwood, Tanya Tucker, Mickey Gilley, the Forester Sisters, Dottie West and John Anderson. The series is carried by 220 stations covering more than 90 per cent of all U.S. TV households and has consistently been in the top 10 of all syndicated series.

### Capone ratings strong

*The Mystery of Al Capone's Vaults*, produced by Tribune Entertainment Co. in association with Westgate Productions, reportedly set a national ratings record for independent TV when it aired April 21. The two-hour, live special, hosted by Geraldo Rivera, was broadcast into 181 TV markets and averaged a 34/48 in the metered markets carrying it.

On WGN-TV Chicago, it secured a 57.3/73, said to be the highest-rated entertainment program ever broadcast in the history of Chicago TV. In New York, with a 33.2/45 on WPIX(TV), it is reported as that station's all-time ratings record holder, surpassing *The Andrea Doria*, a special that scored at 32.3/35.2 a few years back.

### NATPE conference

NATPE International Educational Foundation has set its third annual management seminar for May 29-June 1 at American University in Washington. Foundation president Lew Klein of Gateway Communications notes the seminar again will be limited to program executives on a first-come basis at an all-inclusive fee of \$300.

Titled "Research: A Management Decision-Making Tool," this year's conference will be coordinated by Dr. Hayes Anderson, San Diego State University; Dr. John G. Doolittle, American University and Dr. Rod Rightmire, Ohio University. Speakers include John Abel, National Association of

Broadcasters; Ed Zachary, WOWT Omaha; Jerry Florence, Chronicle Broadcasting; Andy Fessel, Arbitron Ratings; Bruce Rosenblum and Jim Moloshok, Lorimar-Telepictures and Neil Wasserstein, McHugh & Hoffman.

Among the sessions will be breakfasts devoted to "What's Happening in Communication Law" and "What's It Really Like to Cover U.S. Government?" Workshops will explore such subjects as marketing syndication packages and interpretation of ratings books.

### Country format stable

The country music radio market has stabilized, according to the annual survey of the Country Music Association. The 1986 total for full-time stations is 2,275, a slight decrease of 14 stations from last year. But CMA points out country radio is expanding its reach, with 283 FM stations now boosting coverage with more than 50,000 watts, up from 1985's 273.

Al Greenfield, chairman of CMA's Radio Committee, says, "There seems to be a perception that country radio peaked during the 'urban cowboy' days. The fact is, that thinking is a myth. Looking back to 1980, country radio stations numbered 1,534. Over the last four years that number has risen and maintained a level of more than 2,265.

This year CMA did not survey stations programming four hours or less of country music per day, having found previously that nearly all of them are actually on other formats. Those programming 12-15 hours of country music number 184, down five from last year, and those with eight to 11 hours number 214, up six.

### Barba, Nosti associate

Carlos Barba, president and general manager of Hispanic station WNJU-TV New York and NetSpan, reports that Beni Nosti and Associates will represent his operations in the U.S. and Latin America—in the sale of NetSpan special programs and in the purchase of new product for airing in the U.S. Hispanic markets.

Barba says that he hopes the association will help him realize his concept of a once-a-month special event that would be telecast by satellite to Latin American countries and give advertisers on both ends an international market. Until recently, Beni Nosti, a 37-year veteran of the Latin American film and TV industries, was president of Viacom Latino Americana.

Nosti recently sold to KVEA-TV, the NetSpan affiliate in Los Angeles, a package of 188 MGM/UA features dubbed into Spanish. An additional 141 of these are sold to WNJU-TV. In addition, for the first time, Hispanic stations will program a Nosti package of such off-network series as *The Man from U.N.C.L.E.*, *Dakatri* and *Medical Center*.

### Syndication shorts

*Eye on Hollywood*, the video magazine from ABC-TV which travels the world, will be sold worldwide exclusively by **Harmony Gold**. According to Lionel Schaan, president of syndication for Harmony Gold, the contract with KABC-TV Los Angeles, producer of the show, allows domestic distribution to any market so long as it is not programmed head-to-head with the same program on the ABC affiliates that air it at midnight in about 45 per cent of the country. The sales effort begins with 65 hand-picked editions, most produced within the last year.

In the space of three weeks, 34 new stations were added by **Syndicast Services** to the lineup broadcasting the one-hour special, *The Raccoons & The Lost Star*. Gerry Lepkanich, general manager, says the special now has a lineup of stations that include eight of the top 10 markets and 16 of the top 20. The latest markets to join are Los Angeles, Chicago, San Francisco, Boston, Cleveland, Pittsburgh and Atlanta. He expects to close out with 75 markets covering more than 80 per cent of U.S. TV households.

**All American Television's** Second Annual Stuntman Awards special has been cleared on over 100 stations in 85 per cent of the country, reports Joan Marcus, vice president, syndication. The top 40 and 48 of the top 50 markets were cleared, mostly in primetime, she reports. With Clarion Communications handling advertiser support, all 22 commercial positions have been sold out, with sponsors including Bristol-Myers, Toyota, Duracell, Nabisco and Bic. A clearance rate of 90 per cent is expected, compared with 79 per cent last year.

Meanwhile, AATV also reports it has sold *Fridays*, formerly an ABC-TV comedy and contemporary music series, in more than 75 per cent of the country. Marcus notes it is cleared in 18 of the top 20 markets. Among those airing it are WNBC-TV New York, KNBC-TV Los Angeles, WBGO-TV Chicago, KGO-TV San Francisco, WDIV(TV) Detroit and WOIO-TV Cleveland.

*The Judge*, first-run, daily half-hour courtroom strip from **Genesis Enter-**

**tainment**, has cleared 10 new markets: KHJ-TV Los Angeles, KCRA-TV Sacramento-Stockton, WCMH-TV Columbus, Ohio, KGGM-TV Albuquerque, KSWO-TV Wichita Falls-Lawton, KMTV Omaha, WSLS-TV Roanoke-Lynchburg, WTVR-TV Richmond, KTHV(TV) Little Rock and WNYT(TV) Albany-Schneectady-Troy.

*The Facts of Life* has added eight new stations, bringing the total number of markets for the fall 1986 syndication premiere to 101, says Gary Lieberthal, president of **Embassy Telecommunications**. This makes for an 82.4 per cent national coverage including all of the top 10 and 24 of the top 25 markets. Most recent stations joining the lineup are KTZZ(TV) Seattle, WIXT-TV Syracuse, WOI-TV Des Moines, KGAN-TV Cedar Rapids, WEVV TV Evansville, KKTV(TV) Colorado Springs, KADN(TV) Lafayette and KMID-TV Odessa-Midland.

Nine stations have been added for the **Access Syndication** barter series, *The Exciting World of Speed and Beauty*. They are KYW-TV Philadelphia, KDKA-TV Pittsburgh, WSB-TV Atlanta, KPNX-TV Phoenix, WLWT(TV) Cincinnati, WTMJ-TV Milwaukee, WESH-TV Orlando-Daytona Beach-Melbourne, KVIQ-TV Eureka, Calif. and KCWT-TV Wenatchee, Wash. Including all five NBC O&Os, the land-sea-air motor sports series now has 55 stations with 62 per cent U.S. coverage, according to Nancy Dixon, vice president, syndication sales.

For the second consecutive year, **TEN, The Entertainment Network**, will syndicate the Montreux Rock Festival, part of the 26th Golden Rose Festival of Montreux, Switzerland. A co-production of TEN with the BBC and SSR-Swiss Television, it is slated to air nationally in a broadcast "window" that extends from June 5 to June 15.

With the sale of *Night Court* to WJBK-TV Detroit, the sitcom from **Warner Bros. Television Distribution** has now been cleared in all of the top 31 markets, bringing the total number of markets sold to 83, according to William Hart, vice president and domestic sales manager.

**LBS Communications** will distribute 21 new episodes of the animated *Heathcliff*, making a total of 86 half hours available for stripping in the 1986-87 season. These new programs will be produced by DIC Enterprises. According to the NSI February sweeps, *Heathcliff* was the no. 1 kids' 6-11 a.m. strip in such key markets as New York (WPIX) and Cleveland (WUAB).

**New Century Telecommunications** has purchased nine features produced between 1981 and 1985 from The Movie Store and one from Film Partners.

Included are *The Grey Fox*, starring Richard Farnsworth, and *Invisible Strangler*, with Stefanie Powers, Robert Foxworth and Elke Sommer. New Century president Robert B. Morin says the latest buy expands the distributor's library to 247 full-length features.

**Barry & Enright Productions**, together with several station groups, is producing a half-hour pilot for an updated version of *People in Conflict*, originally created by Dan Enright during the 1960s for Screen Gems International. The original series ran 10 years in Canada and subsequently aired in Australia and the U.S. The show deals with human conflicts as contrasted with court shows which deal with civil or criminal matters.

**Horizon International Television** has concluded a deal with Carson Productions to handle worldwide foreign sales of *John & Yoko—A Love Story*, an off-network film.

**Cover Story**, a weekly series of 26 half-hour celebrity profiles produced by Rift Fournier's **Noel Films**, has been cleared in nine of the top 10 markets with sales representing over 40 per cent of the country. Among the markets sold are the CBS O&Os in New York, Los Angeles and Philadelphia and the NBC-owned stations in Chicago and Cleveland, reports Dick Askin, vice president of domestic sales for Fries Distribution Co., the series' domestic distributor.

## Roberts to CBS FM

Dave Roberts has been named vice president, programming, for the CBS Owned FM Stations and will report to Robert Hyland, vice president of the group.

Roberts has managed his own research consulting firm, Dave Roberts and Associates, since 1984. Prior to that, he had been vice president, programming for RKO Radio Networks. He first joined CBS in 1981 as program director at KRQR, the CBS owned FM

station in San Francisco. He became manager, market research for the CBS owned stations in 1982.

## New WOR-TV duo

Brothers Steven and Al Albert have been engaged to beef up the sports reportage on *News 9: Primetime* on WOR-TV New York. They will alternate as weeknight sports anchors as their individual schedules permit.

Steve Albert is entering his eighth year as the TV voice of the New Jersey Nets and also does New York Jets football commentary for radio. Al Albert, who has done radio commentary for the New York Islanders and the Nets, is presently a TV sports anchor in Denver.

## Zooming in on people

**Philip R. Beuth**, formerly president and general manager of WKBW-TV Buffalo, has been appointed vice president, early-morning programming at **ABC Entertainment**. Beuth has spent his entire broadcast career with the Capital Cities station group.

**Allan B. Schwartz** has joined **Fries Entertainment** as vice-president—syndicated and daytime development. He had served as vice president, program development at Taft Entertainment Television since 1980.



Allan B. Schwartz

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## Programming/Production

(continued)

**Larry Hutchings** has been elevated to senior vice president, sales and marketing for **Orion Television Syndication**. He had been vice president of eastern division sales and will relocate to Los Angeles from New York.

**Lisa Mateas**, assistant program manager for the past four years at **KTLA Los Angeles**, has been promoted to director of programming.

**Keith M. Swinehart** has been named vice president—programming/syndication at **Vitt Media International**. He was executive vice president of **Bridgeway Communications Corp.**, licensee of **WBCT-TV Bridgeport, Conn.** Also at Vitt, **Michael J. Siegel** has been named a vice president. He is responsible for special media projects, new business and account servicing. Prior to joining Vitt, he was senior vice president/broadcasting at **Botway-Libov Associates**.



**Keith M. Swinehart**

**Meade Camp** has been promoted to vice president, southern region, **Embassy Telecommunications**. He had been southeast regional sales manager for the past three years.

With **Lorimar-Telepictures Domestic Distribution Group** combining pay TV, basic cable and feature film syndication sales, it has named **Dalton Danon** to head the area as vice president, pay/cable and feature film syndication. He had been dealing exclusively with syndication as vice president, feature film syndication. Also **Jeri Sacks** moves to director, pay/cable sales from director of pay cable and ancillary rights, **ZIV International**, and **Debbie Levine** becomes director, pay/cable marketing and operations, having been director of sales, pay/cable, **Telepictures Corp.**

**Jay Feldman** and **Scott Stone** have been promoted to senior vice president, **Lorimar-Telepictures First-Run Television**. Although Feldman and Stone will function as an executive team,

Feldman's primary focus will be the creation and development of shows and the general administrative functions of the division while Stone will concentrate on the production of first-run programs, special projects and sales presentations. Feldman most recently was vice president, programming for the group, and Stone was vice president, production.



**Jay Feldman**



**Scott Stone**

**Mary Pleshette Willis** has joined **Reader's Digest Entertainment** as vice president of development/executive producer. Willis, who has been writing for TV for more than 12 years, will be responsible for developing books, articles and original ideas for network TV as well as for cable and pay TV.

**Rob Loos** has been named director of program development for **Republic Pictures Corp.** Prior to joining Republic, he was director of development for **Bob Banner Associates** since 1981.

**Charlie Van Dyke** has been named corporate vice president in charge of programming for **The Broadcast Group**. He has been programming consultant to the group's owned and operated stations, **KKFR** and **KFYI/KKFR(FM) Phoenix**.

**Yelena Lazovick** has been promoted to director, advertising and promotion, **Lorimar-Telepictures Domestic Distribution Group**. She had served as manager, creative services for **Telepictures Corp.**

**Dan Gasby** has joined **Camelot Entertainment Sales** as an account executive. He had been general sales manager at the independent station **WAWS-TV Jacksonville**.

**David Knight** has been named **Westwood One's** director of talent acquisitions/east coast. He was director of production for **DIR Broadcasting**.

**Pamela Koch** has joined **Syndicast Services** as an account executive in the station clearances division following a one-year stint with **On The Air** in the same capacity.

**Anne Coleman**, director of programming at **WAVE-TV Louisville** is being promoted to the company's sister station, **WDSU-TV New Orleans**. Her new position at the **Cosmos Broadcasting Corp.** Louisiana station will involve responsibilities for programming, cre-

ative services, marketing and public affairs.

**LBS Communications** has named **Tom Xenos** manager of advertiser sales marketing and research. He was a promotion specialist with the **Arbitron Ratings Co.**

**Paul Westefer** has joined the **Alliance of Motion Picture and Television Producers** as vice president of contract administration. For the past 16 years, he was with **Walt Disney Pictures**, most recently as director of labor relations. He was also a member of the Alliance board of directors.

**Kathleen Cunningham** joins **Orbis Communications** as a station saleswoman. She had been a sales representative for **Bonjour, Sasson and Murjani jeans companies**.

**Lawrence R. Schatz** has been appointed sales executive for **All American Television**. He had been manager of program costs at **WCBS-TV New York**.

## Timing the news

Two years ago, then **Metromedia** independent **KRIV-TV Houston** decided to try something different: a 7 p.m. newscast after Houston's network affiliates wound up their evening news, and just in time for a large segment of Houston viewers to finally fight their way off the freeway and get home from work. Station programmers say ratings doubled within the first year and in the February Nielsen book pulled a 6 rating and 8 share.

So last July, before **Rupert Murdoch's Fox Television Stations** bought **KRIV-TV** and **KTTV(TV) Los Angeles**, along with four other TV stations from **Metromedia**, **KTTV** followed suit with a new news time for **Los Angeles**: 8 p.m.

**KTTV** news director **Joe Saitta** points to these time slots in **Los Angeles** and **Houston** as "news that's not over before most of the young working couples and singles get home in time to miss it."

**KTTV** managing editor and anchor **Marcia Brandwynne**, a bubbly transplant from both **New York**, and, more recently from **Los Angeles' KCBS-TV** anchor team, and ex-**Dodger** outfielder and power hitter and now sports reporter, **Rick Monday**, were recently in **New York** to tell agency buyers what they did to attract busy working viewers beside timing it right.

Essentially, **Brandwynne** elaborates, "It boiled down to stripping away the non-essentials—all the soft consumer features—and concentrating on the hard news that people who hold down jobs need to stay well informed on the national, local and international levels."



# Commercials

## Satellite brings talent together for ads

Once a skeptic, Tom Keramidas, associate producer at Ogilvy & Mather, Chicago, is now convinced that satellite transmission can play a major role in production of commercials. A key factor in convincing him is his satisfaction with a recent radio commercial recording session, completed in 45 minutes, where one actor was in New York and the other in Los Angeles. With the satellite-transmitted voice going directly into the finished product, he notes, there was no sacrifice in either interaction or sound quality.

The session was coordinated by Stewart Sloke, studio head at Waves Sound Recorders, Los Angeles, and Sloke says that, although his operation has been using satellite transmission for three years for one-way situations such as voiceovers and changes in music, this is the first time it has been used to bring talent together. In this session, voice talent Roger Bowen read his copy from *The Mix Place* in New York and Jack Riley responded from Waves. They were linked by Westar IV through National Public Radio Satellite Services, and the voices were combined at Waves.

Keramidas says he cannot disclose the name of the advertiser at this time, but he sees this approach as being used more in the future when it is difficult to get talent together. He notes that, with Screen Actors Guild and American Federation of Television and Radio Artists contracts calling for first class transportation and accommodations, use of satellite can be significantly cheaper. Sloke says total cost for satellite and studios was \$650, with about \$300 of that amount for satellite time.

A major initial misgiving, says Keramidas, concerned the delay of a quarter-second inherent in satellite transmission and its effect on interaction between the talent. But Sloke says Waves compensated for what would have been a delay by running the voice in Los Angeles through a digital delay line which is programmed to account for this factor.

Keramidas notes that telephone patches have been used to the past to direct talent for radio commercials at remote locations, but he has found this unsatisfactory because "the quality of the voice is only equivalent to what you get from someone over the phone," so the director doesn't hear what he's actually getting. Adds Sloke, "With satellite transmission, the producer can hear every breath, even the noise of a

person's starched shirt as he or she moves a hand to turn a page of copy."

Sloke says his studio is doing about 25 hours a month of satellite feeds. It paid NPR an initial user's fee and makes subsequent payments for each use. A new contractual arrangement, he adds, allows his company satellite use for as little as a half hour, which he says will cut costs further. "If you're only doing a tag line, you can easily do it in a half hour," he points out.

Waves has arrangements with several other studios to be exclusive satellite transmission sites for the cities. He terms this a "gentleman's agreement" and adds that ultimately it might become a legal arrangement. Those involved, in addition to *The Mix Place* in New York, are *Streeterville* in Chicago, *Cookhouse* in Minneapolis, *Soundwave* in Washington and *Horodko/TLA* in San Francisco.

Satellite transmission has come in particularly handy when commercials have involved high-priced talent like Margot Kidder, who recorded a spot reading against music delivered from a remote location.

Sloke also sees the likelihood of doing voiceovers or changes in dialog or music track for TV commercials via satellite by using two channels and a SMPTE time code: "Offsets would have to be entered in because of the delay time. You need two channels because you're dealing with time code for video. You use one channel for voice and the other for transmission of the time off the videocassette."

The facilities needed in the studio for satellite links, according to Sloke, including Class A 15 KHz telephone lines and a telephone hybrid to allow the telephone to be interfaced into the console and recording equipment. He says this costs less than \$750 to install and anywhere from \$50 to \$700 a month to maintain, depending on the length of line used, the tariff in the city and the number of lines used.

## Council salutes Reagan

President Reagan was given the Advertising Council's first Gold Bell award in a White House reception where he was honored by the council's board of directors as a "master communicator." In conjunction with the council's 42nd Washington Conference, it also held a dinner where it presented its traditional Silver Bell awards for use of commu-

nications by Chief Justice Warren Burger to "support the role of law," Secretary of Transportation Elizabeth Dole to "save lives on our highways" and Congressman Charles Rangel to "fight drug abuse."

The award was presented to the president by James H. Rosenfield, Ad Council chairman and now president of JHR Productions, at a meeting in the East Room. Rosenfield told Reagan that he had "brought to the office of the presidency a rare understanding of the importance of communications in governing and guiding and inspiring a free nation."

The Gold Bell also recognized the president's contribution of his time and "considerable talent" in videotaping many personal appeals in support of a number of council public service campaigns—including the Statue of Liberty/Ellis Island restoration, United Way, Peace Corps, United Negro College Fund and Red Cross. In accepting the bell, Reagan thanked the council for "doing so much to make the



*A Gold Bell is presented to President Reagan in the White House by Ad Council chairman James H. Rosenfield.*

United States healthier, safer and a more giving nation."

He continued, "Your campaigns have educated and uplifted the American people and improved the quality of life immeasurably." He added that he had screened a reel of council public service announcements during his lunchtime that day and especially thanked council members for their efforts to fight drug abuse, a project in which his wife Nancy is deeply involved.

## WRG cautions on 15s

Having conducted a study of the top 100 TV markets on acceptance, pricing and preemption policies toward 15-second spots, Wells, Rich, Greene is recommending against widespread use of them on a local market basis. While it

# Selling Commercials

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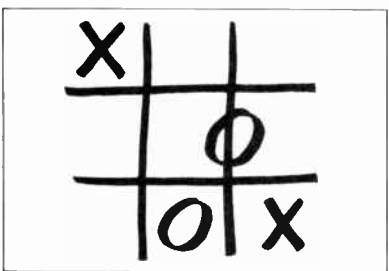
DOLPHIN PRODS., NY, COMPUTER ANIMATION

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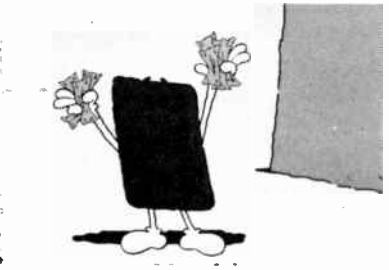
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KCMP PRODUCTIONS LTD., New York

## Commercials (continued)

has found acceptance widespread, according to Robert H. Geis, senior vice president, corporate media director, pricing and preemption policies are often discouraging.

Geis says WRG is now suggesting to clients who currently use 15s that they approach the spot market opportunistically: "That is, they should concentrate their 15 efforts only in those markets where availability, pricing and treatment are favorable."

The agency's survey of all stations in the top 100 markets has determined that 58 per cent of these stations acknowledge acceptance of 15s but that there is at least one station accepting them in 93 of the 100. Geis speculates that, if market conditions continue to remain soft for an extended period, the percentage of those accepting could increase dramatically.

On the negative side, the survey finds cost averaging 76 per cent of a 30, and Geis expects little or no short-term change. Also, 71 per cent of these stations treat stand-alone 15s as immediately preemptible. As for shared 30s—where 15s for nonrelated advertisers are matched—39 per cent of the stations will accept them when they are arranged and placed by agencies or advertisers—and only 29 per cent will arrange a shared position. And 17 per cent of stations have a policy of charging a premium if they have to do the arranging, while 5 per cent charge a premium if the agency makes the arrangement.

The report resulting from this survey breaks down policies both in market summaries and for individual stations in each market, including acceptance policy, dayparts where accepted, cost in relation to 30s, policies on shared 30s and preemption policy. Copies of the report are available to the general public for \$10 (adding 8 per cent sales tax in New York) from Yolán Toro, senior vice president-U.S.A., director of local broadcast at WRG's New York office.

## California victory

California production and post production firms are elated over the recent defeat of a State Board of Equalization proposal that would have levied a 6½ per cent sales tax on commercials production within the state unless post production were done outside of California. The proposed amendment to Regulation No. 1529 was defeated in a four-to-one vote with only the board member proposing the amendment voting for it.

Sam Holtz, president of the Videotape Facilities Association in Los Angeles, credits opposition activity by or-

ganizations like his and the Association of National Advertisers for turning around a situation where initially "only two of the members were in our favor" (see TV/RADIO AGE, April 28). He points out that, with Gov. George Deukmejian siding with the industry in order to attract more production to California, the situation has turned around completely. The California Film Office is now planning to draft legislation to make production in the state more attractive.

Holtz notes there was a heavy industry turnout for the hearing where the amendment was defeated.

## Luxury of profitability

During Chrysler Corp.'s long road back to profitability, both CEO Lee Iacocca and agency Kenyon & Eckhardt had to do some things they weren't happy about, according to Leo-Arthur Kelmenson, chairman of the executive committee of Bozell, Jacobs, Kenyon & Eckhardt. But now, "... as an agency, we are now able to do the kind of advertising we like to do," he told a recent luncheon of the Advertising Club of New York.

Kelmenson pointed to the annoyingly hard sell, but effective "buy a car, get a check" rebate commercials of a few years back, also pointing out that Iacocca's frequent appearances in commercials came only after his strong initial resistance. Current Chrysler commercials include rock-accompanied futuristic laser effects, a race between a Chrysler LeBaron and a BMW on an aircraft carrier and a beach-and-desert race in California. In the latter, Iacocca, apparently well over his camera-shyness by now, makes an Alfred Hitchcock-style vignette appearance.

## Chasing guilt away

Equated for years with old fashioned and manhattans, Angostura International expects to launch a radio campaign in mid-June directed to those who want guilt-free beverages. Partly tied in with Canada Dry club soda, the campaign will push "the Charger," a drink made with club soda, a piece of lime and Angostura bitters.

Bob Hanson, Angostura president, tells TV/RADIO AGE, "What we're saying here is that we have a guilt-free product that is non-alcoholic, low in calories and free of cholesterol, caffeine and sugar—and also salt-free if you use a salt-free soda." He says the radio markets have not yet been chosen by agency Hicks & Greist but that about 30 will be used, six or more stations deep, probably mostly the top markets.

The 60-second spot is done both mentioning Canada Dry and mention-

ing "sparkling water," says Hanson, because there may be some markets where Canada Dry cannot participate in merchandising tie-ins, which include attaching a packet of Angostura to bottles of the club soda in supermarkets.

The commercial is done in a restaurant setting, where a waitress suggests a Charger and gives the recipe, accompanied by football "charge" music. With the campaign exclusively involving radio and merchandising, Canada Dry's financial contribution is solely in the merchandising area, according to Hanson. Another Angostura source indicates that, for the Trinidad-based specialized company, the campaign represents an unusually high advertising-to-sales ratio—about 15 per cent.

### DDB top Andy winner

Copping six Andy awards out of its New York office and one for its San Francisco arm, Doyle Dane Bernbach headed the list of winners at the presentation made by the Advertising Club of New York at a dinner and show held at the Marriott Marquis hotel. Running close numerically was Ogilvy & Mather, with four out of its New York office and one for Ogilvy & Mather Direct/New York. Agency winners and their clients are as follows:

BBDO/New York, Menley & James and Pepsi Cola (two); Backer & Spielvogel, Red Lobster Inns and V8; Rob Boezwinkel, American Cancer Society; Borders, Perrin & Norrander, Kah-Nee-Ta; Bozell & Jacobs/Minneapolis, Kristi Casey O'Kane; Campbell-Ewald/New York, Eastern Airlines; Carmichael-Lynch, College of St. Thomas; Chiat/Day/Los Angeles, Apple Computers, Mitsubishi Electric and Nike (three); Chiat/Day/New York, NYNEX; Cortani/Brown/Rigoli, Applied Materials; DFS-Dorland Worldwide/Australia, Wendy's International (two).

D'Arcy Masius Benton & Bowles/New York, Procter & Gamble; Doyle Dane Bernbach/New York, American Greetings, CBS/Fox Video, Chivas Regal, Colombian Coffee (two) and GTE; Doyle Dane Bernbach/San Francisco, Memorex Media Products Group; Elkman Advertising/Bala Cynwyd, Mid-Atlantic Kidney Stone Center; Foote, Cone & Belding/Los Angeles, Sunkist Growers; Grant/Jacoby, On-Cor Frozen Foods; Grey Advertising/New York, Burlington and 3M Corp.

Hal Riney & Partners, E. & J. Gallo Winery; Hill, Holliday/Boston, *Boston Globe*, The John Hancock Mutual Life Insurance Co. and Stride Rite. J. Walter Thompson/New York, R. T. French; J. Walter Thompson/Toronto, Pepsi-Cola Canada and Warner-Lambert; Kilpatrick, Hedley-Nobel, Miami

Honda; Kolesar & Hartwell, Kolesar & Hartwell and Schweigert; Leber Katz Partners, Campbell Soup Co.; Leo Burnett/Chicago, Procter & Gamble and United Airlines; Levine, Huntley, Schmidt & Beaver, Kronenbourg, *McCall's*, New York Air and Subaru.

Levy, Flaxman & Associates, *Playboy* magazine; Livingston & Co., Alaska Airlines; Loeffler Mountjoy, Charlotte Ad Club; Lord, Geller, Federico, Einstein, Callard & Bowser; The Nathan Fraser Agency, Club Med Sales; Ogilvy & Mather/New York, American Express, International Paper, New York Association for the Blind and *Sports Illustrated*; Ogilvy & Mather Direct/New York, British Royal Mint Coins; Saatchi & Saatchi Compton/New York, British Airways.

Schaefer Advertising, Automatic Data Processing; Smith Burke & Azam, *The Washington Times*; Tatham-Laird & Kudner/Chicago, National Institute of Justice; Vergati & Associates, First Presbyterian Church; W. B. Doner & Co./Baltimore, Baltimore Regional Burn Center; W. B. Doner & Co./Southfield, Eckerd; Wray/Ward Advertising, Christian Rehabilitation Center; Young & Rubicam/New York, Ad Council, Dr. Pepper and General Foods.

### Chickens out on claim

Holly Farms Poultry Industries, in TV and radio commercials created by Grey Advertising, has revised commercials stating its Sunday Best roaster is meatier than other chickens. A competitor challenge through the National Advertising Division of the Council of Better Business Bureaus showed, in comparison tests, that the competitor's roasters possessed a higher percentage of meat than the Holly Farms birds sampled from stores.

Holly Farms explained that, prior to its introduction of roasters, broiler/fryers were the largest chickens available in many of its markets and provided a survey indicating the Holly Farms roaster averaged 5.24 pounds, while fresh broiler/fryers averaged 3.17 pounds—and that the larger chickens yielded proportionately more meat.

But, while disputing the competitor's comparison test, Holly Farms, to avoid confusion in areas where the competitor's product is distributed, revised its claim to state "meatier than most other chickens," with a super adding "compared to broiler/fryers."

### Big pasta campaign

Spending some \$24 million on network TV and magazines in its first year, the Chesebrough-Pond's Consumer Product Group is launching Ragu Pasta

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## Commercials (continued)

Meals with what it terms the most aggressive advertising and promotional campaign in the history of the canned pasta category. Actually, the new line represents the first heat-and-serve pasta in a jar.

The campaign out of Waring & LaRosa, New York, is the largest new product launch in Chesebrough-Pond's 105-year marketing history. A pool of 30- and 15-second spots using "real people" emphasize "fresh taste you don't get from a can."

Agency creative team at Waring & LaRosa includes Howard Title, art director, and Tad Dillon and Rita Sherman, copywriters.

## Stars for health

Following on the heels of a "teaser" campaign, a broadcast campaign featuring Dick Cavett, George Plimpton and Chita Rivera has been created for US Healthcare by Saatchi & Saatchi Compton, New York. Heralding the entry of the United Health Care Systems subsidiary into New York, the campaign promotes US Healthcare as a desirable alternative to traditional medical insurance plans.

The previous teaser campaign used a pool of four 10-second IDs, generating awareness of US Healthcare's logo—a bright, red apple. In the new campaign, celebrities and consumers hold the apples as they answer the question, "Why is greater New York picking US Healthcare?"

## BJK&E gets SYNC

Bozell, Jacobs, Kenyon & Eckhardt was presented the second annual SYNC (Song of the Year in a National Commercial) Award, for most creative use of music in a 1985 television advertising campaign, by CBS Catalogue Partnership. The CBS operation is the music publishing organization which controls the thousands of major copyrights from the former Robbins Music, Leo Feist, Miller Music, Unart and United Artists Music catalogs.

The agency earned top honors for its featured use of "Over There" in the TV commercials created for Chrysler's GTS. Chrysler Corp. was also a SYNC grand award recipient. The foot-high statues, designed in the shape of a metronome, were presented at La Colonna restaurant in New York.

SYNC certificates of achievement were presented to BBDO/Minneapolis and Geo. A. Hormel Co. for the creative use of "Toot, Toot, Tootsie" and to Leo Burnett Advertising and Oldsmobile for commercials featuring "City of New Orleans."

A panel of managers from CBS Partnership offices in New York, Nashville and Los Angeles is presently reviewing cassettes of TV commercials submitted for the 1986 SYNC Awards to be presented next year. The review will cover all current commercials utilizing the publishing company's copyrights aired during this calendar year. Entries by agencies may be sent to the CBS Catalogue Partnership at 49 East 52nd St., New York, N.Y. 10022.



**SYNC Award** is presented to Ron DeVito, c., art director, Bozell, Jacobs, Kenyon & Eckhardt, by Michael Stewart, l., president of CBS Songs, and John Velasco, vice president, music marketing, CBS Songs.

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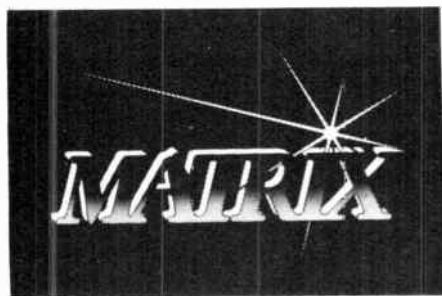
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## Commercials Circuit

With **Iris Films**, director **Jay Dubin** recently completed a 30 for Finlandia cheese and **Della Femina, Travisano & Partners** introducing Finlandia Swiss cheese as the "not so neutral" country in the Swiss cheese wars. Dubin projected this in a slapstick piece which matched the two peace-loving alpine nations in head-to-head competition. Meanwhile, **Cosimo**, director/cameraman with **Iris**, completed two spots for Benihana Oriental frozen foods. The first spot, "Oriental Dancers," featured a sequence by Lynn Taylor Corbett, choreographer for **Footloose**. A specially constructed platform at **Silvercup Studios** in Astoria, N.Y. was lit from underneath to provide the dramatic visual image that kicks off the spot. Cosimo filmed the dancers from an angle directly above the stage, looking down so the dancers would unfold from their yin-yang entwined embrace. The second spot used Harkness House in Manhattan for its beautiful interiors. Talent with "fantastic bodies" was blended with appetizing product shots. **Aram Bohjalian** produced for **Romann & Tannenholz**, with **Bobbi John** as art director.

**Michael Bennahum**, international investment banker and theater/film producer, has been elected a director, president and co-chief executive officer of **Kaufman Astoria Studios** with **George S. Kaufman**, chairman. He will work closely with Kaufman in developing and implementing long-range plans for the further expansion of the 15-acre Astoria N.Y. studio center, overseeing strategies to finance various studio projects. Bennahum headed the production service company which filmed Neil Simon's *Murder By Death* for Columbia Pictures. Afterward, he formed a financial investment company devoted to the entertainment industry and concurrently headed Seven Arts Studios, a Canadian motion picture company which produced two feature films. He also has been involved in the production of plays on and off Broadway.

For **The Clarke Group**, Tampa, Fla., making "a civilized commercial" recently amounted to putting an empty gorilla suit in a director's chair and telling the world it's a civilized commercial. The agency brought in **Image Film & Tape**, also of Tampa, and director/cameraman **Bob Emery** to produce the spot for Sun West Autos. The commercial was shot on video tape on IF&T's soundstage. Agency producer was **Kevin Sebeski**, and **Russell Lepre** produced for Image. Editing was completed at **Image Edit** under the supervision of editor **Bill Lawrence**.

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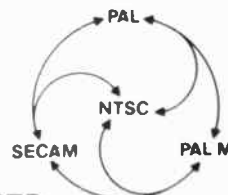
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## Commercials (continued)

Producer **John Fengler** of **U.S. Television Co.** recently completed two 60s for "Trim Gym" at **Windsor Total Video**, New York. He spent a day in the studio with the facility's production director, **Gary Bednarsh**, taping svelte models demonstrating the benefits of "Trim Gym" exercise. Windsor's **David Leveen** edited the tape immediately after the shoot. Also at Windsor, **Michael Pyles** now represents its **Graphic Visions** operation, coming from **Digital Effects Inc.**

**Domenic Mastrippolito** has joined **HISK Productions**, Los Angeles, as director/cameraman. Coming from **Summerhouse Films**, he has recently done commercials for McDonalds, Coors Lite and GTE Yellow Pages.

Photographer/travel writer **William Kaufman** is featured as spokesman in a package of five 60s and five 30s for American Express and United Airlines, edited by **Madeline Wilson** of **Jay Gold Films**, New York, for **Ogilvy & Mather**. Wilson cut back and forth between shots of Kaufman in New York loft setting and various locales ranging from Singapore to Jackson Hole, Wyo. O&M creative team was led by producer **Constance Miller**. **Paul Gold** directed for **Zaccaro & Associates**.

Director **Mike Cuesta** of **Griner/Cuesta**, New York, helped AT&T further knock its new competition in a pair of spots for **N W Ayer**. In one, the theme song, "Second Class Phones," backs up a museum exhibit of dead phones, with a voiceover stating their ailments over "tombstone" visuals. The second spot digs competitors' testing procedures, showing, for example, a "drop" test held on a pillow. Ayer creative team was led by senior vice president/creative director **Mickey Tender**, art director **Leslie Karkus**, copywriter **Janet Kraus** and producer **Sam Muscara**. **Erwin Kramer** was executive producer for Griner/Cuesta.

**Gary Johns** and **Jeff Gorman** of **Johns & Gorman Films** decided to keep it simple and let the product speak for itself in a shoot for the Record-A-Call answering machine for agency **WFC/San Diego**. Visual focus consists solely of the machine perched in a limbo environment. The voice of a short incoming message describes the machine's revolutionary feature—one-touch, one-button "auto-command" operation. As the message completes, a hand enters the frame, presses the single button, and the message "One button says it all" instantly repeats. **Hal Maynard**, WFC art director, says, "Other directors we talked with wanted to do cuts and dissolves or camera movement to keep up the interest. But Jeff and Gary

wanted to keep the camera on the product and allow the concept to speak for itself."

**Elaine Herman** and **Linda Lipson** of **Herman/Lipson Casting**, for Ford-Baltimore and **W. B. Doner** in that city, addressed the challenge of finding a child of five or six years old who could memorize 30 seconds of spoken copy. The Doner producer was **Sandy Mislang**, and the production company was **Spicer Productions**, Baltimore. For a TV 30 for Medical East, the casting team located male and female doctors who could inspire confidence and appear sincere and believable. The director on this spot was **Dan Quinn** of **Dan Quinn Productions**, and agency **MacDonald & Boyd** was represented by **John Posimato**.

Director **Barry Abrams** and a crew from **DuRona Productions** traveled to The Hommocks Junior High in Mamaroneck, N.Y. to capture the excitement of 70 spectators for Remco's "Karate Kid" action figures. Among the three 30s, one used the spectators in a gym to witness a match between Daniel, the original film's lead character, and his opponent. The camera caught the crowd's reaction from across the "ring" while also concentrating on the close-up work needed to capture the detail of the figures and their ornate costumes. Another location spot was in a school corridor with locker-lined walls. Representing the agency, **Mandelbaum, Wolf and Wiskowski**, was creative director **Jay Wolf**. The spots were produced by **Nikki Abrams** and edited by **Bob Marchetti** of DuRona.

**Harriet Katz** has been named executive producer of computer animation at **Editel/Chicago**. In addition to producing computer graphics and special effects projects, she will also manage the staffs of the Editel Bosch and Paintbox departments and will work closely with **Richard Mandenberg**, technical coordinator/computer graphics director. Katz was with IBM subsidiary Science Research Associates, producing projects involving both analog and digital animation. **Olita Kins**, who served as computer animation consultant at Editel, will reestablish her own design firm, **Kins & Associates**, but will continue to represent Editel in a sales capacity. Editel will also be exclusive supplier of computer animation services for Kins' clients.

Capturing the birth of a butterfly and creating a striking in-camera sunset-to-moonrise transitions were two of the challenges posed to **Griner/Cuesta** director **Michael Schrom** by **Towne, Silverstein & Rotter** for one 60 and two 30s for Panosh Place. The campaign introduces Doug and Debbie Henning's new WonderWhims fantasy dolls, cre-

ated by the magician and his wife, who also appear as spokespersons. Schrom achieved the sun/moon metamorphosis with a combination of motion control and percentage mirrors. The creative team included copywriter **Valerie Nadler**, art director **Richard Kopyscianski** and executive producer **Linda Wittenberg**.

Director **Ed Buffman** of **Century III Films**, Boston, used the light of the moon to set up a night shoot for Mass Chevy and agency **Cuneo Sullivan Turner**, Boston. Buffman says, "We shot from extreme angles and used smoke, water and fire to heighten the tension and make the cars the focal points of glamour. We shot at night to set a tone of mystique around these people, these cars and where they were going—to incite some viewer involvement." The spot juxtaposes the cars with gritty architectural backdrops. Fourteen to 17-frame cuts built a dramatic storyline with the camera following cars racing through city streets and converging at the harbor to meet an awaiting yacht. For the agency, **Dana Dolabany** was creative director and **Dottie Farrell** producer. **Gail Desmond** produced for Century III.

In a parody of automotive road tests, Suzuki breaks the "dull barrier," represented by a flimsy wall of paper in a 30 for the car directed by **Jenkins Covington Newman Rath's Tim Newman** for California-based **Keye/Donna/Pearlstein**. The New York director shot the spot on an abandoned airfield at California's 29 Palms desert. Agency creatives were executive producer **Harvey Greenberg**, vice president/art director **Eric Hanson** and vice president/senior copywriter **Paul Decker**.

A Disney-style animation of the Energizer battery was recently completed in the digital animation studio of **Caesar Video Graphics**, New York, for **William Esty**. The 30 incorporates a six-second animation sequence which was composited in the Harry digital cel recorder. Against a Paintbox frame of a star field, a Mirage wrap of the Energizer was flattened out in the Harry and painted frame-by-frame. A starburst illustrating the battery's energy source was created by stretching and painting 150 frames. As the starburst glows mid-screen, the flattened Energizer wraps around it and the caps of the battery cell move into position, clamping shut to enclose the energy source. Paintbox frames were generated by **Anne Saint Pierre** and moves on the IMC computerized animation stand were made by **Peter Eggers**, both of Caesar. Representing William Esty were executive producer **Jerry Mason** creative director **Steve Luzzatto** and art director **John Alaimo**.

# Wall Street Report

## Heritage: cable done well

Even in good times, rarely does the first sentence in an annual report rate an exclamation mark. But in the case of Heritage Communications Inc., The Des Moines-based cable, broadcast and communications group, the upbeat punctuation is deserved. To quote: "It was quite a year for Heritage!"

Measured on a cash flow basis, the gauge of success increasingly applied to cable, as opposed to earnings per share, the multiple system operator performed very well indeed. Revenues in 1985 increased 22 per cent, to \$157.4 million, and net earnings increased 27 per cent to \$8.3 million. Operating income increased 26 per cent to \$21.3 million; before depreciation and amortization, the figure was 28 per cent, to \$37.2 million.

Per-share income, the firm's 1985 annual report

Last year, the firm also repurchased over 1.3 million common shares from a major investor; declared a 3-for-2 common stock split; completed a \$43 million common stock offering and a \$75 million debt offering; converted its Eurodollar bonds; completed a \$150 million financing arrangement for its Dallas cable partnership; and planned two new debt offerings for this year, to be used for continuing development within the communications industry.

Earnings per share, as a result, have been impacted. Per-share earnings in 1985 were 48 cents, compared to 43 cents in 1984. But in 1986, the firm expects earnings per share to be "approximately half" of the 1985 figure, due to the effects of the acquisitions and financing strategies. "As managers and shareholders, we believe that this trade-off is a proper development strategy," stated the firm's two top executives, president James Hoak and executive vice president James Cownie.

The firm's healthy prognosis comes despite the "challenge," as the annual report puts it, borne of the \$110 million 1985 acquisition of the Dallas cable franchise, which was formerly held by Warner Amex.

### Heritage Communications, Inc.—

Consolidated statements of operations  
(Dollars in thousands, except per share data)

Year ended December 31	1985	1984	1983
<b>Revenue:</b>			
Cable television	\$ 66,089	56,203	45,062
Broadcast television	1,792	—	—
Communications products	89,492	72,585	60,910
<b>Total revenue</b>	<b>157,373</b>	<b>128,788</b>	<b>105,972</b>
Operating income	21,322	16,861	12,560
<b>Net earnings</b>	<b>8,346</b>	<b>6,561</b>	<b>5,353</b>
Average common and dilutive common equivalent shares outstanding (in thousands)	14,682	11,944	11,248
Earnings per share	.48	.43	.35

states, was "inhibited" by the firm's aggressive acquisitions and financing activities, indicative of the firm's continuing goal to build long-term shareholder value. The MSO expanded into broadcast TV with the acquisition last July of Dakota Broadcasting, two NBC-affiliated stations, KDLT(TV) Sioux Falls-Mitchell and KEVN(TV) Rapid City. It also acquired a 20 per cent share of Diversified Communications of Portland, Maine, which has operations in cable and broadcast TV as well as publishing.

The firm long-view corporate strategy has won the plaudits of key Wall Street analysts, including Nathan Sugerman, a vice president at L. F. Rothschild Unterberg Tobin Inc. "Heritage is a very well managed company, and their emphasis has been to expand gross shareholder value—the asset value, as opposed to just earnings."

"To turn this 90,000-subscriber system into a well-managed, financially viable operation remains our primary goal," states the report. The firm also acquired in 1985 a 51 per cent equity interest in Gill Industries Inc., owner of several cable franchises serving the San Jose, Calif., area, for \$43 million.

According to the firm's Form 10-K, cable contributed 62 per cent of operating income, with 38 per cent from the communications products group, which, officials said, did well in 1985. In 1984, the contribution to income percentages were 67 per cent and 33 per cent, respectively. The group encompasses calendar publishing (Shaw-Barton), short-run book manufacturing (Braun-Brumfield), trade show business displays (under the Heritage brand name) and meeting room products (Da-Lite Screen Co., Beseler overhead projectors).

## Banff (from page 56)

*Lean—A Life In Film*, London Weekend, U.K.; performance special, *The King of Friday Night*, Canamedia Productions, Toronto; and children's program, *Wonderworks*: "Booker," WQED Pittsburgh.

Moes says the jury is also empowered to make two special awards if it is particularly impressed with entries that are not selected for awards in any of the categories. The awards, called Rockies, are bronze replicas of the Rocky Mountains. WDR is not eligible for awards as it is otherwise being honored this year.

While the awards are not presented until Friday, May 30, the media is tipped off at mid-week, Moes says, as to the likely winners, given perhaps 20 possibilities, so that journalists have the opportunity to screen the programs and interview the people involved. She says that keeping the winners secret until presentation night is not a major concern but that the final word remains a surprise to most attending. On the last day, special screenings of the winning programs are done, and the final "plenary session" that day allows the jury, delegates and media to discuss why particular programs were chosen.

### Screening facilities

Those attending the festival have plenty of opportunity to screen the 120 or so finalist program entries. With the festival taking over the entire hotel, the entries are shown continuously over three channels on monitors throughout the hotel, including lounges, bars and all rooms. For those wishing to see a particular program at a particular time, there are nine on-demand screening rooms which can be booked in advance. These rooms can also be used to screen programming that is not in competition. Moes notes that many attendees bring their own programming to show others.

There is also a special room for viewing those programs that are brought in PAL or SECAM formats and another devoted entirely to a continuously running WDR retrospective, supplementing the May 29 "Evening with WDR."

The vast majority of programs shown at the festival are subtitled in English, some in French. Moes points out that most attendees understand English. She understands that, although they have been encouraged to subtitle their programs in English, a number of representatives from Spanish-speaking countries may be bringing English-language scripts for those who don't understand Spanish.

For the seminars, speakers will address the audience in either English or

French and there will be simultaneous translation over earphones for the second language. In most seminars, debate between speakers is encouraged as is audience participation.

Some of the seminars are sponsored by outside organizations, which pay the cost of transporting speakers to the event. Sponsors this year include Canada's CBC, Allarcom Ltd., the Banff Television Foundation, Chevron Corp. (a seminar on "Patriotism, Propaganda and Media Responsibility") and ATEC—the Association for Tele-Education in Canada.

Two sessions continuing throughout the festival on a non-duplicated basis are "Writing Television Comedy" and "Canadian Television Workshop." Others are: "Public Broadcasting: Who Cares?"; "The Technical Revolution," "High Definition Television," "Music in Film and Television," "Marketing and Distribution: The Sweet Smell of Success," "TV Distribution Technology," "TV Graphics and Animation,"

"Televising the '88 Winter Olympic Games," "The Arts International Story," "Digits and Components in TV" and "Danny Simon on Writing for Television." One titled "The Banff International Market Simulation—1986" involves case studies demonstrating how to sell a program.

Evening activities include the tribute to WDR and the awards night reception and presentation followed by dinner and dancing. But Moes says the social highlight is the more informal western barbecue on Wednesday night, May 28.

Moes says registration will be accepted right up through the event, although those signing up this late will probably have to stay in nearby hotels rather than in the Banff Park Lodge headquarters hotel. Registration for the entire event, including seminars, screening facilities and social events, costs \$550 (\$396 U.S.) and, on a day-to-day basis, it's \$100 (\$72 U.S.) not including social activities. □

## Network made-for-TV movies— September 23, 1985–April 20, 1986

Rank	Program	Network	Rating	Share
1.	Return To Mayberry	NBC	33.0	49
2.	Perry Mason Returns	NBC	27.2	39
3.	Intimate Strangers	CBS	26.4	38
4.	Nobody's Child	CBS	25.7	39
5.	Rockabye	CBS	25.3	38
6.	Amos	CBS	24.5	37
7.	Mafia Princess	NBC	24.4	37
8.	Blood & Orchids, Part 1 & 2	CBS	24.3	37
9.	The Last Precinct	NBC	23.9	35
10.	Stone Pillow	CBS	23.3	33
11.	An Early Frost	NBC	23.3	33
12.	Long Hot Summer, Part 1 & 2	NBC	23.2	35
13.	Child's Cry	CBS	22.7	33
14.	Silent Witness	NBC	22.5	33
15.	Family Ties Vacation	NBC	22.1	33
16.	Blacke's Magic	NBC	21.8	32
17.	Outrage	CBS	21.7	34
18.	Love, Mary	CBS	21.5	33
19.	Hostage Flight	NBC	21.5	32
20.	Jeannie: 15 Years Later	NBC	21.4	32
21.	Dallas: Early Years	CBS	21.3	33
22.	This Child Is Mine	NBC	21.1	32
23.	Mrs. Delafield Wants To Marry	CBS	21.0	35
24.	Diary Of A Perfect Murder	NBC	20.9	33
25.	Tough Love	ABC	20.6	31
26.	Killer In The Mirror	NBC	20.4	31
27.	Doubletake, Part 1 & 2	CBS	20.0	31
28.	One Terrific Guy	CBS	19.6	30
29.	Letter To Three Wives	NBC	19.3	30
30.	Blind Justice	CBS	19.2	29



Rank	Program	Network	Rating	Share
31.	Promises To Keep	CBS	19.0	29
32.	The Defiant Ones	ABC	19.0	28
33.	Alice In Wonderland, Part 1 & 2	CBS	19.0	28
34.	Mike Hammer	CBS	18.8	33
35.	Ewoks: Battle—Endor	ABC	18.7	26
36.	Dress Gray, Part 1 & 2	NBC	18.5	29
37.	A Christmas Carol (R)	CBS	18.1	28
38.	Choices	ABC	18.1	27
39.	Izzy & Moe	CBS	17.9	27
40.	Masterpiece Of Murder	NBC	17.8	25
41.	Between Darkness & Dawn	NBC	17.7	28
42.	Passion Flower	CBS	17.7	27
43.	Out Of The Darkness	CBS	17.6	30
44.	Family Ties Vacation (R)	NBC	17.6	26
45.	Beverly Hills Madam	NBC	17.5	27
46.	Prince Of Bel Air	ABC	17.5	27
47.	My Two Loves	ABC	17.5	28
48.	Thompson's Last Run	CBS	17.4	26
49.	Love Is Never Silent	NBC	17.3	26
50.	Crime Of Innocence	NBC	17.2	26
51.	Under Siege	NBC	17.2	24
52.	A Time To Live	NBC	17.1	27
53.	Picking Up The Pieces	CBS	17.0	25
54.	Wild Horses	CBS	16.7	26
55.	Vital Signs	CBS	16.7	26
56.	Murder By Reason Of Insanity	CBS	16.6	26
57.	Harem, Part 1 & 2	ABC	16.6	24
58.	Shattered Spirits	ABC	16.4	25
59.	Final Jeopardy	NBC	16.3	25
60.	Gift Of Life: A Christmas Story (R)	CBS	16.2	26
61.	Between Two Women	ABC	16.2	25
62.	A Time To Triumph	CBS	16.1	25
63.	The Gladiator	ABC	15.9	24
64.	Into Thin Air	CBS	15.7	25
65.	Miami Vice (R)	NBC	15.7	25
66.	Help Wanted: Kids	ABC	15.7	23
67.	Time Flyer	ABC	15.5	22
68.	Kung Fu	CBS	15.4	26
69.	Love On The Run	NBC	15.4	23
70.	Streets Of Justice	NBC	15.4	22
71.	Girl Who Spelled Freedom	ABC	15.2	23
72.	Not My Kid (R)	CBS	15.2	25
73.	Last Days Of Frank & Jessie James	NBC	15.1	22
74.	Electric Knight/2½ Dads	ABC	15.1	23
75.	Club Med	ABC	14.8	23
76.	Fifth Missle	NBC	14.7	22
77.	A Winner Never Quits	ABC	14.6	24
78.	Right Of The People	ABC	14.5	22
79.	Dead Man's Folly	CBS	14.4	22
80.	Richest Cat In The World	ABC	14.4	22
81.	I Man	ABC	14.4	23
82.	The Annihilator	NBC	14.1	23

(continued on page 96)

#### Marketing goal (from page 48)

promotion was television at its best and one of the finest examples of how a retailer and broadcast outlet can work hand-in-hand to provide a worthwhile event of community interest.

#### Retail marketing directors

How do these program concepts get researched, developed, presented and executed. I suppose if you were to ask stations throughout the country, you would get many different responses. My experience of late is that those stations that have retail marketing directors or managers on their staff are one up on those that do not. And yet I have heard a variety of opinions on the effectiveness of that position.

It takes a commitment by station management to give their complete and total support to this position and for a sales department to understand that a retail marketing director is not there to compete for sales but to provide retail information, research and marketing ideas to increase sales and help to develop strong lasting relationships between stations and retailers. I have never discussed pricing with any station marketing director. All negotiations have been with the sales rep, as I believe they should be. If the goals and objectives of the marketing director's position are clearly defined and understood, the program is headed in the right direction.

What kind of background should a marketing director have? First and foremost is retail marketing experience—either in merchandising or sales promotion. It is important to really know what makes a retail operation click.

Obviously, a working knowledge of broadcast advertising is necessary, as well as knowing the strengths and weaknesses that exist in the medium. Finally, combine this with good personal communication skills.

Over the years there has always been a complaint from retailers that the television industry does not understand them. In many cases that is true. However, in the last two to three years there are outstanding examples of a real and sincere effort on the part of broadcast groups like the ABC-TV owned and operated stations, and individual stations like KSTP-TV in Minneapolis-St. Paul to have and support retail marketing personnel. They, in turn, have become a valuable asset to those retailers who have the foresight to avail themselves of the station's marketing departments.

In all cases, there still remains a lot of work to be done in the area of market research, station information and pro-

Television/Radio Age, May 12, 1986

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48.	Man With The Golden Gun (R)	ABC	9.9	16
49.	The Black Stallion (R)	CBS	9.5	21
50.	Best Friends	ABC	9.4	15
51.	Grease II	ABC	9.2	13
52.	Victor Victoria (R)	CBS	9.1	16
53.	Goldfinger (R)	ABC	8.3	13

(R) = repeat. Source: Nielson via CBS.

outfit. There is strong emphasis in the audio in terms of "not just today, but everyday. You don't have to wait for a sale."

A similar strategy has worked well for Hills Department Stores, Canton, Mass.-based division of Seco Industries, which has 125 stores in 25 TV markets. "We're mass merchandisers."

Television/Radio Age, May 12, 1986

World Radio History

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gram opportunities. Broadcasters could take a page from the print industry when it comes to providing market research and information. While this may be driven by the competitive crunch, more often than not, we will go first to a newspaper for market research.

While our media buyers always look at stations that deliver the best product at the best price, I feel that stations

## Network made-for-TV movies— September 23, 1985–April 20, 1986

Rank	Program	Network	Rating	Share
83.	Assassin	CBS	14.1	23
84.	The Other Lover	CBS	13.8	22
85.	Dirty Dozen: The Next Mission (R)	NBC	13.8	21
86.	Jeannie: 15 Years Later Later (R)	NBC	13.7	23

says Wes McDonough, vice president, advertising, "but we're non-sale advertisers. Our operation lends itself to broadcast. We try to sell the store through our everyday low-price policy." Hills' largest market is Pittsburgh, and, in that market, according to TvB/BAR, the company increased its '85 TV advertising by 71 per cent to \$2,166,900, from '84's \$1,265,900.

Another price-oriented positioning campaign is that currently being run by T. J. Maxx, Framingham, Mass.-based off-price fashion retailer whose 1985 TV expenditures of \$5,176,000 represented a 154 per cent increase over 1984's \$2,040,100 (TvB/BAR data). According to Dave McNeil, account manager at Ingalls Associates, Boston, Maxx's agency, the retailer is increasing its use of TV "in an effort to educate the consumer on the off-price concept."

The campaign has four basic spots, emphasizing the retailer's 20-60 per cent savings, its liberal refund policy, individual dressing rooms, selection from 10,000 new items each week and the fact that "everything is quality, brand name merchandise." Maxx just opened its 200th store, in Beaver, Ore.

One major market where there appears to be some unrest among depart-

ment store advertisers with regard to television is Los Angeles. For instance, Sally Lowry, divisional vice president, advertising administration, at The Broadway, L. A. department store division of Carter Hawley Hale, believes that "retailers are not as important to broadcasters as they are to newspapers. We look closely at the competition," she explains, and getting information about what competitors are doing from broadcasters is "an ongoing problem." In fact, she adds, "it's difficult to get any kind of decent research. What is the ideal reach and frequency? We can read all the ratings, but is 400 GRPs a good goal for a three-day saturation? For a weekend sale, should we start advertising on Monday and run through Thursday? Or, is Wednesday through Saturday better?" Lowry says she has trouble getting answers to these types of questions.

"We continue to believe television is a very important medium," she says. "We're spending a growing percentage of our dollars in it. But we always become frustrated because we don't get back competitive information. We push and push, but sometimes it's easier to slide back into traditional media."

At J. W. Robinson's, the Associated Dry Goods department store group in

Los Angeles, Patti Johnson, broadcast manager, says the store "swung away from television and into radio during 1985, but now we're getting back in the direction of television again." The big problem for Robinson's, she says, is "the difficulty in tracking the effectiveness of TV.

With the cost of television skyrocketing, we're having a tough time justifying that expense."

As a result, Robinson's is trying several methods of monitoring its TV advertising and relating it to sales results. "Certain classifications of merchandise will be tracked," Johnson explains, "and, in some instances, television will be done without any other medium. We're trying to pinpoint the results on the sales floor. The advertising department is getting more involved in selling merchandise."

In addition, she says television stations in the L.A. market have gotten together and are preparing a presentation "that will, hopefully, give us some ideas."

Another retailer who would like more market research from the broadcast industry is Hills' Wes McDonough. "We get a great deal of it from the print media," he says, adding that most of the broadcast research projects "seem to have been done in the network (O&O) markets, which leaves us out because our largest market is Pittsburgh."

Broadcasters, McDonough believes, "are trying more and more, but they certainly don't understand our kind of retailing. They have a tendency toward upstairs department stores."

### Talent cost

A chronic lament among retailers has centered around the high cost of talent in commercials and the fact that stores must pay the same rate as national advertisers, whose spots generally run over a much longer time span.

"The problem with television—especially in New York—is cost," says Audrey Nizen, broadcast manager at Macy's New York. Pointing out that "it's very important to have a classy product," she adds that, "we have cut out all the fat. We do our television production totally in-house. We direct them, and we write them." But, "we would like to have retail rates [for talent]. We run for two days, and national advertisers run for six months."

Echoing that sentiment is Eleanor Kaufman, vice president, advertising for Shoe Town, the 150-unit retail division of Felsway Corp. "We should have a special rate," she says. "Our commercials run for four to five days, and we pay for 13 weeks. That keeps the quality down."

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March 31, 1986



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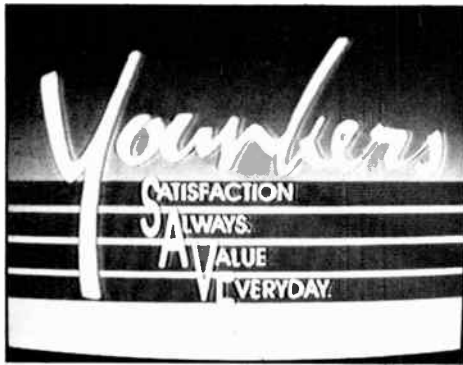
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### Younkers' 'SAVE' spot

Kaufman has another complaint—unpredictable TV rates due to the fluctuating supply and demand situation with regard to inventory.

“The auto industry has affected retailers’ use of TV,” she says. “They’re advertising so heavily that it’s jacking up the prices on a local basis. From everything I read, television, nationally, is not having a good year. But, on a local basis, in the eight markets we’re in, it’s doing well.”

Another inventory-related complaint comes from Nancy Ryan, vice president, advertising, at Abraham & Straus, who would like the ability to run more 10-second spots. “We would like more flexibility,” she says, “but I find that [10-second spots] is always a sensitive area. Some campaigns are quite right for it. We have had meetings with all the stations, but it’s not part of their repertoire.”

Ryan adds that sometimes she would like to use a 10 in combination with a 30—“to be able to combine an event and specific merchandise, to punch away.”

A&S spent just over \$4 million (TvB/BAR) in 1985, virtually the same as '84, and Ryan says '86's commitment “won't be any less.”

### Promotional opportunities

One market where TV stations receive high marks for their sensitivity to retailers’ needs is Seattle-Tacoma. Because of the strong retail-TV relationship, The Bon's Ensey says there are unique opportunities for “customized” advertising-promotion projects.

“I just got back from a 1 1/2-hour session with the CBS station [KIRO-TV],” he says, “on how we can capture the men's customer. We asked them: how they can tie in with a “GQ Live” promotion we will be having. They will put their resources together, and, if we get together on something, I'm sure it will include live appearances by their people.

**To stress its combination of 'value' and 'price', Younkers launched a two-month campaign in several TV markets.**

“We're also in the middle of a promotion with the ABC station (KOMO-TV) that involves Disney and that is both commercial and noncommercial. Eighty per cent of it takes place in our store, and 20 per cent involves appearances in local children's hospitals.”

Other examples of station-retailer cooperation on joint projects encompassing advertising, promotion, and even programming, are surfacing around the country.

In New York, WABC-TV has mounted a “Great To Be A Long Islander” project to salute the attractions of suburban Long Island. The package includes 12 30-second historical vignettes. Among the sponsors are the King Kullen supermarket chain, Genovese drugstores, Pergament home improvement centers and Marshalls. According to Donna Cooper, WABC-TV director of retail marketing: “It gives the retailers a platform to say they are on Long Island.”

The station kicked off the six-month campaign with a half-hour program on May 3 and is providing participating retailers with a variety of point-of-sale materials.

An extremely ambitious project is the “For Kids' Sake” year-long public service campaign being marketed by Group W. Originated by WBZ-TV Boston, it includes programming specials such as *Tender Places*, a half-hour show about divorce with Jean Stapleton, and spots/vignettes covering a wide range of subjects from household safety and nutrition to preparing parents for children.

So far, the campaign is airing on all five Group W TV stations and on WYFF-TV Greenville-Spartanburg-Asheville.

### Advertising tie-ins

Among local sponsors are True-Value hardware stores, Stop'n Shop food stores, Wendy's and McDonalds, in addition to a number of health-related

companies and/or institutions.

The campaign has been picked up for future use by stations in at least eight additional markets including WJBK-TV Detroit, WXIA-TV Atlanta and WBTV(TV) Charlotte.

Marshalls has been involved in a number of consumer-oriented joint projects with broadcasters. These are described in detail in the article starting on page 47.

While The Bon's Ensey is extremely pleased with the efforts of local TV stations in his market, he does feel some work needs to be done nationally by the TV industry in educating some of the manufacturers from whom his store buys merchandise.

“At the national level,” he says, “we need people to go in and loosen up the vendors. We've invited one of the local network stations to come into the store and give our people an update on the world of broadcast. We could sure use some help by having someone go into Liz Claiborne or Henry Grethel, so when we go in with a promotional package, they're more receptive to television.”

### Progress cited

Despite some of the criticisms, retailers generally feel broadcasters have made great strides in their understanding of retailing and its unique requirements.

“They have improved dramatically over the past five years,” says Charlene Hassin, vice president, director of advertising, at John Wanamaker in Philadelphia. “Now, more than ever, we are a major factor in the way they attract sales. They are much more aware of our needs and idiosyncrasies.”

Wanamaker in 1985, according to TvB/BAR, spent \$3,123,900 on TV in the Philadelphia market, up 84 per cent over the previous year. The “major commitment” to television last year, says Hassin, stemmed from the increasingly competitive nature of the retailing scene in Philadelphia. “We wanted to be as aggressive as we could be,” she says, using the medium for storewide sales and “for major classifications in which we wanted to get as much market share as we possibly could.”

As for this year? “We are certainly not going to retreat.”

In Boston, Filene's Brewer says that although “there's still room for improvement” in how TV stations deal with retailers, “we have built some close relationships in terms of promotions.” Pointing out that “some stations are better than others,” she adds that, “I'm still somewhat amazed that there's one station here that I've never met anyone from.” □

# In the Picture

## Richard W. Hogan



*New INTV marketing chief brings both rep and network sales experience to his job of "opening more doors so the stations can come in and make their sale." And with today's top programs and improved management, he sees independents as "a lot easier to sell than they were back in the '70s when I was a rep salesman."*

## Sees fewer clients holding prejudice against indies, vows to fight what remains

Richard Hogan, new vice president of marketing for the Association of Independent Television Stations (INTV), says the focus of his efforts will be on client development. He sees his new job as "getting clients on the side of independent stations, and opening more doors, so the stations can then come in and make their sale."

Hogan explains that, "Though we've already proven our point repeatedly, with voluminous research projects, one after the other in recent years—our point that there are no differences between the audience quality and advertising impact of commercials on independents, and those same commercials on network affiliates—there's still some inherent prejudice remaining against independents among some sponsors. These are the advertisers who still won't consider independent stations on an equal basis with affiliates in the same markets."

However, he adds that, "The list of advertisers who hang onto these unfounded prejudices grows shorter every year. But where it still exists is where I'll be until we've converted every last advertiser on television into a sales opportunity for independents."

Hogan also points out that independents have a lot more going for them today than they did back in the '70s when he was a rep salesman: "Their programming today," he says, "is first class. And independents are much better managed today than they were, back when too many stations didn't have the best-organized traffic operations and too many commercials were showing up in the wrong time slots."

## Better management

Today, says Hogan, "That's been turned around for most stations, under the gun of new takeover management and the constant threat of leveraged buyouts. Today, almost all station managements are running tighter ships."

And the improved programming seen on independents, he adds, "is a direct contributor to the continued decline of audience shares we see on the affiliates

in so many markets. Advertisers today are faced with numbers in the 6 and 7 range on affiliates, and for some of the weaker network shows, affiliate clearances have plummeted to only 60 or 65 per cent of the country."

Then, when affiliates have rejected the network offerings, Hogan reminds us that, "They often find that aggressive independents have beaten them to the best of what's available in syndication and sports, limiting the affiliates' options for substitute programming to replace the networks' weak sisters they passed by."

## Meters vs. diaries

Asked about the likely effect of people meters on independent prospects, Hogan replies, "Any methodology that can produce more accurate measurement of real-world viewing is bound to have a positive effect on independents." He points out that, "Everyone in the business has known for years that diaries have never given independent stations their full due. In metered market after metered market, without exception, every time meters are introduced into another market that had previously had to live with diary-only measurement, the ratings of independents have always improved vis-a-vis affiliates."

Hogan says his background wasn't exactly ideal for a career in broadcast sales. He was a company commander in Korea at the time of the Pueblo incident and came out of the Army as "one of those angry young men who didn't know what I wanted to do."

So he spent his first six months of freedom "bumming across Europe with one change of clothes," staying at youth hostels along the way. Then when he came back home, "A friend of a friend of a friend told me I'd make a great TV salesman, only I'd have to learn to read a rating book first."

Thereupon, Hogan signed on at Dancer Fitzgerald Sample as a media planner to learn the ropes and from there progressed to Harrington, Righter & Parsons and later to TeleRep, whose client stations included independents, giving Hogan his first exposure to the challenge of selling them—"a lot tougher job then than it is now."

Hogan's next stop was ABC where he "fell into every little boy's dream job—ABC Sports, where I got to go to all the best games. Someone had to help entertain our advertisers."

But two things happened to "pop the bubble and turn "the best job in the world into something that kept getting more depressing."

One was that the winter and summer Olympics of 1984 "sponged up \$637 million in ad dollars from televised sports, leaving a much smaller pie for all the rest of sports to squabble over. After that, CapCities came along and turned everything at ABC around. CBS has its own problems with people trying to take them over. NBC happens to be on a lucky roll right now, but it's only a matter of time before the little men with green eyeshades are sent in by General Electric, and there go all *their* limousines. The time has obviously arrived for the independents to make hay."

president of the CBS Operations and Engineering Division, notes that the network's hard news center in New York has four Betacarts on line and that both the network news operation and some of the owned stations are using Beta field units (camcorders). As for Beta SP, Shannon's staff is evaluating it.

CBS is evaluating M-II also. Shannon says he's not dismissing the format "out of hand." However, he reports having some difficulty in getting M-II equipment to evaluate. While it's possible that CBS could go either way, Shannon makes clear that Beta has the inside track.

At ABC, Julius Barnathan, president of Broadcast Operations and Engineering, indicates that, while ABC is leaning toward Beta SP, a decision is not imminent. He feels that NBC's decision for M-II was "precipitous" and while he understands NBC's preference for a smaller cassette along with the need for less tape, he fears that the resultant narrower track width of M-II may mean less reliable recording.

However, ABC is not happy with any of the multicassette machines now being offered, and that includes the Betacart. Barnathan wants, among other features, a multicassette machine that offers manual operation in an emergency and a "ready area" where cassettes on the verge of being aired can be parked, ready for instant use.

Perhaps even more important to the future of the Beta/Beta SP format is the support for the format by a number of the major broadcast equipment manufacturers worldwide. Shortly before the NAB show, a cross-licensing deal between Ampex and Sony was announced, providing among other things, that the U.S. company would manufacture and market Beta format equipment.

Sony and the German firm of Robert Bosch have also finalized a cross-licensing agreement providing for the manufacture and marketing of the Beta formats by Bosch. In its announcement, Bosch said it was "contributing to the international standardization in the field of magnetic video recording." However, Bosch will continue to offer its Quartercam equipment, based on the quarter-inch Lineplex format, in the PAL standard.

The Sony-Bosch deal brings the Dutch firm of N.V. Philips into the Beta side as a result of the forthcoming joint venture between Bosch and Philips. This will embrace their worldwide cooperation in the field of broadcast/professional TV systems and is expected to be finalized the end of this month.

In addition to strong European support for the Beta formats—Thomson-CSF is also in the Beta camp—Ikegami and NEC cameras have been show, as noted, linked to a Beta recorder. However, both cameras have interfaces for a number of recording formats, an approach which may become the norm in the future.

### **Digital standards**

The Ampex-Sony cross-licensing deal, in addition to allocating an active role for the U.S. company in Beta format manufacturing and marketing, provided, in turn, for Sony support of the *composite* digital TV recording system developed by Ampex. This has ironic aspects since Sony showed a *component* digital VTR for sale at the NAB, which is considered an impressive technological accomplishment.

When Ampex announced last year it would produce a spot (multicassette) player with composite digital transports, the company was criticized on the grounds that it was threatening the smooth adoption of an international component digital standard.

While others feel that composite digital equipment makes sense as an interim or transitional "standard" before the full-scale use of component digital machines, NBC's Sherlock, for instance, has other ideas. NBC will be moving its headquarters and studio facilities out of Rockefeller Center in the near future, giving it a chance to install state-of-the-art equipment. When NBC is set up with new technical facilities—by 1993, according to current plans—it will be employing digital component equipment. As Sherlock outlines the future, M-II, but not composite digital, will be a step in getting there.

CBS is on record as opposed to an interim digital composite standard. Shannon says the company will go the component route, first in the half-inch analog format and then to digital. In addition to ABC's dissatisfaction with any of the current multicassette configurations, including the Ampex digital spot player, Barnathan says he's looking for an 8mm digital system in the future (both the Ampex and Sony digital machines employ 19mm—or ¾-inch—tape).

Ampex says it's basically committed to support the component digital format, but feels there's room for a simpler, less expensive machine. In the meantime, it is promising delivery of the ACR-225 spot player in 18 to 24 months and says it will be selling both composite and component digital machines in two years, including a single transport composite model. Ampex has been quoting a basic price of \$262,000

for an ACR-225 with three transports and made about a dozen sales at the NAB show.

Sony's digital recorder will be available next year, the company promises. It was selling the DVR-1000 (transport) and DVPC (processor) for \$120,000 during the show and \$140,000 afterwards. About a dozen machines were sold, including the first seven machines, to Limelite Video, Miami, which will use them mostly for computer graphics and animation.

### **High definition TV**

Though a CCIR plenary conference is held only once every four years, the dispute over the proposal for a HDTV production standard, that was approved by the CCIR Technical Committee last fall, has only heated up at the 11th hour, so to speak. The standard in question is based on the HDTV system developed primarily by the Japanese NHK public broadcasting organization and provides for 1,125 scan lines, with 30 frames each composed of two interlaced fields (thus 60 Hz as in NTSC) and an aspect ratio of 16:9.

A sticking point is the 60 Hz field rate, since both PAL and SECAM employ 50 Hz, but the opposition by a number of European countries also centers around the general lack of compatibility. The Europeans, in addition, dispute the U.S. contention that it is essential to nail down a production standard first and leave a transmission standard to be decided on later. They believe these two aspects (plus the third leg of the TV triad, the home TV set) should be considered together. For one thing, the Europeans favor the MAC (multiplexed analog component) type of transmission, which is seen as preferable for DBS.

The prime European Disputants are the U.K., West Germany, The Netherlands and France, the latter being particularly active in opposing the 1,125-line system. All four have well-developed electronic industries and, thus, a strong interest in developing HDTV technologies themselves rather than licensing the technology from the Japanese.

Representatives of manufacturing and broadcast organizations in the four countries held a joint press conference at the NAB last month to underline their disapproval of a non-compatible HDTV system. U.S. interests fear their influence may result in the CCIR putting off a HDTV decision until the next CCIR plenary meeting in 1990. However, the 1,125-line supporters were heartened by an 11th-hour statement from the Technical Committee of the European Broadcasting Union sympathetic to the CCIR proposal. □

# Inside the FCC

**Mark S. Fowler**



*Chairman, Federal Communications Commission, in a speech before the recent annual convention of the National Association of Broadcasters in Dallas*

## Deregulatory environment seen benefitting public as well as broadcasters

There's plenty going on at the FCC. There's the must-carry proceeding. And our recently released AM Report is a monumental piece of work by Jim McKinney and his staff that will serve as our blueprint for deregulating and improving the licensing of AM stations in this country. So we will have our hands full at the FCC.

But I think it's useful, after a half decade of work in Washington, to recognize how far you and I have both come in our efforts to put the "de" in "deregulation". I'm glad to see a tapering off of the mindless and numbing red tape dictated by Washington at your stations.

I don't mean this to be self-congratulatory. But isn't it remarkable how we've been able to unburden broadcasters of useless government rules, complicated and unhelpful paperwork, and stifling restrictions on business practices? And all of this has come at a time when Americans have more choice than ever before in radio and television.

The focus that we gave to broadcasting in 1981 has borne much fruit. Yesterday's outrageous price for a radio or television outlet seems like shrewd business today.

Sometimes this interest in broadcasting may seem to be a bit too hot. In the last year, the three largest broadcast companies, ABC, NBC and CBS, have all been the objects of desire, sometimes friendly, sometimes hostile.

Take, in particular, NBC. When I became chairman NBC was locked in a battle with PBS as to which was the country's leading noncommercial television network. But through the leadership of Grant Tinker, that also-ran network became this season's new NBC—*Nobody Beats Cosby*."

The strengths of your industry are many. Here's an interesting fact. The other day, we at the FCC were calculating the value of broadcasting to the American people. If Colonel Kadaffi could hold the broadcast-

ing industry hostage, what would American consumers pay to get it back? Well, to Kadaffi, nothing. But my economists tell me that its worth up to \$120 billion a year in value and services. That's quite a chunk of the GNP. And you don't need the government to tack on one extra dime.

## Public service factor

But some of your accomplishments can't be measured in dollars. In the year past we saw a new problem of disease at home and an old problem of famine abroad. You helped America to understand and to help.

In the year past we saw America's brightest hopes, through the peaceful uses of space, blow up one crisp winter morning. And through our tears, you helped bind the country together and reminded us that mankind has no choice but to venture forward.

In the year past we saw an unparalleled awareness about drunk drivers and their toll on the American people. You reminded us, in stark ways, that friends don't let friends drive drunk.

In the year past, we saw terrorism seem to get the upper hand. Television journalism has examined its unwelcomed role as participant and has struggled with the need to rediscover its observer status.

And America's love affair with television and radio hasn't stopped, either. We're finding even more ways to listen and watch. Today, if you ask somebody to look at their wrist and tell you the time, they'll tell you which show has just been on and which one is coming up—courtesy of the Watchman. And how many of us now go to take our morning shower by first tuning our shampoo-proof radios?

So I think, on the whole, the transition from a trusteeship approach to broadcasting to a marketplace approach has made steady progress. It's permitted you, the broadcaster, to have more freedom and choice, and less government intrusion. It's forced us in government to realize what everyone else does—that the broadcasting business is a business. And when we forget this fact, we distort that process at our own peril and at the public's peril as well.

I know that this issue of the trusteeship approach has been debated. Well, debate is good. But let us all remember the faults of that approach and why we need a new one. Trustees hold property for the care of another. They are custodians. They do not engage in independent thought, independent action, freely arrived at.

But you are not custodians. Our founding fathers said, "Congress shall make no law abridging the freedom of the press." They didn't say the "custodial press." Your calling is to the market, which is the people, and to the truth. You don't need, and shouldn't have, an FCC telling you how to run your business.

## The real scarcity

The reasoning we used to saddle broadcasting with the trusteeship notion borders on the absurd today. The spectrum scarcity argument—that there are

more takers than spaces for broadcast facilities—doesn't make sense anymore. In many markets there are channels awaiting, but unclaimed. Why? Because advertising, not spectrum, is in short supply. In most cities there are more TV stations than daily newspapers.

Oh, but the scarcity addicts, will cry, "Not enough! Not enough!" These people can't or won't just deal in reality. Since the day I took office, they claimed there were not enough spaces for everybody. But since that day, the FCC has authorized almost 220 new television stations, and I'm not even including low power television. That's a national increase of almost 25 per cent.

Those who claim spectrum scarcity as a basis for continuing the regulation of broadcasters remind me a little of thugs who run a protection racket. They want more and more, and when they get it, they still aren't satisfied. Instead of asking "How much?", we should be telling them "Enough!"

What's really wrong with the trustee approach? It's that you, the broadcasters are always beholden to somebody else instead of to your own consciences, your own bottom lines, your own judgment. Now in theory, that "somebody else" is supposed to be the public; that would square with the Constitution and our free economy.

But after 50 years at it, it turns out that that "somebody" is the FCC. Instead of the public's interest determining the public interest, we've seen the government's interest determining it.

And, oh, the nonsense that's resulted! Talking heads at six in the morning discussing "The History of Grain" in order to make a numerical program quota. Or how about the old recipe for community ascertainment: Round up an assortment of community leaders, fly in the executives of the local company and convene little tea parties among them all at the local Ramada Inn.

How about your DJs who do funny things with advertiser copy and then get fined for violating the program length commercial rule? My friends, that was the trusteeship approach at its most idiotic.

Let's not even think of reversing our course. Instead, let's attack the rest of the Tom Foolery. How many in this room have gone through a full-blown comparative hearing? Were you impressed with the commission's criteria, or were you depressed? Did you enjoy hiring a lawyer to prove that a competitor was a member of the Kiwanis Club for three years, not seven as he claimed? Did it lead to better programming or service—or bigger bills?

So I've pushed hard, even when our efforts to deregulate caused a few people to grumble. Not all our decisions were greeted with the crashing of cymbals and the roar of the timpani drum.

## Critics of 12-12-12

For example, when the Commission proposed its 12-12-12 station policy, one critic said this: "Programmers and everybody else are absolute-dumbfounded

and frightened by this. If this Fowler proposal becomes law, the financial interest and syndication rules will have been bypassed, the Congress' will will have been thwarted and the networks will get an expansion that nobody in their wildest imaginings thought was going to happen." Going on about network power, this critic said, "Nobody, not even St. Francis of Assisi, should be given that power."

That so? Well, it's been nearly two years, and what happened? One of the networks has been bought out by another company one fourth its size. Another is being proposed to be purchased by a company with no broadcast interests. And the third network has sold off one of its VHF television outlets and hasn't acquired any new ones.

And our decision to deregulate TV along the lines of our radio deregulation order managed to muster a few gripes. A "cynical fraud on the American public" said one. Another said "Mark Fowler's FCC has made another in its series of decisions designed to undercut the public's right with respect to the airwaves." Well, contrary to these Nostradamuses of national policy, we've somehow gotten through deregulation with our broadcast system intact.

In saying all this I don't mean to suggest that the challenge for broadcasters isn't there. It's there more than ever. You know that. Your competition is always gaining on you. Somebody steals away your sales manager. That rookie reporter you hired five years ago is now an anchor and will only negotiate for his job through a Hollywood agent. Your *PM Magazine* host wants a sex change. And your news director wants to do a five part series about it.

So you do have problems. If you didn't, you wouldn't be in business. Some of you thrive on challenges. Others handle the challenge of change about as well as King Kong handled photography sessions.

But more than ever—at least so far as your relationship with the government goes—you're freer than ever. I think most of you are getting the hang of this. It's no longer so important to make nice with the FCC. You've got a million and one things to do in telecommunications. You're better off, generally speaking, when sidling up to the FCC isn't the million and second.

Having said all that, I'm reminded of a statement by the American poet John Ciardi, who died a few weeks ago. He said, "A man becomes what he turns his attention to."

It's false and misleading to conclude that quality does not pay in broadcasting. It's false and misleading to conclude that community-oriented programming is unprofitable. It is true that programs that aim high are risky. But they can pay off and there may be a desirable market niche for them.

Sometimes I hear the complaint that, by deregulation, broadcasters are like kids in a candy store. Maybe that's true. But there are all kinds of candies, from Goobers peanuts to Godiva chocolates. And it all depends on which one you pick. It depends, as Ciardi wrote, which ones we turn our attention to that define who we become.

In a large sense that sort of choosing is what's at stake in a society that insists on a free press.



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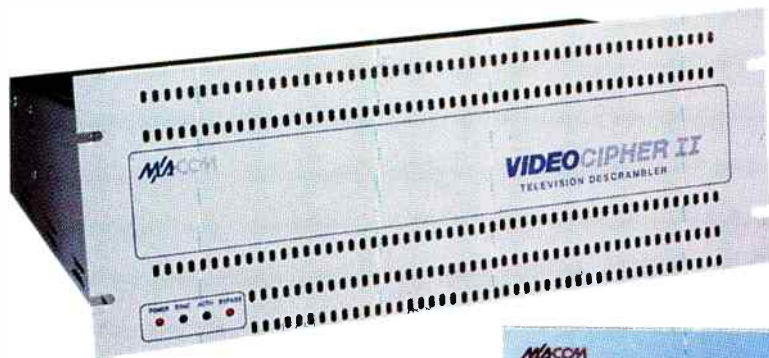
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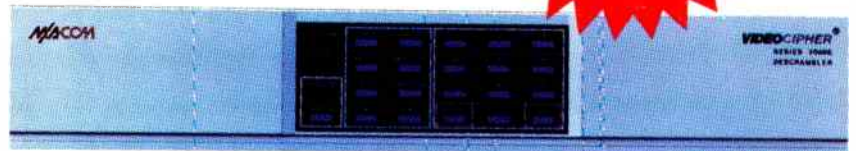
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