

## FALL TV SEASON

Agencies see closer three-web race in primetime/43

## WINTER SPORTS

Pro football recovery, end of college 'glut'/48

## RADIO SEARCH

Mixed reaction to NAB measurement quest/51

## CREATIVE DILEMMAS

15-second TV spots, cable specialization/55,57

# Television/Radio Age

June 23, 1986 \$3.50



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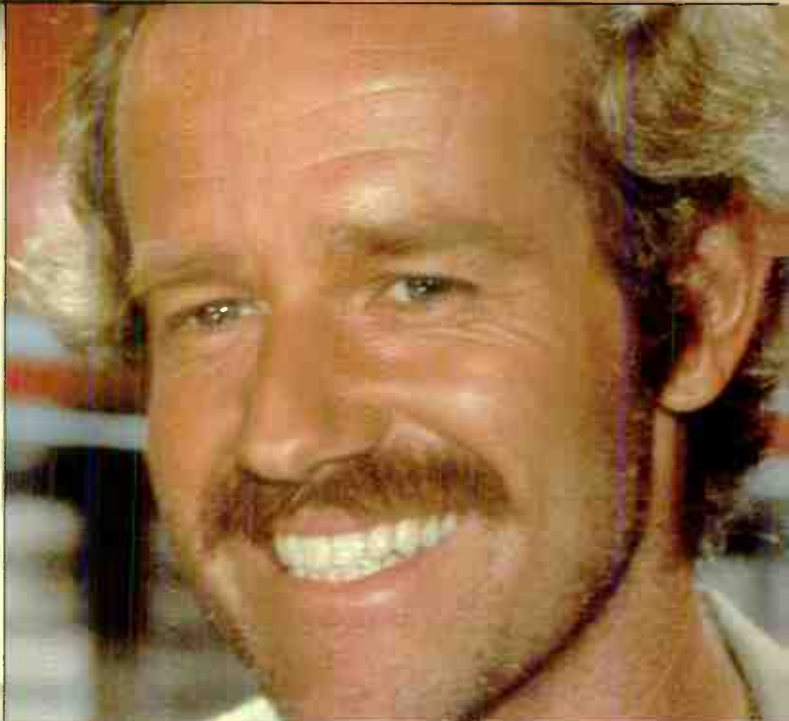


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# Television/Radio Age

June 23, 1986

Volume XXXIII, No. 26

## 1986-87 PRIMETIME SEASON

Higher quality, less cloning cited by agency execs, but only 2 'hits' picked—both from NBC

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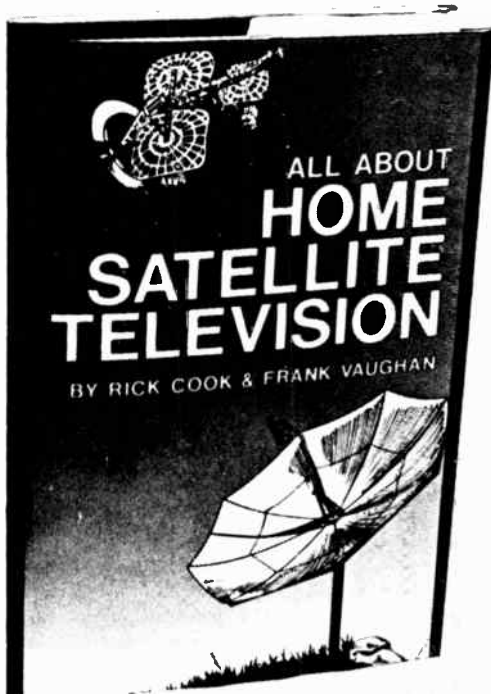
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# News Flash – May Sweeps Results

# ENTERTAINMENT<sup>®</sup>

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and All in the Family

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beating \$1,000,000 Chance  
Of A Lifetime and 3's Company

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beating New Newlywed Game  
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**#2 IN PHILADELPHIA** /WCAU  
beating Mash, Sanford  
and All in The Family

**#2 IN DENVER** /KMGH  
beating Benson

**#2 IN DALLAS** /WFAA  
beating The Tonight Show

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Source: NSI: 5/86



DOMESTIC TELEVISION  
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# Publisher's Letter

## Contrasting moods, financial overtones mark affiliate meetings

**T**he primetime ratings race among the three television networks in 1986-87 could be the closest it's been in years, according to major ad agency executives (see lead story on page 43 of this issue). The season, say the agency spokesmen, will not only be close—it will be more interesting than usual.

It is also interesting to view the three networks from the perspective of their affiliate meetings, just recently concluded—a jubilant NBC, basking not only in the glow of its primetime victory but in the celebration of its 60th anniversary in the sun and surf of Hawaii; a reserved CBS, exuding quiet confidence that it has an excellent chance of returning to its leadership position in primetime; and a scrappy ABC, vowing, under new leadership, that it does not intend to stay Number 3.

While the agency buyers interviewed in our story on the '86-'87 primetime season expect NBC to remain the frontrunner, some of them predict a hot battle between CBS and ABC for second place. Says Aaron Cohen, vice president, general manager of Grey Advertising: "It could be a toss-up, with ABC getting close because I like ABC's new shows better than CBS'."

Certainly there was a more upbeat feeling among ABC affiliates as they left their recent get-together than when they arrived.

Typical was the reaction of Chuck Sherman, president and general manager of WRAU-TV Peoria, who wrote a letter to ABC Entertainment president Brandon Stoddard following the meeting. Stoddard, at one of the sessions, had expressed the hope that "the little old ladies in Peoria won't think our '86-'87 schedule dumb and boring." Sherman assured him the little old ladies in his market would think the programming just fine. "The main thing," Sherman says, "is that there's no program on the schedule I am ashamed of."

Higher quality of the new programs at all of the networks was a theme running through the comments of the agency buyers, and there are also some interesting confrontations and some gambles. In the former category, the *Dallas* vs. *Miami Vice* head-to-head meeting at 9 p.m. on Friday nights will probably draw the most attention, although ABC's *The Colbys* vs. CBS' *Knot's Landing* vs. NBC's *Cheers* at 9 p.m. on Thursday nights will also be watched very closely.

Biggest gamble appears to be ABC's decision to put a news program (*Our World*) against *Bill Cosby* on Thursday nights, and some agency execs feel bringing back Lucille Ball at age 74 is also a bit of a risk.

**Financial overtones.** Programming considerations aside, this year's affiliate meetings had financial overtones. CBS chairman Thomas Wyman assured affiliates the debt situation was well in hand and said he was confident of the good intentions of Laurence Tisch. ABC chairman Thomas Murphy introduced his moneyman, Warren Buffett, who so delighted the affiliates they were heard murmuring about the possibility of a *Warren Buffett Show* to follow *Nightline*. As for NBC, its new parent's first public appearance before affiliates will have to wait until next year.





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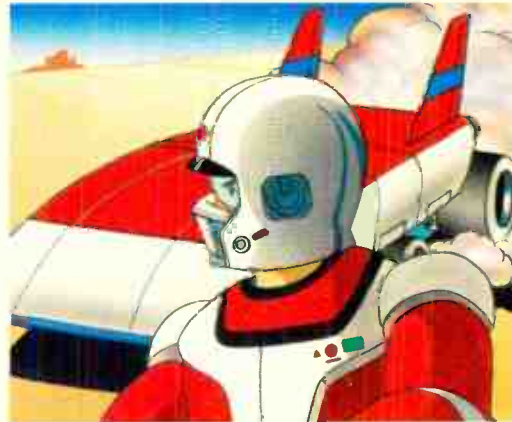
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**Colt** The bold teenage cowboy pilot of the flashy Broncobuster, he's the galaxy's sharpest shooter.



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**Fireball** The teen idol behind the wheel of his Red Fury racer.

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# Letters

## NBC's 60th

Over the years I've enjoyed many great issues of TV/RADIO AGE, but the May 26th issue was a cover-to-cover classic! I realize I am prejudiced on one of the features, but the whole book was first rate.

PIERSON G. MAPES  
President,  
NBC Television Network,  
New York

I was pleased that your recent article on Grant Tinker (page A38 of your May 26th Issue *NBC 60th Anniversary Issue*) made reference to the witty testimonial made by several of the NBC chairman's colleagues at our Gold Medal Dinner.

One minor correction. When Brandon Tartikoff chimed, "When he says 'sit,' I don't even look for the chair." he was *not* talking about Tinker. I think your readers will find Tartikoff's actual quote entertaining: "I'd like to say a few words about my boss. I'd climb mountains for him, hell, I'd even return his phone call. When he

says sit, I don't even look for the chair. He's a creative genius, and it's no mystery to anybody why we're Number 1 now . . . but enough about Bill Cosby. This is Grant's night, so let's talk about him for a minute."

The NBC Entertainment Division president let our humble Gold Medalist enjoy a little comic relief, before zinging him with the praise he so richly deserves.

JOYCE TUDRYN  
Director, programs & services  
IRTS,  
New York

## Cable advertising

I feel that the roundtable discussion among agency executives about cable advertising (*National cable '86: Despite progress, it's still a hard sell*, April 28) was very comprehensive.

I was particularly impressed by Beverly O'Malley's [DFS-Dorland] comments concerning the way cable television advertising is used on the West Coast, and how that approach should be utilized by all advertisers considering cable advertising.

I am also very pleased that major advertising executives are so concerned about cable advertising and are

thinking about it in such a serious manner.

TRYGVE E. MYHREN  
Chairman, chief executive officer,  
American Television &  
Communications Corp.,  
Englewood, Colo.

Kudos to *Television/Radio Age* for an absolutely fascinating one-two punch on April 28. The advertising agency executives roundtable, coupled with the analysis of how cable networks are improving program quality to attract viewers (*Original fare drives basic cable's effort to increase audience*) is required reading here at The Learning Channel.

Both articles tell me that something significant is happening in the television marketplace, and it depends less and less on whether you are a so-called "niche" or "mass appeal" cable network. The reality is that viewers have a need to go to special places for their entertainment and information.

That's part of TLC's motivation in expanding its schedule from 10 to 20 hours beginning September 1. As partners with cable operators for more than a dozen years, we have learned that more and more adults are unwilling to turn off their minds when they turn on their TVs.

Consumer studies show that our maturing population is asking some hard questions. People want credible answers. As a nation, we are hungry for information and entertainment, convenience and relaxation, status and nostalgia. This is true for 70 percent of working women who are part of the baby boom and the 51 million Americans over age 50 who are responsible for half of all discretionary spending.

The challenge for programmers, advertisers and marketers is to target need—not age. Or, as Susan Rowe, vice president, network supervisor at N W Ayer told TV/RADIO AGE: "It's the programming, and the reason you buy it is because the programming makes good sense to you. It fits the client's product, and you use it."

Dr. HAROLD E. MORSE  
Chairman & CEO,  
The Learning Channel,  
Washington, D.C.

## Clarification

In the *NBC 60th Anniversary Issue*, many of the quotations were attributed to the NBC Oral History Project of Mary O'Connell. The actual source was *Connections: Reflections on 60 Years of Broadcasting* by Mary C. O'Connell.

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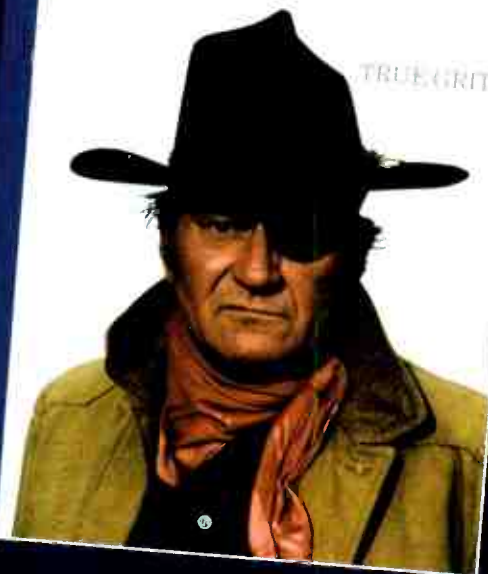


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DOMESTIC TELEVISION  
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# Sidelights

## Broadcast families

*TV/RADIO AGE continues its periodic coverage of sons, daughters and siblings who have followed other family members into the broadcast business.*

Advertising Hall of Famer and founder and former chairman of Benton & Bowles, **Atherton W. Hobler**, began his advertising career in St. Louis with Gardner Advertising, where he became vice president, general manager and finally an owner by the time he was 29.

Later, with O. B. Winters and Lou Wasey, Hobler co-founded the Erwin Wasey Co., which became one of the top two radio agencies. Then, in 1932 he joined Bill Benton and Chester Bowles, a partnership with billings of only \$1 million at the time, and brought in over \$6 million in billings, including General Foods.



Atherton Hobler



Edward Hobler



Wells Hobler



Herbert Hobler

The following year Hobler recommended that Maxwell House put almost 100 per cent of their total NBC ad budget into a new radio show, the *Maxwell House Showboat*, which Hobler personally produced for two years. Also under his direction, B&B clients sponsored Fred Allen, *The Palmolive Beauty Box Theater* and major serials.

When Ted Bates left with the Colgate account, Hobler brought in

Procter & Gamble and held a lead position on the P&G account and on the Florida Citrus business for many years. And in the early fifties, convinced that TV would become a major advertising force, B&B produced many television shows including *First Hundred Years*, *Mama*, and *The Loretta Young Show*.

As chairman of Benton & Bowles, Hobler commuted daily to New York from Princeton, N.J., until he was 80.

Atherton's eldest son, **Edward W. Hobler**, worked at Benton & Bowles in radio and print production before World War II. Following his hitch in the Navy, he came back to become account executive on Ivory Snow, and he was involved in *Young Doctor Malone*, *Portia Faces Life* and the Prudential-Jack Birch daily network shows.

In 1957, after five years as account supervisor on Gaines Dog Food, Edward moved to Chicago with what was then Needham, Louis & Brorby and six years after that joined Foote, Cone & Belding.

Edward's son-in-law, **Tad Dukehart** has been a news cameraman with WDVM-TV Washington for 17 years and was named top White House TV cameraman for 1985.

Atherton's second son, **Wells Atherton Hobler**, joined Benton & Bowles as an art director in 1945, fresh out of the Air Corps. He later switched to account management, was in on introduction of a new margarine, Nucoa, and spoke nationwide for equal treatment with butter on behalf of the National Association of Margarine Manufacturers.

In 1957, Wells joined Gardner Advertising in St. Louis to become account supervisor on Pet Milk and Ralston Purina, the same two accounts his father had worked on 35 years before. He was also involved in bringing Red Skelton back to television after a seven year absence, on behalf of Pet Milk, which also sponsored the *George Gobel Show*.

In 1976 he joined Maritz, Inc., also St. Louis, and today, at 67, Wells is vice president and division manager of Maritz Market Research, Inc., with such major accounts as AT&T.

His daughter Linnard has been with two St. Louis ad agencies and is former head art director at public TV station KETC(TV) St. Louis. Son **Peter Hobler** has been with Maritz for six years, first as travel director and then as program director of Maritz Motivation Co. And daughter **Leigh Hobler** produces special events at Busch Creative, a division of Anheuser-Busch.

Atherton's third son, **Herbert W. Hobler** heads Nassau Broadcasting Co., licensee of WHWM Princeton and WPST(FM) Trenton, both New Jersey. After flying B-29s over the Pacific as a

navigator during World War II, Herb joined the Mutual Broadcasting System in 1946. Then he went into network sales at NBC-TV on the day in December 1949 that it was spun off from the radio network.

Herb sold the first spot on the *Today* show, *Garroway at Large*, *Robert Montgomery Presents*, *Your Hit Parade* and several other shows before moving into network sales at CBS-TV in 1952, where he handled *I Love Lucy* and *Jackie Gleason* among other hits.

Two years later he moved to Tele-Prompter Corp., before it had entered the cable business, as vice president, sales. After five years he left to form Nassau Broadcasting Co. in his hometown, Princeton. And while waiting for FCC approval for WHWH, he was vice president, production for pioneering Videotape Productions of New York, where he supervised the making of thousands of TV commercials and shows.

**Herb Hobler** started up three cable companies and is currently chairman of Comcast Cable One in Trenton. He served four years on the NAB Board, was named 1975 Radio Broadcaster of the Year by the Southern Baptist Radio-TV Commission, and has been a principal proponent of First Amendment rights. He is also currently involved in launching a new ethnic satellite network.

Herb's son **Randolph Hobler** started his career as a producer with Encyclopaedia Films. He then went to Centrex Productions in sales, and after that joined Benton & Bowles as an assistant account executive. For the past seven years he has been in corporate advertising with IBM, currently as manager of direct response communications.

At Forward Communications, **Richard D. Dudley** is chairman and chief executive officer. His son, **John Dudley** is national sales manager of KBIM-TV, the CBS affiliate in Roswell, N. Mex.



Richard Dudley



John Dudley

After winning the Distinguished Flying Cross, among a chest full of other medals, as a Navy tail gunner in the

## Sidelights (continued)

Pacific during World War II, Richard Dudley entered broadcasting as a salesman at WSAU Wausau, Wisc. in 1947, and became general manager of that station by the time he was 27. With formation of Wisconsin Valley Television Corp. in 1954, Dudley became assistant general manager and sales manager of both WSAU and WSAW-TV. He moved up to general manager of the corporation in 1957, and added the office of president in 1963. He was elected chairman in 1981.

Today, the company is incorporated as Forward Communications and has properties in Madison and Kaukauna as well as Wausau, Sioux City, Iowa, Peoria, Ill., Wheeling, W. Va., Odessa, Texas, Great Bend, Kans., Moorhead, Minn., and Waterloo, Iowa.

Dudley served the longest term of any director of the NAB, serving for four two-year terms, and he was chairman of its Radio Board for two of those four terms. He is a director of both the Broadcast Pioneers and of the Television Information Office, is a member of the Television Audience Measurement Council, executive trustee of the Na-

tional Committee for the Support of Free Broadcasting, and is a past president of the Wisconsin Broadcasters Association.

Before son John joined KBIM-TV in 1982, he was an associate instructor of Telecommunications at Indiana University, where he collaborated in writing.

**Edwin T. Vane**, president and chief executive officer of Group W Productions, has three sons in the program production business. The first, **Richard Vane**, has been associate producer of Warner Brothers' *Bare Essence* and Henry Jaffe Enterprises' *Escape*. He was co-producer of Lorimar's *The Boy Who Could Fly* and producer of the Amblin-Universal feature film, *Harry and the Hendersons*.

Son **Christopher Vane** has been an account executive for two Boston radio stations, then was later with Aaron Spelling Productions as story editor on *Love Boat* for four years, and also as executive story consultant for *Finder of Lost Loves*, for which he wrote the pilot. He's currently writing the script for a feature film.

A third son, **B. Paul Vane**, served both as sales representative and as as-

sistant controller for Post-Newsweek Productions, and is currently Western sales manager for Lionheart.

Their father, Edwin, started with NBC as a page. From there he rose through various posts in the network's advertising and promotion department until switching to programming in 1961 as manager of daytime programs, East Coast, where he developed such hits as *Concentration* and *Jeopardy*.



Edwin Vane



Richard Vane



Christopher Vane



B. Paul Vane

In 1964, Vane joined ABC-TV as director of daytime programs, East Coast, then two years later was promoted to vice president, daytime programs. After introducing such series as *The Dating Game*, *One Life to Live* and *Dark Shadows*, he served as vice president, network program affairs for ABC-TV before joining Group W, where he has directed a major expansion of the company's activities in first-run syndication, program development for network, domestic and international distribution and satellite transmission.

First-run programming has included *PM Magazine*, *Hour Magazine*, and a number of children's animated series from the Filmmation division. These include Bill Cosby's *Fat Albert and the Cosby Kids*, *He-Man and the Masters of the Universe*, and *She-Ra: Princess of Power*.

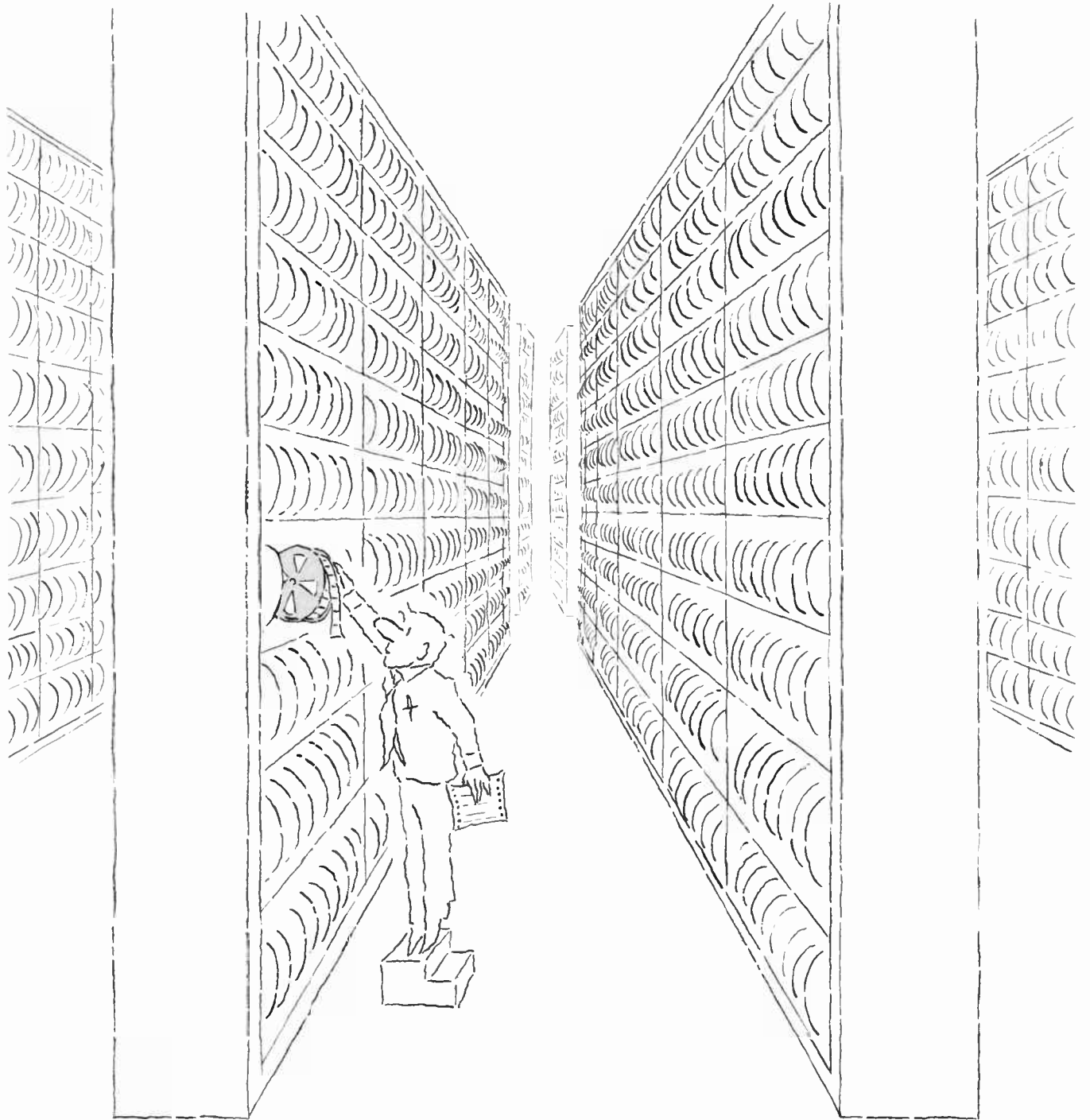
At the new Domestic TV Division of Walt Disney Pictures, **Pete Affe** is vice president of East Coast Operations. His son **Robert Affe** grew up watching his father move up from manager of daytime programming for the NBC TV

(continued on page 101)



"If you think this is dry—  
just wait 'til we get to the oasis."





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## Syndicators highly visible at Dallas BPME seminar

The recent joint annual seminar of Broadcast Promotion and Marketing Executives and Broadcast Designers Association was highlighted by the increased visibility and influence of TV program distributors. Syndicators at the Dallas convention more than tripled the number of promotion workshops to show station promotion people what was available in the way of promotional materials of specific shows and how to use them. At the 1985 seminar, there were half a dozen workshops; this year there were 20. Also, for the first time, distributors rented booths on the exhibit floor, the pioneers being Blair Entertainment and Disney. It was expected that the number would increase next year in Atlanta. One estimate was that there might be as many as a dozen syndicators on the exhibit floor in '87.

The official count of attendance was a record-breaking 2,128, compared with 2,022 in '85. The record attendance pushed membership up to 1,700, a goal expected to be reached the end of this year. The membership total at the end of the '85 seminar was 1,540.

As the convention ended, Judy Horan, promotion director of WQWT(TV) Omaha, took over as BPME president, with Joseph Logsdon, director of programming and creative services at WFTS(TV) Tampa-St. Petersburg, as president-elect. Horan succeeds Beryl Spector, recently appointed director of publicity and promotion of New Hampshire Public Television, Durham. The new BDA president is Richard Lee Dickinson, vice president of design for WCVB-TV Boston, succeeding Jan Phillips.

**Special awards.** Among those honored at the seminar, which marked BPME's 30th anniversary, were Steve Sohmer, president of Columbia Pictures, who received the Industry Achievement Award; Sol J. Paul, founder and publisher of TV/RADIO AGE, given the 1986 BPME President's Award "for years of outstanding support and service to the association;" Hal Cranton, who retired in 1981 as vice president, advertising, promotion, publicity and station services, at MCA TV and who received the BPME's first Promotion Hall of Fame award in an emotional ceremony, and Linda Bradley of KRON-TV San Francisco, who was given the first annual Crain Communications Award.

In celebrating the 25th anniversary of BPME's International Gold Medallion Awards competition, 116 winners were honored for promotion in various media. Those honored in various categories included TV and radio stations (by market size), program distributors, broadcast and cable networks and local/regional cable companies or systems.

The increased presence of syndicators at the BPME/BDA seminar reflects the rising competition

in the TV program distribution market. This, in turn, was reflected in the growing attention being paid by syndicators to the need for providing stations with promotional components that can be assembled to fit the station's particular needs. At one session, John Garofolo, director of marketing, sales and promotion at 20th Century-Fox Television described a standardized format for on-air promotional components that has been adopted by his company, Columbia Pictures Television, Lorimar-Telepictures, MCA TV, Tribune Entertainment and Viacom. Garofolo called it "the salad bar approach." Another example was provided by Embassy Telecommunications in unveiling its customized promotional materials for *The Facts of Life*. In addition to "short bites," various length spots and IDs, Embassy also reported that it taped individualized interviews and promotional spots featuring the five stars of the shows for each of the 112 stations who bought the program.

Also evident at the BPME/BDA seminar was the impact of the growing use of "paint boxes," digital effects equipment and 3-D modeling systems for promotional spots. In addition to numerous demonstrations of special-effects, "hands-on" sessions for designers and informational sessions on hardware and software, Ampex significantly used the convention to debut its Creative Graphics Center, an "integrated, modular family" consisting of the AVA-3 video art system, the ESS-3 composition graphics system and the PictureMaker 3-D modeling and animation system developed by Cubicomp Corp.

## ABC's satellite news plans

ABC's American Broadcast Satellite (ABSAT) satellite newsgathering service to affiliates is expected to begin sometime between September and October, with participating stations being asked to pay a one-time \$5,000 charge to cover the network's start-up costs. Affiliates will also be charged for the satellite time they use in five-minute increments, according to Donald Dunphy, vice president, director of affiliate news service, ABC News.

The network, Dunphy points out, "is committed to 50 trucks (reimbursement of up to 50 per cent or \$180,000 of the purchase of Ku-band equipped vehicles), but not necessarily the top 50 markets because a lot of stations originally targeted to get trucks have postponed purchase."

For those affiliates buying trucks and joining ABSAT, ABC will coordinate the booking of satellite time, and the station, according to Ben Greenberg, ABC director of audio-visual systems engineering, will be billed at a "preferential rate that ABC will have gotten." The network, he says, will also "adjudicate any conflicts over transponder time between stations." The judgment, he adds, will be made by a "news person."

Greenberg emphasizes that while ABC will book the time, stations, once out in the field, will deal directly with the respective carrier regarding the technical aspects of the transmission.



On Wednesday night, June 25th, at 8:56:33 PM, EDT, a remarkable series of personal messages about television in America begins on NBC.

Over the coming months, you'll be seeing an array of 30-second extemporaneous commentaries — some delivered by people who are well known, some by people who are unknown. None of them works for NBC.

They were chosen because each has something interesting to say about television. Some praise it, some are critical. All have ideas worth listening to.

The words are their own. There are no scripts. No one gets paid. The only requirements are thoughtful ideas about television and the ability to communicate them.

We think a medium that reaches into every home in America can learn something from the people who live there. We're trying.

We'd like to know what you think.

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**NBC. Tuned In To America.™**

## New entity buys two stations

The newly formed HR Broadcasting Corp. has acquired, subject to FCC approval, two UHF independents for \$30.5 million. The stations are WTTO Birmingham, Ala. and WCGV Milwaukee. HR is 80 per cent owned by Albert P. Krivin, Hal Gaba and Robin French. The remaining 20 per cent is owned by Hal Roach Studios.

Gammon & Ninowski Media Investments, which served as broker, will continue as a consultant for HR, according to president Ronald J. Ninowski. The two stations were owned by Chapman Radio and TV and B&F Broadcasting. Byron Lasky is principle owner of both firms.

## P&G widens spending lead

Procter & Gamble somewhat widened the margin between it and the next largest network TV spender in 1985 vs. 1984, according to Television Bureau of Advertising based on Broadcast Advertisers reports. It spent \$493.7 million on network in 1985 vs. \$478.4 million a year earlier. Its total TV expenditures were up 5 per cent (see page 61 for spot TV expenditures).

Network spending was down for the next largest advertiser, Philip Morris Cos., which spent \$348.3 million in '85 vs. nearly \$352 million. The third largest network spender, General Motors, also spent less in that medium—just under \$210 million, compared with \$231.4 million a year earlier. While GM increased spot spending and decreased network with an overall 4 per cent decline in TV dollars, Ford Motor Co. strengthened its network position while spending less in spot, showing an overall TV increase of 12 per cent. Its network dollars were up to \$191.4 million from \$164.3 million.

McDonald's spent 19 per cent more on all TV in 1985. In network, it spent \$184.9 million, compared with \$162.5 million. R. J. Reynolds showed only a slight increase in network spending, \$179.3 million vs. \$173.7 million, Pepsico, General Mills and Anheuser Busch, along with Philip Morris and GM, spent less on network in 1985, meaning that half of the top 10 TV advertisers lowered their network expenditures last year.

## Must-carry's last chance

The Federal Communications Commission (FCC) plans to take action on the must-carry question on August 7 and then leave town with the rest of official Washington during August while the recriminations resound.

The U.S. Supreme Court has made sure that the FCC is the only hope for the entities that want a restoration of the must-carry rules. After stating that

cable television had First Amendment rights, it ordered a trial be held on the merits of the argument concerning Preferred Communications and the city of Los Angeles over the prohibiting more than a single franchise for the same area, and followed that by rejecting an appeal of the Quincy Cable case that struck down FCC must-carry rules.

The combined actions were read widely as a predisposition by the high court in favor of cable in the must-carry question, although the Preferred case also could be read as a court preference to have the lower courts try the case on its merits first, and in light of the fact that there are similar questions in each case, it would prefer to wait on that before deciding the must-carry issue.

The court did accept, however, a Florida case, and will hear arguments in its next term this fall, that concerns the right of the federal government to require a utility to allow a cable company to attach its lines to the utility poles.

Rep. John Dingell (D-Mich.), chairman of the House Energy and Commerce Committee, pressured FCC Chairman Mark Fowler at a recent hearing to come up with a must-carry alternative, criticizing him for not defending the commission's old rule after it was struck down by an Appeals Court as unconstitutional.

Dingell said, "It is my very strong feeling that the industry has achieved a compromise which makes excellent good sense and with certain attention to public broadcasting questions, could become the basis of a properly crafted must-carry rule.

**New Jersey Broadcasters.** In a related development, the New Jersey Broadcasters Association, whose membership includes TV and radio stations in New Jersey, Pennsylvania and New York, has drafted a resolution saying the industry compromise "would destroy the concept of 'localism' as a communications policy in this country and would impinge upon the censorship provisions of the First Amendment by 'de facto' denying the right of the public to have access to the full complement of its local electronic communication sources for information and entertainment."

## Godfrey gets RTNDA honor

With the Radio-Television News Directors Association soon expected to vote on whether to appoint a fulltime president, Ed Godfrey, who led the association's task force in shaping plans for his move, has been selected for the 1986 Rob Downey Citation for outstanding service to the board of directors. The WAVE-TV Louisville news director and 1983-84 RTNDA president will receive the award August 29 at the RTNDA convention in Salt Lake City.

Asked why a fulltime president is needed, Godfrey replies, "We wanted to develop a higher image in Washington, and, under our constitution and bylaws, the only person who can speak for the association is the president, who is a fulltime president. The last three of us found that, with all the travel involved, this was like having two fulltime jobs."

# WE CAN DESCRIBE OUR NEWS AND SPORTS COVERAGE IN JUST TWO WORDS:

## Award Winning.

On May 8th, WOR-TV was honored with the EDWARD R. MURROW BROTHERHOOD AWARD for our news coverage. The awards were for Sara Lee Kessler's news special "AIDS: What We Know" and Chuck Gomez's news series "Could you Survive—Homeless?"

The New York-New Jersey division of UPI's NATIONAL BROADCAST AWARDS recently presented two plaques to this station for our outstanding sports coverage. The best sports story was "Wrestle Mania" and the best videography was from a Mets special, called "The Boys are Back In Town."

Now this is good news for Channel 9, but it's also good news for our audience. And no words can describe how happy that makes us.

**NEWS 9: PRIME TIME**

WOR-TV

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A Division of RKO General, Inc.  
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# TV Business Barometer

## Spot slows in April with 6.4% increase

The rate of spot TV growth continued to decline in April, continuing the pattern which developed during the first quarter. In each of the three months following January of this year, spot TV's year-to-year percentage increase was less than the month before.

The year started off with a bang for spot, with a 16.4 per cent rise in January over the corresponding '85 month. In February, the increase dropped to 10.9 per cent and then, in March, 8.4 per cent, with the quarter ending 11.5 per cent above the '85 quarter.

April showed a further slowing with a 6.4 per cent rise, only slightly above the inflation level. As in the previous months of '86, the Standard Broadcast Month (SBM) length was the same as the year before. January, February and April in '85 and '86 were all four-week months. March, '85 and '86, were both five-week SBMs.

April time sales for spot TV came to \$539.4 million, the third month ever to top the \$500 million mark, according to *Business Barometer* records. April, '85, also topped that mark, coming in at \$507.0 million, the first month to cross the \$500 million mark. May, '85, also topped that figure.

Spot TV volume for the four months stands at \$1,652.9 million, up 9.8 per cent over '85.

For the third month in a row, the medium revenue bracket stations—those in the \$7 to \$15 million annual revenue category—showed the biggest percentage increase year-to-year in April. They also ranked first in February and March and while they were third in January, they were only slightly below the other two brackets in the percentage increase.

If the percentage increases (unweighted) for the medium bracket stations during the first four months of '86 are averaged, the figure comes to a healthy 14.4 per cent. The comparable average for

the larger stations (\$15 million and over) comes to 9.3 per cent, while that of the smaller stations (under \$7 million) is 10.3 per cent.

Since these figures are based on sub-samples, their accuracy cannot be considered too precise. Nevertheless, they give a usable approximation of how the three revenue categories are doing.

## Network influence

The big question for spot is how it will fare in a soft network market. According to BAR, network billings were down 5.0 per cent in April. This follows an increase in web billings for the first quarter, though not much of an increase, it is true. The networks billed an estimated \$2,037 million during the first quarter, compared to \$1,958 million during the January-March period of '85. This represents a rise of 4.0 per cent.

The usual patterns in recent years have been that if network business is good, then spot business is good, with spot picking up some of the overflow. If web business is bad, lowered rates will pull money out of spot.

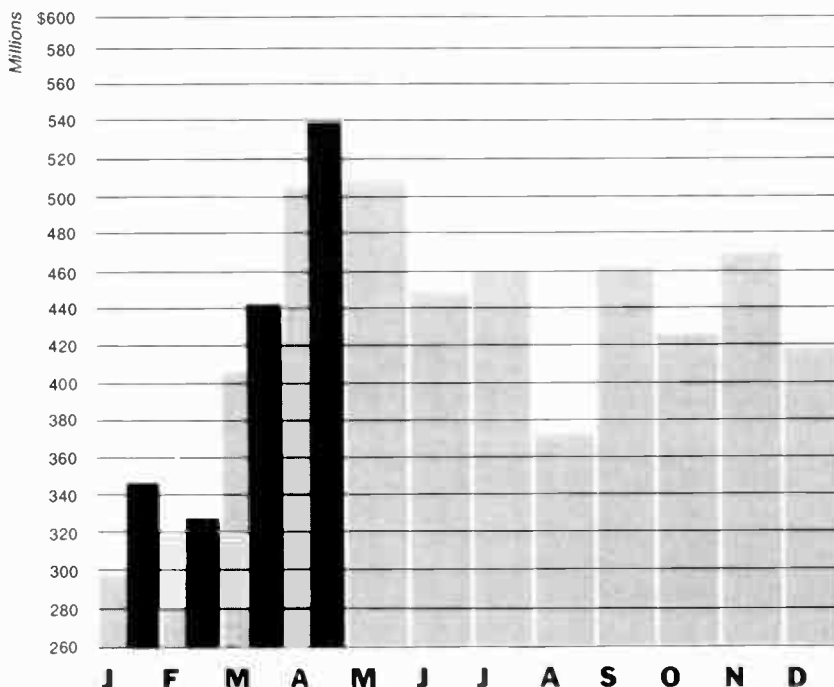
**National spot +6.4%**

**1985: \$507.0      1986: \$539.4**

### Changes by annual station revenue

Under \$7 million	+ 2.4%
\$7-15 million	+ 16.8%
\$15 million up	+ 4.9%

## April





## **BLAIR PUTS TOP DOGS IN THE FIELD.**

Blair's regional offices sell more spot TV time than most other rep firms—in all their offices combined. Because Blair has top dogs in the field to give client stations a real advantage in the fastest growing area in spot television: regional sales. Only Blair has a senior sales executive plus three sales VP's out there, leading savvy salespeople who really know their territories. So wherever you go, Blair's there. And there in force.

**BLAIR. ONLY BLAIR.**

Television



# International Report

## London

### Investment opportunities in TV increase as Thames prepares stock

Thames Television was preparing at presstime for imminent flotation on the stock market and three-year-old *TV-am*, which holds a monopoly on break-fast-time television advertising revenue until 1990, was heading towards a share offer of 34 per cent of its equity in the first half of July.

Thames has reported pre-tax profits of \$21.9 million in the year to March 31, compared to \$13.1 million in the previous year. Ad revenue too has been boosted by 29 per cent last month. *TV-am* has also forged ahead under Timothy Aitken, who has been chairman for two years, and managing director Bruce Gyngell, covering a \$3.14 million loss to \$7.25 million profit for the 12 months ending January 31.

It has been a profitable time to invest in TV companies. In the last three years, seven of Britain's 11 companies currently quoted have risen above the average stock increases, with TV South topping a 600 per cent improvement. Moreover, a government-appointed committee is reported to have rejected advertising on the BBC, a development which is bound to boost optimism.

Counterbalancing a generally healthy picture, however, is impending franchise renewal by the Independent Broadcasting Authority in 1989. While Thames publicly claims confidence in its current contract, the company is likely to increase its emphasis on overseas program sales should it lose broadcasting status. In fact, it is currently running a series of house ads pointing out to viewers its international sales activity. With this in mind, investors are sure to consider that effects from the recently-imposed government levy on overseas program sales have still to be felt.

### Music Box to join Superchannel satellite service of ITV group

Music Box, the satellite/cable channel owned by Richard Branson's Virgin Group, is to join in the operation of the European satellite service, Superchannel. The two companies have signed an agreement in principle, and final confirmation is expected.

The ITV companies, with the exception of two of the major ones, Thames and Yorkshire, began planning Superchannel last year. Yorkshire, which is one of the shareholders in Music Box, has now become a member of the group. Thames has been given an option to join by the end of the year, although it appears that a decision will not be made until some time after its share flotation this month.

The Superchannel service will carry a mixture of general entertainment, news and music aimed at European audiences. Programming will include material from the ITV companies; the BBC also says it will supply some material.

Broadcasts are scheduled to begin this autumn from the ECS1 satellite, which the owners say will give advertisers immediate access to 18 million Europeans in 11 countries. Says Music Box chairman, Robert Devereux, "We expect Superchannel to become Europe's most popular television service for both consumers and advertisers."

The fiercest competition will probably come from media magnate Rupert Murdoch's Sky Channel, already well established in Europe.

## Budapest

### Hungary to allow Sky Channel into 10 hotels initially

Hungary will be the first East European country to receive western satellite television when it begins

transmitting Sky Channel later this year.

Negotiations, which began when Hungary's Post Office administration approached Sky last year, are now in the final stages, according to a Sky executive, following managing director Patrick Cox's visit to the country this month.

The Post Office will pick up Sky's signals and microwave them to about 10 of the capital's major hotels initially. It is likely that the service will become available on cable at a later date.

It is believed that other East European countries, keen to encourage western patronage of their hotels, will follow suit eventually. Sky's scrambled signal spills over into several countries, including Yugoslavia, which currently has a test license to operate a decoder—"a first step towards taking our service," says a Sky source.

While in Budapest, Cox also discussed supplying programming to Hungarian state television. The popular music show, *Sky Trax*, was named as one possibility.

## Helsinki

### Third channel approved by government after a sudden reversal

After approving plans on May 28 for a third TV channel, then shelving them the following day, the Finnish government now seems to have made up its mind. A license has been granted to state networks, YLE and MTV, and electronics company Nokia to set up the channel.

TV3's chairman of the board, Aarna Wesbery (also director of TV1), explained that the delays here due to differences of opinion within the government on how the station would be organized. According to Helsinki radio, some ministers objected to the channel in its present form.

YLE will build the station and lease it to the members. Although it was originally intended to be a pay-TV channel only, revenue will now also be boosted by ad-

vertising. Programming, says Wesbery, will consist of "more entertainment and maybe more sports" than YLE and MTV while the state networks will continue to handle minority programming.

The operators hope to begin broadcasting at the end of 1986 or early next year.

## Brighton

### IABM survey finds some dissatisfaction with IBC facilities

A survey conducted by the International Association of Broadcasting Manufacturers (IABM) has revealed some dissatisfaction with certain aspects of the two large European broadcast exhibitions: the International Broadcasting Convention in Brighton (U.K.), and Montreux (Switzerland). The survey was carried out "to accurately ascertain broadcast manufacturers' requirements" and to "improve exhibition facilities," according to the IABM.

Issues which caused most concern among 147 respondents from Europe, Japan and the U.S. were the lack of adequate facilities. A total of 44 per cent thought that Brighton had poor quality hotel rooms and 60 per cent were unhappy with car parking facilities. As for Montreux, 90 per cent criticized car parking facilities and 61 per cent thought the air conditioning needed improvement.

Questions of comfort aside, lack of space also emerged as a major problem. The survey suggested that more space is needed to accommodate new exhibitors: "We want to go to Montreux," commented one company, "but we are worried about the ability of a newcomer like us to get space." IBC has in fact already increased space for its 1986 show, booking another conference center less than 500 feet from the Metropole.

Other points raised included timing. Companies wanted a sufficient gap between the NAB show and the European exhibitions.





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That's one reason 300 of the nation's top newsrooms use the AP TV Wire.

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Which explains why we routinely get to the big stories first.

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AP delivers the news over two 1,200-word-per-minute circuits, via state-of-the-art printers or computer selectors.

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particularly important to your ADI, as well as all of the world's top news.

Something else.

Every news item that AP TV delivers is backed with AP's 138-year-old reputation for getting stories right.

And if that's what you're looking for in news programming, call Jim Williams of AP Broadcast Services at 1-800-821-4747. And ask about the AP TV Wire.

Because when it comes to providing fast, reliable, and unabridged reports from around the world, AP wrote the book.

**AP Associated Press Broadcast Services  
Without A Doubt.**

# Cable Report

## HBO's 'could-be' exclusive

The controversy over pay TV exclusivity has come to a head with the recent five-year deal between Time Inc.'s Home Box Office and Warner Bros Inc.

HBO and Warner have entered into a rights deal described as "non-exclusive," but one containing what the parties term "a provision for exclusivity under certain circumstances." Those circumstances, according to parties involved in the deal, would arise if other pay programmers—notably, Viacom's Showtime/The Movie Channel—make good on their vow to acquire only exclusive rights to theatricals from now on.

Payment under the deal is based on box office performance and subscriber levels.

The exclusivity provision was described as "protection" for Warner Bros., should it find other markets for the film package limited by Showtime/TMC's stated policy. And, according to Steve Sheffer, HBO senior vice president in charge of film acquisitions, the provision was entered into somewhat reluctantly by HBO. He denies the theory that HBO was pressured into agreeing to the provision as a result of competitive pressure from Showtime/TMC.

**Non-exclusivity preferred.** "It is unusual in that we didn't seek exclusivity. Our preference is that the deal stay non-exclusive." HBO, he says, continues to believe that while "exclusivity isn't a dirty word, it is a highly overvalued attribute." The main reason, he says, is the fact that theatricals are first released to the home videocassette market, diminishing the value of cable exclusivity.

Second, he says, 24-hour pay services need a vast inventory to program their channels, but exclusivity drives up prices and makes less product available.

"We would prefer that everything remain non-exclusive," Sheffer continues. "Exclusivity is bad for the pay services, for the consumer and for the cable operator, because if this industry is split among studios, each service would have many less movies to work with in an environment where what's needed is more."

Despite such contentions, a spokesperson for Showtime/TMC said their previously stated non-duplication policy remains the same: The services won't do theatrical acquisition deals that aren't exclusive.

But Sheffer and others at HBO continue to believe that Showtime/TMC will change its mind, given the recent string of Warner Bros. hits such as *Goonies*, *Spies Like Us*, and *Police Academy III*. HBO's last pact with Warner Bros., done last October, was a short-term deal with no provision for exclusivity.

Meanwhile, Showtime/TMC continues on its exclusivity path in a deal with the De Laurentiis Entertainment Group that covers production through 1988. The services get exclusive pay cable rights to recently released films, including *Raw Deal* with Arnold Schwarzenegger, and the upcoming *Crimes of*

*the Heart*, a film version of the hit Broadway play, and starring Diane Keaton, Jessica Lange, Sissy Spacek, Sam Shepard and Tess Harper.

Fred Schneier, Showtime/TMC senior vice president, noted that the deal gives the services exclusive pay rights to over 200 new theatricals over the next four years, and paves the way for more exclusive deals with independent producers. In the past several months the services have done exclusive deals with the Cannon Group, Touchstone, Atlantic Releasing, in addition to its five-year Paramount pact.

## Nets eye home shopping

Eager to capitalize on the cable home shopping publicity boomlet created by the instant Wall Street success of the Home Shopping Network, a rash of competitors enters the fray—including, it appears, existing satellite networks anxious to make money in off-hours with home shopping call-in shows.

ESPN, the all-sports network, has been signed to do affiliate relations for the fledgling Cable Value Network, the entity created by the C.O.M.B. (Close-out Merchandise Buyers) Co. of Plymouth, Minn., and Tele-Communications Inc. of Denver, the largest cable MSO. Warner Communications and United Cable Television Corp. have agreed in principle to acquire part of TCI's 50 per cent share of the venture. Warner also has an option to acquire nearly a 10 per cent share of C.O.M.B. common stock.

CVN is now available from 8 p.m. to 4 a.m. over Satcom IIR, transponder 18, and plans to go full-time by August 1. It is broadcast from a studio-warehouse in Minneapolis. Affiliates get a straight 5 per cent of net sales within their franchise areas.

Another satellite network, Financial News Network, plans to enter the home shopping business as an equity partner, with a home shopping block on its own air in the evenings, overnight and on weekends. FNN Chairman Earl Brian notes that FNN recently agreed to run the Florida-based Home Shopping Network from 3–6 a.m. (for a fee). Now, Brian says, the firms is entertaining proposals from seven major retail distributors, and could have its own home shopping show on the air by August.

**More upscale.** FNN's service will be more upscale than the others, appealing more to the L. L. Bean set than the bargain basement hordes, according to Brian.

Ohio-based Suarez Corp., which owns International House Shopping, plans to form the "Let's Go Shopping Network." Now running a two-hour show daily, the service plans to go to 24 hours in the fall.

And Horn & Hardart, which was branched out from automat restaurants to mail order, also says it's discussing an entry into the cable home shopping field, but has set no launch date as yet.

Meanwhile, the Home Shopping Network, the force behind the boomlet, has announced sharply increased sales and earnings for the third quarter and nine months ending May 31. Net sales for the quarter

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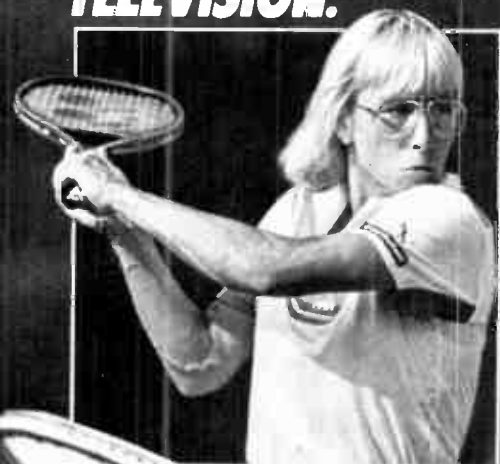
Only ESPN delivers the kind of unrepeatable, round-the-clock sports coverage they want. And that's why only ESPN can deliver the kind of audience you want.



**ESPN ATTRACTS MORE UPSCALE MALES WITH THE MOST TENNIS ON TELEVISION.**



**ESPN™**  
THE TOTAL SPORTS NETWORK®  
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Men with buying power. For example, ESPN's tennis viewer buys 68% more domestic cars and an astonishing 189% more imported cars than the average network viewer. They also buy 53% more life insurance and do 113% more business travel\*.

Without ESPN, your television budget is underdelivering these upscale men. Just 10% of your national TV budget allocated to ESPN will dramatically increase its effectiveness. You'll be reaching the men who buy more. And you'll do it at a much lower cost-per-thousand.

So give us a call! Because we court upscale men like no other network.

\*MRI, 1985



## Cable Report *(continued)*

totalled \$42.9 million, up an astounding 1,072 per cent from the same period last year. Net income was \$4.6 million, or 36 cents per share, up—get this—4,531 per cent, from just \$99,000 a year earlier.

The firm, which recently launched a second shopping channel featuring a better class of merchandise, went public on May 13. Its stock opened at \$18 and by mid-June was nearing the \$80 per share mark.

## Porn panel raps cable

The Attorney General's Commission on Pornography is recommending four specific actions by the federal or state and local governments to deal with "obscenity" on cable.

Reflecting the earlier votes of the 11 commissioners, however, the commission does not recommend taking action beyond material that is considered legally obscene. But it suggests that the Federal Communications Commission (FCC) might go beyond that point, and even suggests that some of the fare on cable should be considered "obscene" and thus illegal. The commission's report is not scheduled to be made public until a copy is presented to Attorney General Edwin Meese III on July 3, but a copy was obtained by *Television/Radio Age*.

It contains four recommendations specifically aimed at cable. In the area of federal law it also recommends that federal obscenity laws be amended "to eliminate the necessity of proving transportation in interstate commerce," a condition that is now required in order to give the federal government jurisdiction. "A statute should be enacted to only require proof that the distribution of the obscene material 'affects' interstate commerce," the commission says.

The commission says the FCC "should use its full regulatory powers and impose appropriate sanctions against cable and satellite television programmers who transmit obscene programs." But in the body of the report, the panel says the FCC "has the power to impose some sanctions against certain broadcasting of sexually explicit language or pictures over radio and television even where the material is not legally obscene."

**Pacifica case cited.** In support of its suggestion, the commission cited the Pacifica Foundation case, in which the U.S. Supreme Court upheld the constitutionality of an FCC prohibition of certain words on radio. Later, the report adds that "some of us are skeptical about Pacifica itself, and do not wish to extend to new areas a principle that we find dubious even with respect to broadcast media."

The report notes, however, that "The FCC has shown no interest in taking action regarding the contents of cable programming." It adds, "The posture adopted by the FCC has enabled cable television to occupy a status afforded no other medium. The policy considerations that support government regulation of broadcasting to serve the public interest also

apply to government regulation of cable television . . . . When 250,000 homes are being connected with cable every month, it is readily apparent that cable television's presence is, in fact, as pervasive as that of the broadcast media."

The panel also discusses some of the channels on cable that it says "offer movies that are unrated by the MPAA (Motion Picture Association of America) and go far beyond those in the 'R' category and would be generally considered as 'X-rated'."

The number of hours devoted to such fare, it says, continues to escalate and "there is no reason that a cable television programmer or operator could not be prosecuted under existing federal and state obscenity laws by the United States attorneys and state or local prosecutors for transmitting a program that meets the Miller test (U.S. Supreme Court definition) for obscenity."

**Enforce obscenity codes?** Also on the federal level, the commission says "Congress should amend Title 18 of the United States Code to specifically proscribe obscene cable television programming." It also says "The United States attorneys should use all available federal statutes to prosecute obscenity law violations involving cable and satellite television."

On the state and local level, it says, "State and local prosecutors should use all available statutes to prosecute obscenity violations involving cable and satellite television."

The commissioners earlier had voted to eliminate the term "indecent" from sections of the report that state the material that should be prohibited on cable. But the report contains strong criticism of cable, and indeed, television in general.

One section states, "And when we include various other sources of sexually oriented messages and images in contemporary society, from prime-time television to the lyrics of contemporary music to advertisements for blue jeans, it is even more apparent that much of what people are concerned with in terms of truly pornographic materials might also be a concern with respect to an immense range and quantity of materials that are unquestionably protected by the First Amendment."

## Estimated national cable spending April, 1986

Parent co.	Est. spending	Year-to-date
1. Procter & Gamble	\$2,325,889	9,907,835
2. Philip Morris	2,281,721	7,467,245
3. Anheuser-Busch	1,891,631	4,768,960
4. Mars Inc.	1,058,889	5,371,071
5. Honda Motor	1,051,027	2,010,793
6. General Motors	836,123	1,844,242
7. General Mills	792,580	3,892,070
8. Genesis Co.	758,500	932,673
9. RJR Nabisco	669,628	2,949,472
10. Lee Pharmaceuticals	645,235	2,548,011

Source: Broadcast Advertisers Reports.



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# Radio Report

## New ABC web chief plans to keep listening to affiliates

Aaron M. Daniels, just named president of ABC Radio Networks, is intent on continuing the responsiveness to affiliate needs that he has experienced as an affiliate of the network. Most recently president and general manager of Capital Cities/ABC's WPRO-AM-FM Providence, he had brought ABC's Contemporary Network onto the FM station and Directions onto the AM. He had also been instrumental in bringing Directions to two former CapCities stations—WROW Albany and WKBW Buffalo.



**Aaron Daniels**

Daniels succeeds Edward F. McLaughlin, who starts early retirement at the end of this month and will launch a consulting firm. Daniels, who was on the Directions affiliate board, believes the three Cap Cities stations may have been the network's charter stations. Based on this experience, he says, "ABC listens to its affiliates for a lot of direction and help, and I think this is a good sign." He elaborates that ABC had been accommodating when affiliates asked for changed transmission times on newscasts and weekend sports and when they asked for more lifestyle information and comedy bits.

He characterizes the airing of the Live Aid Concert on the ABC networks as "a wonderful plus." New to the network side of the business, he has observed that "The networks are doing fabulously. My philosophy is that you don't fix things that aren't broken."

**Previous experience.** Daniels joined CapCities in 1964 as a salesman for WPAT-AM-FM Paterson, N.J. He moved to its Fairchild Publications as director of group sales in 1969 and returned to the New Jersey station combo in 1971 as general sales manager. He was named vice president and general manager of the Providence stations in 1979. Before joining CapCities, he was at Davis Publications as advertising director and McCall Corp. as a salesman.

Commenting on the future of AM stations, Daniels says, "They have to be a little more specific in regard to programming." Talk, news, information and sports, which have buoyed WPRO, he notes, has been a typical winning combination for most AM stations that are surviving. He adds, "AM stereo is not going

to be a factor for several years. We didn't go stereo at WPRO because the sets in use are so minimal."

## New Birch president

One-time Arbitron Radio executive William Livek is now president and chief operating officer of Birch Radio, succeeding Dick Weinstein who has resigned. At the same time Ellen Zimmerman steps up to senior vice president, advertiser and agency sales. Both



**William Livek**

executives joined Birch in 1984, Zimmerman as vice president, advertiser and agency sales, following posts with Interactive Market Systems, Wells, Rich, Greene and Masla Radio. Livek moved in as senior vice president, sales and marketing from seven years with Arbitron, the last five of them as vice president/sales and marketing.

## Barrett moves up at Hearst

David J. Barrett has been elevated to the new post of general manager for radio at Hearst Broadcasting. He will continue as vice president and general manager of WBAL and WYYY(FM) Baltimore, but his responsibilities will also include WTAE/WHTX(FM) Pittsburgh, WISN/WLTQ(FM) Milwaukee and WAPA San Juan. Prior to joining Hearst in 1984, Barrett was with Doubleday Broadcasting and Rogers Radio Broadcasting, Toronto, as well as various Canadian radio stations.

## Mature market charted

If less is more, as the light beer and diet food commercials suggest, is older younger? The answer is yes, considering what people in their 50s and 60s do and buy today, compared with the way they used to behave.

That yes is underlined with facts, figures and charts in Blair Radio's new presentation, *The Over-35 Crowd*. It points out, for instance that in 1920, average life expectancy in this country was only 54, compared to 75 years by 1983. And from a study of the 50-plus market by research firm Judith Langer Associates, Blair reports findings that today's older consumers, unlike their predecessors, "have attitudes

**Q** Who represents more professional and college play-by-play sports than any other radio rep?

**A** Katz Radio Group.

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- Assists with pricing, packaging, merchandising and sales development
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Christal Katz Republic

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## Radio Report *(continued)*

about themselves and their lives that reflect those of their children more than those of their parents. They have spent their adult lives adapting to change, and now are more open to spending on themselves, trying new activities and products, and enjoying life."

The Blair presentation also quotes from *American Demographics*, which reported on the growth of the mature market, pointing out that by 1995, one citizen out of every five will be 55-plus, with the number over 55 climbing from 51 million to 56 million by then. But even today, reported *American Demographics*, the number of households headed by persons over 50 outnumber those headed by people under 35 "by well over 40 per cent. . . The real buying power of many families headed by an older person is a good deal larger than the buying power of younger households."

**Mortgage-free.** Americans over 35, says the Blair Radio presentation, account for 80 per cent of all really discretionary income, because more of them have both paid-off mortgages and fewer dependents as their young leave the nest. Older adults, says Blair, are "especially promising consumers for luxury goods and services." Among those over 35, says the presentation, are 56 per cent of all VCR buyers, over half of all imported wine consumers, 60 per cent of all domestic car owners, and 58 per cent of frequent domestic fliers for vacation travel.

Blair also reminds us not to forget those over 65. Though the elderly have traditionally been considered the poorest group in our society, Blair points to a recent study by the Census Bureau that found that 27 per cent of all households headed by a person 65 or older "have enough income to put them in the luxury class. For elderly households in the affluent group, the amount of luxury income per person is \$5,633—higher than for any other age group."

## AM-FM shares stabilizing?

With the new RADAR 33 network audience reports, based on station clearances of network programs and commercials, due for release in July, perhaps the most notable aspect of the spring, 1986 RADAR out of Statistical Research, Inc. is what did *not* happen: for the first time in 10 years, AM listening did not erode another notch in favor of FM. In fact AM listening was up marginally. Result is that overall FM share of listening held at 71 per cent, after gaining an average of some three share points a year, every year since 1976, when FM's share was 42 per cent.

Meanwhile, a look at other long-term trends uncovered by RADAR over the years, says Nick Schiavone, vice president, radio research for NBC, shows that 5,299 of the nation's 9,382 radio stations, or 57 per cent of the total, are now network affiliates. That, says Schiavone, is up from only 37 per cent in 1976 and 44 per cent in 1981, and is no doubt one more contributing reason to network radio's continuing

string of unbroken quarterly revenue increases since 1981 and possibly before (see *Radio Business Barometer*, page 40).

Overall, the new RADAR indicates that national radio listening levels are fairly stable. More than 95 per cent of persons 12 years old or more listen to radio over the course of a week, and over 83 per cent listen to at least one affiliate of the networks measured by RADAR: networks operated by ABC, CBS, NBC, Mutual-Westwood One, National Black Network, Sheridan Broadcasting Network, Satellite Music Network, Transtar Radio Network and United Stations Radio Networks. On a projected basis says SRI president Gale Metzger, that "translates to about 187 million persons for all radio, and 163 million for RADAR's subscribing network stations." And he attributes the decline in listening in the home and the increase in "other" listening, including listening at the workplace, to the growing employment of women outside the home. In addition to showing employment status of women and location of listening, RADAR also reports radio audiences by income, education, television usage, household size, county size and census region.

## Price to buy Buffalo outlet

Price Communications Corp. has agreed to acquire WKSE(FM) Buffalo from Porter Broadcasting Corp. for \$2.85 million.

Price already owns an AM outlet in the Buffalo metro, WWKB, in addition to 14 other radio properties and two television stations. Broker in the transaction was Richard Kozacko of Kozacko-Horton Co., Elmira, N.Y.

## Helping hands' audience

One in five Americans heard radio broadcasts of *Hands Across America* and one in four saw the Memorial Day weekend event on television, according to a special study conducted by Arbitron Ratings. David Lapovsky, Arbitron vice president of research, reports that teenagers seemed to show the greatest interest in the nationwide joining of hands to raise money for the country's hungry and homeless. More than half the people interviewed between 12 and 17 either listened to or watched some part of the event, he says. And across all age groups, approximately 40 per cent of those surveyed reported watching or listening to some part of the broadcasts.

Ninety four per cent of the nearly 2,000 people Arbitron telephoned said they were aware of the event. Some 75 per cent of the radio listeners tuned in for up to an hour, and 70 per cent of the TV viewers watched it for up to half an hour, says Arbitron. And over 45 per cent of all listeners heard broadcasts of the event while away from home.

Arbitron used a random selection procedure to interview one individual, 12 years old or older, in each household called between May 26 and May 28, following the May 25 event.



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happening around the globe in the  
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World Radio History

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 Wichita KSNW • Fresno KFSN • Lexington WTVQ • Peoria WHOI  
 Lincoln KOLN • Fort Wayne WANE • Peoria WHOI  
 Fargo KTHI • Santa Barbara KCOY • Joplin KSNF  
 Tallahassee WTXL • Eugene KEZI  
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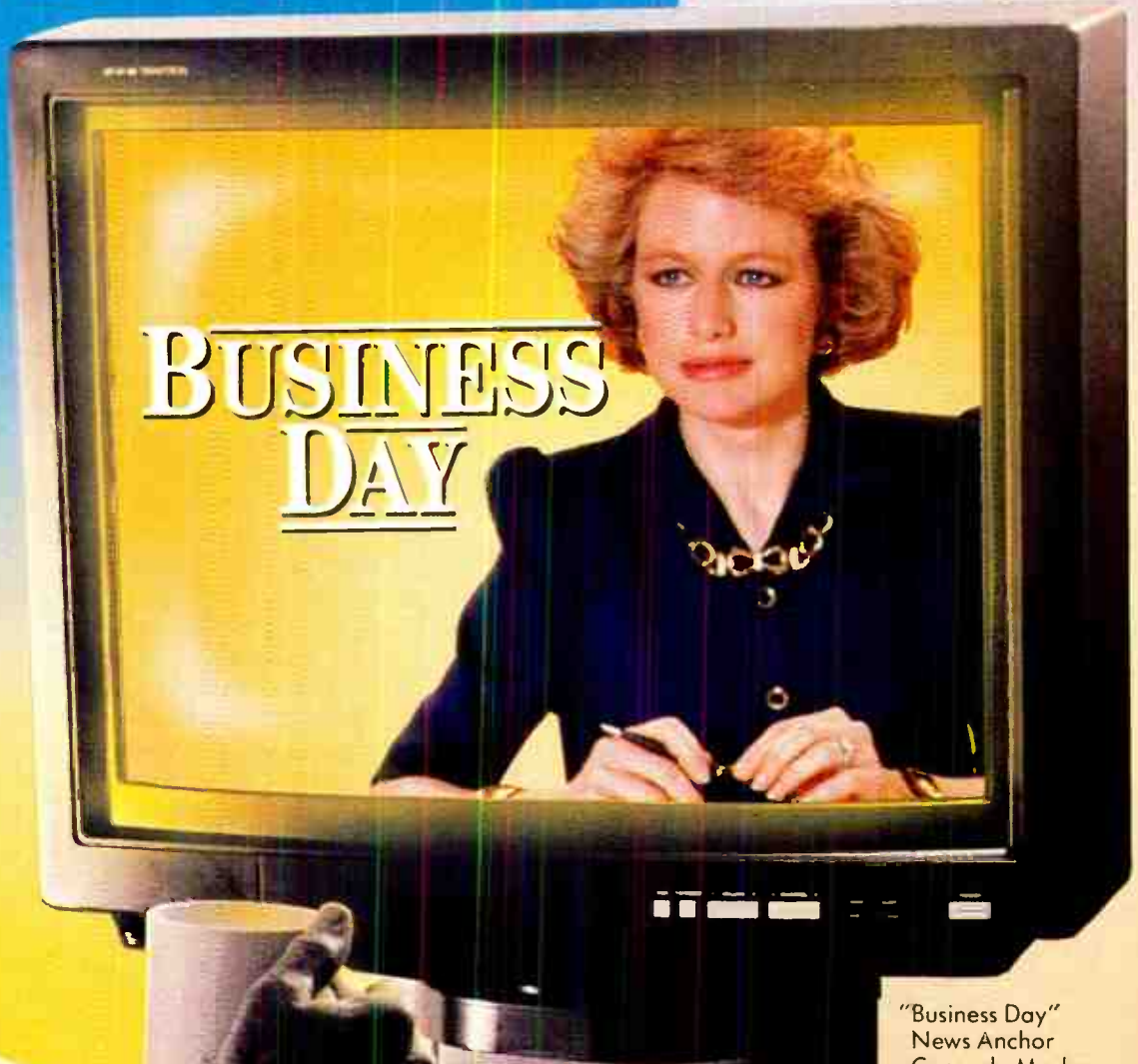


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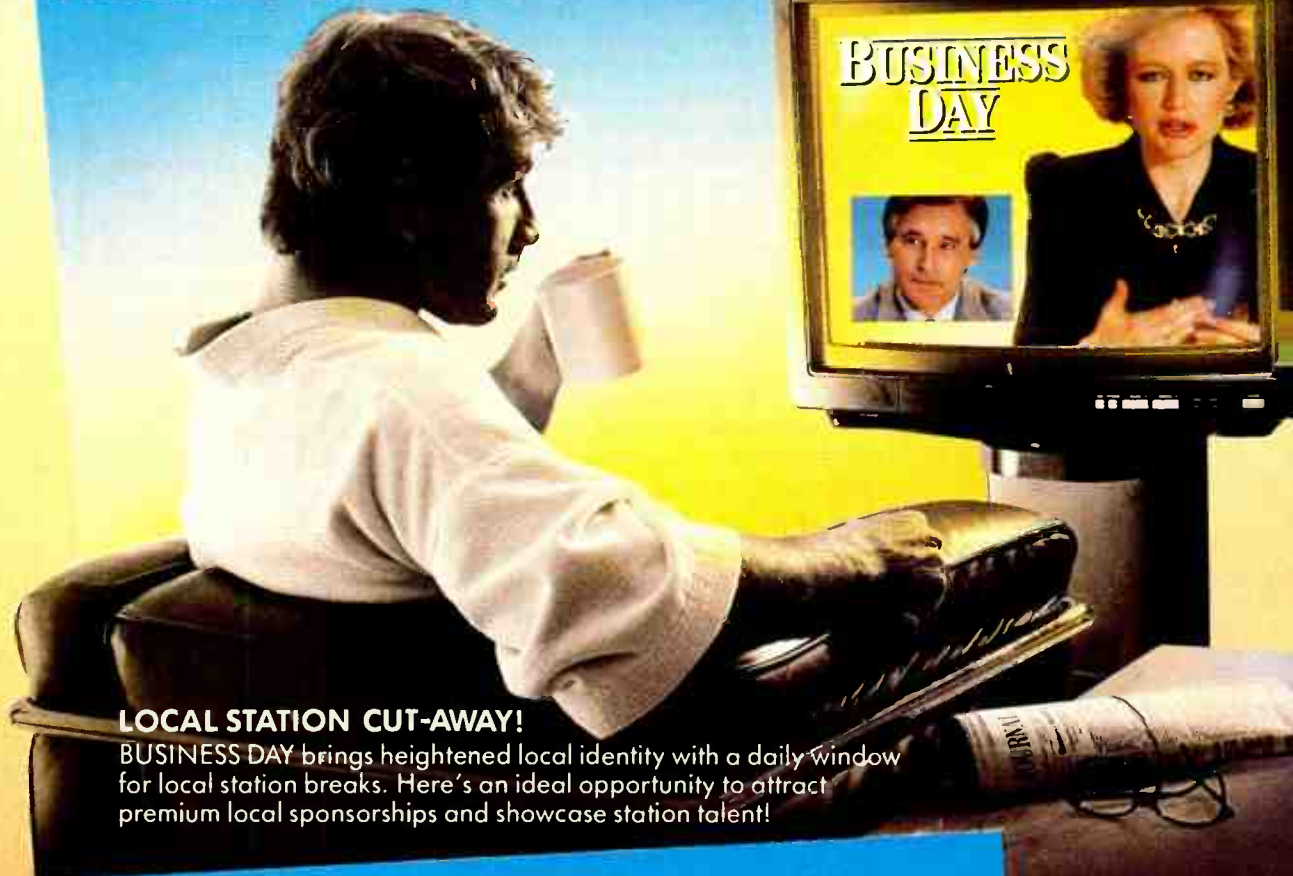
New York **WCBS** • Los Angeles **KCBS** • Chicago **WBBM** • Philadelphia **WCAU**  
 Boston **WNEV** • Detroit **WXYZ** • Washington, D.C. **WDVM** • CBS • Scripps-Howard  
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 Seattle **KING** • Miami **WTVJ** • Sacramento **WRCB** • Albany **WNYT**  
 Cincinnati **WCPO** • Milwaukee **WISN** • Nashville **WKRN**  
 Greenville **WYFF** • Louisville **WHAS** • Albany **WNYT**  
 Wichita **KAKE** • Davenport **WOC** • Albany **WNYT**  
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**LOCAL STATION CUT-AWAY!**

BUSINESS DAY brings heightened local identity with a daily window for local station breaks. Here's an ideal opportunity to attract premium local sponsorships and showcase station talent!

**...AND HERE!**



**EXPANDED WEEKEND EDITION!**

The best of the daily elements of BUSINESS DAY along with timely analysis of the week's trends make up the weekend edition—a separately produced one-hour wrap-up program designed for flexible scheduling in week-end line-ups and cross-promotion to the daily show.

# ...AND HERE!



## LOCAL NEWS RESOURCE!

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## STATION FRANCHISE!

BUSINESS DAY is more than just a program, it's an exclusive franchise that provides stations with a complete business news service. From specially designed news inserts to local station break windows and sponsorship opportunities, BUSINESS DAY creates a new source of revenue in a low-risk and unexploited time period, and delivers a valuable business news resource.

## ADVERTISER FRANCHISE!

BUSINESS DAY is the only commercial broadcast program that covers business news on a daily basis. It's also the only broadcast alternative for advertisers who need to reach an upscale, targeted demographic audience! Exclusive sponsorships offer advertisers a unique corporate image opportunity unequalled in television!

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# Radio Business Barometer

## May continues radio webs' winning streak

The radio networks followed up April's impressive 26 per cent revenue increase with a not-so-dramatic but still quite healthy 12 per cent gain for May to bring the increase for the first five months of 1986 to 16 per cent.

May revenues compiled by Ernst & Whinney and reported by the Radio Network Association, came to \$35,296,364, against \$31,554,580 last May. The five month total through May adds up to \$141,516,782, compared to \$121,489,687 for the first five months of 1985.

Almost any agency media executive will point to "efficiency," meaning lower costs compared to television and magazines, if asked to explain network radio's unbroken and continuing string of quarterly revenue increases that goes back at least as far as 1981. But each one has his own pet theory on

top of efficiency, and the sales chiefs at the radio networks themselves have theories of their own.

For instance Dick Brescia, senior vice president, CBS Radio Networks and chairman of the Radio Network Association, cites a multiplicity of propellants. Geographically, he notes, "Business has increased out of Chicago, the West Coast and Detroit, as well as out of New York. Demographically, growth has come both from advertisers targeting youth and young adults, and also from the computer, copier telecommunications and similar business-to-business advertisers targeting business decision makers."

Tom Winner, senior vice president, director of broadcast media operations at William Esty Co., sees network radio as "a much more dynamic segment of the media spectrum than it used to be. The challenge of the newer innovators like Westwood One and United Stations has almost forced the old-line networks to broaden their own program offerings to the

point where youth-targeted networks alone present a wide variety of news, features and comedy, along with their regular music and concert specials."

## More segmenting

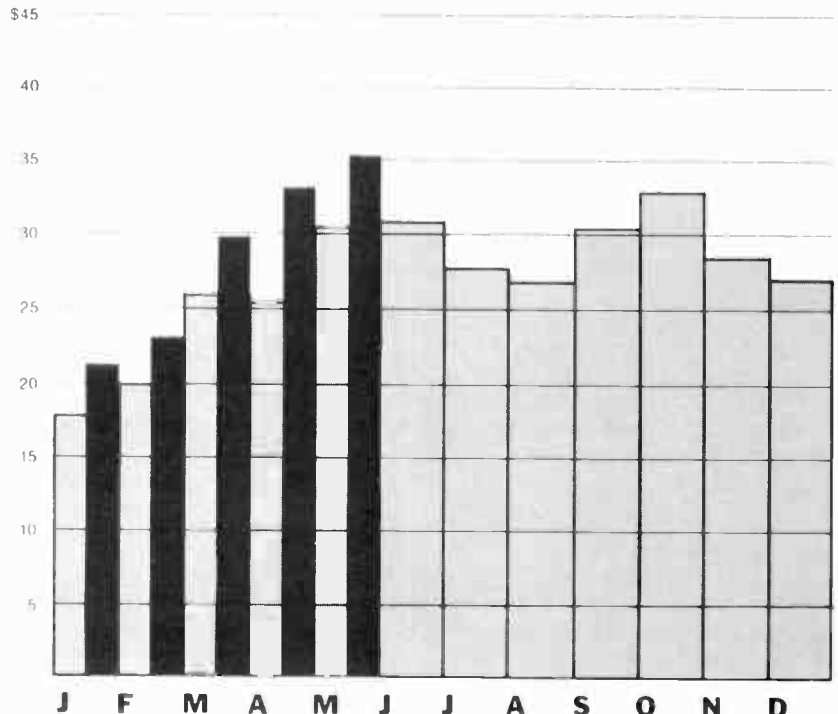
At Bozell Jacobs Kenyon & Eckhardt, senior vice president, media, Joel Kushins observes that while TV viewing has become more fragmented, radio offers advertisers the opportunity to focus more frequently on specific consumer segments that television may be skimming only lightly."

Page Thompson, senior vice president and media director at Needham Harper Worldwide/New York, points to "the networks' ability to pinpoint a specific consumer segment nationwide, at cost efficiencies other media can't meet. The networks offer national coverage for those advertisers who are cutting back on the more expensive national coverage they had been getting from other media."

Peter Harrington, a media supervisor at BBDO, says the radio networks "are doing a more professional job on both the sales and operations sides of their business."

## May

Network (millions \$)



**Network** **+12%**

(millions) **1985: \$31.5** **1986: \$35.3**

### Changes by territories

Territory	Billings (000)	% chg. 86-85
New York	\$20,678,099	+11%
Chicago	9,047,932	-1
Detroit	3,272,542	+59
Los Angeles	2,297,791	+26

Source: Radio Network Association



# John Brickley knows more about New England Radio because he's been there.

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

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

That's why John Brickley, Account Executive from our Boston office, recently traveled throughout New England to work at McGavren Guild client radio stations.

"By visiting clients in the New England area, I was able to spend time with the local advertisers and gather valuable information on how to better sell each station. This trip has helped give me a better understanding of the entire region."

At McGavren Guild Radio we believe the best way for a national rep to sell beyond the numbers is to have reliable, first hand station and market knowledge through regular visits to our client stations.



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Innovative Leadership



*John Brickley and GM Bruce Harris, WXYJ.*



*GM Gary Girard, WNLC/WTYD, shows John the station's latest news award.*



*John with Gary DeGraide, FM morning personality on WWLJ and Paul Holsopple, VP/GM WWAZ/WWLJ.*



*John and SM George Goldring, WVMT.*



*GSM Leonard Semp, WRIT; GSM Ralph Smith, WSYB; John; GM Harry Weinbagen, WSYB/WRIT.*



*John and Richard Korsen, EVP/GM of WDRC, A/F visit Bernie's TV/Appliance, a local account.*

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112 Markets Sold  
Fall 1986.



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World Radio History

Higher quality, less cloning cited, but only 2 'hits' picked—both from NBC

## Three-network race seen tightening in 'different' season

BY ROBERT SOBEL

**A**n unusual and very different season is shaping in network television primetime programming this fall—one that promises to be livelier and more interesting than in recent years. Network program buyers representing 10 top ad shops in network billings give four basic reasons for this prognosis: the quality of new series is decidedly up; clones of sitcoms, movies and other types of fare, which have dominated fall primetime programming in the past, are mostly absent this coming season; a large portion—much more than usual—of existing series are being moved, putting them in a direct confrontation with many of the new entries; and the race among the networks will be closer, although NBC is still considered the frontrunner, followed by CBS and ABC.

Other predictions for the 1986-87 season, according to the admen, are that the network viewing level will con-

tinue to erode only slightly; and that several nights are up-in-the-air as to the ultimate winner and could go one way or the other, depending on as little as a share point or two difference.

While all the ad buyers see NBC coming in on top again in ranking, followed by CBS and ABC, Richard Kostyra, J. Walter Thompson USA executive vice president and director of media services, sees the gap between the three networks closing from 3.3 share points this past season to only 1.7 in the upcoming season. Kostyra projects that NBC will slip by about 5-6 per cent, from a 17.8 to a 16.7 in household shares; CBS will slip slightly from a 16.4 to a 16; and ABC is seen as gaining 3.5 per cent, from a 14.5 to 15.

Aaron Cohen, vice president, general manager of broadcasting at Grey Advertising, also sees NBC staying on top. When it comes to the runner-up slot, he envisions a hot battle between CBS and ABC. "It could be a toss-up, with

## Television/Radio Age

June 23, 1986

### How agencies rate new shows

	H	?	M
<b>ABC</b>			
Our Kind of Town	1	<b>8</b>	1
Head of the Class	0	<b>10</b>	0
Ellen Burstyn Show	0	4	<b>6</b>
Life With Lucy	0	2	<b>8</b>
Cold Steel and Neon	0	0	<b>10</b>
Last Electric Knight	0	0	<b>10</b>
Our World	0	0	<b>10</b>
Sledge Hammer	0	0	<b>10</b>
Starman	0	0	<b>10</b>
<b>CBS</b>			
Designing Women	0	<b>10</b>	0
Kay O'Brien, Surgeon	0	<b>10</b>	0
Taking The Town	0	<b>10</b>	0
Better Days	0	0	<b>10</b>
Downtown	0	0	<b>10</b>
Together We Stand	0	0	<b>10</b>
Wizard of Elm Street	0	0	<b>10</b>
<b>NBC</b>			
Matlock	0	<b>10</b>	0
Amen	<b>9</b>	2	0
L. A. Law	<b>7</b>	3	0
ALF	0	1	<b>9</b>
Crime Story	0	0	<b>10</b>
1986	0	0	<b>10</b>
Easy Street	0	0	<b>10</b>
Our House	0	0	<b>10</b>

Note: Bold-faced numbers indicate whether program falls into "hit," "maybe," or "miss" category. A "hit" (H) is any show with a projected share of 28 or better, a "maybe" (?) 23-27, and a "miss" (M), 22 or under. Where votes are split evenly, the weight is in favor of the higher category.

### Hits

#### 'Amen' (NBC)



#### 'L.A. Law' (NBC)



ABC getting close because I like ABC's new shows better than CBS'. *Sledge Hammer*, for example, on ABC, can do all right if it's played with a touch of camp. I look at the Sylvester Stallone movie, *Cobra*, which is doing very well in its first weeks at the box-office, as having the same basic concept as *Sledge Hammer*.

Bill Eckert, vice president in charge of television programming at Leo Burnett, Chicago, looks for a tighter race between CBS and ABC because he believes there is a good attitude at the latter network now that the CapCities takeover, including changes in personnel, has been completed. "At this point, the company is not trying to do everything at once, overhauling the problems at the network slowly."

Marc Goldstein, senior vice president, director of network programming at Ogilvy & Mather, who also sees the margin closing among all three networks, believes the NBC margin over CBS will close as well. This is, in part, because of the hour news magazine program, *1986*, scheduled for NBC, which Goldstein figures will not do as well as an entertainment program in that time period. The other news program, *Our World*, which is on ABC, is seen as causing little damage to ABC's overall chances because it's up against the blockbuster *Cosby Show* and a strong *Simon & Simon*, putting any program in difficult straits anyway.

### Viewing levels

Overall, Cohen doesn't see much of a change in network primetime viewership this coming season—perhaps a drop of 1 per cent. "We think the viewership will hold. However, we are curious to see what will happen in March, 1987, when the Fox Network makes its debut. There will be a lot of interest in seeing what it will put on, but that's late second quarter and the last half of the season as far as viewing levels are concerned, so we're not saying that will change the scope of network television at that time."

JWT's Kostyra also reports that his agency is looking for a slight decline in total network viewing for the 1986-87 season vs. last year, of somewhere between 1 and 2 per cent.

Irwin Gottlieb, D'Arcy Masius Benton & Bowles senior vice president, broadcasting, notes that share point levels among the networks have already dipped to a total of only 66 points, in some cases, and he says that the coming season will not be that much different. In some situations, he continues, ABC has been pulling shares of 8 and 9.

JWT's Kostyra sees ABC winning

## Maybes

'Head of the Class' (ABC)



'Designing Women' (CBS)



'Taking the Town' (CBS)



'Matlock' (NBC)



'Our Kind of Town' (ABC)



'Kay O'Brien, Surgeon' (CBS)



three nights, coming in second on one night and third three nights; CBS and NBC will win two nights each, he says, coming in second three nights, and ending up third in two nights. However, points out Kostyra, the major difference this new season vs. several past years is that there are a lot of cases in which the programs are a toss-up, with a single share or two in either direction changing the ranking of the networks for the evening. "There will be a lot of three-way ties. For example, how do you judge when three movies are up against each other?"

Bill Croasdale, BBDO's senior vice president, director of network television and programming, believes that NBC will take three nights, Thursday, Friday and Saturday; ABC grabbing two, Tuesday and Wednesday; with CBS taking Sunday and possibly Monday, in a toss-up.

Friday night could also be very close, he continues. "If *Scarecrow and Mrs. King* takes the measure of the *A-Team* and if *Dallas* holds its own against *Miami Vice*, it's not inconceivable that CBS will keep Friday night in the win column. But if a revamped *A-Team* takes *Scarecrow* and *Miami Vice* does a big number on *Dallas*—four or five share points better—the night will have to go to NBC."

Mel Conner, DFS-Dorland Worldwide, senior vice president, director of network operations, says he sees only two nights as close: Monday and Friday, which can go to either CBS or NBC. Tuesday and Wednesday are clear-cut ABC nights, he says, with CBS keeping Sunday, while Thursday and Saturday belongs to NBC.

#### Share levels

Regarding predictions on the new network primetime series, TV/RADIO AGE's poll again classifies as a "hit" any series with a projected share of 28 or better; a "maybe" indicates a share projection of between 23-27, inclusive; and a "miss" is a series predicted by the admen as getting a 22 household share or under.

Using these parameters, the least promising shows in terms of household shares will be on ABC, say the admen. Of the nine due in the fall, seven are being termed as misses, and two are in the maybe classification. CBS will have three maybes and four misses, while NBC appears to have the best potential, with the only two predicted hits, plus one maybe, and five misses.

Overall, 16 of the 24 new shows are being called misses, including 13 which registered as failures with all 10 ad voters. These are, on ABC, *Our World*, *The Last Electric Knight*, *Sledge Hammer!*, *Starman* and *Cold Steel*

## Network primetime schedule, 1986-87

	ABC	CBS	NBC
<b>Monday</b>			
8:00	MacGyver*	Kate & Allie*	<b>AK</b>
8:30		<b>Taking The Town</b>	Amazing Stories*
9:00	NFL Football	Newhart*	Movie
9:30		<b>Designing Women</b>	
10:00		Cagney & Lacey	
<b>Tuesday</b>			
8:00	Who's The Boss?	<b>Wizard of Elm Street</b>	<b>Matlock</b>
8:30	Growing Pains		
9:00	Moonlighting	Movie	<b>Crime Story</b>
9:30			
10:00	<b>Our Kind of Town</b>		<b>1986</b>
<b>Wednesday</b>			
8:00	Perfect Strangers*	<b>Together We Stand</b>	Highway To Heaven
8:30	<b>Head of the Class</b>	<b>Better Days</b>	
9:00	Dynasty	Magnum, P.I.*	Gimme A Break*
9:30			You Again*
10:00	Hotel	The Equalizer*	St. Elsewhere
<b>Thursday</b>			
8:00	<b>Our World</b>	Simon & Simon*	Cosby Show
8:30			Family Ties
9:00	Colbys	Knots Landing*	Cheers
9:30			Night Court
10:00	20/20	<b>Kay O'Brien, Surgeon</b>	Hill Street Blues
<b>Friday</b>			
8:00	Webster	Scarecrow & Mrs. King	A-Team*
8:30	Mr. Belvedere		
9:00	<b>Electric Knight</b>	Dallas	Miami Vice*
9:30	<b>Sledge Hammer!</b>		
10:00	<b>Starman</b>	Falcon Crest	<b>L. A. Law</b>
<b>Saturday</b>			
8:00	<b>Life With Lucy</b>	<b>Downtown</b>	Facts of Life
8:30	<b>Ellen Burstyn Show</b>		227*
9:00	<b>Cold Steel Neon</b>	Mike Hammer*	Golden Girls
9:30			<b>Amen</b>
10:00	Spenser: For Hire*	Twilight Zone*	Hunter*
<b>Sunday</b>			
7:00	Disney Movie	60 Minutes	<b>Our House</b>
7:30			
8:00		Murder, She Wrote	<b>Easy Street</b>
8:30			Valerie*
9:00	Movie	Movie	Movie
9:30			
10:00			

New shows are in bold face \* New time and/or day

## Misses



'Ellen Burstyn Show' (ABC)



'Cold Steel and Neon' (ABC)



'Sledge Hammer' (ABC)



'Life With Lucy' (ABC)



'Last Electric Knight' (ABC)



'Starman' (ABC)

and Neon. On CBS, *The Wizard of Elm Street*, *Together We Stand*, *Better Days* and *Downtown*; and at NBC, *Crime Story*, 1986, *Our House* and *Easy Street*.

Also judged misses but which got some maybe votes, are, on ABC, *Life With Lucy* and *The Ellen Burstyn Show*; and *Alf* on NBC, which tallied nine misses and one maybe.

When it comes to the maybes, ABC has two, *Our Kind of Town* and *Head of the Class*; CBS has three, *Taking the Town*, *Designing Women* and *Kay O'Brien, Surgeon*; while NBC has one, *Matlock*.

### Shifting shows

Meanwhile, one major difference between the networks' scheduling this year as compared to last is that the webs are moving a large portion of existing series to different nights and/or times. A Petry Television report states that only 35 hours, or 53 per cent, of the three schedules are returning intact. A change was made to every night on all three networks, except NBC's powerhouse Thursday, and Sunday night for ABC and CBS. ABC, the last-place network, is keeping more of its schedule intact than the other two higher-ranked networks, points out the report. ABC has 12 shows representing 13

hours intact: NBC has 11, or 10½ hours; and CBS has nine, containing 11 hours.

ABC has moved three shows, for a total of two-and-a-half hours; CBS shifted six series, representing five hours; and NBC moved eight series, which totals five hours. Usually, the first-place network makes the fewest changes but NBC is the leader both in terms of total new hours and total hours shifted, the agency buyers point out. However, most of the admen say that NBC's break with tradition is not surprising.

Jack Otter, senior vice president, director of national broadcast, at McCann-Erickson, says that NBC, as Number 1, can afford to take some risks, "and it was smart of them to do so. It was no real surprise that they made so many changes." Kostyra at JWT believes that NBC should have made even more changes. "We question why they brought back the *A-Team*. Although they cut a lot of shows, they may not have cut enough." In reverse of that, Kostyra says he questions whether *Remington Steele* should have been cancelled by NBC. "That's one show we believe should have been returned because of the ratings and the quality of the series."

But Cohen at Grey says there is only a slight difference in the amount of movement in returning series over pre-

vious years. Also, he is surprised that NBC made as many shifts as it did. "But where they thought they had things locked, they left pretty much alone. It was kind of adventurous on their part to move up *Miami Vice* to the 9 o'clock time period. But we think it will work for NBC. It will give more young kids a chance to see *Miami Vice* in the new time period."

Also different this year is that an action/adventure half-hour is being introduced. BBDO's Croasdale notes that the program, *The Last Electric Knight*, which will air on ABC on Friday, is the first half-hour of this type to make a network schedule in some time, although it's not expected to be a survivor by the end of the season.

While DFS-Dorland's Conner says *Knight* is an unusual show, he classifies it more of a comedy/adventure than an action/adventure. "The kid in the show is so unusual that there are comic overtones to the program, similar to *Simon & Simon* and *Scarecrow and Mrs. King*. You really can call it anything you want, but it's a different kind of drama than what we usually have seen."

Another major difference between this coming season and last season is that the quality of the 1986-87 series is on a higher level collectively, say most of the admen. Last year, the ad negotia-



'Better Days' (CBS)



'Together We Stand' (CBS)



'Alf' (NBC)



'Our House' (NBC)



'Downtown' (CBS)



'Wizard of Elm Street' (CBS)



'Easy Street' (NBC)



'1986' (NBC)

(Not pictured: 'Our World' (ABC) and 'Crime Story' (NBC))

tors, for the first time since the TV/RADIO AGE poll was introduced 16 years ago, projected no hits among the new entries, primarily because of what they believed was the overall dismal quality of the new shows, along with poor positioning and other factors. (As it turned out, two became hits, *Golden Girls* and *Growing Pains*.)

### The two hits

Ironically, this year, while quality is higher, only two are projected as hits, *L.A. Law* and *Amen*, both on NBC, and the miss projection is much higher than the admen's pre-season guessing of last season. The major reason cited for the agency negotiators' negativism towards these shows is the competition. Generally, points out Goldstein, the networks made some fine efforts with their shows this year and any misses he predicts may be more of a function of the competition than a reflection on the new series' content.

He notes that because "we have two misses on ABC against *Dallas* and *Miami Vice* it doesn't mean we think they are not good shows. There isn't a lot that ABC could put on in that time slot that we wouldn't call a miss." Also, he points out, "there are all new shows on NBC on Tuesday night—*Madlock*, *Crime Story* and *1986*—which has

been a difficult night for the network this year. Similarly, CBS has two new comedies, *Together We Stand* and *Better Days*, at 8-9 pm. on Wednesdays, a night the network hasn't performed well in some time. So it's hard for a network to put on a new program in certain nights and expect good numbers."

However, Goldstein recalls that an unknown and underestimated *Cosby* went against a very successful *Magnum P.I.* two years ago. Although the ad industry felt the *Cosby* pilot was good and that it would do a little better than NBC had been doing in that time period, continues Goldstein, "nobody predicted it would turn the time period around."

Other examples of "quality" shows which face tough competition include the *Ellen Burstyn Show* on ABC vs. 227 on NBC, and *Our House* on NBC vs. CBS' *60 Minutes* and ABC's Disney movie.

M-E's Otter says the pilots are of better quality generally than those he has seen in a long time. "A lot of good quality writing and production and very good casting." However, some of the competition is so entrenched that it will be hard for some of the new shows to make any dent of consequence. Remember, we are speaking of the fourth quarter, and if the networks have pa-

tience the shows can grow later. These shows in the fourth quarter may get shares just below 23, which these days doesn't mean failure."

### Long-term potential

Grey's Cohen says there are a few ideas which definitely have long-term potential. Regarding the ABC shows, for example, *Our Kind of Town* falls into this category, he says, although he's not certain how long the format can sustain.

But Leo Burnett's Eckert strongly disagrees about this coming season's new crop of series in primetime being of a higher quality than the past season's. In fact, his agency believes the development of new series is weaker or on par with 1985-86, which is one reason for Burnett projecting more misses on the new series than it did last season.

However, he points out, quality is not as much an issue as scheduling, which he agrees this coming season pits many new series against relatively high performing returning shows.

Also, many of the new programs are being left more to their own devices, confronting the successful series on a one-to-one basis, note many of the admen, rather than being hampered in protective positions, or with strong

(continued on page 92)

College grid 'glut' seen leveling off; NBA appears strong for next season

# Tv networks look for pro football recovery in '86

Impaired by the unexpected drop in pro football ratings in 1984 and by their failure to adjust upfront ad prices accordingly, the three television networks suffered a dramatically painful grid season in 1985. However, they see 1986 as a period of recovery, bolstered by a 1985 upswing in ratings.

Adding to their problems in 1985 was the proliferation of syndicators of NCAA games, adding to an already bulging inventory not only in football but in sports in general. This forced the networks to discount prices considerably for the scatter market.

As for other major sports:

- The overreaction to the NCAA breakup seems to have subsided in college football, and the sports could become profitable again.

- Coming off a strong '85-'86 season, NBA basketball on CBS looks strong for the coming fall-winter.

In 1986, the networks are looking for a calm, business-as-usual marketplace for pro football, not only because the ratings have bounced back but also because the webs themselves seem to be suggesting a willingness to make "sensible" upfront deals, in relation to an overall soft network marketplace. However, it's pointed out that the networks aren't about to give away the store to football buyers, either. The webs, observers note, are locked into the final year of their inflation-driven National Football League TV rights contract and prices to advertisers will be presented upward in keeping with the NFL payout.

The fact is that the coming season may be the lull before the storm, with 1987 seen as the pivotal year. How the football marketplace goes may very well hinge on how the NFL renewal deal goes.

In this regard, ironically, the two historical adversaries, the networks and the advertisers, are on the same side. The advertisers are simpatico to the networks, because some feel that any

break in rights fees accomplished by the webs will be passed on to them. Some are betting that the NFL will see the light and the plight of the networks—they claim to have lost money on the games this past season—and will negotiate from good intentions.

ABC's *Monday Night Football*, for example, is said to have lost \$10 million, and a loss of \$16 million was projected for 1985. Precise figures for last year are not available.

Football billings on the networks have been dropping steadily over the past two years. After kicking in \$813,715,000 in 1983, football revenues

stumbled dramatically to \$777,540,500 in 1984, with the Olympics syphoning off a substantial amount, and lost considerably more ground in 1985, when billings dropped to \$679,992,300 for a loss of 12.6 per cent, according to Broadcast Advertiser Reports estimates. The 1984 estimates are noteworthy in that, while football registered a loss in revenues from 1983 of about 4.4 per cent, the total sports ad expenditure pie climbed 52 per cent, from \$1,372,714,000 in 1983 to a new record total of \$2,086,956,300 in 1984. However, sports expenditures at the three networks in 1985 dove to \$1,364,574,100, for a quantum slide of 34.1 per cent, to about the same level as 1983's billings.

In 1984, ABC had the sports billings field all but wrapped up. Aided by the Olympics' \$659,393,100, the network took in \$1,105,202,100, or about 53 per cent of the pie.

Its nearest competitor was CBS, which brought in \$533,620,700, including the Super Bowl, followed by NBC's \$448,133,500. In 1985, however, the ad expenditure ranks closed appreciably.

Even with the 1985 Super Bowl, ABC's sports billings were down sharply, from \$1,105,202,100 to \$469,823,500, for a dive of 57.5 per cent in 1985. While the other two networks lost ground too, their drop was not as

## NFL football ratings

Regular season football audiences, 5-year trends; playoffs for 1985 season only

Average audience: % U.S. TV households

		1981	1982	1983	1984	1985
<b>CBS/NFL</b> <i>Regular season</i>	Ratings	17.5	16.5	16.7	14.3	15.8
	Share %	41	38	38	33	36
	Telecasts measured	27	17	27	24	27
<b>NBC/NFL</b> <i>Regular season</i>	Ratings	13.9	13.9	12.6	11.8	12.6
	Share %	33	32	29	26	28
	Telecasts measured	27	16	27	24	27
<b>ABC/NFL</b> <i>Regular season</i>	Ratings	21.2	19.4	17.4	16.9	18.5
	Share %	35	32	30	29	30
	Telecasts measured	20	12	21	16	21
<b>CBS/NFL</b> <i>Playoffs</i>	Ratings	—	—	—	23.3	27.1
	Share %	—	—	—	50	55
	Telecasts measured	—	—	—	3	4
<b>NBC/NFL</b> <i>Playoffs</i>	Ratings	—	—	—	20.4	23.9
	Share %	—	—	—	44	46
	Telecasts measured	—	—	—	3	4
<b>ABC/NFL</b> <i>Super Bowl</i>	Ratings	—	—	—	—	48.3
	Share %	—	—	—	—	70
	Telecasts measured	—	—	—	—	1

Source: A. C. Nielsen



*The networks seem to be suggesting a willingness to make "sensible" upfront deals on pro football, in relation to the overall soft web marketplace.*

dramatic as ABC's. CBS' 1985 billings were down to \$462,897,800 from the previous year's \$533,620,700, which includes the Super Bowl, for a loss of 13.2 per cent; and NBC's \$431,852,800 represented a drop of 3.6 per cent, from 1984's \$448,133,500.

#### **Varying reasons**

Both network and ad agency sources interviewed offer various and, in some cases, differing reasons for the soft football marketplace in 1985. Robert Blackmore, NBC senior vice president, sales, says developments over the past few years, such as the Supreme Court decision on the NCAA and the formation of the United States Football League caused a free-for-all marketplace, opening up additional inventory to the advantage of advertisers. In several cases, some conference packages from syndicators preempted network college football on affiliates, it's noted.

Wes Dubin, senior vice president, director national broadcast and programming at Needham Harper Worldwide, Chicago, notes that over the past year or so there was a defection from network sports by major national advertisers who chose to reach their male target audiences through mixing various dayparts in various media.

He says that a lot of escalating rights charges suddenly distorted the value of network television sports for clients with male products. "When the advertisers and the agencies sat down and did their planning for the following buying year, and took a look at projected costs as they relate to the large rights charges, they said they couldn't afford the network prices and decided to go elsewhere."

Because of this, demand failed to meet supply, and the market was left with a smaller group of people willing to use sports as a way to reach men, he

continues. These people, he says, were able to get attractive prices with short lead times. Also contributing to deflation of the marketplace was a slowdown in major new-product launches such as computers, says Dubin.

But ABC's Jim Wasilko, vice president and director, sports sales, differs on several counts with the prognosis on why the past football fourth-quarter marketplace went soft. He says that while a lot was written about a cutback in football by major sponsors, the network's study shows otherwise. "Our analysis shows that while there wasn't the normal growth we expected, it shows it didn't lose ground." Also, he says, categories such as computers turned soft because the category was heavily represented by personal computers, which did not do well in the marketplace.

As to any direct relationship be-

tween prices and rights fees, Wasilko says ad prices are not dependent on the payout of rights. "The final determinant is what a buyer is willing to pay. We set what we think is a realistic price goal and, based on what the marketplace will bear, that can go up or down."

#### **Impact on prices**

The impact contract negotiations will have on this season's prices will be minimal from a sales standpoint, he adds. However, there will be a correlation between the NFL contract renewal in 1987 and prices which will be negotiated at that time. "There is no question that when our people go into negotiations they will have to be aware of what the marketplace has been over the past contract, so there is a tie there, "but I have a hard time in correlating that



**Chicago Bear's 'Refrigerator' Perry, I., and Walter Payton on ABC 'Monday Night Football'**

## FALL-WINTER SPORTS PREVIEW

back to what the marketplace is at this time. When it came to 1985 football and now 1986, the buying decision was based on what the advertisers think the marketplace is going to be, taking in all the formulas that go into that."

He believes that any decisions made by advertisers in shifting dayparts were mostly motivated by marketing decisions. "For example, the autos were looking at primetime because there are an increasing number of female car buyers, and that it was a more efficient way of reaching that segment." It's understood that Chevrolet shifted about 25 per cent of its total sports ad budget to primetime last season."

### Super Bowl surprise

The Super Bowl this past season was a classic example of autos riding away from football and of how new advertisers sprang into the void. Richard Kostyra, executive vice president and director of media services at J. Walter Thompson U.S.A., says that NBC was very fortunate—and even surprised—at the number of new advertisers that jumped into the Super Bowl. "We understand this represented a tremendous number. In addition, NBC got the price—or close to the price—they wanted." At NBC, Blackmore confirms that Super Bowl XX fetched a record \$1-million per minute, the network's asking price, and was sold out at that. Blackmore says that "because a Super Bowl is an event, rather than a sports game," it attracts non-sports advertisers as well. "Many came in who buy a special in primetime and who look for the dual audience of both men and women. The Bowl games attract high women numbers, and in our case this year that was especially true."

Among first-time Super Bowl advertisers were Federal Express and Sprint, and a small company in Michigan, Durakon, which, Blackmore says, has been having a great deal of success in selling its trucks. As to this coming Super Bowl, which goes back to CBS, Blackmore believes that most of the new advertisers will renew for 1987. "That's where they should be with their new product. They have tons of new brands. Also, the autos will come back. In our case, half of the time was filled by new advertisers which had not been on CBS."

On the ratings side, ABC's regular NFL season contests had a gain of 9.5 per cent, registering an 18.5/30 share of 21 games, vs. 1984's 16.9/29 for 16 clashes. CBS' 27 telecasts were up 10.5 per cent in ratings, from a 14.3/34 for 24 games to a 15.8/36, while NBC's 27

regular-season telecasts registered a rise of about 6.8 per cent in ratings, to 12.6/28 in 1985, from an 11.8/26, for 24 telecasts.

The post-season contests showed even higher gains, according to Nielsen. CBS' four telecasts of the playoffs got a 27.1/55 vs. a 23.3/50 for three telecasts in 1984. NBC's four playoff contests got a 23.9/46 over the 20.4/44 for three games in 1984. The Super Bowl, on NBC, went up about 2 ratings points, from a 46.4 to a 48.3, while the share jumped from 63 to 70.

Whether the pro ratings will hold up or do even better this coming season is a matter of speculation. Obviously, the networks see the ratings continuing to be upbeat. Neal Pilson, executive vice president, CBS/Broadcast Group, feels CBS' schedule is very attractive this coming season, and should help to keep ratings high.

On the other hand, agencies, also possibly because of posturing, are speculating that the ratings may not be as strong because they see the pro schedule as being weaker than 1985's. Kostyra at J. Walter Thompson says there

could be a slight diminishing of Monday night ratings this coming season because there are no interconference games scheduled, which historically have achieved better numbers than when two league teams have competed against each other.

For example, Kostyra says, on ABC in 1985, American Football Conference teams vs. National Football Conference clubs registered an 20.1 average rating, while teams pitted against each other in the same conference averaged only an 18.2. There were, of course, some exceptions, when two teams in the same conference were hot contenders, Kostyra points out.

### Tough stance

Meanwhile, as to their contract with the NFL, the networks have for some time sent out signals that they would strenuously oppose any proposals which would escalate the TV rights fees dramatically. In fact, CBS' Pilson is suggesting that the networks propose a decrease in the payout when both sides get together at the bargaining table, which most likely won't be until the 1986 season has ended.

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## NBA ratings in 1985

Basketball audiences—NBA (CBS-TV, '81-82 to '85-'86—five-year trends.

Average audience: % U.S. TV households

		'81-82	'82-83	'83-84	'84-85	'85-86
<b>Reg. season</b>	Ratings***	5.3	6.3	5.9	5.9	6.6
	Share %	18	18	16	16	18
	Telecasts measured	18	6	8	10	9
<b>All-Star game</b>	Ratings	8.9	9.2	9.0	10.9	10.9
	Share %	22	21	21	26	26
	Telecasts measured	11	1	1	1	1
<b>Playoffs</b>	Ratings	6.2	6.7	5.3	5.5	6.8
	Share %	21	22	18	18	22
	Telecasts measured	15	15	16	15	14
<b>Championships</b>	Ratings	13.1	12.3	12.1	13.5	14
	Share %	28	26	26	30	30
	Telecasts measured	6	4	7	6	6
<b>NBA average*</b>	Ratings	7.1	7.6	7.1	7.8	8.2
	Share %	21	26	19	22	22
	Telecasts measured	40	22	32	32	32

Source: A. C. Nielsen. \* NBA average is based on regular season, all-star, playoff and championship games.

NAB task force narrows field from 22 to 8 in search for alternative services

## Radio audience measurement quest: mixed reactions

**A**s the field of contestants is narrowed from 22 to eight, the search for an alternative radio audience measurement service by the National Association of Broadcasters and its Radio Audience Measurement Task Force is meeting mixed reactions.

The goal of the NAB task force seems straightforward enough. Explains task force chairman Kenneth H. MacDonald, Sr., chairman of the MacDonald Broadcasting Co., Saginaw, Mich.: "A lot of retailers keep asking their radio stations who's listening, and a lot of stations in medium sized markets can't afford Arbitron. So what we're looking for is a better mouse trap for medium sized and smaller markets. We put out the call and 22 companies responded. From those 22 we've selected eight for further review. We can finally see light at the end of the tunnel."

And what about Birch's mouse trap? NAB executive vice president John Abel agrees that, "Two firms beat one," but adds that, "Even with two competitors in business, we still find that, just as in the case of ASCAP and BMI, we can still wind up with a virtual monopoly situation, with a rate circus going on between the two companies. As one of our Task Force members pointed out, one of the things Birch learned by hiring people from Arbitron was how to set rates and write up a five year contract."

### In the running

However, that hasn't prevented Birch from being one of the 22 original entrants. It remains in the running as one of the eight selected survivors in on the next round of narrowing down. The others are Audits & Surveys, New York; Decision/Making/Information, McLean, Va.; ELRA Group, Inc., San Francisco; Impact Resources, Westerville, Ohio; Market Opinion Research, Detroit; McNair Anderson, North Sydney, Australia; and NPD Research, Inc., Port Washington, N.Y.

Says Bob Galen, senior vice president, research, Radio Advertising Bu-

reau and a member of the Task Force's technical subcommittee, "We looked at a number of interesting proposals. I saw several that could hold some real promise for the industry."

But not all radio research specialists are this upbeat. Bill Schrank, vice president, research director, radio and TV at Katz Communications, says it looks to him as if NAB "is merely duplicating the same exercise that RAB conducted in a much more professional manner eight years ago. RAB was able to find two respected research companies—Audits & Surveys and Burke, who seemed at the time to be capable of offering real competition to Arbitron."

But Schrank also recalls that "Even those two couldn't make it. Their major-market-first approach required tremendous upfront capital resources—more, it turned out, than either company could sustain long enough for the long-term fight required against a deeply entrenched Arbitron. Another problem was that Audits & Surveys and Burke were competing against each other."

He observes that Birch was able to succeed later because, "In the early stages, Birch fought like the Viet Cong—platoon and company sized actions, and only in small markets where Arbitron wasn't. They started as a pro-

*NAB's John Abel and RAB's Bob Galen are upbeat about task force search, but Katz's Bill Schrank is skeptical.*

gram service for stations in markets too small for Arbitron to bother with."

Another researcher says that "NAB feels it has to make a show of some kind of action to keep its small-market stations who can't afford Arbitron happy. My own opinion is that there's already a perfectly good methodology out there: RADAR. They use telephones and get a 70 per cent response rate. But the task force says RADAR costs too much. I don't think most of the people on the task force have the slightest conception of the money it would take to go into the listening measurement business up against Arbitron and Birch."

But if, to some researchers, the task

Abel



Galen



Schrank





**NAB Task Force, from l.:** James Hutchinson, Jr., WYLD AM-FM New Orleans; George Green, KABC Los Angeles; Jerry Lyman, RKO, New York; Ed Giller, Gilcom Corp., WFBG AM-FM Altoona, Pa.; Kenneth MacDonald, Sr. (chairman), MacDonald Broadcasting Co., Saginaw, Mich.; Charles Jones, WIS Columbia, S.C.; Herb Gross WLOQ(FM) Winter Park, Fla.; Ken Fearnow, WOW Omaha; and Dr. John Scott Davenport, Bonneville International.

force's efforts appear to be an exercise in futility, is there some value in the attempt? Suggests one observer: "A second purpose may be to collect a lot of information to prove that there are a number of companies who want to get into the audience measurement business, and who are qualified to be in it."

Such information, he explains, could be used as evidence to present to the Justice Department "in another attempt to persuade Justice to unstage Arbitron's contracts so they'd all start on the same date. As it is, contract start dates vary all over the lot. There are never enough stations up for renewal at any one time to make a large enough prospect base for a new company that wants to enter the business."

Rick Ducey, NAB director, research and planning, doesn't rule this out as a possibility. He observes that the task force members "are committed to following this through. Their first priority right now is to identify a good system that works, with quality controls that will win agency acceptance."

### Financing the system

But the follow through, he adds, "could include addressing the issue of getting this system financed. That could bring up questions about the business environment in which the new company would be working to get started, and that might include consideration of possible barriers to entry and startup. It may be that along the way, some kind of legal approach might be considered as a way around some of the barriers."

In explaining the task force rationale, chairman MacDonald recalls that the search began last year. At that time, the NAB Media-Market Committee, which MacDonald also chaired,

"looked at the many markets with between 100,000 and 500,000 population, where a lot of radio stations don't play the numbers game the way it's played in Chicago or New York, but where local merchants still want to know who's listening. We found that we need a yardstick that can be applied to medium-sized markets, and we wanted that yardstick to meet a number of criteria, and the research companies applying to address these criteria."

These criteria include a good response rate, innovativeness, lack of reporting bias, reasonable cost, quality control, and the most useful possible report format, offering a wide potential for use as a research and marketing tool for radio broadcasters.

NAB's Abel explains that the task force was originally scheduled to expire on June 30, but now that it's succeeded in producing eight candidate research firms that show some potential promise, the group asked NAB's executive committee to extend its life for one more year. The executive committee agreed, despite opposition from some members of COLRAM, and NAB's Radio Board is scheduled to meet in mid June, and among other things, vote on the executive committee's recommendation that the Task Force continue operations for another year.

COLRAM is NAB's Committee on Local Radio Audience Measurement, essentially a group of technical advisors who meet two or three times a year and who act as an advocacy group for NAB member stations before the ratings services, if a station has problems in such areas as diary returns from its market, in local sampling, etc.

Current COLRAM members include some who also serve on the task force or on its technical committee, such as task force chairman MacDonald and the

RAB's Bob Galen. Other members are David Kennedy of Susquehanna Broadcasting Co., Jerry Lee from WEAZ(FM) Philadelphia, Bill McClenaghan of ABC Radio and Fritz Frederick of Mid-American Media. Mel Goldberg, who heads the electronic Media Rating Council, serves as an observer.

### Expanded presentations

If the Radio Board does keep the task force in business, the eight surviving candidate firms will make expanded presentations to task force members later this summer. The three or four survivors selected from this round will then be asked to prepare full-dress proposals, probably with the help of some "minimal funding" from NAB. Five thousand dollars has been suggested. In this phase, says Abel, "We hope that someone will step forward with venture capital to back an actual market test."

Among the eight surviving entrants, Birch Radio is best known to U.S. radio broadcasters. Birch senior vice president Bill Livek says Birch's proposal to the task force is "to operate with exactly the same telephone-based methodology we're using now. This is the methodology that's proved successful, both in producing information useful to radio broadcasters and in winning agency acceptance."

Audits & Surveys president Richard Lysaker is keeping the details of his proposal close to his vest, but does describe it as "a highly improved version of TRAC-7, with some similarities and some differences." He also promises that it will cost stations "less than TRAC-7 would have," and that "It will definitely pass muster at the agencies and at the EMRC."

TRAC-7, as originally designed by  
(continued on page 92)

Initial efforts fail to get off the ground, but some quarters see a big potential

# Data transmission on VBI: new source of station revenue?

**T**he failure of teletext to take off three years after the Federal Communications Commission gave the go-ahead—without setting a standard—has not stilled the hopes of a few die-hards. In fact, some of the dedicated teletext supporters see 1986 as the kick-off year.

However, glimmerings of another source of revenue derived from the TV station's vertical blanking interval (VBI) are emerging—straightforward data transmission, i.e., without graphics, to private customers as opposed to the public. So far, there are only glimmerings, though. Two pioneering efforts to employ broadcast station VBIs for data transmission have apparently fallen through recently. But some quarters still feel there is a major potential in data broadcasting via hitchhiking on a TV station signal.

At this point, the only data broadcasting on the VBI seems to be confined to cable networks. Tempo Enterprises (until recently, called Satellite Syndication Systems), which uplinks Ted Turner's WTBS(TV) Atlanta, multiplexes an intriguing roster of about half a dozen unrelated data and graphic services on the station's VBI, each of which requires a different decoder.

Another example is Financial News Network, which carries financial information on its VBI provided by Data Broadcasting Corp., 60 per cent owned by Merrill Lynch, Pierce Fenner & Smith.

Data broadcasting offers opportunities on both a network and individual market basis, say its proponents. So far, the closest to data broadcasting on the VBI to come to fruition on a commercial network have been the discussions between CBS and Apple Computer for a network service that would involve data broadcasting to specific markets.

## Market clearance

Since the networks accept the premise that the VBI belongs to the station, CBS would have to clear the markets separately from program clear-

ances. However, it never got to that stage because, according to Donald Wear, recently named senior vice president and general manager of CBS Broadcast International, who is also responsible for teletext and similar VBI matters, the Apple people "won't accept our terms."

Wear maintains that the feeling at CBS is that "the VBI has great potential, but it's hard to quantify." At this point, Wear explains, CBS is not actively trying to drum up business for data broadcasting on the VBI, since "we are still in the developmental phase in software."

Julius Barnathan, president, broadcast operations & engineering at ABC, says the network is exploring the possibility of using the VBI for private data transmission but, so far, hasn't found anything "plausible."

At NBC, Steven Bonica, vice president, engineering, says the network so far is only doing minimal teletext transmission—of fixed billboards—and "exploring some ideas."

One of the more significant efforts to employ the VBI for data transmission is being mounted by IMNET, Princeton, N.J., a joint venture of IBM and Merrill Lynch. IMNET recently began supplying financial data to institutions and individuals, for the past few months via the satellite facilities of Equatorial Communication Co., Mountain View, Calif. Equatorial has developed a technique for transmitting data to small satellite dishes called spread spectrum. In addition to its low hardware cost, the technology is said to be effective in overcoming C-band interference.

However, because satellite reception is not always practical due to line-of-sight barriers for satellite reception and problems in installing a dish) and because it saw cost efficiencies in VBI transmissions, IMNET took an option on the PBS VBI.

IMNET recently decided not to renew the option, which covered the entire U.S., because it saw its initial VBI thrust in only 10 markets. At the same time, it wanted to develop a decoding

device with the accuracy needed for critical financial data on the VBI.

Explains Larry Edelson, director of the communications business unit of IMNET: "There was nothing available for realtime financial data to error correct so that what's displayed is as accurate as what goes into the system."

Edelson says, however, that IMNET has "demonstrated the ability to do it." And, he adds, "We believe we are the first to do so."

At this point IMNET is not negotiating with any stations for VBI use, Edelson explains, but he indicates that commercial stations are being considered for IMNET's VBI service as are PTV outlets. Even with teletext, there will be plenty of room on VBIs for services like that of IMNET, Edelson maintains.

While IMNET considers satellite interchangeable and complementary with VBI transmission, Edelson illustrates the depth of its interest in VBI use in stating: "Probably the greatest piece of technology available in the future to move time critical data na-

*Larry Edelson of IMNET asserts, "Probably the greatest piece of technology available in the future to move time critical data nationwide in a cost-efficient manner is the VBI."*

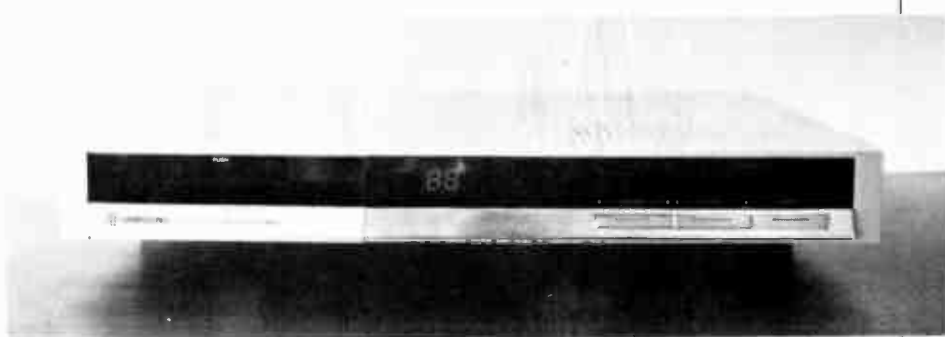
tiowide in a cost-efficient manner is the VBI."

## VBI enthusiast

One of the more enthusiastic proponents of data broadcasting on the VBI is John Riley, teletext director at WBTV(TV) Charlotte, one of the few TV stations providing a local teletext service in conjunction with a network's national service. The station carries the CBS-TV Extravision service and creates roughly two dozen pages locally.

Riley is convinced that the station can profitably serve groups of businesses—"closed user groups"—with useful data on its VBI. He believes that retail-

## Some broadcasters are impatiently awaiting debut of the low-cost Samsung NABTS decoder.



Samsung's TNSM-100 teletext decoder

ers are the most promising user group and that retail chains are the likeliest prospects.

But he admits to some difficulty in convincing potential clients. His prime purpose currently is to get the word out about the capabilities of data broadcasting on the VBI, among which he lists speed and low-cost. Once businessmen understand the technology, he feels, they will come to the station with ideas.

Riley already has his eye on one particular type of service—"trade losses." He has made local presentations to grocery and drug chains on this subject, which would involve such services as "retail alerts" about shoplifters, stolen credit cards and bad checks.

As an illustration of the lack of understanding about VBI transmissions, Riley cites the fear of banks that, for example, information about bad checks appearing on a TV screen might jeopardize security. But he points out that retail loss alerts would most likely be printed.

The technology permits downloading of data on a computer, one feature that Riley feels will come about farther down the road. Initially, he says, he sees a service that goes to all members of a user group simultaneously, but eventually subscribers would be individually addressable.

### Enthusiastic broadcaster

One well-known broadcaster who sees some promise in VBI transmissions to closed user groups is Leslie G. Arries, Jr., president and general manager of WIVB-TV Buffalo. However, while he's been "working hard" on finding a viable service to such groups (he feels the VBI can accommodate a number of different services), he still feels that teletext can make it under the proper conditions.

One of the conditions is a teletext standard. He blames the FCC's unwillingness to choose a standard as the main reason why teletext has not gone anywhere in the U.S. If the FCC would choose a standard, then manufacturers would be willing to build teletext de-

coders into TV sets, he maintains, and the groundwork would be prepared for a sizeable level of penetration.

Another condition cited by Arries is a low-cost outboard decoder that can be attached to any TV set. Arries, as are a number of other broadcasters, is waiting impatiently for the appearance of such a decoder from Samsung.

The Korean manufacturer has been telling interested parties in the U.S. for some months that it has an NABTS moderate-priced decoder (somewhere in the region of \$200 to \$300) almost ready for production. The company showed a version of the decoder at the winter Consumer Electronics Show (CES) in Las Vegas last January, and samples were scheduled to be available in May, with major production to begin in June.

However, there has been some slippage in that schedule. Richard Leister, in charge of public relations for Samsung in the U.S., said that some minor changes have been made in the decoder in response to needs of the market. This updated version was exhibited at the summer CES in Chicago connected to a digital TV set.

The latest schedule, according to Leister, is for samples the end of this month (June), production in August and deliveries in September. Equipped with RF output for ordinary TV sets and composite video and RGB outputs for TV monitors, the decoder is compatible with the North American Presentation Level Protocol Syntax (NAPLPS is a videotex standard) as well as the NABTS standard. It's expected that the initial supply of Samsung decoders would appear in those markets where stations are active in the teletext page creation—Salt Lake City, Buffalo and Charlotte—as well as the top O&O markets, since NBC, as well as CBS, is carrying a national NABTS teletext service.

Another teletext decoder of interest—this one to WST standard supporters—is the device incorporated in the new Zenith digital sets. The digital set with decoder was shown quietly at the National Association of Broadcasters

convention in Dallas last April and then introduced to distributors in Las Vegas last month. It was shown privately at the summer Consumer Electronics Show, since Zenith historically avoids CES floor exhibition.

Zenith is incorporating its decoder for the time being only in top-of-the-line digital TV sets. According to Bruce Huber, vice president of marketing for the Zenith Sales Co., the sets in question are "100 per cent digital." He explains that this means digital signal processing right after the tuner and up to the point when the video and sound are converted back to analog for the picture tube and speakers. Because of the extensive digital circuitry, Huber explains, the added cost of a teletext decoder, which is a digital device, is "negligible."

### Retailing plans

The Zenith sets are scheduled to be in retail stores by the end of June. Two models, both 27-inch sets equipped with multi-channel television sound (MTS) including a second audio program (SAP), will sell for about \$900 to \$1,000, tops, Huber says. He explains that Zenith sets no suggested list. Huber figures that about 50,000 of the sets—one with a high-tech and one with a "woody/furniture" type of look—will be produced in the next six months.

Among those waiting for the Zenith sets is the Taft station in Cincinnati, WKRC-TV, an ABC affiliate, which has been faithfully supporting the WST format and, in the recent past, actively pushing it. Taft and Zenith cooperated in a promotion for outboard decoders a couple of years ago, but only about 300 of the \$300 decoders have been sold. In addition, Taft bicycled another 50 decoders over a period of three years into a total of 170 households as part of its market research.

Taft has been generating 50 national "pages" and 100 local pages for its Electra service. The national pages are also fed by dedicated line to Tempo  
*(continued on page 91)*

## CREATIVE DILEMMAS

Emotional impact seen giving way to hard-sell, single-message themes

# Agencies confront creative limitations of 15-second spots

By EDMOND M. ROSENTHAL

**A**gency creatives are becoming highly polarized in their assessments of the growing use of 15-second commercials. For example, at one extreme is Steve Kopcha, executive vice president and executive director of the Bloomfield Hills, Mich., office of D'Arcy Masius Benton & Bowles and chairman of the agency's creative council. He holds that 15s usually are better commercials because they're more focused and come to the point sooner, adding, "It makes me wonder now what we did with all the time in the 30s."

But Ted Littleford, executive vice president and executive creative director at Foote, Cone & Belding, points to various agency research showing the public already is finding commercials more irritating and boring than previously and states that 15s constitute "jumping off a cliff" to get there even faster. He concludes, "They're going to be turning us off more and more."

Overall, agency creatives tend to be more negative than positive about the communication value of 15s. The ability to tell an emotional story is completely lost in 15s, they say, and if 15s ultimately become the dominant commercial form—as some believe they will—those right-to-the-point messages will be lost in the clutter.

In the majority of instances, the 15s that are being produced now are lifts from 30s, but those agencies that are creating 15s from scratch are the ones taking the most positive view of them. Even those who reluctantly produce 15s note that advertisers demanding them are more realistic than they were when 60s gave way to 30s. At that time, they note, advertisers were attempting to deliver as many copy points as before in half the time, but now they're being realistic in allowing a one-message commercial. Some creatives wonder how long this will last, though.

With NBC just recently meeting the competition, all three networks will be

accepting standalone 15s throughout their schedules as of the fall '86-87 season. The only restriction will be that no more than two 15s will be allowed in a pod. ABC, which had indicated its acceptance of standalone 15s somewhat earlier than NBC, also begins its new policy in the fall. CBS has accepted standalones since October, 1985. The networks had gradually worked up to their current policies by getting their feet wet with standalones in news and sports breaks and initially accepting 15s in other dayparts only as split-30s

**DMB&B's**  
*"Showdown"*  
spot for *FTD Florists*, starring *Merlin Olsen*, had the kind of instant visual punch that did equally well in a 60, 30 and 10.

from the same advertiser. In becoming the last to accept 15s, NBC noted it had found most of its affiliates were accepting standalones in all dayparts.

### Research findings

Meanwhile, a large body of research has been accumulated on the 15's impact on the viewer. Some key findings from research firms are as follows:

■ McCollum/Spielman Research: Effectiveness ratios of 15s against their parent 30s are 74 per cent for brand awareness, 73 per cent for main idea recall and 86 per cent for attitude shift. A product that adapts well to the 15-second format must be relatively simple. Celebrity testimonials require celebrities highly appropriate for the product and instantly recognizable as associated with it. In humor, the punch line must hit instantly, with no time for set-up.

■ Burke Marketing Services: Average recall score for 30s is 27 per cent, and when the same executions are cut back to 15s, it's 19 per cent—about 70 per cent of the parent 30's level. Originally produced 15s and cutbacks from 30s do about the same. The most successful 15s include fewer sales messages.

■ ASI Market Research: Negative re-

### Instant humor



action to 15s is about the same or lower compared with 30s because of less time spent with the commercial. Good success is experienced with 15s involving "hot" items that consumers are interested in.

■ **The Pretesting Co., Inc.:** Only if the product is a current leader in its field and has immediately recognizable elements can it achieve competitive imagery within "striking range" of a good 30 execution. Fifteens are more vulnerable to brand confusion, lack of long term recall, loss of competitive imagery and higher zapping.

### Who decides on 15s

While most agencies report that the decision to use 15s is largely an economic one, stemming primarily from the client and secondarily from the media department, Kopcha of DMB&B says, "We're maybe more fortunate than most. We decide things in a collaborative way." He says his agency's 15s are both done as lifts and created from scratch, but he finds the latter is the best way: "Lifts aren't psychologically satisfying because everyone knows what we took out.

"Lifts work best when there's not a lot of imagery. You have to take time to build a mood, and you can eat up a 15 just setting the stage. But a lift can be very effective as a reinforcement. If you see the 30 enough times, you imbue the 15 with the same qualities as the 30."

While stating he believes 15s will become the standard, Kopcha moderates this stance by adding, "If you've got a two-minute pod with eight 15s, it's not

going to be helpful to anybody. It would be kind of overwhelming to the viewer. Because the nature of 15s is going to be high impact, the viewer would get punchy."

While there may be some successful cutbacks of 30s, he notes, "If you make the commercial as a 15, you can't expand it to a 30, because you just end up padding." In going to 15s, he says, the no. 1 casualty is atmosphere and mood, followed by repetition and then secondary sales points. He adds, though, that sacrifices like this can't be made with more complex products, which may require explanation of technology or a product demonstration. Where a new product category is unlikely to lend itself to a 15, Kopcha holds, a new product within a category may.

The 15 is going to place a premium on the art director, he speculates, in terms of making the viewer stop and look—"and also on the funny people in the business; it's perfect to make just one funny point." In fact, the agency's "Showdown" for FTD Florists is an example of this: "We started with a 60, then a 30, then a 15, and every length works." In the spot, the western-style showdown between spokesman Merlin Olsen and a "bad guy" ends with Olsen drawing a bouquet of flowers and the bad guy saying, "Gee, nobody ever gave me flowers."

At FCB, according to Littleford, the decision to use 15s usually comes from the advertiser and media department "based on the exigencies of cost. We're usually consulted, but we're not too enthusiastic about it. It's hard to do a story with a beginning, middle and

end."

Littleford sees the 15 as a hybrid between a 10-second billboard and a 30 with a plot but as being much more of an ambitious 10. He concedes that a 15 can be a useful reminder but that it's difficult to use one to introduce a new product.

"When we know we're going to do both 15s and 30s," he says "we usually create the commercial as a 15 and then pad it out to a 30. If you start out as a 30, it's too ambitious. You'll be trying to cram too much into the 15. And if the client views the 30, he'll be expecting too much from the 15 and will find it painful to cut the 30 and lose too many copy points."

Littleford points out that in 15s, "You lose the opportunity to establish an emotional tone and use a little more subtlety."

One perspective that he offers on 15s: "The good news is that you have to look at a rotten commercial only half as long. The bad news is that you have to look at twice as many." He fears that the industry has become so sensitized to the short attention span of children that it is now treating adults like children.

Responding to studies that have shown the effectiveness of annoying commercials, he contends this works primarily for retail advertising dealing in price promotion. As for the annoyance created by the terse sales messages of 15s, he asserts, "Any major American company that wants to have good relations with the consumer is going to erode the confidence of the con-

*(continued on page 86)*

### Seeing is believing



**Rarely accepted for new product introduction, a 15 worked for J. Walter Thompson and Schick's Personal Touch, which could tell its story in a "snapshot."**



Industry cites benefits of special uses, but skepticism remains among agencies

# Cable as 'just TV': Why more ads aren't made for the medium

By VICTOR LIVINGSTON

**W**hen was the last time you heard a fellow media professional use the terms "infomercial" or "advertorial" in regard to cable advertising? Terms that just a couple of years ago were effusively employed to describe the promise of cable as an ad medium now sound outdated to some Madison Avenue executives.

In a year in which a soft advertising climate means cutbacks in advertising budgets, it seems, the prevailing wisdom is conventional: Cable television is still television, and for media purposes should be utilized not as some esoteric "boutique" that caters to divergent tastes, but as an ancillary splintering of broadcast TV.

With cable penetration still several percentage points away from the 50 per cent TV household penetration mark, and with the wiring of major cities moving at a snail's pace, something of a backlash appears to have arisen in certain agency quarters. Several agencies have integrated previously separate cable divisions into regular network TV

planning and buying groups. If cable is no longer treated as something separate, something different, can it still be used to deliver a media buy that is truly unique?

Despite the "cable is television" trend, the answer appears to be a qualified yes—qualified because only a relatively few agencies and clients are availing themselves of the specialized media benefits of the maturing cable advertising environment, and because media use of cable increasingly looks like a variation on broadcast advertising, not something totally different.

Ironically, say cable's advocates, the cynicism surrounding cable's claims of uniqueness has increased just as the medium is beginning to prove itself as a respectable, if still modestly sized, fixture in the electronic media mix. Advertising revenues among the major satellite networks were up in the aggregate by some 25 per cent last year, to an estimated \$617 million, compared to about 3 per cent for the much larger figure of \$8.3 billion registered by broadcast network TV. Viewership to

ad-supported cable networks continued to grow in cable homes—at a bigger clip than viewership to pay cable—even though the increasing number of cable networks has further fragmented the audience, keeping ratings in the low single digits for most networks and resulting in ratings stagnation for some.

But virtually all the advertising revenue growth came in a most traditional manner: cable flights for commercials designed and executed for broadcast TV. There is no easy measure of how much advertising was created especially with cable in mind; but there is agreement that such made-for-cable ad fare represents a small sliver of total cable spending. For the vast majority of clients, a separate and unique cable strategy just isn't worth the extra expense, considering pricey production costs for special cable-only commercials, given cable's under 50 per cent penetration.

The cable advocates, chief among them the Cabletelevision Advertising Bureau and its executive membership from the ad-supported satellite networks and major multiple system operators, think the "cable is television" set is missing out on an opportunity to exploit cable's ability to deliver demographically targeted audiences—upscale news junkies on CNN, young women on Lifetime, trendy kids and teens on MTV, blue collar devotees of The Nashville Network, blue chip followers of Financial News Network.

But how to best encourage greater experimentation with the flexibilities cable can afford—without alienating the very media people who the cable industry seeks to convert to its cause?

At the 1985 CAB annual convention, Keith Reinhard, chairman and CEO of Needham Harper Worldwide, suggest-

*Cable's ability to target viewers and adapt formats wins client praise. But tight budgets and lack of reach limit uniqueness.*

American Sewing Association's campaign is tailor-made for MTV



## Making use of cable's flexibility

Several other examples of creative use of cable can be found among the CAB award finalists. D'Arcy Masius Benton & Bowles Inc., representing Procter & Gamble's Crest toothpaste, produced innovative animated segments on dental health for the Nickelodeon kids' network. Title: "Philip Molar, Private Tooth." The 60-second vignettes, which do not themselves tout Crest products, sometimes have been run as donuts surrounding traditional commercials. In such cases, Nickelodeon treated the vignettes as programming and billed only for the commercial time—another example on the media side of cable's flexibility and willingness to let advertisers innovate.

Among smaller advertisers whose campaigns made the CAB finalist roster was the Security Tire Chain Co., which sponsored winter weather segments on The Weather Channel. In typical Weather Channel fashion, the advertiser, which handles its own billings, gets signage during the report,

ed that agencies and the cable industry inaugurate an awards competition to honor those who make best creative use of cable. Cable industry leaders were impressed by Reinhard's thesis—that an awards program would attract media industry attention and thus would encourage creative use of cable. So the CAB this year instituted its own competition, with a grand prize of \$25,000 awarded to the agency team making most creative use of the medium, both in terms of specially created commercials and in creative use of cable in the media buying plan.

Just how much creativity in national cable advertising did the \$25,000 prize buy? Does the existence of such a prize competition really encourage creativity? Or is there a backlash effect, borne

which segues into a commercial.

In the most striking example of finely targeted cable-only advertising to rank among finalists, G&G Advertising of Summit, N.J., submitted an entry on behalf of Ciba-Geigy Pharmaceutical Co. for its Transderm-Nitro Prescription drug medication, a TV spot appearing exclusively on Lifetime's *Doctor's Sunday* and intended for physicians who watch the specialized programming (Lifetime officials report that a sizable number of interested laymen also tune in).

Special-event commercials designed expressly with cable in mind, but also for airing on broadcast, were represented in the competition by Campbell-Ewald of Detroit for Chevrolet trucks. To target farmers and rural males who would be tuning into The Nashville Network for last summer's Farm Aid benefit concert, the agency modified its broadcast commercials for pickup trucks. The spots, featuring the song, "Lean on Me," were altered to specifi-

of the perception that the cable industry is assuming that agencies need a \$25,000 incentive before they sit down and really get creative?

While the answers aren't all clear-cut, the awards program uncovered some novel and effective uses of the medium among agencies and clients both large and small. While the \$25,000 lure was anathema to some ad people who regarded the ploy as of dubious merit, the fact remains that the CAB garnered more than 100 entries, at an entrance fee of \$100 each. And while those entries in the aggregate may represent the exception and not the rule, it's very possible that the submissions demonstrate how cable is modestly making good on its promise to clients and agencies who have the vision and

cally mention farmers. The effort was combined with related promotions, including pickup trucks autographed by country stars.

While the full, 12-hour Farm Aid concert was telecast over Nashville Network, the Chevrolet spots also ran during three hours which were broadcast live via syndication, making the campaign event-oriented rather than exclusively cable-oriented.

Another hybrid media strategy was represented among finalists by Young & Rubicam for Dr Pepper. Since 1984, the agency has sponsored a nightly trivia quiz, the island around which the commercial message is floated. The approach hardly novel—such ad-sponsored quizzes have been staples on radio just about since Marconi—but Y&R's Ira Tumpowsky notes that network or spot TV can't provide such an advertiser-friendly programming environment. Y&R also notes that by gauging mailed responses to the quiz, it gains its own viewership and market research data (the quiz averages nearly 600 letters a week).

spend the dollars necessary to maximize the medium's potential.

Comments Mal McDougal of Hill Holliday Connors Cosmopolos, one of the judges: "We didn't judge these awards as we might judge the Clio or the One Show Awards. We weren't trying to be amazed and delighted at the creative execution. We were seeing who could deliver the most persuasive and most relevant selling message to the special cable audience they were addressing."

That comment raises a question: How many agencies and clients care to address cable audiences in a special way? "There is no question that there are people buying cable for tonnage to supplement network erosion," con-

(continued on page 87)

### Chevy's 'Lean On Me' spot



*Chevy's agency bought a big cable event, tailored spots to a target audiences of farmers.*

## SPOT SPENDERS

Seven of top 10 advertisers hike dollars in '85/61

## BUYER'S OPINION

Impact of mega-mergers on media operations/63

## MEDIA PRO

More specific data needed on farm TV audience/65

**TELEVISION/RADIO AGE**

# Spot Report

June 23, 1986

## TELEVISION SELLS

Television sells better than any other medium. It reaches more people, with greater impact. *Spot TV* is the big winner. Provides added prestige and awareness... enables advertisers not only to select the best audiences, but the best markets as well. Spot Television takes top honors in the media derby. When you think of Spot TV, think of Petry.

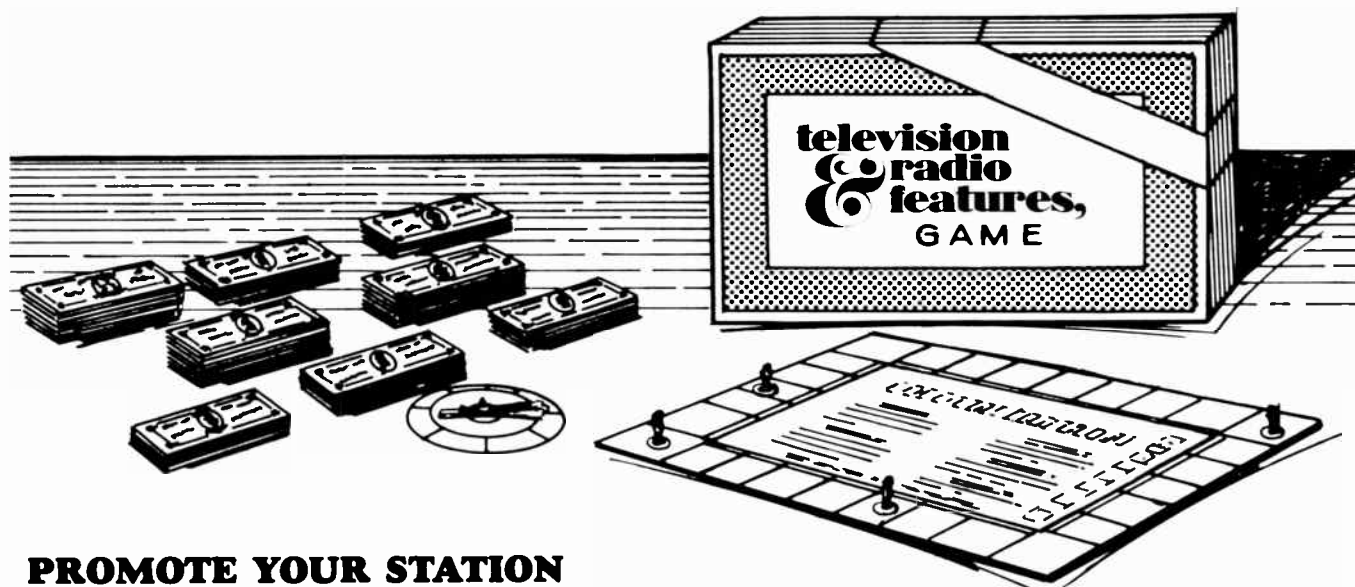


**PETRY**

Petry, Inc., The Original Station Representative

# Television & Radio Features

## the only game in town that offers BRAND NAME PRIZES!!



### PROMOTE YOUR STATION

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

### RUN YOUR OWN PROMOTION

- Bumper Sticker • Remotes • Write-Ins • Clubs
- Trivia • Community Affairs

### CLIENT TIE-IN

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

### SPECIAL PROMOTIONS:

- Grocery • Valentine • Easter Candy • Spring Car Care • Mom & Dad's Day • Summer Outdoor • Back-To-School • Halloween Candy • Christmas Toys

### SAMPLE CLIENT ROSTER

- DuPont • Textron • Coty • Sheaffer/Eaton
- Encyclopaedia Britannica • Ames Garden Tools
- Teledyne-Water Pic • Longine-Wittnauer
- Carter Wallace, Inc. • General Electric
- Rand McNally • Corning Glass • Houbigant
- Syroco • General Mills

Television and Radio Features is the unique promotion service that offers marketing expertise in sales, client relations, community affairs and most important — station promotions. Our computerized system of handling and shipping products will simplify storage hassles and delivery.

And the best part is the merchandise itself. We supply top name-brand merchandise for on-air promotions of all kinds. . . radio or television, big market or small market. We're not a trade operation. We're not a barter house. We have a better way!

If this is your year to aggressively promote on the air, you need us. Call 312-446-2550, or fill in the coupon. Let our prize and professional experience and *your* promotion build some really big numbers for you.

**television  
& radio  
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Willow Hill Executive Center  
550 Frontage Rd. - Suite 3032  
Northfield, IL 60093

We are interested in your promotion and marketing service . . . especially the on-the-air station promotions.

Name \_\_\_\_\_ Phone \_\_\_\_\_

Title \_\_\_\_\_ Station \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

# Spot Report

June 23, 1986

## Top 10 up spot spending in '85, paced by McDonald's

Seven of the top 10 spot TV advertisers increased their spot expenditures in 1985 over 1984, according to the Television Bureau of Advertising based on Broadcast Advertisers Reports. Within the top 10, McDonald's gained the most—29 per cent, to more than \$118 million from just under \$91.5 million.

While General Motors upped spending 27.1 per cent to just over \$49 million from slightly over \$38.5 million, its chief competitor, Ford Motor Co., reduced spot spending 7.9 per cent to just under \$37.5 million from \$40.7 million. Procter & Gamble continued to be the biggest spot spender, up 8.7 per cent to more than \$285 million from nearly \$262.5 million.

Philip Morris Cos. spent the second greatest amount, but was down 3 per cent to \$139 million from slightly over \$143 million. Pepsico was up 19 per cent to nearly \$183.5 million from just over \$154 million. R. J. Reynolds was about even with 1985, spending nearly \$83 million. General Mills was up 12.6 per cent to almost \$123 million from slightly over \$109 million. Pillsbury was ahead 5.6 per cent to almost \$116 million from \$109.7 million. Anheuser-Busch was up 19.8 per cent to \$72.6 million from \$60.6 million.

## Creamer acquisition

Some \$230 million in U.S. broadcast billings—approximately \$180 million in television and about \$50 million in radio—are involved in the acquisition of HBM/Creamer, Inc. by London-based WCRS Group PLC. Total billing of HBM/Creamer is roughly \$400 million, so total billings of the resulting multinational agency will be some \$600 million.

HBM/Creamer will be operated as the wholly-owned U.S. subsidiary of WCRS, with the three principals of the U.S. agency joining the board of directors of WCRS, and all three retaining their present posts: Donald Creamer as chairman of HBM/Creamer, Harold Strauss as vice chairman, and Edward Eskandarian as president.

WRC, founded in 1979 as Wight Collins Rutherford Scott Advertising, describes itself as “the fastest growing of the 20 largest advertising agencies in London.”

## More phones for Hispanics?

A new study by Market Development, Inc. of San Diego indicates that, contrary to the conventional wisdom among most marketing people, including Hispanic marketing professionals, “No basis exists for saying that telephones are not part of Hispanic culture. Our special computer analysis shows that telephone penetration in U.S. Hispanic households averages 85 per cent.”

That compares to previous findings by other researchers that phone ownership among U.S. Hispanics averages below 70 per cent, leading to a widespread assumption that door-to-door personal interviews are the only reliable way to produce accurate information on Hispanic buying and media use patterns.

## Piedmont flies high on TV

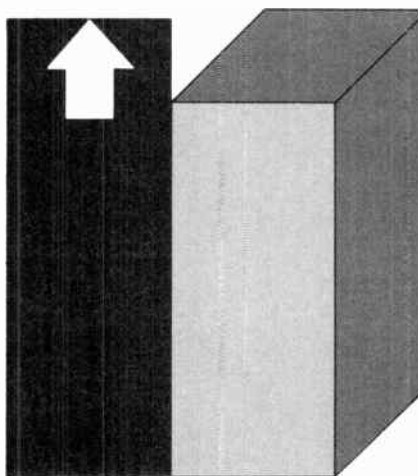
Not previously a heavy TV spender, Piedmont Airlines has just undertaken a major New York market campaign. J. Daniel Brock, vice president, marketing, says the airline's low profile had not been in keeping with the fact that it has the third highest number of domestic departures out of New York—more than United, American, TWA or Pan Am.

The campaign, also using newspapers, outdoor and direct mail, will run over 10 weeks, with TV late news and primetime coverage appearing in about eight of those weeks. Bob Dougherty, vice president of agency McKinney Silver & Rockett, Raleigh, N.C., says the six TV spots promoting destinations and low prices, will achieve 175 gross rating points during the first half of the campaign, sustaining at 150.

## April

### National spot business

+6.4



1986: \$539.0

1985: \$507.0

Complete TV Business Barometer details p. 26

# Spot Report

## Campaigns

### General Foods, TV

*Grey Advertising/New York*  
JELL-O PUDDING POPS and OTHER FOOD ITEMS are winding up 11 to 14 weeks of second quarter spot appearances in a long lineup of eastern, southeastern and midwestern television markets. Negotiators worked with all dayparts to appeal to adults in various age brackets, depending on brand.

### Hardee's Food Systems, TV

*Ogilvy & Mather/New York*  
FAST FOOD RESTAURANT CHAIN is set for 13 weeks of third quarter spot appearances in a good many southeastern and midwestern television markets. Negotiators placed fringe and primetime inventory to attract both men and women 18 and up.

### G. Heileman Brewing Co., TV

*Robert Cohn Advertising/Chicago*  
OLD STYLE BEER is being offered for 11 weeks that started in early July in

numerous midwestern and sunbelt television markets. Buyers worked with a full range of dayparts to reach men 18 and up.

### Hillshire Farm Co., TV

*Sive Associates/Cincinnati*  
SAUSAGE is being featured for 13 weeks during third quarter in a long and coast-to-coast lineup of television markets. Buyers set fringe, news and daytime showings to reach women 25 and up.

### Hoechst-Roussel Pharmaceuticals, TV

*Ephron, Raboy, Tsao & Kurnit/New York*  
DOXIDAN is being recommended for 13 to 26 weeks in 51 television markets throughout the Southeast and Southwest. Advertising commenced in most markets in mid-May, aimed at adults 50-plus. Media used news, primetime, fringe and daytime spot in the target markets.

### Kellogg Co., TV

*Leo Burnett Co./Chicago*  
SELECTED CEREALS are sharing 26 weeks of second half television appearances that started in early July in a long and coast-to-coast list of markets. Media team lined up kid and

fringe inventory to appeal to children and teenagers.

### M&M/Mars, Inc., RADIO

*Leo Burnett Co./Chicago*  
TWIX COOKIE BARS are using eight weeks of spot advertising that started in late May in a select but nationwide lineup of larger radio markets. Buyers placed time designed to attract young people 18 to 24.

### Sears, Roebuck & Co., TV

*Ogilvy & Mather/Chicago*  
VARIOUS ITEMS will be sharing 13 weeks of spot advertising that started in late June in a long and nationwide spread of television markets. Negotiators placed a full range of daypart inventory to reach both men and women in various age brackets, depending on item featured.

### The Stroh Brewery Co., RADIO

*MCA Advertising/New York*  
WHITE MOUNTAIN CITRUS COOLER is winding up five weeks of radio advertising that started in late May in a long and nationwide spread of markets. Media worked with schedules to reach young adults.

### Wendy's Company Owned Markets, TV

*Stockton West Burkhart/Cincinnati*  
FAST SERVICE RESTAURANT CHAIN is scheduled for six weeks of advertising that started in late June in a select group of southeastern and Texas television markets. Lynn Byrnes headed buying team that worked with a full deck of dayparts to attract adults 18 and up.

## Biggest push yet

Advertising for the Sony Handycam video camcorder kicked off June 8, timed to coincide with such photo-appropriate holidays as Fourth of July, Father's Day, graduation across the country, the Statue of Liberty Centennial and Labor Day. Advertising, out of McCann-Erickson, is part of a continuing promotion program for "Video 8" scheduled to run through summer, says Jeffrey Brooks, vice president, advertising, Sony Corporation of America.

He calls it the largest ad campaign in the company's history and describes the Handycam as "the smallest, lightest camcorder in the world." The television, plus newspaper advertising, is set for the top 35 markets, showing how the product "takes the concept of the still photo and creates a new dimension by adding motion and sound, to make snapshots come to life."

Advertisement



"NO!!!"

## Appointments

### Agencies



**Sandra J. Kaminsky** has joined BBDO/Chicago as vice president, director of spot broadcast, reporting to **Robert L. Garrison, Jr.**, senior vice president, media director. Kaminsky comes to BBDO from Backer & Spielvogel, Chicago, where she had been an associate media director.

**Frank W. Becker** has been named to the new post of senior vice president/corporate media director of the Earle Palmer Brown Companies, Bethesda, Md. He joined the company in 1984 from a post as president and general manager of Cramer-Krasselt/Southwest in Phoenix, and before that he had been senior vice president/media director of Brewer Advertising in Kansas City.

**Lora Funderburk** has been promoted to vice president/associate media director at Tracy-Locke in Dallas. She came to the agency in 1976 and currently directs media planning for a portion of the Taco Bell business.

### MMT expands

MMT Marketing Division has added three new sales teams, two in Chicago and one in New York. The New York team, under Frank Truglio, represents network affiliates. Its sales force includes Jim Bisagni who had been general sales manager at KOTV(TV) Tulsa, Dick Benincasa, formerly with Seltel, and Arthur Altman, a graduate of MMT's training program.

The Chicago affiliate team includes Lee Ann Todd, who transfers from MMT/New York, Diedre Bailey who moves in from TeleRep, and Spencer McCoy, also from the rep's training program.

Chicago's Independent unit starts with Curtis Reed from NBC Spot Sales, and with Marketing Division account executives Dorothea Wieland and Jim Thacker.

## One Buyer's Opinion



### Weighing impact of mega-mergers on media operations

#### Benjou

**T**he changing face of advertising, owing to the spate of recent mergers and acquisitions, will have a profound impact on the future of the media function and, indeed, on the media themselves.

The deal-making power of a \$7.5 billion agency boggles the imagination. The mega-media department will, without question, have the most sophisticated electronic tools available to coordinate a vast volume of information it both draws upon and produces itself. This electronic coordination will give rise to multi-client media purchases with a greater degree of control falling into agency hands and away from the media themselves. It is conceivable that agencies will begin to develop their own media forms, placing greater pressure on existing media to generate profits.

Media planning and buying departments will become smaller, fed by the requirement to meet returns on investments by agency groups and by the ease with which electronics will help one person do the job of three. Buying service organizations, we suspect, will dwindle in numbers as well. Consolidation in this area could become the next "hot spot" as agencies begin to hunt more fertile ground. We may also begin to see the effects on the media as they begin to allow agencies to broker time, making the agency the client who, in turn sells time to an advertiser.

**Media research will become more dominant** as the real force behind the media function, while planning groups relegate themselves to electronic manipulation of information. And research groups will make less distinction between media and marketing research as they merge into a single, more efficient unit.

Agency buying groups will begin to feel pressured as the media they purchase are acquired by the company they work for. Leverage on media buying units to purchase at the best possible rates may ease as a result. Lorimar-Telepictures, for example, recently acquired seven television stations. Will the agency it owns be excluded from the American Association of Advertising Agencies?

Or, as agencies become more powerful and begin to acquire more media themselves, will the 4As' self imposed ban on media ownership be dropped? If so, the self-contained agency could go on to accumulate companies in telecommunications, printing, modeling, film production, accounting, research, real estate, etc. It is conceivable that the agency satellite suppliers will bill the agency and the agency will begin to pay itself. A nice little package—except for one thing. The entrepreneurial spirit that lives in all of us will tend to be downplayed to a point that forces creation of cookie-cutter work.

Who benefits? Advertisers who do not feed on the need for a mega-agency formed under the sometimes pseudo guise of global need. They can still go to an agency of creative free-thinkers, creating and placing distinctly independent advertising for them. Thus, mega-mergers can generate two kinds of good news. The good news for the mega-agencies is the centralization of their business to seek a better return on investment. The good news for advertisers is that the medium-sized agencies are still here for them.—

**Paul Benjou**, senior vice president, director of media/market planning/administration, Doyle Graf Mabley, New York.

**Michael J. Vogel** has been promoted to senior vice president/media director at Saatchi & Saatchi Compton in Southfield, Mich. He is a Lt. Colonel in the Marine Corps Active Reserve and was formerly a vice president and media group head at Kenyon & Eckhardt.



**Christi Cicerelli** has been elected a vice president of McCann-Erickson. She came to the agency in 1981 from BBDO as a senior broadcast buyer and is currently supervisor of local broadcast in New York.

**Doug Alligood** has been elected a vice president of BBDO/New York. He is manager of special markets at the agency.

**Linda Rhault** has been elected a vice president of Ingalls, Quinn & Johnson/Boston. She joined the agency in 1978 and now steps up from associate media director to group media director.

**Scott Morehead** has been promoted to media supervisor at Needham Harper Worldwide, Chicago. He came to the agency in 1983 as a media assistant and moved up to planner in 1984.

## First affiliate

The Providence Journal acquires its first network affiliate in buying WHAS-TV Louisville from the Bingham family, which sold the *Louisville Courier-Journal* and *The Louisville Times* to the Gannett Co. last month and has agreed to sell WHAS and WAMZ(FM) Louisville to Clear Channel Communications of San Antonio for \$20.1 million.

The Louisville television station is a CBS affiliate. The Providence Journal Co. also owns WPHL-TV Philadelphia, half of Mountain States Broadcasting—KGSW(TV) Albuquerque and KMSB-TV Tucson-Nogales, MSO Colony Communications, paging and cellular radio companies and *The Providence Evening Bulletin*, in addition to *The Providence Journal*.

**Bob Beatty**, media director and account supervisor at Lawrence Butner Advertising, has been elected a vice president of the agency. He joined Butner last year from Warren, Muller, Dolobowsky, where he had been vice president and media director.

**Willard Hemsworth**, a vice president at D'Arcy Masius Benton & Bowles, has been promoted to media research director and named chairman of the Media Review Board. He joined the agency in 1983 from Tatham-Laird & Kudner as associate media director.

**Mary Krueger** and **Eileen McKnight** have been named partners of Tatham-Laird & Kudner/Chicago. Krueger joined the agency in 1973 and McKnight came aboard in 1984 from Leo Burnett. Both executives are associate media directors.

**Carole Thomas** is now a network buyer with the National Broadcast Department of Foote, Cone & Belding in Chicago. She had been a media supervisor at FCB/Chicago for the past five years.

**Diana Murray** and **Deborah Diers** have been promoted to the new post of media supervisors, planning at W. B. Doner and Co. in Detroit. Murray came to the agency in 1979 as a planner and Diers came aboard earlier this year as a senior planner.

**Margaret Wahl** and **Pat Richards** have been named media supervisors at Healy-Schutte & Co., Buffalo, N.Y. Wahl moved up from planner/buyer and Richards has been media director at Engel & Tirak Advertising in Erie, Pa.

**Carmen L. McKinley** has joined Bader Rutter & Associates, Brookfield, Wisc., as a media buyer. She moves in from Warren Anderson Advertising, Davenport, Iowa, where she has been a buyer/planner on several accounts, and before that she had been on the sales staff of WHBF Rock Island, Ill.

## Media Services

**Hal Narotzky** has been named manager, new business development, a new post at Media General Broadcast Services. He moves up from account supervisor for the company, and before that was general sales manager of KSRF Los Angeles.

## Representatives

**Michael E. Spitalnik**, **Robert G. Bee** and **Martin W. Owens** have been promoted to regional managers at Independent Television Sales. Spitalnik, who had been New York sales manager, becomes Eastern sales manager, Bee moves up from Chicago manager to Midwest sales manager, and Owens, formerly Los Angeles sales manager, is now West Coast sales manager. All three executives are vice presidents.



**Merritt Rose** has been appointed vice president, general sales manager of TeleRep's Lions stations. He comes to TeleRep after 17 years with Cox Enterprises, most recently as vice president of advertising sales for Cox Cable Communications.

**Jeanne Arnold** and **Peg Schabes** have joined Katz Independent Television as sales managers. Schabes moves in from the sales staff of WCCO-TV Minneapolis-St. Paul to head the Minneapolis office and Arnold is new manager of the Detroit office. Arnold had been local media supervisor at Campbell-Ewald, Detroit.

## All affiliates sold

With the sale of WDAU-TV to Diversified Communications for \$22.8 million by Southeastern Capital Corp., all three network affiliates serving Wilkes Barre-Scranton, Pa. have been bought and sold in the last two years. WDAU-TV is the CBS affiliate in the all-UHF market, and WOLF-TV is the market's only independent.

WBRE-TV, the NBC affiliate, was sold by David Baltimore's WBRE-TV Inc. to Northeastern Television Investors in August, 1984. The ABC affiliate, WNEP-TV, was sold by N.E.P. Communications to the *New York Times* in late 1985.

Southeastern Capital Corp. purchased WDAU-TV for \$12 million in 1984 and says that it has invested more than \$3 million in the station since. Southeastern is headquartered in Denver and Diversified Communications is based in Portland, Maine.



# Media Professionals

## TV buying tool needed for agricultural accounts



**Mel Dolinky**

*Vice president,  
Media director  
Bader Rutter &  
Associates  
Brookfield, Wisconsin*

**A**gencies with agricultural accounts, says Mel Dolinky, vice president, media at Bader Rutter, would welcome a good buying tool for television. "We know which DMAs the farmers are in," he observes, "And we know which crops and types of livestock are raised in these DMAs. What we *don't* know is how efficient specific programs are among those of their viewers who run farms."

Dolinky notes that both Arbitron and Nielsen have made attempts to provide ratings for farm viewing, but says, "Both were in the nature of experiments and neither worked. The upshot is that, right now,

neither company recognizes or reports farmers as a separate and specific audience segment. We have to settle for the age bracket that most farmers fall into and then adjust the number of men in these age groups across each DMA for the number that we estimate are farmers."

He adds that taking a few markets as a test of a new ratings methodology doesn't work: "Even when it's an experiment across 10 markets, which one service once tried, there are very few clients whose distribution falls in just those 10 markets that a ratings service decides to try something new in. An agency can't be expected to report one set of numbers to a client based on one measurement technique from three or four markets, and other numbers, based on a different methodology, used in the client's other markets."

He recalls that Katz Television has done several studies in heavy farming DMAs that ask diarykeepers from previous rating surveys which ones are farmers and have then compared the farmers' viewing to that of all other men in their age bracket in the DMA who were not farmers. He notes that the results from each survey "agreed with each other in indicating that farmers are heavier users of television in news and in some other dayparts, depending on their geographic location. Katz came up with enough similar time block viewing patterns in each re-survey it did to use its results as a planning tool, but there wasn't a large enough sample of farmers in each DMA to use the results as a buying tool, useful in negotiating rates."

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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**

**Joe Sylo** has been promoted to Houston office manager for Eastman Radio, succeeding **Thom Sutton** who now heads Eastman's Chicago office. Sylo transfers from Dallas where he had been an account executive.

**Lucy Aughnay** and **Randy Fraser** have been named to head the new sales teams MMT Sales has formed in Atlanta under **Tom Rice**, vice president and regional group manager. Fraser is now sales manager of Team B and Aughnay heads Team A in the Atlanta office.

**Joanne DiPrisco** and **Cindy Toogood** have been promoted at Petry Television. DiPrisco has been named director of sales development and Toogood steps up to group research manager for the Thunderbirds sales team. Toogood advances from senior research analyst and DiPrisco had been a senior group research manager.

**Doreen Cappelli** has joined the Katz Radio Group Network as an account executive. She comes to Katz from posts with Group W, and before that with Christal Radio.

**Dennis J. Begley** has been appointed an account executive with the Philadelphia sales office of CBS Radio Representatives. He had been an account executive for WPEN/WMGK(FM) Philadelphia.

## Alexander to MCA



**Michael Alexander** has returned to MCA as vice president of MCA Broadcasting, reporting to Larry Fraiberg, president of MCA Broadcasting. As such, Alexander will be involved in all areas of MCA's broadcasting operations including FCC matters, the pending purchase of WOR-TV New York, and other potential acquisitions.

He moves in from USA Network where he had been vice president and chief financial officer. At MCA he'll work out of the company's Park Avenue office in New York.

## Stations



**Robert J. Kunath** has been named vice president and general manager of WNYW(TV) New York. He joins the Fox Television Station from Group W Television Sales where he has been president since 1981. Kunath is chairman of the National Sales Advisory Committee of the Television Bureau of Advertising and is a director of both TvB and the Station Representatives Association.

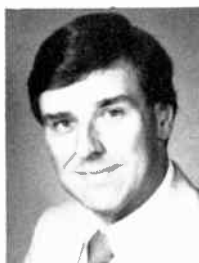


**Ingraham**

**David W. Ingraham** has joined McGraw-Hill Broadcasting Co. as senior vice president, finance, planning and administration, and **James M. Birschbach** is promoted to vice president of marketing for the company. Birschbach had been national sales manager of McGraw-Hill's KGTV(TV) San Diego and Ingraham had been station manager at NBC's KNBC(TV) Los Angeles, and before that KNBC's director of finance and administration.



**Birschbach**



**Wayne Phillips** has been named vice president and general manager of KIMN/KYGO(FM) Denver and **Bob Call** becomes operations manager of the Jefferson-Pilot stations. Call moves up from program director and Phillips had been general manager of Sentry Broadcasting's WILS AM-FM Lansing, Mich.



**Carl Dickens** has been named vice president and general manager of CBS owned KRQR(FM) San Francisco. He transfers from Chicago where he had been director, news and programming at CBS-owned WBBM.

**Gene Bohi** has been named general manager of WGGT-TV Greensboro-Winston Salem- High Point. He returns to the market from Scranton, Pa., where he had been with WDAU-TV, building new broadcast facilities for the CBS affiliate.

**William L. Service** has been elected a vice president of Shamrock Broadcasting Co. He joined Shamrock in 1980 and is general manager of the company's WTVQ-TV Lexington, Ky.

**Jerry Staggs** has been appointed general sales manager of WRLH-TV Richmond. He was formerly general sales manager of WTVQ-TV Lexington, Ky.

## Gannett promotes

**Merrell S. Hansen** and **John R. Cook** have been appointed divisional vice presidents of Gannett Radio, and **Gerald R. DeFrancesco** has been named vice president of programming for the Radio Division. He continues as vice president/programming for KIIS AM-FM Los Angeles. Cook becomes vice president of the south division, responsible for WDAE/WIQI(FM) Tampa-St. Petersburg, KTKS(FM) Dallas-Fort Worth and KKBQ AM-FM Houston, and continues as president/general manager of the Houston stations. Hansen is vice president of the central division, in charge of WGCI AM-FM Chicago, WCZY AM-FM Detroit, and KUSA/KSD(FM) St. Louis, and continues as president/general manager of the St. Louis stations.

Also at Gannett, **Lynn Anderson-Powell** steps up to vice president/station manager of KIIS(FM) Los Angeles, **William Coffey** is promoted to vice president/station manager for KUSA/KSD(FM) and continues as operations manager of KUSA and **Marc Kaye** becomes vice president/station manager for KKBQ AM-FM Houston and continues as general sales manager for the two Houston stations.

## New Stations

### Under Construction

**WNYB-TV Buffalo, N.Y.;** Channel 49; ADI Buffalo. Licensee, The TVX Broadcast Group, Inc., Suite A 2, 156 Newtown Road, Virginia Beach, Va., 23462. Telephone (804) 499-9800. Tim McDonald, president. Target air date is Fall 1986.

## Buyer's Checklist

### New Representatives

**Blair Radio** has been named national sales representative for Surrey Broadcasting's KATR/KATT(FM) Oklahoma City. Both KATR, formerly (KATT) and KATT(FM) feature an AOR format with a blend of current and classic rock hits.

**CBS Radio Representatives** is now the exclusive national sales representative for KBIG Los Angeles. The Bonneville International station carries an easy listening format.

**Christal Radio** has been named national sales representative for KKFM(FM) Colorado Springs, KAIR/KJYK(FM) Tucson, Ariz., and WTCB(FM) Columbia, S.C. WTCB offers an adult contemporary sound, KAIR programs oldies, and KJYK plays easy listening music. KKFM has a classic rock format.

**Hillier, Newmark, Wechsler & Howard** has assumed national sales representation of KBBJ/KMOD(FM) Tulsa. KBBJ programs a classic rock 'n roll/oldies format while KMOD airs album oriented classic rock.

**Independent Television Sales** has been appointed national sales representative for WMSN-TV Madison, Wisc. and WVRN-TV Richmond, Va. WMSN-TV bowed June 8 as Madison's first independent station. WVRN-TV is owned by Sudbrink Broadcasting.

**Katz Radio** is the new national sales representative for KPLM(FM) Palm Springs, Calif. The station is owned by R Group Broadcasting and programs an adult contemporary format.

**MMT Marketing** has been appointed national sales representative for KAIT-TV Jonesboro, Ark. The ABC affiliate is owned by Channel Communications.

**Major Market Radio** has been named to sell nationally for WOIC/WMMC(FM) Columbia, S.C. WOIC offers a black-programmed format and WMMC is an urban contemporary station.

**Masla Radio** is now the national sales representative for KLEN Cheyenne, Wyo. and KTEZ Lubbock, Texas. Both stations offer beautiful music.

**Republic Radio** is now the national sales representative for four Michigan stations: WMKG(FM) Battle Creek, WLHT(FM) Grand Rapids, WFMK(FM)

Lansing, and WHNN(FM) Saginaw-Bay City. All four air adult contemporary formats.

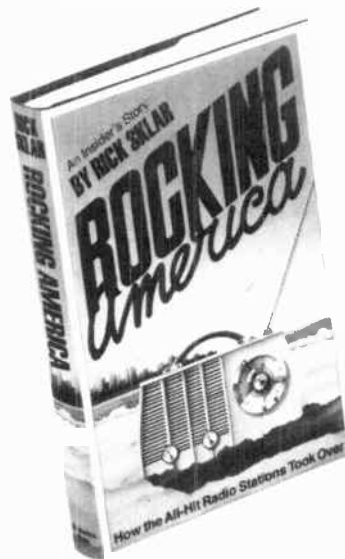
**Petry National Television** has been appointed national sales representative for KRIS-TV Corpus Christi, Texas and WTVK-TV Knoxville. Both stations are NBC affiliates.

## New Affiliates

**Mutual Broadcasting System** has signed WGSL/WSSL(FM) Greenville-Spartanburg, S.C. as a basic affiliate.

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—Clive Davis, President  
Arista Records

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

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"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.

The **ABC Entertainment Network** has added WKOX Boston to its affiliate lineup. The station is also part of the Associated Press Radio Network.

## New Facilities

**Two Sacramento** stations, KXTV(TV) and KOVR(TV), have entered a joint venture to build a new tower and transmitter. They report that the new 2,000 foot tower is expected to double the broadcasting power of both stations. Projected cost of the improvement is \$8 million and completion is scheduled for November.

**Transworld Broadcasting's** WEKS AM-FM Atlanta has broken ground for a new 1,200 foot tower and transmitting facility that station engineers say will add four more counties to the 15 covered now, as well as increasing clarity of reception in metro Atlanta. Target date for completion is sometime in July.

**Voyager Communications** will place a new antenna for WMGF(FM) Shelby, N.C. (formerly WXIK(FM), recently purchased from **Capitol Broadcasting Co.** of Raleigh for \$5.5 million) at the 1,750-foot level of a new 2,000 foot tower Capitol plans to build near Charlotte. Voyager says the antenna will extend WMGF's signal to "completely cover the Charlotte-Shelby area and a population of 1.7 million," compared to the 405,000 persons living in the station's current coverage area.

## Transactions

**American Media Inc.** has sold WLIF(FM) Baltimore to **JAG Communications** for \$25,045,000, subject to FCC approval. JAG is headed by WOR New York air personality John A. Gambling and the principals of American Media are Alan Beck and Arthur Kern.

**Nationwide Communications Inc.** has acquired KISW(FM) Seattle from **Alexander Broadcasting** for \$12,950,000, subject to FCC approval. Broker in the transaction is The Mahlman Co., Bronxville, N.Y.

**Gannett Co., Inc.** has agreed to acquire KCMO/KBKC(FM) Kansas City from **Summit Radio of Kansas City** for \$11.2 million, subject to approval by the FCC. Transaction includes rights to broadcast Kansas City Chiefs football games on KCMO.



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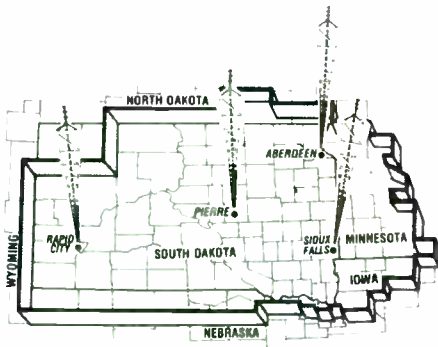
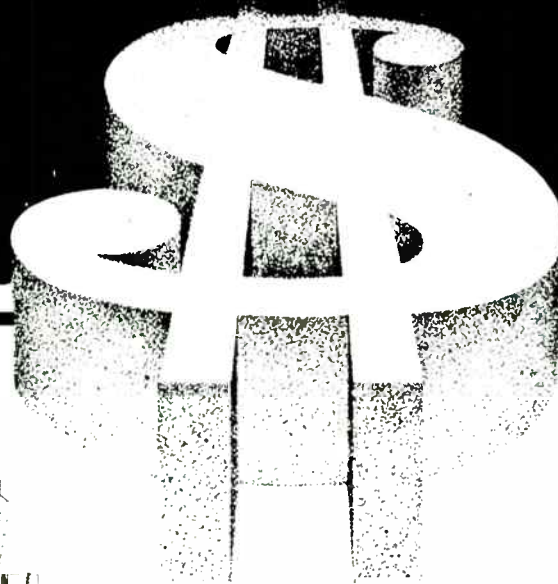
A.C. Nielsen Company

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

Represented nationally by **SELTEL** In Minneapolis by WAYNE EVANS

# Viewpoints

## J. Peter Grace



*Chairman and chief executive officer, W. R. Grace & Co., in recent speech before the Association of Independent Television Stations in Washington.*

## Inconsistent network policies restrict serious issue advertising on TV

Most, if not all, of you are aware of the difficulties W. R. Grace & Co. has experienced in trying to get commercial network primetime for our issue advertisement called "The Deficit Trials—2017 A.D." Well, the networks refused that spot, as you know.

W. R. Grace & Co. believes that inconsistent, arbitrary and capricious network policies unfairly restrict serious issue advertising. And, in view of the public's viewing habits, effectively prevent Americans from hearing more about important issues of the day.

We want to encourage public debate, not stifle it. We think the networks should do more to facilitate the dialog.

The networks, I am sorry to say, seem to believe, and certainly act as though the public's airwaves are the networks' private property, and that they are doing the advertiser a favor even to point out the limited criteria they have for rejecting a spot. It's as though they believe they don't even have to provide an explanation for denying us or anyone else commercial air time, as though the airwaves belong to the networks. Instead of protecting and promoting free speech, they've got network bureaucrats looking over our shoulder.

That's wrong, and we object. The networks are stewards, not owners, of the airwaves. The airwaves belong to the public. The airwaves do not belong to the networks; the airwaves are not the networks' private property.

## Affiliates' predicament

The networks are putting the local stations—and by this I mean the network affiliates—in a very tricky predicament. During primetime, about three-quarters of the commercial time is controlled by the network, but the local station manager is entirely responsible, under the FCC licensing terms, for what is

being broadcast to the viewers—whether or not the programming originates with the network feed. Networks are not licensed, yet they are, in effect, taking over the responsibility of the local station manager in telling him what will not run on his station with respect to three-quarters of the commercial primetime.

I wonder whether the networks should have such enormous control with respect to advertising, especially considering how much control they already wield with respect to entertainment programming. That is a danger, in my view, and it is a danger to the independent stations who are also rightfully concerned about who is responsible for the programming they broadcast.

Unbridled network control over advertising is possible only when networks *abridge* the freedom of the local affiliates by cutting them out of the process when they deny time to an advertiser. Yet that local affiliate remains responsible, under the terms of the FCC license, for what airs. This is a categorical threat to local station management in general.

We further believe that the networks' explanations, reflecting as they do their apparent position that the airwaves belong to them and not to the public, are completely inadequate, inconsistent and capricious. They must do better, and I think you will agree that if they do not begin to be better, they are inviting the kind of outside intervention that can only weaken their autonomy in the future.

And let us consider the network policy about denying controversial advertising, because they claim they will cover such subjects in their news and public affairs broadcasts. Can any network rightfully contend that its public affairs programs are so complete and all-encompassing that it is therefore justified in denying a party a voice and still say it has covered all points of view? Good journalism means going to the source. We recognize the networks' First Amendment rights. We believe they should recognize ours. When we have a point of view, we believe they should allow us to get on the air and share it with you.

As recently as June 4, however, one of the networks, NBC, says essentially what it has said all along: that rejecting serious issue advertising is valid because, the network claims, it will cover such subjects in news and public affairs programming.

## Print media supportive

To their credit, much of the print media recognize this inconsistency and are in general very supportive of Grace and its attempts to gain network primetime for serious issue advertising like "The Deficit Trials . . ." I should add that even some outspoken enemies of the Commission on Government Cost Control, which I headed, many of whom are key figures in the print media, have further recognized the higher priority of supporting us in this fight. They know that the issue of free access to the public's airwaves is larger than particular opposing viewpoints about the management of government. Newspapers have demonstrated this position by accepting all kinds of serious issue advertising for publication.

# Programming/Production

## Syndicators are seen accepting 15s

With NBC becoming the last network to accept 15-second commercials in all dayparts (see story on page 55, this issue), the floodgates are seen as being opened for syndicators to follow in response. One or two syndicators began accepting 15s over the past year or so, including Syndicast Services, with another distributor, mainly in sports, beginning to accept 15s and several of the major syndicators planning to or exploring doing likewise.

The subject is so relevant that it was discussed at length at a meeting of Advertiser Syndicated Television Association members, who represent some 90 per cent of all ad dollars placed in barter syndication. Dan Cosgrove, president of ASTA, says that none of the syndicators present at the meeting rejected the idea of accepting 15s. Cosgrove, who is vice president of media sales at Group W Productions, notes that the company will take 15-second spots for its programs in a limited way beginning in the fall.

**Response.** He continues that he sees other syndicators following suit. "We all compete with the three networks, and now that NBC has come into the fold, we have to respond to that. We can't eliminate ourselves from that marketplace. Of course it all depends on the degree and on the contracts with the stations. You can't start doing things arbitrarily. A syndicated show involves getting clearances from independent stations and affiliates, so we have to do this together with them."

**Syndicator.** The sports syndicator, which just began accepting 15-second spots is GGP Sports, the production and syndication arm of Golden Gators Productions, Corte Madera, Calif. In addition, the company will offer a cost incentive to agencies that find partners and place both halves of a 30-second split. The three major networks and local stations recently agreed to accept 15-second commercials.

The GGP sales staff, based on the West Coast, plans to price stand-alone 15s at 70 per cent of the normal 30-second spot rate, and agencies that are able to match clients will benefit from an additional 10 per cent reduction in the 15-second spot rate, according to Henry Schneidman, GGP vice president and general sales manager.

Schneidman notes that "as upfront buying for our summer and fall programming begins to take shape, we felt

it was important to be competitive with the 15-second spot market. Our flexibility in establishing the syndicated formats for our shows enables us to easily accommodate the national 15-second advertisers."

Among the programs currently produced and syndicated by GGP are *World Cup Skiing*, *The John Maddon Super Bowl Special*, *Miss World Beauty Pageant*, *Tour of Italy Championships* and *Joel Siegel's Road to the Academy Awards*.



Dan Cosgrove

While Cosgrove commends GGP for its originality in this regard, he's not certain whether the concept will work. "I doubt whether any agency will take the time and effort to look at partners. Agencies are competitors." On the discount plan, as being introduced by GGP, Cosgrove says, "God bless them, but the reaction we get from people is that the price should be half of a 30. We will price according to the marketplace without being fixed on any percentage of our 30-second rate. It will float with the marketplace."

**Issue.** Cosgrove believes that all syndicators will have to examine the issue, and most if not all will accept 15s now that NBC has gotten into the ballgame. "We all will have to examine our individual programs' commercial loads to see if we can accommodate 15s."

While Cosgrove says that Group W will go ahead with accepting 15s, he's uncertain about its overall value. "In a soft marketplace with low demand, the worst thing you can do is increase the supply.

"The thinking of the network is that it will bring in new advertisers—those who cannot afford a 30-second price. But I don't think there will be enough of that to offset the fact that suddenly you have increased your supply line."

## Group therapy pilot

LBS Communications, Chelsea Communications and the NBC-owned TV stations division have put their programming interests together to produce a half-hour pilot based on real-life group therapy sessions. The pilot, *The Group*, is being planned as the forerunner for an early-fringe cash/barter strip series, which will be led by therapist Barbara Levy, for the 1987-88 season. Both the pilot and the series will be produced in New York.

Each session will include from four to six participants, notes Roger Lefkon, president, LBS Entertainment, and will explore individual problems brought to the group, as well as relationships among members. "All life situations will be explored and the audience will be able to share and benefit from their own problems by becoming involved with those of our characters." Chelsea Communications Jeff Lawenda and Michael Yudin are executive producers of the pilot.

In an unrelated development, LBS Communications will distribute the Dr Pepper *Canned Film Festival*, 13-week series produced by Chelsea. The series features the best of the worst movies ever made, with each movie interwoven with a different comedy storyline starring Laraine Newman and a cast of young comedy talent. The late-night series targets teens and young adults and was presented to Dr Pepper by Young & Rubicam as a concept two years ago and required laborious viewing of hundreds of bad films before the final 13 were selected, according to Chelsea. Some of these are *Bride of the Monster*, *The Crawling Hand*, *Las Vegas Hillbillies* and *They Saved Hitler's Brain*.

## Syndication shorts

**Embassy Telecommunications** *The Facts of Life* has added six markets to its lineup, to bring the total to 107, representing more than 83 per cent of the U.S. and including all of the top 10. Six new stations include WBRE-TV Wilkes-Barre-Scranton, WTVG-TV Toledo and WETM-TV Elmira. The sitcom begins production in July for its eighth year on NBC.

*The People's Court* has been renewed on 158 stations for the 1986-87 season, according to **Lorimar-Telepictures**. Also at L-T, production on 25 new episodes have begun on *Mama's Family*, set for a fall premiere, on 106 stations covering 80 per cent of the U.S. Also, *The \$1,000,000 Chance of a Lifetime*, game show, has been renewed for a second season. It's been cleared on 115 outlets.



President Reagan will appear on **LBS Communications'** one-hour special, *Footsteps of Giants*, which will air on 130 stations through July 6. The special will commemorate 25 years of America's manned space program.

**D. L. Taffner/Ltd.** has added 13 stations to the *Three's a Crowd* lineup. Recent stations, bringing the total to 51, include WNUV-TV Baltimore, KTUL-TV Tulsa, KSKN-TV Spokane, WTHX-TV Johnstown-Altoona, KRDO-TV Colorado Springs, WMSN-TV Madison and KDLH-TV Duluth.

**Group W Productions** has signed WJAC-TV Johnstown-Altoona to air *PM Magazine*, and it will be seen at 7 p.m. daily beginning in September. The station is an NBC affiliate.

*Charles in Charge*, **MCA TV/Tribune Entertainment** co-venture, has been cleared in 60 per cent of the country. Sitcom, which premiered on CBS, resumes first-run airings in January, 1987, on an ad-supported basis, with cash stripping beginning in January, 1989, with a minimum of 74 episodes.

**Orbis Communications** will distribute *The Pumpkin Full of Nonsense*, half-hour kid animation special. Barter split is two for national and four for local for an August 16-31 window. Also at Orbis, *Hangin' In* is in 75 per cent of the U.S. households.

**Blair Entertainment** has cleared the *NFL Update '86*, on 61 stations, bringing the total to 171 markets. Buyers of the one-hour preview special include the five NBC owned stations, KYW-TV Philadelphia, WNEV-TV Boston, WTAE-TV Pittsburgh, WTVJ-TV Miami and WFSB(TV) Hartford-New Haven.

*Silver Spoons*, sitcom which debuts in syndication this fall with 116 episodes, has cleared eight new markets. Additions to the **Embassy Telecommunications'** distributed show include WPHL-TV Philadelphia, WXIN-TV Indianapolis, KSTU-TV Salt Lake City, WZTV(TV) Nashville and KMSB-TV Tucson. Episodes include 24 originals and 92 off-network half hours.

**Program Partners Corp.** will distribute a weekly half-hour movie preview series featuring highlights of latest film releases, interviews and behind the scenes features, film news and special features on moviemaking. The series, *Let's Go to the Movies*, will be an ATI Video Production in association with Program Partners, and will be offered on a cash basis with two runs. Also included in the series will be an optional three to four minutes for local station use as an insert or as additional on-air promotion.

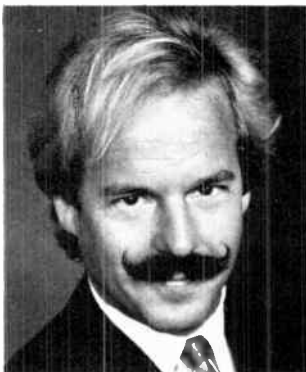
**SFM Entertainment** is making available *King Kong! The Living Legend* for two runs beginning the week of July 7 on a barter basis.

## Cowboys flying high with syndicators

The space age has lassoed cowboys. At least three new animated kid shows are being produced with a western twist, in which cowboys no longer fight Indians but now tackle adversaries in outer space. The latest space-western entry is *Saber Rider and the Star Sheriffs*, from World Events Productions, producer of *Voltron*. According to Robert Cook, vice president of marketing and sales at World Events, 65 half-hours will be offered for stripping beginning in the fall, 1987, on a barter split of two minutes for national and four for local and will be backed by a multimillion dollar promotion campaign.

Each episode will cost about \$250,000, for a total production layout of between \$13 million and \$14 million, says Peter Keefe, vice president of production and executive producer of the new series. In conjunction with the blast-off of *Saber Riders*, the series is expected to be supported by major toy manufacturers, and Cook notes that World Events is dickering with several on the merchandising end.

The series, continues Keefe, will contain state-of-the-art animation, Dolby stereo soundtracks and story lines which are geared to appeal to today's sophisticated young television viewers. Arrangements are being set up for *Saber Riders* to be distributed worldwide simultaneous to the domestic release.



**Peter Keefe**

Another space-age western to make its debut in the fall, 1987, is Group W/Filmation's *Bravestarr*, called by Group W the most ambitious animated TV series in the company's history. Sixty-five stereo episodes are also being prepared, and the show is being offered on a two-year barter basis.

On the merchandising end, Mattel is joining as a co-venturer, with Mattel to produce a full line of merchandise, and 18 other major companies have already committed to licensing agreements, says Edwin T. Vane, president and chief executive officer of Group W Productions. For the company, *Bravestarr* represents the fourth kid animation

show. Others are *He-Man and Masters of the Universe*, *She-Ra: Princess of Power*, and the upcoming *Ghostbusters*.

The first space-age western out of the box is ITF/Gaylord Productions' *The Adventures of the Galaxy Rangers*, 65 half-hours, which will roll out this fall.

## ASTA adds members

The Advertiser Syndicated Television Association has added three member companies and has expanded its research capabilities to include the West Coast. The three new companies are Worldvision Enterprises, SFM Entertainment and Access Television. Dan Cosgrove, ASTA president, notes that the membership now totals 21 companies, representing about 90 per cent of all ad dollars placed in barter syndication.

Regarding the research expansion, ASTA's research consultant, Tim Duncan, recently conducted meetings with syndication and studio research people in Los Angeles and will continue to focus attention on ASTA research activities on the West Coast. Also, ASTA has published its first newsletter, to be sent to the advertising community on a quarterly basis beginning this month. The initial issue includes ASTA's reason for being and its objectives, in addition to news on programming, sales, personnel and research.

## New Reda productions

Lou Reda Productions, which produced the 13 half-hour series *War Chronicles*, is embarking on two other new ventures. One, called *America at War*, also will consist of 13 half-hours. The planned series has already begun production and will be hosted by Patrick O'Neil, also host of *Chronicles*. The new series will cover World Wars I and II, the Korean War and the Vietnam War, with additional episodes planned on the Spanish-American War. Lou Reda is executive producer and Mort Zimmerman is producer.

Similar to *Chronicles*, which has been sold in more than 40 markets, the new series will not contain interviews. "Our intent is not to argue the merits of military decisions and tactics," according to Zimmerman.

In a change of pace, Reda has begun production on *The International Cooking School*, with chef René, one of the few "Black Hat" chefs, handling the culinary and instruction aspects. Thirteen programs will be produced for syndication. Zimmerman and Reda created and developed *Cooking School*.

## Programming/Production

(continued)

Other programs available for syndication by Reda include the Lowell Thomas specials, 10 off-network hours on a cash or barter basis, and *The Amazing Kreskin*, 130 half-hours consisting of first-run and reruns, on a cash or barter basis.

### Radio fest winners

ABC Inc. and the NBC Radio Network were the only U.S. multiple winners of gold medals in the radio program division of the fifth annual International Radio Festival of New York (see *Commercials* section for other winners). The radio program categories received a record response this year, and 38 gold medals were presented. Australian based companies took three awards and, for the first time, awards were presented in crafts.

In addition, three programs won Grand Awards: news program, *42nd St, River to River*; entertainment program, *Classical Aid*, BBC Radio, Glasgow; information program, *AIDS Awareness*, KSDO San Diego.

A complete list of programming winners follows:

#### News:

**Regularly scheduled newscast:** *KNX Afternoon News*, KNX Los Angeles.

**Local coverage of breaking news story:** *Gary Dotson*, WBBM Chicago.

**Network coverage of breaking news story:** *Coverage of TWA Flight 847*, NBC Radio Network, New York.

**Investigative or enterprise reporting:** *No Go City*, Capital Radio 194, London.

**Investigative or enterprise series:** *Jon Bascom-Illegal Passage: A Salvadoran Journey*, ABC, Inc., New York.

**Local news documentary:** *42nd Street River To River*, WOR New York.

**Documentary series:** *Season of Discontent*, KMOX St. Louis.

**Network news documentary:** *Race Against Time*, NBC Radio Network, New York.

**News analysis, interpretation, or commentary:** *Les Thompson, News Commentator*, Radio 2UE Sydney Pty. Ltd., Australia.

**Magazine format:** *America In the Morning*, Mutual Broadcasting System, Arlington.

#### Entertainment:

**Regularly scheduled music program:** *Marian McPartland's Piano Jazz VI*, South Carolina Educational Radio Network, Columbia.

**Regularly scheduled talk program:** *Fresh Air*, WHY(FM), Philadelphia.

**Episode of regularly scheduled talk program:** *Sound-Off With Bob Mo-*

*han*, WSB Atlanta.

**Drama program:** *The Extradition of Cathy Smith*, Canadian Broadcasting Corp., Toronto.

**Music special:** *Harriet: The Woman Called Moses*, WFMT(FM) Chicago.

**Special event:** *Classical Aid*, BBC Radio Scotland, Glasgow.

**Documentary special:** *KDKA Radio 65th Anniversary Special*, KDKA Pittsburgh.

**Magazine format:** *New York Music Magazine*, WNCN(FM) New York.

**Sports programming:** *Cardinals Baseball*, Anheuser-Busch, Inc., St. Louis.

#### Editorials:

**Local issues:** *Editorials*, WHAS Louisville.

**National issues:** *On Being Duded*, Radio 3AW, Melbourne.

#### Information:

**Religious:** *When Good People Suffer*, Sacred Heart Program Inc., St. Louis.

**Magazine format:** *Arabesque: Insights Into Arab Culture*, WDET(FM) Detroit.

**Magazine series:** *Tuning In To Life*, Thea Marshall Communications and The American Assn. of Retired Persons, Washington.

**Science/medical:** *AIDS Awareness Day*, KSDO San Diego.

**Health/nutrition:** *Teen Pregnancy*, Christian Science Monitor, Boston.

**Arts/entertainment:** *The Seventh Van Cliburn International Piano Competition*, KERA(FM) Dallas-Ft. Worth

**Psychology:** *Chronic Pain, From the Health Report*, Australian Broadcasting Corp., Sydney.

**Sports commentary/analysis:** *Season In Hell*, WRKS(FM) New York.

**Traffic:** *The Flying Eye—Spy In the Sky*, Radio Clyde, Glasgow.

#### Craft Categories:

**Air personality:** *Dick Purtan*, WCZY Detroit.

**Local newscaster:** *Gary Lapierre*, WBZ Boston.

**Network newscaster:** *Joe Templeton*, ABC, Inc., New York.

**Original music:** *Salute the Black Family*, Ethnic Communications Outlet, Chicago (produced through Brainstorm Communications, Chicago)

**Writing:** *The Noon Report*, KOMO Seattle-Everett.

**Editing:** *The Nature of Music*, Garuda Productions, University Hills.

**Narration:** *The B Side*, Radio New Zealand, Auckland.

### Zooming in on people

**Peter Schmid** has been named senior vice president, marketing and sales, a new position, at **Fries Distribution Co.** Also at Fries, **Richard H. Askin**, vice

president of domestic sales, will become senior vice president, special projects. Schmid joins Fries from Orbis Communications, where he was vice president, station sales since 1983. Before that, Schmid was vice president and general manager at MCI Advertising. Askin joined FDC in March, 1985. Before that, he has with NBC for 11 years, serving in various sales capacities.



**Peter Schmid**

Lorimar-Telepictures has made three sales appointments in its domestic distribution division. Named vice presidents are **Tom Byrnes**, off-network eastern sales; **Gust Theodore**, off-network midwestern sales; and **Ed Youngmark**, off-network western sales. Byrnes joined Lorimar in 1984, and most recently was vice president, eastern sales for Lorimar Television Distribution. Theodore, who joined Lorimar in 1985, was midwest region sales manager; and Youngmark, who also came to Lorimar in 1985, most recently was western account executive for Lorimar Television Distribution.



**Tom Byrnes**



**Ed Youngmark**

**John Rohrs, Jr.** has been named midwestern sales manager, **Embassy Telecommunications**. Prior to joining Embassy, Rohrs headed JPR Television Sales, Atlanta, and was the exclusive rep for Victory Television there. Before that, he was an account executive at Rohrs Television.

**Fran Reiter** has been promoted to regional manager, station sales, **Orbis Communications**. Her previous position was with MG/Perin Inc., where she was responsible for station sales.

**Carol DeBolske** has been named syndication manager at **BrightStar Communications of America**, Los-Angeles based satellite program transmission

company. Previously, DeBolske was station relations supervisor in charge of syndicated programming at Wold Communications.

**Joseph R. Weber**, whose experience has included stints as program manager, productions manager and executive producer, has joined **MMT Sales** as associate director of programming. Before joining MMT, Weber was director of acquisition and sales at the USA Cable Network.

**Steve Abel**, vice president of new technologies at BBDO's video development group, has joined **Network Ventures, Inc.** Known as a consultancy firm, NV will now become involved in program development, serving syndication cable and home video clients as well as advertisers.

**LBS Broadcast Group** has promoted two account executives, **Ira Bernstein**, and **Monica Powers**, to vice presidents in the advertiser sales department. Bernstein is vice president, New York Sales, and Powers is vice president, special projects.

**Donna Barrie** has been named vice president, marketing at **Colex Enterprises**, joint venture of Columbia Pictures Television and LBS Communications. She was vice president of northeast sales at Colex.

## 19 NBC stereo programs

With the beginning of the new fall season, NBC will transmit 19 shows in stereo, representing a total of 24 1/2 hours a week in primetime. Seven of the nine new series will go the stereo route: *Our House*, *Easy Street*, (on Sundays); *ALF* (Mondays); *Matlock* and *Crime Story* (Tuesdays); *L.A. Law* (Fridays); and *Amen* (Saturdays).

The 12 returning stereo programs in primetime are *Valerie* (Sundays); *Amazing Stories* (Mondays); *Gimme a Break* and *You Again* (Wednesdays); *The Cosby Show*, *Family Ties* and *Cheers* (Thursdays); *Miami Vice* (Fridays); and *The Facts of Life*.

## Radio staff, format news

Three employees have been promoted at WHYI(FM) Hollywood, Fla. Long-time program director and afternoon personality **Robert W. Walker** has been named vice president of programming and will continue to do his afternoon shift. Morning show host **Sonny Fox** is elevated to program director; and promotion director **Tony Novia** becomes operations manager, a new position.

**Ray Boyd** had been appointed program manager at WVEE Atlanta. Boyd fills the position held by the late Scottie Andrews, who was with the station since 1976. Prior to joining the outlet,

Boyd worked in traffic and continuity at WMJC Detroit.

KYXY(FM) San Diego has signed two new weekend personalities, Cal Lynch and Adam Treff. Lynch will do the Saturday, 6 p.m. to midnight shift, while Treff will host the Sunday, noon to 6 p.m. segment. Lynch comes to the station from stations in Guam and Hawaii and, most recently, a north San Diego County station. Treff was program director at KATC Utah.

**John St. John** has returned as assistant program director, production director, and mid-day personality on the air from 11 a.m. to 3 p.m. at KFKF-FM Kansas City, Mo. St. John previously worked for KFKF from the spring, 1984 to the fall, 1985. His other experience includes stints in Denver, Tampa and Minneapolis.

Brad Pierce, 15-year radio veteran, has joined WMYS(FM) Providence, as afternoon personality. He covers the Monday through Friday, 3-7 p.m. slot. Pierce's experience includes a nine-year stint at WPJB(FM) Providence, both in mid-day and afternoon slots.

## Pope to NAB board

Leavitt J. Pope, president of WPIX(TV) New York, has been named to a two-year term on the board of directors of the National Association of Broadcasters. Pope will represent the interests of the independent stations in the country on the NAB Television Board. He is also on the board of the Association of Independent Television Stations (INTV). Pope had been with WPIX(TV) since 1951, but was instrumental in its launching in 1947, when the FCC approved a filing to begin operation. Pope became president of WPIX Inc. in January 1975.

Also named to the board was Derk Zimmerman, president and chief operating officer, Fox Television Stations. Zimmerman will represent the TV Operators Caucus. He was named president and COO in February. Before that, Zimmerman was vice president and general manager at WFLD-TV.



## Home videoGrams

**The Fremantle Corp.** is expanding its home video activities and has appointed **Julie Zulueta-Corbo** as vice president in charge of its newly formed video division. Since joining Fremantle, she was in charge of Latin American and Caribbean sales, which she will continue to supervise. Fremantle recently scored what it believes to be a first in the home video world—a cassette based on a network soap opera, *Loving*, on ABC, which is being released by Sony. At present, Fremantle has 14 titles in home video including new episodes of *Mister Wizard's World*, a co-production between Nickelodeon and Fremantle of Canada. Other Fremantle co-productions include *The Adventures of Black Beauty*, *The Tripods*, *The Fugitive Samurai* and *Halley's Comet*.

**Taft Broadcasting** and **Proserv Television**, Garland, Texas, have begun production on a new tennis instructional home videocassette, *Tennis Our Way*. The new videocassette will be patterned after Taft's successful gold instructional video, *Golf My Way*, starring Jack Nicklaus. Worldvision Enterprises, a Taft division, will exclusively distribute *Tennis* in all media worldwide. *Tennis* features Arthur Ashe and Stan Smith, along with Vic Braden.



**Heron Communications**, English-based video company, has joined **King World** in a TV and video venture. Under the arrangement, Heron, via its home video subsidiary, Media Home Entertainment, will participate in the TV syndication rights of *True Confessions* and will distribute the daytime strip via home videocassettes worldwide. During the first year, 130 half-hours will be available. *Confessions* premieres in first-run syndication this fall.

**Warner Bros. Home Video** will release selected Spanish-language subtitled videocassettes beginning next month. Initial entry will be *Spies Like Us*, comedy which will be released simultaneously with the nonsubtitled



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## Programming/Production

(continued)

version. Other selected new major films will be released day-and-date with the Spanish version. The Spanish-subtitled versions will carry the same suggested retail price as their non-subtitled counterparts.

**All American Television** has completed its first home video deal. It has sold two one-hour *Deja View* music specials to Karl-Lorimar. Additional co-ventures are being considered by the two companies.

### Monitor award winners

Monitor Awards have been presented to programming winners for their creative excellence in the video industry. (See *Commercials* section, for award winners in that area.) Special achievement awards went to BBC-TV and the producers of *I, Claudius*, and to London Weekend Television and the producers of *Upstairs, Downstairs* "in recognition of outstanding dramatic productions using the medium of video."

#### 1986 Monitor Awards Winner List:

**Cable entertainment:** *Johnny Appleseed*, Shelley Duvall, Fredric Fuchs, Bridget Terry, Platypus Productions.

**Director in cable entertainment:** *Not Necessarily the Year In Review*, John Moffitt, Moffitt Lee Productions.

**Editor in cable entertainment:** *Tina Turner: Private Dancer*, Mark Mendes Da Costa, MGMM.

**Camera in cable entertainment:** *Johnny Appleseed*, Bobby Keyes, Tom Harvey, Ron Sheldon.

**Lighting director in cable entertainment:** *Freud—Episode 1*, Dikran Hazirjian, City Lites; Howard King, BBC.

**Sports:** *American Sports Cavalcade, I.M.S.A. Special*, John B. Mullin, Diamond P Sports; *The Nashville Network*.

**Director in sports:** *Race To The Rockies*, Dan Nabors, KCNC-TV, Denver.

**Editor in sports:** *Race To The Rockies*, Doug Whitehead, Paul Treece, KCNC-TV, Denver; *This Is The USFL #305*, Robert Klug, Bill Denahy, Vincent J. Ceriale, Nexus Productions.

**Camera in sports:** *Race To The Rockies*, Glenn McReynolds, Doug Whitehead, Tom Meyers, Scott Ogle, Wayne Villeneuve, Gary Croshaw, David Gregg, John Cummings, KCNC-TV, Denver.

**Electronic graphics designer in sports:** *1985 Sunkist Invitational*, Ralph Mole, Windfall Productions.

**Children's programming:** *Reading Rainbow, Hill Of Fire*, Larry Lancit, Cecily Truett, Lancit Media; *Twila Liggett*, Great Plains National; Tony

Buttino, WNED-TV, Buffalo.

**Director in children's programming:** *Sesame Street, #2096*, Jay Stone, Children's Television Workshop.

**Editor in children's programming, 3-2-1 Contact**, "Farms Tuesday," Steven Wechsler, The Wechsler Group.

**Camera in children's programming:** *Reading Rainbow, "Hill Of Fire,"* Steve Aink, M. J. Zink, A. D. Ackerman, Glen Ege.

**Lighting director in children's programming:** *Andy Williams & The NBC Kids Search For Santa*, John Rook, Imero Fiorentino Associates.

**Electronic graphics designer in children's programming:** *Main Street (premiere)*, John Bianco, Paul Hammonds, Steve Giangrasso, NBC-TV

**Audio mixer—music:** *Pointer Sisters In Paris*, David Woolley, Trilion Video, London; *Rock Influences—Southern Rock*, Ken Hahn, Sync Sound.

**Audio mixer—program general:** *United Technologies Corporation—EPCOT Multi-Video*, Ken Hahn, Sync Sound.

**News/documentaries:** *Iran: Behind The Veil*, Ira Miskin, Martin Kileen, Louise Vance, WTBS, Atlanta.

**Director in news/documentaries:** *Time, The Today Show*, Max Schindler, NBC News.

**Editor in news/documentaries:** *1985 Yearender, ABC World News Tonight*, Melvin McCray, ABC News.

**Camera in news/documentaries:** *Home For Christmas*, Bill Strothman, KOMO-TV, Seattle-Tacoma.

**Electronic graphics designer in news/documentaries:** *Adam Smith In The New China: From Marx To Mastercard*, Todd Ruff, Broadway Video.

**Computer generated animation:** *CBS Saturday-Sunday*, Bill Feigenbaum, Joyce Feigenbaum, Gerry Cohen, Feigenbaum Productions; *Doug Towey, CBS Sports*; *Computer Graphics Laboratories, Inc.*

**Computer art director in computer generated animation:** *CBS Saturday-Sunday*, Dill Feigenbaum, Feigenbaum Productions.

**Computer technical director in computer generated animation:** *CBS Saturday-Sunday*, Alberino Cerullo, NYIT Computer Graphics Labs.

**Broadcast entertainment:** *The Cosby Show—Happy Anniversary*, Caryn Sneider, Carsey/Werner Productions; *Juilliard At 80*, John Goberman, Live From Lincoln Center.

**Director in broadcast entertainment:** *Juilliard At 80*, Kirk Browning, *Live From Lincoln Center*.

**Editor in broadcast entertainment:** *Sister Suzie Cinema*, Tim Farrell, VCA Teletronics.

**Camera in broadcast entertainment:** *"Juilliard At 80,"* Les Leibowitz, LNS,

Inc.; Mike Lieberman, Jake Ostroff, Ron Washburn, The Camera Group; Jill Bowers, Jim Covello, John Heller, Charlie Huntley, Luis Rojas, David Smith; *Paper Angels*, Luis Fuerte, Dan Webb, KCET-TV, Los Angeles; John Lee.

**Lighting director in broadcast entertainment:** *Paper Angels*, George Reisenberger, The Klages Group.

### Post-Newsweek post

Alan Frank, vice president/programming and audience development at WDIV(TV) Detroit, has been named vice president, programming and production at the Post-Newsweek Stations, Inc. Frank joined WDIV, a Post-Newsweek station, in 1979 as program manager, and in 1981 was promoted to director of programming and audience development. He was named vice president in 1984. Prior to joining WDIV, Frank worked for Westinghouse Broadcasting Co. in various capacities.



Alan Frank

### Gabriel award changes

New program categories and an expanded radio competition will highlight the 1986 Gabriel Award competition, sponsored by the Unda-USA, national Catholic association of broadcasters and communicators. Three new categories are in TV competitions: achievement in reporting and coverage of single news story; achievement in programming in the arts; and achievement by a local station in a community service program.

In radio, two new categories will be added: reporting and coverage of a single news story and for a local station's community service campaign. In addition, radio programs will now compete according to three—rather than two—category groupings: programs for national release, for local release in the top 25 markets and for local release in the remaining, smaller local markets.

Deadline for this year's entries for the Gabriel Awards is August 1. For information, contact the awards office, at Merrimack College, North Andover, Mass.

# Commercials

## Big Apple's creativity going sour?

New York's reputation as the center of creative effort in commercials appears to be taking on some tarnish on a number of fronts, with smaller shops outside the Big Apple strengthening their reputations. The major awards presentations for creativity are more frequently bearing this out. For example, the big agencies in New York didn't show up with their usual strength in the recent One Show awards, with the most honors going to the Minneapolis-based Fallon McElligott Rice (TV/RADIO AGE, June 9).

Observing the creative scene firsthand, Elaine Herman and Linda Lipson of Herman & Lipson Casting can see why the smaller shops outside New York are gaining ground: They have greater latitude from clients to make last-minute changes, fewer people involved and—given the recent megamerger climate among large agencies—less cause to be concerned with job security.

Says Lipson, "There has been the assumption that, unless it comes from the Big Apple, it's not going to be creative—but I don't think the hinterlands fall behind the Big Apple as much any more." She and her partner

York Agencies are losing the element of intimacy in commercials: "People are so research conscious and media conscious that they forget they have a product someone wants to buy. I don't see how they can be creative when they dissect something in terms of demographic appeal and so forth. When someone devises a spot not to offend people here and there it doesn't work. The actors can't do it, and the directors don't like it."

Although the casting team does about 80 per cent of its work for large agencies, much of the warm glow from creative involvement is coming from elsewhere. Herman refers to a recent spot for W. B. Doner in Detroit and Eckerd Drugs. The Andy-winning commercial deals with the subtly warm interaction between a gruff coach and his students when he unexpectedly returns after his cancer is arrested.

And Lipson speaks of a spot for Blue Cross/Blue Shield done by Blair/BBDO in Rochester: "It's obvious they're under the direction of BBDO, but apparently New York had no input." On the surface, she notes, the spot looked very ordinary. It was about a couple of "empty nesters" talking



**Elaine Herman, I., and Linda Lipson**, through their casting experience, see smaller agencies outside of New York turning out better-honed commercials as a result of their flexibility.

have observed some unusually compelling spots coming out of places like Dallas, Rochester, Baltimore, Detroit, Pittsburgh, San Francisco, Atlanta and yet smaller towns in Connecticut and Virginia.

Lipson has observed that agencies in these areas are allowed more creative control and do not have to account to as many people. Herman adds that New

York Agencies are losing the element of intimacy in commercials.

The interaction between the two actors made it work, she says, and this was made possible because the agency creatives and the producer showed up in the initial casting session to see if the copy was working. She asserts that if 20 people show up for auditions and none of them come across properly, "you know it's the copy," and the creatives

can make changes at this early stage, particularly when they have enough latitude not to have to go back to the client for approval.

That kind of flexibility is rarely seen in New York agencies, Lipson observes, noting the attitude is, "We sold the client on this, and this is what we want." She speculates that, within the current megamerger environment, this is magnified by "too many people playing it safe so as not to get fired. Smaller agencies don't seem to work as much out of fear or be as locked in to a storyboard written in gold. They rely more on the director, and the director, creative director and producer work more together in casting. If they have a clear vision of what the client wants, it's easier for us to cast."

"In the large agency," Herman adds, "it's more diffused, with maybe 10 people feeding in. If you can talk to just one person, you can be more realistic and offer better help."

Herman says smaller agencies like Castle Partners in Greenwich, Conn., Bloom Agency in Dallas and Doner out of both Baltimore and Detroit tend to take greater risks: "They'll go all the way in using outlandish characters if they're appropriate—not just someone who is 'sort of' seedy. They're still having a lot of fun with their work, where a lot of larger agencies have forgotten how."

Lipson adds, "I don't see much difference between New York and Chicago any more. They have the same mentality of largeness. All the research they've done locks them into a position they can't get out of, and it filters all the way down to us. They always give us extremely specific guidelines of what they want, and there's always a big question of how much they'll let us deviate."

Except for call-backs, she notes, representatives of large agencies in New York rarely sit in on casting sessions, where the small, out-of-town agencies do it more frequently: "Maybe they just want a trip to New York, but it also serves a purpose."

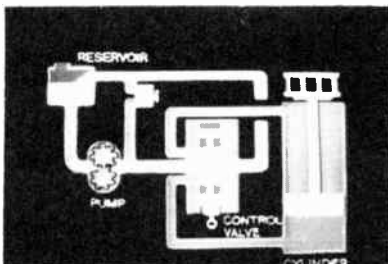
## Home video ads

Sponsored videocassettes will play a major role in Karl-Lorimar Home Video's new Video Publishing operation, reports Stuart Karl, president. With the home video operation having gained a reputation in the non-theatrical area through the Jane Fonda workout series, the company expects a lot of its future effort in this area to come through agreements with several magazines ranging from *Parents* to *Playboy*.

Karl says his company recently installed a representative in New York

# Selling Commercials

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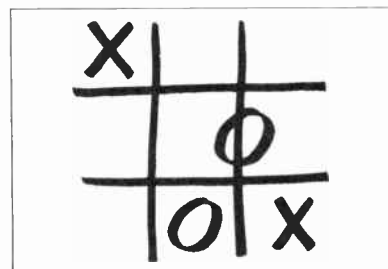
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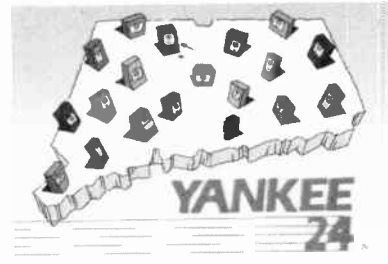
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## Commercials (continued)

because of the healthy interest in home video advertising expressed by agencies and that Karl-Lorimar presently has 35-40 proposals out. Previous sponsorships have included General Foods' Crystal Light powdered beverages on workout tapes and Kool-Aid on baseball cassettes, Mr. Boston on a video bartender's guide and Red Lobster restaurants on Eat to Win. Arrangements with sponsors vary, he says, but generally sponsors put up production money, sometimes sharing in equity. He says a typical 90-minute tape costs \$200,000-\$500,000 to produce.

## CLIOs well dispersed

Unlike some of the other recent awards presentations, the CLIO Awards, just presented in New York, had no blatantly dominant winners among agencies. The TV awards had a five-way tie for top winner. Winning three awards each were Doyle Dane Bernbach, Hal Riney & Partners, Chiat/Day, BBDO and Ally & Gargano. But, with directors also allowed to enter, a recurring name in the presentation was Pytka Productions, which was involved with six of the winning entries.

In radio, three was also the greatest number of awards to a single agency, with Young & Rubicam alone garnering that honor.

Following are the categories, product, title of the commercial and entering companies. In the four 1986 Classic Hall of Fame Winners, date of first telecast appears in parentheses.

**Hall of Fame:** America Motors—Rebel "Driving School," Wells, Rich, Greene, New York (1968).

**Hall of Fame:** American Tourister luggage "Puddle," Doyle Dane Bernbach, New York (1977).

**Hall of Fame:** Benson & Hedges 100s "Disadvantages" Wells, Rich, Greene, New York (1966).

**Hall of Fame:** Federal Express "Fast-Paced World," Ally & Gargano, New York/Sedelmaier (1981).

## Television

**National Campaign:** John Hancock, "How Much," "Football/Retirement," "Duel Income," Pytka, Venice, Calif.

**Regional campaign:** Henry Weinhard's Private Reserve "Saloon," "Bottling," Hal Riney & Partners, San Francisco/Pytka.

**Local campaign:** ON/SelecTV, "Buffy's Bedtime Confession," Kresser, Craig/D.I.K., Los Angeles.

**Apparel:** Nike, "Michael Jordan—Flying," Chiat/Day, Los Angeles.

**Automotive:** Subaru "You Always

Hurt The One You Love," Levine, Huntley, Schmidt & Beaver, New York/John Hill Music.

**Banking/financial:** Visa, "Boston," BBDO, New York/Michael Daniel Productions.

**Beverages—alcoholic:** Henry Weinhard's Private Reserve, "Saloon," Hal Riney & Partners/Pytka.

**Beverages—non-alcoholic:** Pepsi "Archaeology," BBDO New York/Pytka/Elias Productions.

**Confections/snacks:** Bazooka bubble gum "Wimp," Chiat/Day, New York/Fred Weinberg Music.

**Corporate:** United Air Lines "First Time," Leo Burnett, Chicago.

**Cosmetics:** Merle Norman "Miracle," Doyle Dan Bernbach, Los Angeles.

**Dairy products:** Edy's Grand Ice Cream "Wonderful World," Hal Riney & Partners, San Francisco.

**Entertainment promotion:** Mill Valley Film Festival "Film Festival," Goodby, Berlin & Silverstein, San Francisco.

**Foods:** Shake 'N Bake "What's For Dinner," Ogilvy & Mather, New York.

**Home entertainment equipment:** Toshiba "Movie Star," Calet, Hirsch & Spector, New York.

**Home furnishings/appliances:** Sanyo Small Appliances "Broom Closet," Ally & Gargano, New York.

**Home products:** Black & Decker "Hands," BBDO, New York/John Petersen Music.

**ID's (8-10 seconds):** Nikon camera "Tourist," Kelly Pictures, New York.

**Insurance:** John Hancock "How Much Are You Making?," Hill Holliday, Boston/Pytka.

**Media promotion (broadcast):** KNBC-TV Los Angeles "Involved," Chuck Blore and Don Richman, Hollywood, Calif.

**Media promotion (print):** San Francisco Examiner "David," Goodby, Berlin & Silverstein, San Francisco.

**Office equipment:** AT&T Information Systems "Slinky," Ogilvy & Mather, New York.

**Personal/gift items:** American Greetings "Loving Couples," Doyle Dane Bernbach, New York.

**Public service:** Ad Council/safety belts "Post Crash," Leo Burnett, Chicago/Hogarth Films.

**Recreation equipment:** Memorex "Is It Love?," Leo Burnett, Chicago/Pytka.

**Retail Foods:** Wendy's "Twelve O'Clock," Dancer Fitzgerald Sample/Sedelmaier.

**Retail Services:** YMCA "Spare Tire," Clarity Coverdale, Minneapolis.

**Retail specialty stores:** Knox Lumber "Train," Fallon McElligott Rice, Minneapolis.

**Toiletries/pharmaceuticals:** Acutrim "Sundae," Ally & Gargano, New York.  
**Travel:** Alaska Air Lines "Cutting Corners," Livingston & Co., Seattle.  
**Utilities:** NYNEX "Kid's Seat, Chiat/Day, New York.

### TV Technique Winners

**Animation:** Sunkist "Stamp Factory," Harold Friedman Consortium.

**Animation (computer):** STP oil treatment "Engine," Digital Productions.

**Cinematography:** AMC Jeep "Train," Petermann Dektor.

**Copywriting:** Mill Valley Film Festival "Festival," Goodby, Berlin & Silverstein.

**Direction:** Shake 'N Bake "What's For Dinner?," David Ashwell Film Co.

**Editing:** Honeywell "Law Enforcement," Petermann Dektor.

**Film effects:** French's mustard "Be Good To Your Food," J. Walter Thompson.

**Graphics:** Chevrolet Cavalier "It's A Chevy," Ultra Image.

**Humor:** French's mustard "Be Good To Your Food," J. Walter Thompson.

**Local low budget (under \$5,000):** American Council for the Blind "Don't Close Your Eyes," Hoffman York & Compton, Milwaukee.

**Local low budget (under \$10,000):** Maryland State Planning Council/Development Disabilities "John," Smith, Burke & Azzam, Baltimore.

**New adaptations of music:** ABC-TV "You'll Love It On ABC," Frank Gari Music.

**New arrangements of commercial themes:** McDonald's "Makin' Music," Herschel Commercials.

**Original music with lyrics:** Kodak "America," J. Walter Thompson.

**Original music scoring:** IBM "Crosswalk," H.I.S.K./David Horowitz Music.

**Performance (child):** Burger King "Dolly," J. Walter Thompson.

**Performance (male):** American Express "Young Lawyer," Bianchi Films.

**Product demonstration:** "Hands," BBDO.

### Radio

**National campaign:** SAS Scandinavian Airlines "Taxi," "Analysis," "Man At The End," Talkback, London.

**Regional campaign:** Callard and Bowser "Name," "Disaster," "Gifts," Lord, Geller, Federico, Einstein, New York.

**Local large campaign:** Sugar Free Dr Pepper "Soda Maniac," "Quick Finisher," "Memories," Young & Rubicam, New York.

**Local small campaign:** V. Richard's European Market "Testimonial," "Regular People," Curro/Eichenbaum, Milwaukee.

**Apparel:** Levi's pre-washed jeans

"Lazy," LA/NY Music, Los Angeles.

**Automotive:** Chrysler Plymouth Reliant K "Pride is Back . . .," Look & Co., New York.

**Banking/financial/insurance:** Automatic Data Processing "A Little Boo Boo," Schaefer Advertising, Wayne, Pa.

**Beverages (alcoholic):** Kronenbourg beer "Abduction," Levine, Huntley, Schmidt & Beaver, New York.

**Beverages (non-alcoholic):** Sugar Free Dr Pepper "Soda Maniac," Young & Rubicam, New York.

**Corporate:** Rocky Mountain News "Chat With Dad," Cole & McVoy Advertising, Englewood, Colo.

**Entertainment promotion:** Minnesota Zoo "0 to 45," Fallon McElligott Rice, Minneapolis.

**Foods:** National Pork Producers Council "Pickey Mickey," Dick Orkin's Radio Ranch.

**Home Furnishings:** Apple computer "Hi Dad," Chiat/Day, Los Angeles.

**Media promotion:** People magazine "Who's A Boomer," Bert, Barz & Kirby.

**Public service/political:** MADD (Mothers Against Drunk Driving) "Phone Call," Frankenberry, Laughlin & Constable, Milwaukee.

**Retail foods:** V. Richard's European Market "Testimonial," Curro/Eichenbaum, Milwaukee.

**Retail specialty stores:** Deere & Co. "Heave Ho," N W Ayer, Chicago.

**Travel:** SAS Scandinavian Airlines "Man At The End," Talkback, London.

**Utilities:** NYNEX Yellow Pages "Tie Renovator," Chiat/Day, New York.

### Radio Technique Winners

**Announcer's presentation:** KRLD-TV Dallas "Elvis," Fallon McElligott Rice.

**Copywriting:** United Negro College Fund "Father & Son," Young & Rubicam.

**Humor:** Museum of Science "Eskimo Weekend," HBM/Creamer.

**New adaptations of music:** Miller beer "Country Western Anthem," J. Walter Thompson.

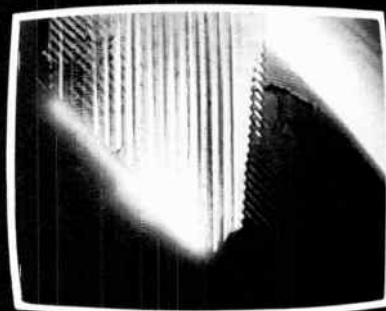
**New arrangements of commercial themes:** McDonald's "Tasty New Look," Paul Libman Music.

**Original music with lyrics:** Levi's 501 jeans "Late Night Morning (Ooo Bop)," LA/NY Music.

### Top Effie: Chiat/Day

Chiat/Day won the Grand Effie Award for the second successive year in an awards ceremony presented by the New York chapter of the American Marketing Association. Over half of the award-winning entries were created in agency offices outside of New York.

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## Commercials (continued)

Unlike other advertising awards, Effies are given only for campaigns—both to the advertiser and agency—and are judged based on evidence of effectiveness.

Chiat/Day won the Grand Effie along with Pizza Hut for a campaign introducing the Priazzo premium pizzas. The agency got the same honor last year for its Apple computer advertising. Winning the most Effies—six golds, four silvers and four bronzes—was J. Walter Thompson U.S.A. Other big national Effie winners were BBDO, Doyle Dane Bernbach and Ogilvy & Mather.

The winners in selected advertiser categories by advertiser, agency and campaign (where given by name or specific product) respectively were:

**Airlines:** gold—Trans World Airlines Ogilvy & Mather, “Leading the Way, TWA”; silver—America West Airlines, Patchen Brownfeld, “Less Fare, More Care”; Continental Airlines, Scali, McCabe Sloves—Southwest; Republic Airlines, Dancer Fitzgerald Sample.

**Apparel:** gold—Carhartt, J. Walter Thompson—Detroit; silver—L’Eggs Products, Dancer Fitzgerald Sample, “Whisper”; bronze—Hanes Knitwear, Long, Haymes & Carr, “Inspector 12.”

**Automobiles:** gold—Ford Division, Ford Motor Co.; J. Walter Thompson—Detroit, Thunderbird; silver—Saab, Ally & Gargano; bronze—Volkswagen U.S., Doyle Bernbach, Gold and Jetta.

**Automotive related:** gold—Michelin Tire Corp., Doyle Dane Bernbach, “Baby”; silver—Goodyear Tire & Rubber Co., J. Walter Thompson; bronze—Amoco Oil Co., D’Arcy Masius Benton & Bowles.

**Beverages—alcoholic:** gold—Bacardi Imports, Rumrill-Hoyt, “Bacardi Rum Diet Quiz”; silver—Anheuser-Busch, Needham Harper Worldwide, “Everything Else Is Just a Light”; Miller Brewing Co., Backer & Spielvogel, Lite beer’s “Historical Confrontations”; bronze—Van Munching & Co., SSC&B; Lintas Worldwide, Amstel Light.

**Beverages—carbonated:** gold—Pepsi-Cola Co., BBDO; silver—Pepsi-Cola, BBDO, Diet Pepsi’s “Dialogue”; bronze—Pepsi-Cola, BBDO, Pepsi Free; Royal Crown Cola Co., Dancer Fitzgerald Sample.

**Beverages—non-carbonated:** gold—Foods, D’Arcy Masius Benton & Bowles Crystal Light Fruit Tea; silver—General Foods, Grey Advertising, Kool-Aid “One Sugar Free for Kids”; bronze—Coca Cola Foods, The Marschalk Co., “Hi-C Kids”; General Foods,

Grey Advertising, Kool-Aid “Hot Kids.”

**Business-to-business equipment:** gold—NCR Corp., Backer & Spielvogel, personal computers; silver—NCR, Backer & Spielvogel, Tower computer; bronze—Polaroid Corp., Doyle Dane Bernbach, 35mm Instant Slide System.

**Business-to-business services:** gold—Emery Worldwide, J. Walter Thompson, “Office America”; silver—Federal Express, Ally & Gargano; bronze—AT&T Information Systems, Ogilvy & Mather; American Express, Ogilvy & Mather, Folon/“Black Hole.”

**Financial institutions:** gold—Beneficial Management Corp., Dancer Fitzgerald Sample, “The Boss”; silver—McNulty Banking Co., Calet, Hirsch & Spector; Sun State Savings, Patchen Brownfeld; bronze—MONY Financial Services, The Marschalk Co.

**Financial products & services:** gold—American Express, Ogilvy & Mather; silver—Western Union Telegraph, Scali, McCabe, Sloves, “Don’t Be Slow”; bronze—U.S. Savings Bonds Division, Department of the Treasury, Henry J. Kaufman & Associates.

**Food—cereal & dairy:** gold—Fro-mageries Bel, TBWA, Laughing Cow cheese; silver—The Dannon Co., HCM/New York, “Dannon Is Yogurt”; bronze—General Foods, Ogilvy & Mather, Pebbles cereal.

**Food—cookies, candies & snacks:** gold—Nabisco Brands, Dancer Fitzgerald Sample, Almost Home cookies; Quaker Oats Co., J. Walter Thompson—Chicago, Granola Dippys; silver—Pepperidge Farm, Ogilvy & Mather; bronze—Frito-Lay, Foote, Cone & Belding, O’Gradys potato chips; Nabisco Brands, Bozell & Jacobs, Butterfinger “Better.”

**Food—desserts & toppings:** gold—Kraft Dairy Group, Geers Gross Advertising, Frusen Gladje “Enjoy the Guilt”; silver—Hershey Foods Corp., Doyle Dane Bernbach, Hershey syrup “Ice Cream/Husband”; bronze—Lever Brothers, BBDO, Mrs. Butterworth’s Lite syrup “Letter”; bronze—The Pillsbury Co, BBDO, Toaster Strudel “German Baker.”

**Food—meat, fish & poultry:** gold—Holly Farms Poultry Industries, Grey Advertising, Time Trimmer; silver—Geo. A. Hormel & Co., BBDO—Minneapolis, Frank’N Stuff; bronze—Ralston Purina Van Camp Seafood Division, TBWA, Chicken of the Sea pink salmon.

**Food—soups, side dishes, condiments:** gold—R. T. French Co., J. Walter Thompson, French’s yellow mustard “Be Good To Your Food”; silver—Ore-Ida Foods, Doyle Dane Bernbach, Lites; bronze—General Foods, Grey Advertising, Minute Rice; General



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**Health aids:** gold—Burroughs Wellcome Co., Rumrill-Hoyt, Sudafed; silver—Boehringer Ingelheim Pharmaceuticals, Grey Advertising, Dulcolax "True Believer"; bronze—McNeil Consumer Products, Saatchi & Saatchi Compton, Junior Strength Tylenol "6 to 14."

**Household furnishings & appliances:** gold—Sunbeam Appliance Co., Burton-Campbell, Oskar food processor; silver—Black & Decker, BBDO, HandyMixer; bronze—Sunbeam, Burton-Campbell, Sunbeam Monitor iron.

**Household products:** gold—Lever Brothers, SSC&B: Lintas USA, Liquid; Lever Brothers, BBDO, Sunlight; silver—Lever Brothers, SSC&B, Snuggle Sheet; bronze—Duracell U.S.A., Ogilvy & Mather, "We Never Stop."

**Leisure equipment & home electronics:** gold—Yamaha Motor Corp./USA, Cramer-Krasselt, "Expect A Lot"; silver—Blue Fox Tackle Co., Carmichael-Lynch Advertising, Dr. Juice fish scent; bronze—Polaroid Corp., Ally & Gargano.

**Media:** gold—WCCO-TV Minneapolis, Carmichael-Lynch Advertising, "The Best News of All"; silver—*The Wall Street Journal*, Jim Johnston Advertising; bronze—*Discover* magazine, John Emmerling, Inc.; WCCO (radio), Carmichael-Lynch, "Evolution."

**Personal products—cosmetics:** gold—Revlon, Inc., Grey Advertising, Custom Eyes; silver—Revlon, Grey, Jontue; bronze—Charles of the Ritz, Rosenfeld, Sirowitz & Humphrey, Forever Krystle.

**Personal products—toiletries:** gold—Pfizer-Leeming, Ally & Gargano, Barbasol; silver—Warner-Lambert Co., J. Walter Thompson, Lubri-derm lotion; bronze—Gillette Personal Care Division, The Marschalk Co., Brush Plus.

**Pet products:** gold—Star-Kist Foods, Leo Burnett, 9 Lives; silver—Quaker Oats Co., J. Walter Thompson—Chicago; bronze—Lowe's Kitty Litter, J. Walter Thompson—Chicago; Ralston-Purina, MCA Advertising, Hi-Pro Glow.

**Public service:** gold—Save the Children, Wunderman, Ricotta & Kline; silver—Coalition for Literacy/Advertising Council, D'Arcy Masius Benton & Bowles; City Volunteer Corps, Ogilvy & Mather; bronze—Greater New York Blood Program, "Excuses."

**Recruitment & enrollment:** gold—U.S. Marine Corps, J. Walter Thompson—Washington, D.C., "Sword"; silver—Weight Watchers International, Doyle Dane Bernbach, "Happy Faces"; bronze—Children's Home Society of North Carolina, Shotwell & Partners.

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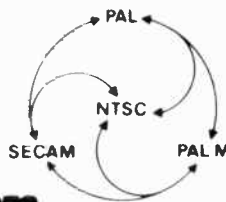
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## Commercials (continued)

**Restaurants—specific products:** gold—Pizza Hut, Chiat/Day, Priazzo; silver—Wendy's International, Dancer Fitzgerald Sample, chicken sandwich "Parts-Is-Parts"; bronze—Burger King Corp., J. Walter Thompson, He-Man meal pack.

**Restaurants—thematic:** gold—Pizza Hut, Chiat/Day; silver—Burger King, J. Walter Thompson, reformulated Whopper; bronze—Borel Restaurant Corp., Stroman Associates, Scuppers Restaurant.

**Telecommunications:** gold—MCI Communications, Ally & Gargano; silver—U S West, Fallon McElligott Rice; bronze—GTE Sprint Communications, J. Walter Thompson, "Mothers and Sons," "Letting Go."

**Toys, Games & greeting cards:** gold—UNICEF Greeting Cards Operation, TBWA; silver—Hasbro, Inc., Griffin Bacal, Transformers "Robots in Disguise"; bronze—American Greetings Corp., Doyle Dane Bernbach.

## Monitors give a lift

A commercial called "Bottle Lift" gave a big lift to the agency and production people involved with it at the Monitor Awards, recently presented in New York. The commercial, for White Mountain wine cooler, pulled in five awards, four of them for Charlex and one for the agency, MCA Advertising. The complex spot used Paint Box techniques and included a giant bottle lifted over an Egyptian tomb and a castle constructed from White Mountain bottles.

Aside from this dominance of the commercials category, no one company swept the 70 awards given for technical achievements in the production of programming, commercials, music videos and non-broadcast communications (see *Programming* section for programming awards.)

In addition to the awards for creative excellence, both Ampex and The 3M Co. won Pioneer awards for their developmental work in conjunction with the 30th anniversary of video recording and video tape. A special achievement in engineering award was presented to Abekas Video Systems for the manufacture and design of the Abekas A62 digital disk recorder, which, incidentally, was used in the "Bottle Lift" commercial.

For "Bottle Lift," executive producer Anthony Shor and senior producer Alan Pentaleri of MCA Advertising collected the best achievement in national commercials award. Charlex

people honored for the spot were Alex Weil for best director in national commercials, Bill Weber and Mark Forker for best editor in national commercial, John Kraus for best director of photography and Malcolm McNeill for best video special effects designer.

The awards for local commercials, though, were split up. The best achievement award went to Jesse Jackson, producer at Schnurr & Jackson for "Tour 1985." Best director was Judd Maze of Paul Kramer Associates for "Midlantic." Best editor award went to Glen Scantlebury and Jim Haygood of One Pass Film & Video for "Wheelchair." Al Oltman of Northwest Teleproductions won best director of photography for "Crime Prevention—Full House." Best audio mixer in commercials went to Rodrigo Zaval of East Side Film & Video for "Cavalry & Indians."

## Art Directors awards

Fallon McElligott Rice, Minneapolis has added another set of feathers to its already floor-length headdress. Having already been chief winner at the One Show (TV/RADIO AGE, June 9), the agency went on to cop the greatest number of gold and silver awards for TV from the Art Directors Club—two of each. The only other multiple winners in the category were BBDO, New York, with one gold and two silvers, and Chiat/Day, New York and Los Angeles, with two silvers.

The winners, by category, art director, agency, product and/or campaign, director and production company are as follows:

### Gold Awards

**30-second single:** Bob Barrie, Fallon McElligott Rice, Minneapolis, Prince spaghetti sauce "It Takes All Kinds," Lee Lacy, N. Lee Lacy Associates.

**60-second single:** Harvey Hoffenberg, BBDO, New York, Pepsi-Cola "Archeology," Joe Pytko, Pytko Productions.

**30-second campaign:** Pat Burnham, Fallon McElligott Rice, Minneapolis, KRON-TV San Francisco "Peabody," "Satellite Uplink," "Computerized Newsroom" Mark Story, Pfeifer-Story.

**30-second campaign:** Gerald Andelin, Hal Riney & Partners, San Francisco, E & J Gallo Winery, "Name," "Cold Bottle," "Agency," Joe Pytko, Pytko Productions.

**Trailer:** Richard Silverstein and Jeffrey Goodby, Goodby, Berlin & Silverstein, San Francisco, Mill Valley Film Festival, Jon Francis, Jon Francis Films.

**Animation:** Bob Nisson and John Donahue, Ketchum Advertising, San

Francisco, National Food Processors Association "Brilliance," Randy Roberts, Bob Abel & Associates.

## Silver Awards

**30-second single:** Ross Van Dusen, Chiat/Day Advertising, San Francisco, California Cooler "Matt," Jim Johnston, Jim Johnston Film Co.

**30-second single:** Susan Hoffman, Wieden & Kennedy, Portland, Ore., Nike "The Shooter," Jim Johnston, Jim Johnston Film Co.

**30-second single:** Leslie Caldwell, Foote, Cone & Belding, Levis 501 "Bluesmen," Leslie Dektor, Petermann/Dektor Films.

**30-second single:** Mike Ciranni, Chiat/Day, New York, Topps-Bazooka gum "Wimp," Henry Sandbank, Sandbank Films.

**60-second single:** Tony DeGregorio, Levine, Huntley, Schmidt & Beaver, New York, Subaru "You Always Hurt," Steve Horn, Steve Horn Productions.

**60-second single:** Robert Lenz and Howard Smith, Backer & Spielvogel, New York, Miller Lite "Cavalry & Indians."

**10-second campaign:** Bob Barrie, Fallon McElligott Rice, Minneapolis, Prince spaghetti sauce "Nun," "Restaurant," "Cane," Lee Lacy, N. Lee Lacy Associates.

**30-second campaign:** Art Mellor, BBDO, New York, Visa, "Boston," "Bermuda," "Texas," Gerard Hameline.

**60-second campaign:** Harvey Hoffenberg, Olavi Hakkinen and Bruce Dundore, BBDO, New York, Pepsi-Cola "Archeology," "Robots," "Shuttle," Joe Pytko and Tony Scott, Pytko Productions/Fairbanks Films.

**Public service single:** Dean Hanson, Fallon McElligott Rice, Minneapolis, Washburn Child Guidance Center, Jim Beresford and James Gang, James Gang Co.

## Radio award winners

With 1,547 radio award entries in the third annual International Radio Festival of New York, no agency won more than two gold medals in the advertising competition (see *Programming* section for winners in that category). On the production side, Bert, Barz & Kirby, Hollywood-based commercials production house won three golds.

The winners follow:

**Best commercial:** Young & Rubicam, New York, Dr. Pepper "Soda Maniac."

**Best campaign:** Fisher & Co. Advertising, New York/Joy Radio, *La Cage Aux Folles* "Dear Van Johnson/Dear Jerry Herman/Dear Arthur Laurents."

**Best creative achievement:** Newton

& Godin, Tunbridge Wells, England/Brancaster Music, TDK audio cassettes "There's A Little Place/Every Word You Said/Blue."

**Best public service announcement:** New Sounds, Inc., New York, KLBJ Austin, Tex., "Ken."

**Best promotional campaign:** Lev-Lane Advertising, Bala Cynwyd, Penn., KYW (radio) Philadelphia "It's The Only Way To Keep Up."

## Gold medals

**Agricultural/industrial campaign:** MPS Advertising, Sydney/Street Remley Studios, Defender Snail & Slug Pellets "Snail Serenades."

**Alcoholic beverages:** J. Walter Thompson, New York/HEA Productions, Miller Brewing Co. "Country & Western Anthem."

**Alcoholic beverages campaign:** SSC&B: Lintas Worldwide, Sydney/David & John Recording, Lindeman's Castaway Cooler "Go Away/First Fantasy/Same Dream."

**Apparel:** Grey Limited, London, Nike "Tunnel."

**Automotive:** Campbell-Ewald Co., Warren, Mich./Chuck Blore & Don Richman, Chevrolet Motor Division "You Climb Into A Truck."

**Automotive campaign:** Wells, Rich, Green, Inc., Dearborn, Mich./Bert, Barz & Kirby, Ford Auto Systems "String Quartet/Sound Tasting/The Conductor."

**Banking/financial services/insurance:** Larson Colby Koralek, Los Angeles, Multicor, Inc. "Voices."

**Banking/financial services/insurance campaign:** Ogilvy & Mather, New York/Jim Coyne, Bowery Savings Bank "Bowery Savings Bank 1985 Radio Campaign."

**Corporate image campaign:** Klein/Richardson, Inc., Beverly Hills/Gary Tigerman, Rose Hills Memorial Park "Twain/Thoreau/Rogers."

**Cosmetics/toiletries:** Saatchi & Saatchi Compton Pty. Ltd., Melbourne, Dove Cotton Squares "Baby."

**Entertainment promotion:** New Jersey Symphony Orchestra, Newark/Sid Woloshin, Inc., "Legend."

**Entertainment promotion campaign:** Fisher & Co. Advertising, New York/Joy Radio Inc., La Cage Aux Folles "Dear Van Johnson/Dear Jerry Herman/Dear Arthur Laurents."

**Foods campaign:** BBDO/Minneapolis, Minn., Hormel Dilusso Salami "Salami Suit/Walking Dictionary/Rocket Man."

**Health/medical products & services:** Zwiren & Wagner Advertising, Inc., Chicago/Bert, Barz & Kirby, Nose Better "Body Check."

**Home appliances/furnishings campaign:** Young & Rubicam, Chicago/Waves Sound Recorders, Eureka Vacuum Cleaners "Watermelon/Rock & Roll/Mother."

**Household products:** Ingalls Quinn & Johnson, Boston/Soundtrack, Peter's Professional Plant Food "Mealtime/Generic."

**Leisure & gift items campaign:** Newton & Godin, Tunbridge Wells, England/Brancaster Music, TDK audio cassettes "There's A Little Place/Every Word You Said/Blue."

**Media promotion:** Craig Wiese and Company, Minneapolis, Minn., Milwaukee Area Radio Stations "Unsafe Advertising."

**Media promotion campaign:** Bozell, Jacobs, Kenyon & Eckhardt, New York/Startrax, The New York Times "Total Recall/All Trades."

**Office services/equipment:** D'Arcy Masius Benton & Bowles, St. Louis, Missouri/Chicago Recording Studio, Southwestern Bell "Sounds."

**Office services/equipment campaign:** Ted Bates Communications, London/Flamingo Productions, DHL Courier "Scourer/Connie & Beattie/Fig & Liver."

**Retail (auto dealers) campaign:** W. B. Doner & Company Advertising, Baltimore, Maryland, Washington Area Ford Dealers "7.7% Blue Car/Ends Soon-Hurry."

**Retail (restaurants/specialty food stores) campaign:** Dawson, Johns & Black, Chicago, Noble Roman's Pizza "So Good, So Good, I Cry."

**Retail (specialty stores):** Sarley/Cashman Creative Services, Hollywood, Murata Pearl Company "Pin A Note."

**Retail (specialty stores) campaign:** Barkley and Evergreen, Shawnee Mission, Kansas/Craig Wiese and Company, Bumper-To-Bumper's "Guy/Gal/Mom."

**Soft or hot drinks:** Young & Rubicam, New York, Dr Pepper "Soda Maniac."

**Soft or hot drinks campaign:** J. Walter Thompson Co. Ltd., Toronto, Pepsi-Cola Canada "Fumble/Philadelphia."

**Tobacco campaign:** Grey-Phillips, Bunton, Mundel & Blake, Johannesburg, South Africa, United Tobacco/Winston "Winston Corporate."

**Transportation/cargo:** Levine, Huntley, Schmidt & Beaver, New York, New York Air "Nixon."

**Transportation/cargo campaign:** Levine, Huntley, Schmidt & Beaver, New York, New York Air "Personalities."

**Travel & tourism:** Avrett, Free & Ginsberg, New York/Startrax, Claridge Casino Hotel "Wives."

**Utilities:** N W Ayer Incorporated,

Chicago, Illinois Bell "Hello Donna."  
**Utilities campaign:** Rodney Silver & Partners Pty. Ltd., Milsons Point, Australia, Metropolitan Water Board-Supply, "Aqua Profundo/Numerology/

**Real estate:** Anshell Advertising, Miami/Sarley/Cashman Ranch, A Very Nice Place "Very Nice Place" Homes

**Best copywriting:** phony orchestra, N. Assoshin, Inc., "Legend."

**Best copywriting of ?** Young & Rubicam, New York, Dr Pepper "Soda Man. Finisher/Memories."

**Best humorous spot:** Lowe Howard-Spink Marschalk, London, Whitbread & Co. PLC/Heineken "Lunatic."

**Best humorous campaign:** Bert, Barz & Kirby, Hollywood, People Magazine "Media Police/Media Prison/Bogus Waiters."

**Best new arrangement of a popular theme:** McCann-Erickson Ltd., London/Angell Sound, The Eggs Authority "Minute Waltz."

**Best new arrangement of a popular theme - campaign:** J. Walter Thompson, New York/HEA Productions, Miller Brewing Co. "Country & Western/Hard Rock-Friends/Soft Rock."

**Best original music:** Foote, Cone & Belding, Los Angeles/Tartaglia Productions, Los Angeles Police Dept. "Dare Song."

**Best original music in a campaign:** J. P. Martin Associates, New York/HEA Productions & David Horowitz Music Associates, Anheuser-Busch "Angela Bofill/Evelyn King/Reggae."

**Best original music with lyrics—campaign:** Newton & Godin Limited, Tunbridge Wells, England/Brancaster Music, TDK Audio Cassettes "There's A Little Place/Every Word You Said/Blue."

**Best station-produced spot:** Radio 5AD, Adelaide, Australia, South Australian Potato Board "New Small Potatoes."

**Best use of sound:** Chuck Blore & Don Richman Inc., Hollywood, KNBC-TV "Earthquake."

**PSA—up to 30 seconds:** Leo Burnett Co., Inc., Chicago, Ad Council/Safety Belts "Bad Day."

**PSA—up to 30 seconds - campaign:** Radio New Zealand, Wellington (produced through Bonneville Media Communications, Salt Lake City, Utah), Church of Jesus Christ of Latter Day Saints "Move Ins/Rush Hour/Ernie."

**PSA—up to 60 seconds:** New Sounds, Inc., New York, KLBJ Austin,

## Commercials (continued)

Tex., "Ken."  
**PSA—up to 60 sec-**  
**ampaign:** New Sound,  
WMCA (rad), KYW (radio) Phil-  
Ads, **Agency:** Advertising  
CFNY Mosquito Repellent."  
**on promo campaign:** LevLane

vertising, Bala Cynwyd, Penn., KYW  
Philadelphia "It's The Only Way To  
Keep Up."

## Music Notes

Although composing, arranging and producing music for commercials aimed at the Latino market, **Chico O'Farrill** of **O'Farrill Music**, New York, resisted using standard Latino beats and instruments. In a TV 30 and 10 and two radio 30s for Thomas' English muffins, O'Farrill provided music with a light jazz and humorous edge as well as hints from scores from Broadway musicals. "Good music is good music," asserts **Daisy Esposito**, vice president/general manager and creative director at **Young & Rubicam's Hispanic markets division, the Bravo Group**. "Hispanic people don't necessarily need to hear salsa to help motivate them to buy products. We appreciate jazz and Broadway music as much as anyone." The campaign was shot by **Nick Mendoza Productions**. **Christina de Cordoba** was writer and **Macarena Zilveti** art director for Bravo Group. The session was recorded at **Nola Recording Studios**.

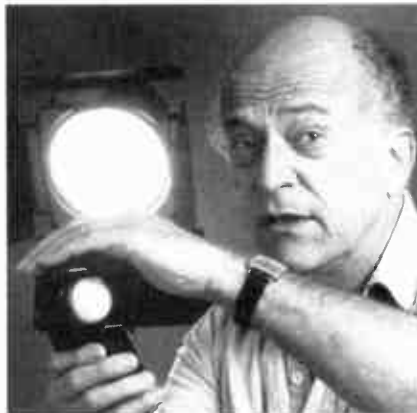
**Ciani/Musica's Mitch Farber** and **Suzanne Ciani** provided a musical "cloud" in a new 30-second TV and radio campaign for Elizabeth Arden's Mousse makeup. A sophisticated woman in a luxurious environment appears to float on her living room sofa, enveloped by a swirling "cloud" of Ciani music which provides the visuals with a dream-like quality. Ciani employed the Synclavier Sampling System, Voyetra, DX7, TX816 and Lynx synthesizers. Farber wrote and arranged. **James Moore** directed out of **James Moore Productions**.

## Commercials Circuit

A tender moment and a lush farm setting illustrated a recent TV 30 directed by **Manny Perez** for Dow Chemical and **D'Arcy Masius Benton & Bowles**, Bloomfield Hills, Mich. In the spot, a

soft-focus introduction shows a grown-granddaughter strolling with her grandfather and explaining how her Dow agriculture research group helps farmers "find new ways to make every dollar work harder," adding, "I won't let you down." As midwestern farms had not yet greened out, Perez, with the aid of video tapes supplied by the Florida Film Commission, found the ideal farm in Talahassee, Fla. Vice president/broadcast director **John Pike** produced for DMB&B, and executive vice president **Steve Kopcha** was executive creative director. **Larry Fox** was executive producer for **Perez & Co.**

**Herb Skoble** of **Herb Skoble & Associates** recently directed two 30s for Pet, Inc. and **Grey Advertising**. "Perfect Recipe," created for Downeyflake Breakfast Classics, was a tabletop spot which combines appetizing food photography edited over a sunny jazz track. "Southern Hospitality" was composed of three vignettes demonstrating how people from across America can enjoy Pet-Ritz fruit cobblers. The characters include a "downeaster" on a foggy wharf bedecked with lobster pots, a New York couple in an ancient



**Herb Skoble**

apartment and a California "valley girl." Both were filmed at New York's **Overland Stages** with **Chet Mayer** as producer for Skoble. Post-production was handled by **Image Mix**, New York, with completion at **MTI**, New York. Also through Grey, Skoble directed two new 30s for Kenner Care Bears and Care Bear Cubs. Skoble worked with children in Larchmont and Rye, N.Y. Post-production was completed by **Jeff Dell Film Service** and editor **Jerry Schapira**, with **Crescendo Music** providing the score.

**Digital Images** and **Century III Audio**, Boston, have completed a major graphics and animation package for NBC-owned TV stations for a year-long public service campaign. D.I. took the project from the concept to completion for opens as well as 30-second spots. D.I. designers **Ron Pearl** and **Miguel**

**Muelle** created the animation using original stills, colorized in the Quantel Paintbox with sepiatone and textures, animated on the Warren R. Smith animation stand and assembled on CMX using dual channel ADO. Century III audio-taped interviews for assembly into the documentary style voice-over as well as writing and producing the original musical score. The logo treatment was created by **Miguel Muelle** on the Bosch FGS-4000, using multiple light sources and the 3-D illustrator. D.I.'s **Jill Katz** supervised the production.

Expanding **Harmony Pictures'** presence in New York, **Chris Messiter** has been named vice president of sales and marketing for the Burbank, Calif.-based firm. He had been manager of **The Film Consortium** in New York.

**Matthew Meshekoff**, director of commercials and music videos, has signed on an exclusive basis to direct for **N. Lee Lacy/Associates**, New York. The comedy specialist will also be available to direct out of Lacy's offices in Los Angeles and London. His experience includes directing segments of *Saturday Night Live*.

**Peter Wellikoff** has joined **Kloss Video Corp.**, Cambridge, Mass., as vice president, marketing and sales. He had most recently been vice president at **Tandberg Audio**, Armonk, N.Y.

**R/Greenberg Associates**, New York, created the broadcast campaign for the recent Columbia Pictures release, *Violets are Blue*. Working in collaboration with Columbia's in-house marketing department, R/Greenberg was responsible for a full trailer and three TV spots. The campaign focused on the return of unmarried Gussie Sawyer, played by Sissy Spacek, to her hometown to discover she is still attracted to now-married Henry Squires, portrayed by Kevin Kline. Logo was designed by **John Kehe**, logo animation was shot by **Paul Johnson** and TV spots were edited by **Karen Horn**, **Larry Plastrik** and **Bronwyn Woodhead**. Opticals were directed by **Stuart Robertson**, with optical layout by **Richie Champa** and opticals shot by **Scott Nicholas**.

**Cinetudes Film Productions**, New York, recently completed four public service announcements for Selective Service with The Oak Ridge Boys. The spots were shot on location in Atlanta while the group was appearing at the Fox Theater. Their hit song, "Touch a Hand," was used in all four PSAs, which remind 18-year-olds to register with, "It's the law." **Roger Vilsack** was agency director for Washington based **Henry J. Kaufman & Associates**. **Jim Delia** produced for the agency. **Gale Goldberg** was executive producer for **Cinetudes**, and **Edward Barbini** produced.

# Wall Street Report

## Ogilvy first quarter downturn not considered indicative of longer-term prospects

Following a healthy calendar 1985, where net income was up 17.1 per cent over 1984 on a revenue gain of 14.4 per cent, The Ogilvy Group saw a downturn in the first quarter of this year. Net income decreased 9.2 per cent from the comparable 1985 quarter to \$3,236,000, or 23 cents per share, compared with \$3,563,000, or 25 cents per share. If currency values overseas had stayed level with those of the previous year, the net income decline would have been 15 per cent.

Despite this downturn, Fred Anshel, vice president at Dean Witter Reynolds, Inc., is optimistic about the long-term outlook for Ogilvy and for the advertising industry in general. He had recently predicted the company's per share earnings would hit around \$2.30 for 1986 vs. \$2.12 in '85 but adds, "I'm less comfortable with that than I was a couple months ago." Nevertheless, he estimates second quarter will be flat or slightly down and that gains will be experienced in the last two quarters.

Negative forces that have been working against Ogilvy, he states, are a higher tax rate, the loss of TWA and Avon business and the trend for consumer package goods accounts to shift dollars from conventional media to couponing and store promotions. But he believes overall spending in conventional media will improve in the second half.

In the first quarter, client revenues increased 16.4 per cent to \$120,938,000, compared with \$103,903,000 for the first quarter of 1985. In the U.S., they increased 3.2 per cent, while non-U.S. revenues increased 40.6 per cent, about half attributable to the increased value of foreign currencies.

## Hot creative shops

The Ogilvy Group, whose three major subsidiaries are Ogilvy & Mather Worldwide, Scali, McCabe, Sloves and Independent Associate Agencies, has two of the nation's hottest creative shops under its wing. Both Hal Riney & Partners and Fallon, McElligott, Rice walked away with a mind-boggling number of creative awards in the several recent awards presentations for advertising (see *Commercials* section). The SMS subsidiary acquired a majority interest in FMR last February, with the latter billing \$80 million in 1985.

As for Riney, a recent development there is paralleled elsewhere in the company. This year Hal Riney, who had managed O&M's San Francisco office for several years, formed Hal Riney & Partners, with Ogilvy merging its San Francisco office into the new agency and retaining a 40 per cent interest. Riney is now part of the Independent Associate Agencies.

## The Ogilvy Group, Inc.

	Years ended December 31	1985	1984
<b>Commission and fee income</b>		\$490,486,000	\$428,604,000
<b>Operating expenses</b>			
Salaries and other employee benefits		292,616,000	253,176,000
Office and general		142,377,000	118,193,000
Depreciation and amortization		10,904,000	9,160,000
Total operating expenses		445,897,000	380,529,000
<b>Operating profit</b>		44,589,000	48,075,000
Interest and other income, net		16,640,000	10,574,000
Interest expense		3,548,000	3,146,000
Foreign exchange losses, net		31,000	1,554,000
<b>Income before taxes on income</b>		57,650,000	53,949,000
Taxes on income		27,403,000	28,111,000
<b>Net income</b>		\$30,247,000	\$25,838,000
<b>Earnings per common and common equivalent share</b>		2.12*	1.84*
<b>Dividends per share of common stock</b>		.72*	.60 <sup>1</sup> / <sub>3</sub> *

\* Adjusted to reflect the three-for-two split of the common stock on February 28, 1986.

Similarly, the group's Meridian agencies in Australia and Southeast Asia have been restructured into The Ball Partnership, with Michael Ball, previously vice chairman of The Ogilvy Group and vice chairman of O&M Worldwide, becoming majority owner. Billings for the combined group of agencies are approximately \$35 million.

Meanwhile, O&M Worldwide is expanding its overseas operations, being the first U.S. agency to have its own office in China, having just opened an office in Beijing, and with an exclusive agreement with Mahir, the major agency in Hungary, to be an affiliate. In the U.S. O&M Direct this month announced the acquisition of Targeted Communications Corp. of suburban Washington, which has annual billings of \$15 million. In public relations, O&M Worldwide has agreed in principle to acquire Adams & Rinehart and establish The Ogilvy & Mather Public Relations Group.

## Subsidiary results

For 1985, O&M Worldwide saw revenue growth of 13 per cent, with 24.1 per cent of revenues coming from services other than traditional advertising. This subsidiary opened 32 new offices during the year. SMS revenues grew 18.3 per cent, Riney saw a 16.2 per cent gain, Cole & Weber was up 26.7 per cent and Meridian was up 4.2 per cent. In the U.K., Davidson Pearce had an 18 per cent revenue gain.



### Visually audacious

*An arresting 15 out of DFS/Dorland for RC Cola fits in with senior v.p. Fred Massin's perception of a 15 as a "moving print ad."*

### Agencies confront (from page 56)

sumer if he finds the commercials too irritating or boring."

When saddled with 15s, Littleford says, his people strive to keep them simple and direct. He adds, "Clients so far have been very tolerant about what they ask us to put into 15s, sometimes expecting even less than we can do."

### 'Moving print ad'

The perspective of Fred Massin, senior vice president, associate creative director at DFS/Dorland, is colored by the fact that he started out in print advertising: "I believe that a 15 should be no more than a moving print ad. The industry is getting too involved with techniques and creating commercials that are more like movies than moving print ads. Like good print advertising, the shorter the time you have to make an impression, the more audacious the visual impression has to be."

His idea of an audacious visual impression is demonstrated in a recent campaign for RC Cola, which was essentially developed as a 10-second

campaign—a creative decision—with 30s and 15s. The idea was to show "there are three colas out there" and keep the idea "top of the mind" with a limited budget. The commercials show paintings of the three brands at an art gallery. The painting with the RC can is tipped until cola pours out of it.

Massin says few of his agency's 15s are lifts from 30s but tend more to be "fat 10s." He adds, "I think there is an abuse of 30s. People think that, because they have a whole 30, they can put in anything and everything they want to say about the product."

Cautioning that too many 15s in one time segment could cause a blur, Massin states, "As it is now, maybe 15s stand out more because of their simplicity of idea. I'd rather be hit by 12 simple ideas than six motion pictures."

At J. Walter Thompson, Jim Patterson, executive vice president and executive creative director, says creative is usually consulted before a decision is made to go to 15s: "We want to make sure it will work in a 15." He notes, though, that if the client is insisting on 15s, creative generally gets the word after the fact.

Patterson says that the art of making 15s work is mostly undiscovered at this point, but, "Somebody will really crack the 15s in a wonderful way, and then you'll see 15s all over the place. I'm a lot more positive than most of the creatives I've heard. One thing I like about the challenge of 15s is that it forces you to make new rules. I know you can't tell an emotional story unless it's basically a photo that tells the story."

With JWT doing more lifts than 15s from scratch, a spot for Schick's Personal Touch women's razor was created as a 15. It shows "one way to create a women's razor"—taking a basic, "clunky" man's razor and spraying pink paint on it. Then it shows the Schick product. Patterson adds that a number of 15s have been done for Listerine mouthwash: "They're fairly complicated, but they work. They're straight informational commercials. I think the strong plaque claim makes them work."

To Charlie Moss, vice chairman and chief creative officer at Wells, Rich, Greene, the most vital approach to a 15 is "being single-minded and just going out with one idea. You have to give up

### A limited diet

*Lynn Redgrave keeps spots from being overstuffed with one product per Doyle Dane Bernbach/Weight Watchers commercial.*



some copy points, but sometimes that's a blessing. Cleints are understanding that they can't shove a lot of copy points into it, but as we go along, they may get greedier.

"In some of our package goods business, we almost always automatically do a 15 when we do a 30. It's a matter of getting the messages across more frequently with the budgetary constraints involved." He notes a PSA campaign with animated safety tips worked quite well in short-form spots, making more impact with one tip to a spot. He adds, "Sometimes they're very utilitarian for the right kind of problem. And sometimes a 10 is too short and a 20 would be just right.

### Role of music

As of now, according to Don Wilde, vice president-creative of SSC&B: Lintas USA, 15s are more reliant on words than on jingles and music: "To use music in 15s, it will take more original thinking from the music people. It's great if you have just one big visual, because it will become more prominent in a 15. Fifteens are more like a billboard or a transit poster, where you have a great big visual and a headline."

Wilde says his agency is doing 15-second versions of nearly all its 30s and is just starting to do standalone 15s. He says, "It's like using radio to reinforce TV," adding that in a 15, vs. a 10, there may be just enough time to repeat the message.

Dick Karp, executive vice president, creative services at Grey Advertising, reports, "We haven't come to the point of creating 15s from the ground up in any great volume. Most of what we do now are 15-second versions of 30s. But if 15s come to be a major factor, our agency will look more at the way to do them properly.

"When we have to cut back from a 30, we start with what the abstraction of the idea is—not in terms of what can be cut out. We start by saying, 'This is what has to run.' If it's a gag commercial, more often than not, the joke doesn't work any more, so you have come up with a 15-second gag if you know you're going to have a mix of 15s and 30s, even if it means additional shooting."

Karp adds, "When 30s first came in, we were appalled by the notion and thought we were going to be strangled by them. Now we look back at those 60s and say, 'They go on forever.' We may soon be saying that about 30s."

"It really all starts with the consumer, who doesn't have a rate card and doesn't know if it's a 30, a 20 or a 10," contends Tom Yobbaby, executive vice president and creative director at Doyle Dane Bernbach. "When we start

out, we look very early, along with the account and media people, at what's going to get the job done."

For the Foodways account, Yobbaby reports, the agency was "very comfortable" with having spokeswoman Lynn Redgrave introduce single products like German chocolate cake and apple pie in single 15s, rather than "cramming a bunch of products into a 30." But it found that, to introduce that advertiser's new Candlelight Dinners, it needed a full 30.

### 'Calm oasis'

DDB had been quick to jump into 15s when they first became available on network newsbreaks. When Volkswagen asked how it could get "a bigger bang for its buck," John Curran, senior vice president, director of radio/network TV programming, decided the advertiser could be on every night of the year with a series of 15s tailored for the news. Within the drama and violence of the news, Yobbaby comments, the VW spots were conceived as a contrasting "little calm oasis."

He says everything his group has done as a 15 has been conceived as such, and experience with the short form goes back to the '70s, when Tickle deodorant was test marketed in Tucson as a series of 10 10s. In each, a young woman was asked if she used Tickle because of a particular selling point, and she answered with a giggle. Positioning the product for young women 13-20, the agency matched its data from tracking studies against comparable data on Procter & Gamble's Sure. Yobbaby recalls, "It took Sure a year and a lot more money to get the same level of awareness we achieved in three months."

### Prefers originals

Bill Appelman, executive vice president, executive creative director at Bozell Jacobs Kenyon & Eckhardt, says 15s at his agency are usually client-dictated and that "creatives are still very skittish about the format." He says the agency has been dealing with cut-down 30s but that he would prefer to do original 15s: "We have to learn to think in 15s."

"The last thing the client would want to go is copy points," he says, "So the little niceties like an enticing opening and characterizations are the things that go. You're left with the middle, or the essence of the message, and comprehension can be lost.

"It's hard to do anything with an emotional wallop in a 15, but they're a fact of life, so we'll just have to take a positive approach and live with it." □

### Cable (from page 58)

cedes Harlan Rosenzweig, president of Group W Satellite Communications, marketers of The Nashville Network, and a driving force behind the awards. "As cable matures, it's easier to sell the numbers, get your share of the overall TV budget and gradually increase your share as your audience grows... But the guy who sells snow chains doesn't want a cheap CPM on *The Dick Cavett Show* [on USA Network]. He wants a special sponsored segment on The Weather Channel, or signage at a winter sports event."

Some ad people agree. Beverly O'Malley, senior vice president of electronic media at DFS-Dorland: "If my competitors are all making cable a CPM buy these days, they are all missing the boat. "If you're talking about evaluating all the opportunities, you have to consider the added oomph of what cable can provide—and agencies should go for that extra mileage."

The entry that won the \$25,000 grand prize exemplifies that "added oomph"—as well as the hurdles that cable still must overcome. The winning agency was Advertising to Women Inc., a tiny New York City house whose best known previous work was an image campaign for the coffee industry. The winning entry was a \$1 million MTV campaign for the American Home Sewing Association that used heavy rock 'n' roll fashion images and sounds to encourage young female viewers to "sew it up."

The initial 90-second spot, which broke in December and runs through June, features young, gyrating models, several of them near lookalikes of the rock stars Madonna, Cyndi Lauper and Pat Benetar, dressed in fashions alleged to be of their own creation. As explained by agency president Lois Geraci Ernst, the agency's challenge was to renew interest in sewing among young girls, many of whom have considered "home economics" the province of "dowdy, unhip homebodies." It was a radical change for the sewing industry, which previously had promoted saving money as sewing's chief benefit. As a result, Ernst says the industry had "a downscale image in an upscale society."

In contrast, her agency came up with a campaign that promotes individuality, being "one of a kind," as the benefit of sewing. Saving money isn't mentioned. The agency got rock star Dan Hartman to write a driving rock tune. Production costs represented about a quarter of the \$1 million budget, with the rest going to the MTV media buy, which included airings of the 90-second version and two 30s cut from it.

The spot proved an immediate me-



**CAB's first annual ad competition award** honored American Home Sewing Association image campaign on MTV. From left: Harlan Rosenzweig, CAB awards chairman; Bob Alter, CAB president; Leonard Ennis, American Home Sewing Association; Philip Geraci and Lois Geraci Ernst, Advertising to Women Inc.; Alan Sorrell, sewing association board member; Steve Kind; vice president, Singer Co.

dia sensation, resulting in press coverage in major consumer outlets such as *The Wall Street Journal* and *USA Today*. While a low promotional budget was cited by the sewing trade group as a main reason why the buy was concentrated in cable, that wasn't the major reason, Ernst maintains. She says the agency sought to reach teenage trend-setters who would generate word-of-mouth excitement about sewing beyond the MTV universe.

Interestingly, part of the agency's strategy involved dropping the word "home" from the American Home Sewing Association in its advertising (the group has not done so formally).

"They thought it was dowdy, and we didn't really care what they called us," says association executive vice president Leonard Ennis. He adds that the agency also created versions of the commercial to distribute via videocassette to schools and retail outlets, which have the option of running it on local spot broadcast TV. Color posters adapted from the campaign and emblazoned with the MTV logo also were

sent to retailers.

Ennis of the sewing association says the cable medium was able to effectively target "the exact audience we wanted to reach." Still, he adds, "many of our members were against it; they just don't like MTV and what they think it stands for. But the majority of the board thought it was the most effective and least expensive medium to use."

But the campaign, with its hard-edged, flashy-trashy posing, has generated enough negative comments among members to place the future of the effort in some jeopardy. The association still hopes to run it again in the fall, but Ennis admits, "Logic doesn't always prevail in these situations."

Among the other 10 finalists in the competition, J. Walter Thompson's effort on behalf of Warner Lambert's Lifestyles line of contraceptive condoms was distinctly cable-only, out of necessity as well as design. As explained by account representative Helen Pantuso, cable was chosen both for its "wide variety of programming" and because broadcast TV would not accept

TV advertising for condoms. Because the Warner Lambert brand was not among the better known on the condom racks, the client and agency specially set out to create not just an advertising campaign, but a media event that would attract publicity.

At the same time, the agency and client sought to create a climate of respectability and responsibility for an upscale target group of prospective condom users—according to the strategy, "loving couples" rather than "sleazy" types who grab the first brand that's familiar to them and slink off to the cashier.

The single commercial in the campaign featured sex counselor Dr. Ruth Westheimer, who was shown asking in her clipped German accent: "Do you use condoms? Good!" The spots ran on Lifetime, Dr. Ruth's network, as well as USA and ESPN, both of which have good reach among young men.

Another finalist entry that utilized original cable commercials came from Dancer Fitzgerald Sample (now DFS-Dorland) representing Procter & Gamble's Luvs diapers and Dreft detergent. The creative team, led by O'Malley, created a series of 60-second vignettes, *Milestone Moments*, about the development of a newborn baby. The vignettes are used as a "donut" which surrounds a more traditional commercial "island." The segments began running on Lifetime's *What Every Baby Knows* program in February, 1984, and will continue through 1988.

While O'Malley is proud of the vignettes, she notes with some disappointment that to her knowledge, they represent "the last advertiser-supported, advertiser-produced programming stripped on cable." "Obviously," she

### Transderm-Nitro's nitroglycerin 'egg'



**Prescription drug ads aimed at doctors find their audience on Lifetime's 'Doctor's Sunday.'**



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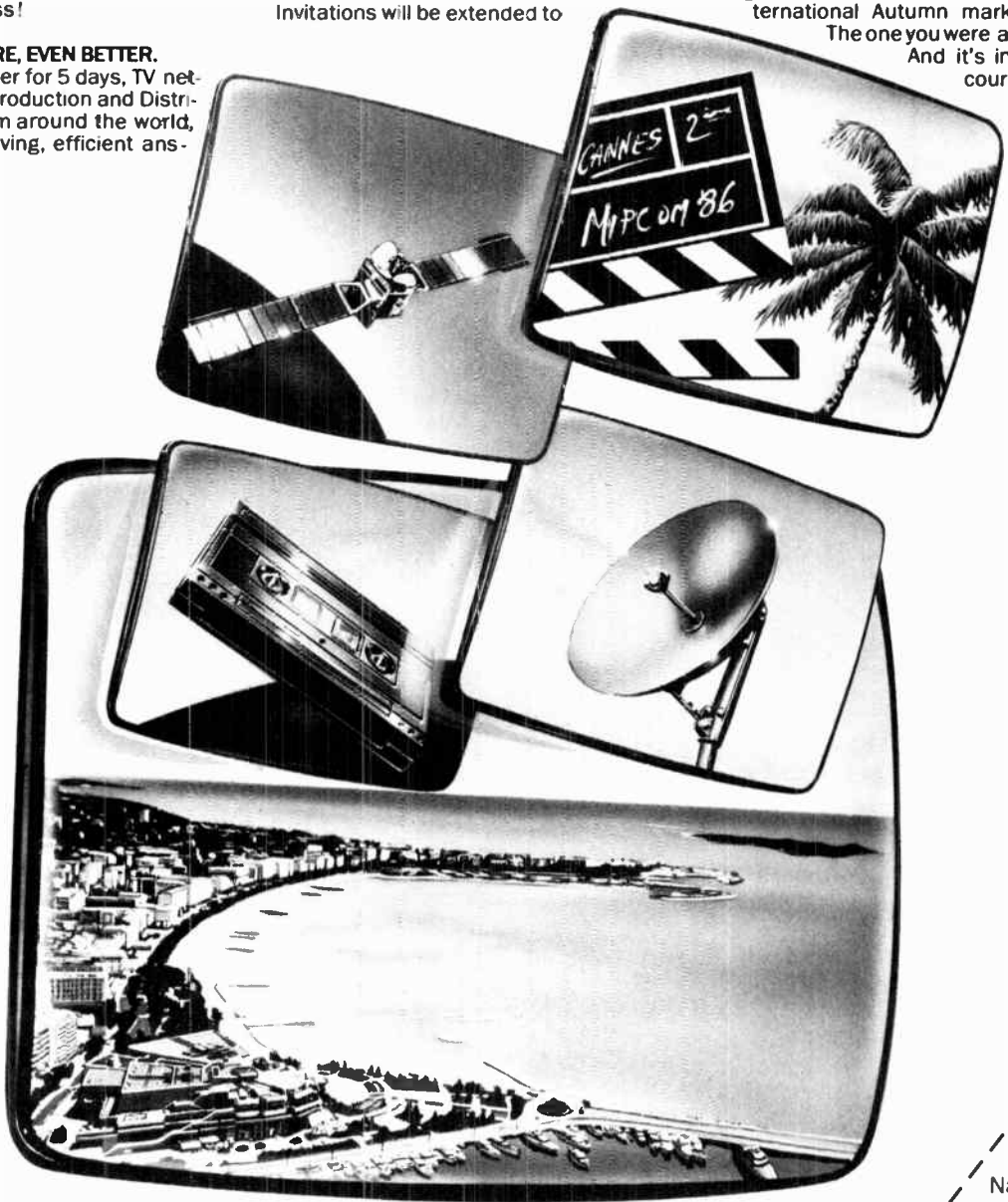
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adds, this is an exceptional situation." She acknowledges the added expense, stating: "There's no question about it, it's harder, and more expensive, to be creative. But it's also a lot more fun, and it moves product. Our job is to elevate ourselves above the run-of-schedule buy and make our clients' dollars work harder."

### Rationale for awards

But an examination of the finalists' entries, and comments from advertising people, raise some serious reservations about the awards process. Some of the campaigns, such as Y & R's Dr. Pepper and DFS/Dorland's Luvs efforts, have been around for a couple years, and still ended up as one of 11 finalists. That leads some observers to wonder just how much fresh creative use of cable is really going on.

Also, the judges, drawn from agency ranks, were instructed to gauge both the execution of cable-original commercials as well as the creativity of the media plan. Some agency people say that duality strikes them as apples-and-oranges criteria. Instead, some suggest, the competition would benefit from separate categories for creative execution and for media strategy.

But the more fundamental question concerns the rationale for such an awards program in the first place. Does the existence of a \$25,000 cash prize really foster greater creativity among agency personnel? Or is it something of an insult to suggest that for an extra \$25,000, an agency is going to be more creative than they would be otherwise?

And does more creative use of cable jibe with the trend among agencies to regard cable as just another perturbation of television as usual?

Among the doubters is Lee Oakes, associate media director at McCann-Erickson. There isn't a lot of creative use of cable advertising going on, she maintains, for several reasons. First, she says, "there hasn't been a lot of really good original programming on basic cable." Second, she maintains that because of low cable network CPMs, a result of cost competition from broadcast and swollen inventory of unsold avails, cable network programmers seem less flexible than ever in accommodating unusual formats and commercial lengths. She cites her agency's recent effort to produce a drop-in donut segment featuring a well-known personality. Several cable networks rejected the idea because they did not want to free up the three to five minutes the segment would require. CNN, she said, would consider the segment as long as the network had editorial control—"but that wasn't what we were

after."

But Oakes recognizes that other networks, such as Nashville, "shine with the merchandising they bring to bear." Also, she notes that cable accepted 15-second commercials well before the broadcast networks.

McCann's belief in the demographic viability of cable is one reason why it has put all of its American Express Gold Card broadcast money into cable, on five networks. That said, Oakes doubts the CAB award has much effect on agencies: "Do I think it's fostering creativity? Certainly not. We're out there creating all the time, and \$25,000 isn't going to make us more creative. We want our clients to give us applause, not Bob Alter."

A variation on that theme comes from Bart McHugh, senior vice president in charge of cable at Doyle Dane Bernbach: "The prize is irrelevant because we look at cable as television, and no special commercials are created because that's not the way we use cable at Doyle Dane."

Another factor glossed over by the CAB, maintains McHugh, is that original cable commercials typically cost big dollars in production costs—costs that many clients are not willing to pay over and above their standard broadcast production fees. "If someone could find a less expensive way to make commercials, many more advertisers would make special commercials for special environments," McHugh contends. He suggests that cable networks could include production services with major time commitments by agencies and clients.

McHugh, however, sees public relations benefits in the awards program. "There's nothing wrong with that, but that's a far cry from believing that anybody is going to create a special campaign or a special commercial just to win a CAB prize."

One ad executive at a major agency, who insisted upon anonymity, was less reserved:

"The cable industry didn't deliver on its promise of specialized audiences watching specialized programming," he says, noting that several of the largest cable networks—WTBS, USA, CBN—sell mass audience demographics and take a broadcast approach—and generally deliver the industry's best ratings.

"For them, creating programming for specific target audiences didn't become the order of the day, so the advertiser says, 'What do I have to do special commercials for, it's more expensive.' So who's the CAB kidding? Production costs are part of it, but the cable networks haven't made it important enough for an advertiser to do special

messages."

A similar assessment comes from Wells Rich Greene's Robert Geis, senior vice president. Cable theoretically offers creative opportunities, he says, but some networks appear to be turning away from longer-length commercials or messages integrated into programming. Also, he notes that high production costs of original spots go against today's quest for economy and efficiency.

"In my opinion, their strategy is off base," Geis maintains. "Advertisers now are looking above all for efficiency, because their profits are not going up. That's why there's so much interest in the 15-second commercial. Some advertisers, like beer companies, can develop reasonably large franchises in cable and do these things. But for a general advertiser, there's not enough payback. Cable's here to stay and it's a valuable medium, and creative media use of cable is still there. But the medium has flattened."

### Fulfilling the promise

Such comments infuriate CAB's Bob Alter and other executives, who point to the growth of cable advertising revenues, and audience receptivity to major ad supported networks such as WTBS, CNN, ESPN, USA and The Nashville Network.

"What promise did we make that we're not keeping?" Alter asks pointedly. "We're giving them all news, all sports, weather, financial. Within a broad network like USA, you have rock videos, sports. What is it we promised that we're not giving them?"

As for cable's slowed penetration, Alter says of ad-supported cable, "We're only five years old . . . give us a break. There have been some problems: The cities aren't being built as quick as we thought, and there are places where we're not penetrating as much as we'd like. But five years ago, this is about where we said we'd be."

Adds Rosenzweig, "The problem isn't that the opportunity of cable isn't there—it's that people aren't thinking that way. The ad world is based on a 30 and 60 [second] mentality." With creative use of cable, Rosenzweig says, "the impact of your message can be dramatically enhanced. You can evaluate this medium on a CPM basis, but the more sophisticated people in the business are concerned about things like zapping.

"I sat there and watched these judges, the top decision-makers in the top agencies in the world, saying, 'Why aren't we doing more of this for our clients?' I'm enormously pleased at the effect of the awards." □

Enterprises' facility in Douglasville, Ga., which inserts the material on the VBI of SuperStation WTBS. Taft and Tempo have been jointly supporting this effort in the hope that teletext will take off in the near future. If it does, Taft has 12 stations to swell the interest. The originating station in Cincinnati, as soon as it receives data bridges from VG Electronics in England, expects to take the national feed and put it into the VBI of the remaining 11 stations.

Another believer in teletext is Bonneville International Corp. The Mormon-owned TV broadcast group, consisting of KSL-TV Salt Lake City and KIRO-TV Seattle-Tacoma, had originally been a supporter of the British-developed WST standard but switched later to NABTS.

Recently, Bonneville moved responsibility for the teletext operation in Salt Lake City, which had been under BIC's direction, to KSL-TV itself. Called Teletext-5, the new service will be available in two formats—over the air with decoders for TV sets and dial-up home computers with telephone modems. Adding to the Extravision service from CBS, KSL-TV, the first station in the U.S. to transmit a teletext signal—in 1978—will provide eventually about 50 local pages.

What induced the station to revive its local service and to invest in NABTS equipment? Teletext editor David Webb says, for one thing, it was the prospect of "an affordable decoder," a reference to the Samsung equipment, which as noted, is behind schedule in coming into the market. It was also felt that the station had the resources not only to generate a teletext service but to promote it and sell advertising on it.

Webb says the station is broadcasting teletext in a "test phase," meaning that the public is not being made aware of the service. At present, the station is generating about 15 pages, and Webb says it will go public toward the end of June.

Meanwhile, whether or not it means less interest in teletext, CBS last month revealed it was turning over its Extravision page generation to AP/TMS Information Services, a joint venture of the Associated Press and Tribune Media Services, in a cost-cutting move. The result was the elimination of seven jobs, leaving only two for editorial control of the final product, for intra-company intelligence and for distribution of information to affiliates.

CBS insists the move is not the beginning of a phase-out of teletext, since AP/TMS is providing the same number of pages that CBS had before.

George Schweitzer, vice president, communications and information, CBS/Broadcast Group, explains that AP/TMS has an automated database and can turn out teletext pages cheaper than CBS' own people can.

The piling up of some half dozen data services on the WTBS VBI, by Tempo Enterprises, as noted, illustrates the flexibility and capacity of this small slice of the TV signal. In addition to the Electra service supplied by Taft, the WTBS VBI carries AP cable news, a 75-baud scrolling service; BusinessWatch, formerly a Dow Jones business news service, now provided by AP/TMS; Now Weather, a 2400-baud graphic service; commodity data from Commodity Quotations, Inc.; and a New York Stock Exchange scrolling "ticker" service for cable system head-ends.

The commodity data from CQI comes into Douglasville via Equatorial Communications' private network. It is then split into two services—a 1200-baud service with 15-minute delay, which is folded into Electra, and a 300-baud realtime information service for downloading into computers.

Interestingly, the Now Weather service is carried via a videotex standard, the North American Presentation Lev-

el Protocol Syntax (NAPLPS), and not its teletext version, the North American Broadcast Teletext Standard (NABTS), even though it is a one-way service.

How does Tempo make money on this array of services? Explains Coleman Breland, data systems marketing manager for Tempo Data, it's generally by billing the information provider, which, in turn, bills the cable system or subscriber. In the case of the Electra teletext service, Taft and Tempo share the costs.

As for FNN carrying on its VBI financial information from Data Broadcasting Corp., this is aimed at private investors with personal computers. Its potential is sizeable, FNN being receivable in 23 million cable households, well over half of U.S. cable homes.

DBC pays cable systems for the use of the VBI based on the number of subscribers and charges subscribers \$40 to \$80 a month, depending on the type of service. DBC began delivering data on a regular basis only in April, according to Cathy Flynn, marketing director, and only has a "few hundred" subscribers. The latter are provided with a modem, proprietary PC software and an individually addressable data receiver. □

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## Radio audience (from page 52)

A&S, was a computer-assisted telephone interview methodology that used a cathode ray tube and keyboard to feed telephone data directly into a computer.

Another survivor is Impact Resources of Westerville, Ohio, whose MA-RT methodology, used to survey consumer shopping patterns and media use, was developed by task force member Dr. John Davenport, now director of research at Bonneville International.

Impact Resources vice president Philip Rist says MA-RT is based on the premise that "Whether it's a store or a radio station, TV station or newspaper, any consumer falls into one of three categories. She's a regular customer of my store, a regular listener to my station, a regular reader of my newspaper. Or, second, she's an occasional visitor

*Arbitron says it is "more than willing to share everything we've learned over the years about how to measure listening."*

to my store or an occasional listener to my station. Or, third, the consumer has never been inside my store, or never listened to my station."

Rist says information based on MA-RT questionnaires, completed by large samples of consumers, "is available anyway a station wants it. A station can pay \$2,000 for a one-time audience profile, and on up to \$37,000, depending on how extensive a volume of information they're looking for."

Australia's McNair Anderson, also in the running, is an AGB Research subsidiary whose diary methodology for radio measurement is reported to get high marks from Australian media executives for response rate and reliability. However, one executive was quoted as saying that, "It may be that Australian listeners tend to be more cooperative with this one survey because they aren't bombarded with so many other surveys."

In San Francisco, the ELRA Group is developing a Personal Rating Meter

(PRM) which it describes as a high-tech microchip device which electronically detects which station is being listened to and when. It's small enough to be installed in objects worn by respondents, such as bracelets, or carried around like a credit card. At the end of each rating period, the PRM would be returned and read electronically.

However ELRA does not yet have a working model. A spokeswoman reports that the Task Force "was interested enough in the specs we showed them to include us among the eight companies scheduled for the second qualification round."

If the PRM works as planned, ELRA senior vice president, research Robert LaRose says that since respondent effort would be minimal, the device "should greatly increase cooperation. It will be installed in objects that fit naturally into the lifestyles of hard-to-measure groups like teens and minorities who are chronically undersampled by conventional rating methods. No reading or writing is required, and that can extend audience measurement to the estimated 27 million functionally illiterate adults in this country. And PRM will go wherever the listener goes to measure out of home listening accurately."

And why did Arbitron choose not to submit a proposal? A spokesman says that since Arbitron's impression is that the task force "is looking for an alternative to us, it would hardly be seemly to submit a proposal to replace ourselves. NAB went through this at least once before, and we did submit a proposal then. At that time, someone else made the same point, but NAB never did tell us who it was."

However, "We're more than willing to share with the task force everything we've learned over the years about how to measure listening, based on the only methodology validated by the ARMS study."

This was the All Radio Methodology Study, jointly sponsored by NAB and the RAB in 1966, which described Arbitron's radio-only diary as the methodology, from among those reviewed, as the one "best able to state the true dimensions of the vast radio audience."

The Arbitron spokesman also notes that, "Of course, that was in the late '60s and we keep testing and improving our diaries." The latest improvement, he says, is a new daypart diary format that will be used for the first time in Arbitron's upcoming summer survey, and which he says "We've found to do a good job in eliminating a.m.-p.m. confusion. Meanwhile, we'll be watching developments at the Task Force with interest."

Stay tuned. □

## Three-network (from page 47)

lead-ins or lead-outs. Only one new series is being called an outright hit because of its protective slot, that is *Amen*, which follows *Golden Girls* and is given an above 30 share, on average.

Also unusual is the number of entire nights bunched by new series. ABC has changed most of its Friday night fare, except for the first hour, with *Last Electric Knight*, *Sledge Hammer!* and *Starman*, followed by a Saturday cluster of *Life With Lucy*, *Ellen Burstyn Show* and *Cold Steel and Neon*. NBC's Tuesday fare is made up entirely of three new series. CBS has only one night where two series are strung together, Wednesday, with *Together We Stand* and *Better Days*.

## Absence of cloning

Meanwhile, an absent programming tack, at least for this season, is cloning, with perhaps only one or two new entries seen as direct descendants or carbon copies of previously successful TV shows or theatricals. Croasdale at BBDO says the networks last season tried to emulate *Cosby*, but were unsuccessful. This season they are using sitcoms in various ethnic combinations. For example, CBS has *Together We Stand*, which casts an adopted Asian-American child and a black child who is also adopted. *Alf* on NBC, he continues, has an alien life form.

Croasdale says that if there is anything close to cloning, it's *Designing Women*, which is a younger *Golden Girls*, perhaps. Also, while not a true clone, *Life With Lucy* on ABC, starring Lucille Ball, may go after an audience similar to *Girls*.

Conner at DFS—Dorland relates the sparseness of clones to the fact that original programming this past season had proven successful, possibly with the exception of *Growing Pains*. New things which worked last season such as *Moonlighting*, *Spenser:For Hire*, *Golden Girls* and *227*, were different from the usual kind of fare on the air. "What the programmers did, was not to look at clones, but to continue to try original programs, based on their predecessors' success."

Here's the way the new series in network primetime stack up, according to the agency network program experts:

## ABC

**Our Kind of Town**  
*Tuesdays, 10-11 p.m.*  
(MGM Television)

This hour drama about a newspaper columnist (Shelley Hack) and a young

entrepreneur on the rise (Tom Mason) fared better than the other new entries as far as share projections are concerned, registering one hit and nine maybes. JWT's Kostyra, high on the show, says the series has a top-drawer concept, writing and production and is a major improvement over its predecessor. In addition, he says, share levels should hold their winning levels from 8-10 and improve significantly from 10-11. However, he points out, *Town's* rating breakthrough potential hinges on the personal appeal quotients of the male and female leads.

Of the nine that put it into the 23-27 share class, BBDO's Croasdale, on the upside of the maybes, says the series will come out of a compatible *Moonlighting*. Also helping the program is the weak competition, specifically NBC's new news show, 1986, which he believes will wind up at the bottom of the hour time period.

Consensus: The hour series has good production values and is up against weak competition, with *Moonlighting* as a lead-in. Average share: 26, but could go higher.

#### Head of the Class

Wednesdays, 8:30-9 p.m.  
(Warner Bros. Television)

Starring Howard Hesseman as a rough-around-the-edges schoolteacher who teaches social studies to gifted students, this comedy got 10 maybes by the admen. DFS' Conner liked the pilot and sees it as a compatible lead-out from *Perfect Strangers*. Cohen at Grey sees the series in the maybe category just barely because he says it's opposite another comedy and against the established *Highway to Heaven*. Kostyra at JWT believes that *Class* will inherit *Perfect Strangers'* audience and do well in its hammock position before *Dynasty*, raising the entire 8-9 p.m. share about 20 per cent over the 1985 levels.

Consensus: The series will benefit from its positioning between *Strangers* and *Dynasty*. However, it's up against *Highway to Heaven's* last half hour. Average share: 24.

#### Our World

Thursdays, 8-9:00 p.m.  
(ABC News)

Picked as a miss by all 10 admen who say the news show has several things going against it. And, in fact, Cohen at Grey believes the show will be taken off the network relatively quickly, especially because it's opposite the blockbuster, *The Cosby Show* and *Simon and Simon*. Croasdale at BBDO says that apparently ABC unfortunately looks at the 8-9 p.m. slot as a throw-away time period because of the competition. "I'm disappointed that they

haven't gone after *Cosby* with entertainment rather than just an abject surrender in terms of programming."

But Conner at DFS believes that the news move was good on ABC's part. "No matter what they will do, it will not get good numbers in the time period."

Consensus: Competition, especially from *Cosby*, is much too strong. Also, the show is being looked at as a give-away in the time period and, like all news shows, needs time to build. Average share: 12.

#### The Last Electric Knight

Fridays, 9:00-9:30 p.m.  
(Motown/Walt Disney)

This drama about a disheveled detective who becomes the guardian of a young martial arts expert, with both fighting crime, was judged a clear miss by all 10 admen. Goldstein at O&M says the competition is too strong for *Knight*, which is up against *Dallas* and *Miami Vice*. JWT's Kostyra sees the Disney movie spin-off condemned by the competition, with *Knight* coming in a poor third in the time period. Eckert at Burnett says that with both *Dallas* and *Miami Vice* taking the audiences, it leaves little for *Knight*. Two of the admen, BBDO's Croasdale and DFS' Conner, both believe the show would do better in a different time period, although both view it as a failure. Conner says he expects the show to be moved by the time the new season gets underway.

Consensus: Heavy competition from *Miami Vice* and *Dallas* puts *Knight* in the clear miss group. Average share: 14.

#### Sledge Hammer

Fridays, 9:30-10:00 p.m.  
(New World Television)

This series is up against the same problem as its lead-in—competition from the hour shows on the other networks and, therefore, also gets a miss. A few of the admen, however, point out that the series, which is a spoof of detective shows, is "interesting," and could do better in an earlier time slot. Croasdale at BBDO, for example, says that "it disappears" in its present time slot.

Consensus: An "interesting" idea, which might do better in an earlier time period. But at this point the competition is too heavy to give it anything but a miss. Average share: 12.

#### Starman

Fridays, 10:00-11:00 p.m.  
(Columbia Pictures Television)

This series, based on the movie of the same name, stands a little better chance vs. the competition than the two half hours before it. But, according to all 10 ad buyers, it still winds up in the miss column. JWT's Kostyra notes

that it should increase the 1985 share levels of its cancelled *Family Honor* predecessor, and could, if executed well, pick up some points based on its popularity as a movie.

Cohen at Grey says *Starman* has "a shot" against *L.A. Law*, new show on NBC, because its characters and concept are established by the movie. The show, which involves an alien who returns to earth to raise his son, stars Robert Hays and C. B. Barnes, as his son. One miss voter, O&M's Goldstein, says the series might pull stronger numbers if it was shifted to an earlier time slot.

Consensus: *Falcon Crest* will take the time slot, followed by *L.A. Law*, leaving little in the way of shares for *Starman*. Average share: 18.

#### Life With Lucy

Saturdays, 8:00-8:30 p.m.  
(Aaron Spelling Productions)

At this point the series is still a mystery to the admen interviewed. None have seen a pilot and most put the show in the miss category. Croasdale at BBDO notes he has seen no script or pilot, and he questions whether Lucille Ball at age 74 can still capture the viewing audience. All-in-all, *Lucy* gets a miss with eight admen, and two give it a maybe.

O&M's Goldstein says the show is in a tough time period and on a tough night of the week for the network. There may be some upside potential, depending on the product. Gottlieb at DMB&B says there is no assurance that the series will be successful, just based on the star's name. One plus, notes JWT's Kostyra, is the strong 33 share the actress drew in her TV movie. Otter at M-E, giving *Lucy* a maybe, notes that while the consensus at the agency was that the show would fail, some attention must be given because "she is a legend in her own time."

Consensus: While the admen haven't seen a pilot or know very little about *Lucy*, they put it in the miss column. Two give it a maybe. Average share: 20.

#### Ellen Burstyn Show

Saturdays, 8:30-9:00 p.m.  
(Walt Disney Television)

While Burstyn is considered a talented actress, it doesn't appear to be enough to lift her out of the miss category. Actually, Burstyn is given a better chance to move up than her lead-in, *Lucy*, garnering six misses against four maybes. On the miss side of the series, which features Burstyn as a college professor heading a multigenerational household, BBDO's Croasdale notes that the script, judging from the pilot, needs a lot of work. Also, a lot of her audience share will hinge on *Lucy*, which Croasdale considers a loser.

On the maybe end, JWT's Kostyra says it could be ABC's sleeper. although as now scheduled it depends on the fate of *Lucy*. "Premise, casting, production are all 10s, he says," although the pilot wasn't that strong."

Consensus: A high-caliber actress may not be enough, but it narrowly misses getting into the maybe category, by a 6-4 vote. Average share: 22.

### **Cold Steel and Neon**

*Saturdays, 9:00-10:00 p.m.*  
(20th Century-Fox)

This police drama about a widowed police detective (Robert Desiderio) with two children is hampered by a poor script and heavy competition and will wind up a miss, according to all 10 ad negotiators. Croasdale at BBDO says that, based on what he viewed of the pilot, the show is very depressing and needs a lot of work.

Grey's Cohen says it can't survive the competition from *Golden Girls* on NBC, although the second half-hour of *Steel* may do better than the first. Goldstein at O&M believes the program's theme is too adult for the time period and would get higher numbers if shown as 10 p.m. fare.

Consensus: *Golden Girls* competition in the first half hour and a poor script put this into the miss category with all the admen; Average share: 17.

## **CBS**

### **Taking the Town**

*Mondays, 8:30-9:00 p.m.*  
(Warner Bros. Television)

This comedy about a free-lance photographer living and working in San Francisco whose life is complicated by the arrival of her teenage sister, drew 10 maybes. The admen say it will benefit from the *Kate & Allie* lead-in. Also, points out Grey's Cohen, the competition on ABC won't do better than it did last year, while NBC is a question mark because of the moving of *Amazing Stories* into the 8:30 slot.

DMB&B's Gottlieb says another plus is that it's hammocked between *Kate & Allie* and another "hit" show, *Bob Newhart*. BBDO's Croasdale agrees that the hammocking idea is a good one, but the kid sister part is too caustic and needs "warming up."

Consensus: Good positioning in both its lead-in and as a hammock between two successful shows give the series a maybe with all 10 ad buyers. Average share: 26.

### **Designing Women**

*Mondays, 9:30-10 p.m.*  
(Columbia Pictures Television)

This comedy, which stars four women with different personalities involved in

a fledgling decorating business, gets 10 maybes and some upside potential to move into the hit category. One plus is that it is seen as a good lead-out from *Newhart* and that it is hammocked between the comedy series and *Cagney & Lacey*, another high-rated series. Grey's Cohen notes that *Women* could play well, especially as alternative programming to *Monday Night Football* and NBC movie when it's male-oriented. Conner at DFS says he liked the pilot and notes that the rauchiness will be toned down by the network. JWT's Kostyra says *Women* can be CBS' sleeper and pull up the network's entire night.

Consensus: This 'sexploitive' comedy should benefit from lead-in *Newhart* and as a lead-in to *Cagney & Lacey*. Also, the pilot is considered especially appealing to women. Average share: 26, with a chance to go higher against male competition.

### **Wizard of Elm Street**

*Tuesdays, 8-9:00 p.m.*  
(20th Century-Fox Television)

This series, up against a solidly entrenched *Who's the Boss?* and *Growing Pains* on ABC, and NBC's promising new entry, *Matlock*, gets 10 misses. JWT's Kostyra calls the time period CBS' "Curse of Black Rock." With shares ranging from a high of 22 in the fourth quarter of 1981 to a low of 12 in 1985, "nothing has worked for the network, and 1986 will be no exception." Kostyra sees *Elm Street*, a fantasy-adventure about a little man with great powers of imagination and invention who solves "unsolvable" problems, as rivaling the network's all-time low.

Croasdale at BBDO observes: "How it made the schedule is one of the mysteries of the 1980s." Conner at DFS is betting that the show will be replaced at mid-season or before.

Consensus: One of the worst pilots the admen have seen, if not the worst—plus heavy competition—makes *Wizard* a clear miss. Average share: 12.

### **Together We Stand**

*Wednesdays, 8:00-8:30 p.m.*  
(Burton/Schwartz/Universal)

Elliot Gould, along with Dee Wallace Stone and Ke Hay Quan, stars in this comedy about parents of a son and an adopted daughter and their adopting of another member for their family. All 10 admen put the show in the miss column. M-E's offer says it won't get a great many shares because it's up against two solidly entrenched series, *Highway to Heaven* and *Perfect Strangers*. Croasdale at BBDO notes that the premise is good, but from what he saw of the pilot he's not certain of the direction. "Will Gould be the principal character or will the story revolve

around others?" Gottlieb of DMB&B says he feels favorably about the show, but it's in a tough time period.

Consensus: The series gets 10 misses, mainly because it's against two solid series. Average share: 20.

### **Better Days**

*Wednesdays, 8:30-9:00 p.m.*  
(Lorimar-Telepictures)

*Better Days* may not be ahead for this sitcom, which is about a fun-loving Beverly Hills boy (Raphael Sbarge) who goes to live with his feisty grandfather (Dick O'Neill). All 10 ad negotiators give the comedy a miss. Croasdale at BBDO describes the pilot as relatively poor and says the lead needs a lot of work in terms of his performance. On the other hand, Conner at DFS says he liked the pilot and believes that *Days* and its lead-in, *Together We Stand*, might be better off if both were delayed from their fall start and were replaced with a CBS drama series as counterprogramming against the other webs.

At JWT, Kostyra comments that CBS has tried and failed with youth-oriented and/or family comedies in the 8-9 p.m. time period. He says that neither new show will improve on the cancelled *Stir Crazy's* shares and even may lose some from last year's series.

Consensus: *Better Days'* pilot is a poor one, say most of the 10 miss voters. Average share: 17.

### **Kay O'Brien, Surgeon**

*Thursdays, 10-11:00 p.m.*  
(Orion Television)

This hospital drama starring Patricia Kalember as a woman trying to make it in the macho world of medicine in a New York City hospital captured 10 maybes, mainly on the strength of its lead-in, *Knots Landing*.

O&M's Goldstein says the lead is very attractive, but that the pilot needs some work. Grey's Cohen says he believes the network will straighten out what's wrong with the O'Brien character, which agencies consider to be too much like a 'superwoman.' Also, with *Hill Street Blues* not doing much better than it did last year, Cohen predicts a three-way split in the time period.

At JWT, Kostyra notes that *O'Brien*, will lose some of *Landing's* strength, but not enough to depress it into the third spot in the time period.

Consensus: The admen liked the pilot and expect the network to make the lead role more vulnerable. Good lead-in will enhance the ratings. Consensus: 25.

### **Downtown**

*Saturdays, 8:00-9:00 p.m.*  
(Samuels/Tri-Star Television)

The admen are saying this series is hard to pin down in terms of genre, and

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it gets a thumbs down by all 10. "It's neither fish nor fowl," says JWT's Kostyra.

"The premise of cop-turned-probation officer using parolees to solve crimes needs more of everything to be accepted," he adds.

Croasdale at BBDO calls *Downtown* a gimmicky show. One redeeming feature, he says, is that the show has a good lead, Michael Nouri, who starred in the successful film *Flashdance*.

Also against *Downtown* is that it's opposite the successful *Facts of Life* on NBC. However, it is counterprogramming against the comedy hour on both other networks.

Consensus: *Downtown* is considered a clear miss by all 10 admen. It's story is contrived and won't do any better than its cancelled predecessor, *Airwolf*. Average share: 17.

## NBC

### Alf

*Mondays, 8-8:30 p.m.*  
(Alien Productions)

Nine of the admen found the story of a doglike alien taking up residence with an American family as alien to them. However, they point out, it has some upside potential to get into the maybe category down the line. Conner at DFS says the network is high on the show, which got strong test ratings.

Grey's Cohen says that although *Alf* could become cult fare, he's betting

**Grey's Aaron Cohen envisions a hot battle between ABC and CBS for second place. "It could be a toss-up," he says. "I like ABC's new shows better than CBS."**

against it achieving any high numbers. Gottlieb at DMB&B says that *Kate & Allie* will dominate the 8-9 p.m. time slot and that both that series and *MacGyver* will take the women demos, leaving *Alf* with the young adults and kids.

Consensus: Nine misses and one maybe, say the ad negotiators. Could do better if it can persuade audiences

to accept the concept. Average share: 21.

### Matlock

*Tuesdays, 8-9:00 p.m.*  
(Viacom Productions)

Andy Griffith plays Ben Matlock, which now becomes a series based on the made-for-TV movie *Diary of a Perfect Murder*, which drew a 33 share on March 3. Griffin, as a wily Georgia attorney, is a superb performer, and the series will wind up with a maybe, note all 10 of the ad negotiators. O&M's Goldstein considers *Matlock* as reasonable counterprogramming to the ABC comedies. "*Matlock* will skew older, while both *Who's the Boss?* and *Growing Pains* skew young." At Grey, Cohen says *Matlock* could grow from a low maybe to a higher share.

At BBDO, Croasdale sees *Matlock* as more of a 9 or 10 p.m. show, rather than as the opening series in primetime, in a time period when historically other dramas haven't done well. DMB&B's Gottlieb also says that because of the competition from *Who's the Boss?* and *Growing Pains*, *Matlock* will face a tough time.

Consensus: Griffin's acting and the show skewing older put the series in the maybe class with all 10 admen. However, the time period is a tough one. Average share: 26.

### Crime Story

*Tuesdays, 9-10:00 p.m.*  
(Mann/New World Television)

The ad buyers haven't seen a pilot of this police-action series created by its executive producer, Michael Mann (*Miami Vice*), and which deals with an elite squad of Chicago detectives in the 1960s. The cast is considered a plus, including Dennis Farina and Anthony Denison (*Prizzi's Honor*). Yet despite these advantages, *Crime Story* gets a miss by all 10 voters. Croasdale at BBDO says that, based on what he's seen in clips, the script needs work and seems to be lacking in direction.

Gottlieb of DMB&B finds fault with *Crime Story* because, he says, it is a period piece, which won't do as well as a weekly series. *Moonlighting*, the ABC series, is seen as taking the time period, with CBS' movie in the second slot.

Consensus: Although the admen have not seen a pilot or even a script, they say this drama will be a miss. One adman, however, says the show may surprise, as counterprogramming, if its lead-in, *Matlock*, works. Average share: 22, a high miss.

### 1986

*Tuesday, 10-11:00 p.m.*  
(NBC News)

The news is bad for this news magazine show produced by NBC's own news di-

vision, with it winding up a miss with all 10 voters.

Historically, points out Goldstein at O&M, news programs don't perform well, and even when they do, they take time to build. Kostyra at JWT says that Roger Mudd and Connie Chung notwithstanding, 1986 winds up a poor third and about 30 per cent under 1985 shares of cancelled *Remington Steele*.

Consensus: The news show may not make it for the opening bell of the new season. News magazine shows generally don't fare well, with an exception or two, and they take time to build. Average share: 17.

### L.A. Law

*Fridays, 10-11:00 p.m.*  
(20th Century Fox Television)

This ensemble drama about the professional and personal lives of a group of attorneys in a Los Angeles firm was one of two new series judged as a hit by the majority of the ad voters. Of the seven hit predictors, Croasdale at BBDO says the pilot is one of the best he's seen in recent years. At O&M, Goldstein says he likes the idea of the show, and it will do better than the new entry on ABC, *Starman*. Also coming out of *Miami Vice*, the show "locks together," and has the same kind of gritty look of *Miami Vice*.

Another plus is that Steve Bochco (*Hill Street Blues*) is executive producer. Conner at DFS, who is on the maybe side, says that viewers will have a tough time in identifying with the story and the characters because the type of cases the characters get involved in are not life and death situations.

Consensus: This drama registered a hit with seven of the 10 ad negotiators, based mainly on its *Miami Vice* lead-in and a strong pilot. Average share: 28.

### Amen

*Saturdays, 9:30-10:00 p.m.*  
(Carson Productions Group)

*Amen* is only one of two series to get into the hit category, in this case by a vote of eight to two. Starring Sherman Hemsley (*The Jeffersons*), who returns to series television as head deacon of an inner-city church founded by his grandfather, the series is seen as a hit by Conner at DFS because of its *Golden Girls* lead-in, which should get shares in the mid-30s and because "the situation is amusing."

While JWT's Kostyra believes *Amen* will be a hit, he doesn't think it will get *Girls*' numbers. "Though well done and funny in its own right, *Amen* should drop five share points behind *Girls* to comparable 1985 levels of 227."

Consensus: Based on the lead-in strength of *Golden Girls* weak competition, and a good pilot, *Amen* is seen as a hit by eight admen. Average share: 30.



## Our House

Sundays, 7-8:00 p.m.  
(Lorimar-Telepictures)

This is another case where a decent pilot is put into severe competition, killing its chances for getting decent numbers, point out the 10 admen, who place the series in the miss column. Veteran actor Wilford Brimley (*Cocoon* and *The Natural*) is considered excellent as a widower whose life changes when his daughter-in-law and her three children move into his house. But there aren't enough share points left over from its competitors, the powerful *60 minutes* and the *Disney Sunday Movie*, says DMB&B's Gottlieb.

Croasdale at BBDO calls *Our House* a beautifully done and very soft drama. "I would like to see it survive and hope NBC stays with it. But it will take a long time for the show to grow." JWT's Kostyra says *Our House* could swing over some *60 Minutes* over-40 types, pushing the shares up a little and hassle ABC for second place in the time period.

Consensus: An excellent drama, with Wilford Brimley as star. However, the competition is too tough. Average share: 17.

## Easy Street

Sundays, 8-8:30 p.m.  
(Viacom Productions)

*Easy Street* looks like a dead end, say the 10 admen, who give this comedy, which brings back Loni Anderson in a starring role, a clear miss. Up against *Murder, She Wrote* on CBS and the

**JWT's Richard Kostyra questions why NBC brought back the 'A-Team' and believes 'Remington Steele' should have been returned.**

last hour of *Disney*, the show, in which Anderson plays an eccentric, wealthy woman who befriends her uncle and some of his friends, is given very little chance. One plus: the executive producer is Hugh Wilson, creator of *WKRP in Cincinnati*.

Consensus: A tough time period for *Easy Street* puts it into the miss column by all 10 agency voters. Average share: 17. □

## Pro football (from page 50)

Pilson notes that what happens in the final year of the contract is very important, in that the networks will have had five years under their belt to determine their negotiations stance. "The sense right now at CBS is that we would need a price adjustment if we don't improve our sales in 1986." He continues that all three networks carrying NFL games were in the red on the contests, and "everyone is aware that, considering what we do for the NFL, this can't be justified by a loss position at a company.

"I don't think that Pete Rozelle (head of the NFL) or CBS anticipated we and the other networks would lose money on the NFL. I don't think he expects us to continue to lose money on the NFL." Pilson points out that the \$2.2 billion contract negotiated by the networks over five years was, in retrospect, based on unforeseen miscalculations. "As it turns out in the years following 1982, there was a dramatic downward change in the overall economy and a soft marketplace, which very few people could have projected. The growth levels the nation had been experiencing year after year stopped abruptly. This was reflected in the gross national product. We went from an 8 per cent annual growth rate to 2 or 3 per cent. This decline was reflected by ad expenditures but not by rights fees."

Some agencies are suggesting that the networks will fight long and hard to keep their NFL rights fees in tow when it comes time for a contract renewal next year.

"CBS has been on record for three years that they will make every effort to control rights fees in the future," notes Stephen Grubbs, senior vice president, associate director, network programming at BBDO. "Also, under its new ownership, ABC wants to make good decisions that will make money for CapCities—not just to pay a lot to keep the NFL on its network. And although there may be some posturing on the networks' side, I have to believe they made such a case of their unwillingness to pay large rights fees, that they really can't do that without seeming two-faced."

## Web victory predicted

Judith Sawyer, senior vice president, director, national broadcast media, at Campbell-Ewald, sees the networks winning their confrontation on rights in 1987 with the NFL in obtaining a reasonable rights contract. She says the networks' economic pressure has forced the NFL to recognize that in order to sell their football games, they



**Wes Dubin, senior v.p., Needham Harper Worldwide: Advertisers and agencies "couldn't afford the network prices and decided to go elsewhere."**

will have to have a sensible contract.

NHW's Dubin says the networks now have strong rationale when they renegotiate sports rights contracts to tell the franchises they can't absorb the large rights increase because of economics.

"If they showed their books to them, as to what happened to their gross sales revenue in the past year or two, the franchises would have to agree that there is no way they could pass along big rights fees. They would find out that the marketplace has risen up has rebelled against large prices."

The 1988 Olympics is an example of what has happened to sports, he continues. There was a lot of speculation that the Seoul Olympic Committee expected to sell the rights for between \$70 million and \$1 billion. In reality it's \$300 million, with a sliding scale deal depending on the money taken in by NBC after a certain amount."

He continues that both the winter and summer Olympics in 1988 mean that both ABC and NBC will have shelled out in excess of \$600 million in rights fees for both. "This means that the networks have to gross considerably more than that, taking in the expense in mounting them, to break even or to make a small profit. That much money sucked out of the marketplace could spell problems for other sports as well as for other dayparts, as well."

According to CBS' Pilson, college football wasn't economically profitable either last year, although the network was very close to going into the black. "The gap in college was not anywhere near as large as to what our expectations were and what we experienced. College is a very small fraction of the pro football investment. Also, college

was a deal that was negotiated in 1984, rather than in 1981 and 1982, so that was a lot closer to the situation than pro. Also, it was negotiated with the breakup of the NCAA package in hand, so we knew what was going to happen."

However, he continues, the network did not anticipate as soft a marketplace as was experienced. But, he says, there is a vast difference in rights fees between both pro and college. "You're talking about college rights fees of \$15 million a year, vs. \$150 million for pro, so the gap is not nearly as painful in college. We are coming to the end of our college football contract with the various football groups, and I would expect those deals will be renegotiated at the end of the new season as well."

As far as college football, vis-a-vis syndication, is concerned, BBDO's Grubbs notes that the problems, including scheduling and distribution and the fly-by-nights coming on the scene appear to have been worked out. "The industry is now down to a few people who are very good, after the glut," while the number of games is about the same. Other syndicators, it's noted, such as Jefferson Pilot and Raycom, have picked up the slack in airing college football.

Grubbs says that syndication works better for some categories than others. "If you have a bottler or a wholesaler network, syndication is very attractive for merchandising reasons or for giving added support in particular areas. He notes that there has been talk that a national syndication conglomerate may be formed. He says he would consider advertising on it, depending on the price. "Theoretically, you will get higher ratings in your home conference markets and more fan interest. It could be a good national media buy."

### College basketball

CBS not only carries conference college basketball games but also has exclusive rights to the NCAA tournament. NBC has agreements with various conferences and independents; and ABC will join the arena next season, pitting the three networks against each other on Sunday afternoons. This past season, NBC aired 22 contests. The 1987 season's schedule has not yet been completed, but a spokesman at NBC says the telecast numbers will remain about the same.

CBS may find it has competition on the rights to the NCAA tourney when it negotiates a new contract after next season. The NBC spokesman says that network is exploring bidding for the rights to the games. Under its arrangement with the NCAA, CBS has 30 days to negotiate. After that time, other entities are free to bid for the games, the



**Judith Sawyer,**  
*senior v.p.,  
Campbell-Ewald: The  
networks "want to lock up  
as much as they can  
upfront to avoid running  
into the situation of late  
last summer and beyond."*

NBC spokesman notes.

ABC's schedule will bow on January 18 with a doubleheader—LSU vs. Kentucky at 2 p.m. ET and Louisville vs. Purdue at 4 p.m. There will be seven additional Sunday telecasts, all starting at 2 p.m., including a doubleheader on March 8 of games from the SEC and Pac-10 championships. There will also be regional coverage of the Big Eight championships.

### Bolstering 1st quarter

According to an ABC spokesman, the network's entry into college basketball was based on the strong feeling of Dennis Swanson, president of ABC Sports, "that we should have a presence in college basketball; and he also wanted to bolster first quarter."

On the pro basketball circuit, the NBA ratings in the 1984–85 season were generally better than the previous year's, with the post-season games spurring the increases while ratings for the regular season games carried by CBS, held about even for both seasons. (See separate table on page 50 for details.) "The NBA has been strong and positive over the past few years," notes Pilson, and he continues that the 1984–85 season's higher ratings helped generate good prices and a strong pro basketball sales season.

Pilson notes that because the season just over did even better in ratings, he's looking for a strong sales marketplace for 1986–87. Referring to the past season, he notes that the finals did a little better, "which is what we hoped," despite that Houston, rather than Los Angeles, was involved."

Next season, under its new contract,

CBS will air three additional games. The pact with the NBA calls for a payout of \$173 million over four years, according to Pilson. The previous four-year pact cost the network \$88 million, plus payment for airing additional games, so the increase is roughly from about \$24 million the first year to \$38 million during the initial year of the 1987–1991 pact, says Pilson.

As to the upcoming pro football marketplace, the networks feel that the upswing in ratings enjoyed in 1985, combined with other factors, will make negotiations easier upfront with the ad community than over the past few years. NBC's Blackmore sees the marketplace returning to a settled atmosphere now that elements such as the NCAA decision and the mad rush by syndicators to carry college games are in the past.

He says he doesn't see a repeat of last year's debacle. "I believe that advertisers like to plan ahead." Last year, he concedes, "the price for football may have been too high going in. But I think the confusion in the marketplace may have held advertisers back, rather than the pricing."

At ABC, Wasilko believes that the football ratings drop in 1984 impacted heavily on major sponsors and made them reluctant to participate on an equal basis with their 1984 activity. But because the ratings were up, he expects this to be reversed this season, with the inner-core traditional advertisers returning to either the same or increased level of 1985.

Also, he notes, he sees a heavy number of new advertisers coming on board the football ad train. For example, "even last season, the slack caused by the divestiture of AT&T, which had been a heavy football investor in the past, was taken up by business system types of advertisers." In addition, he points out, there was a lot more activity from the money-management community, such as brokerage firms and insurance companies which advertise as money managers.

### ABC's compensation plan

ABC, in a new tack obviously dictated by the bottom line, had planned to eliminate compensation for *Monday Night Football*. Under its proposal to its stations, the network, in exchange, would have made available an additional minute for the affiliates to sell locally during the NFL halftime show. The proposal would have affected regular season contests only.

In addition, ABC would have allowed the affiliates to increase their window for local news from one minute to three during halftime, close to when the network carries its news summary.

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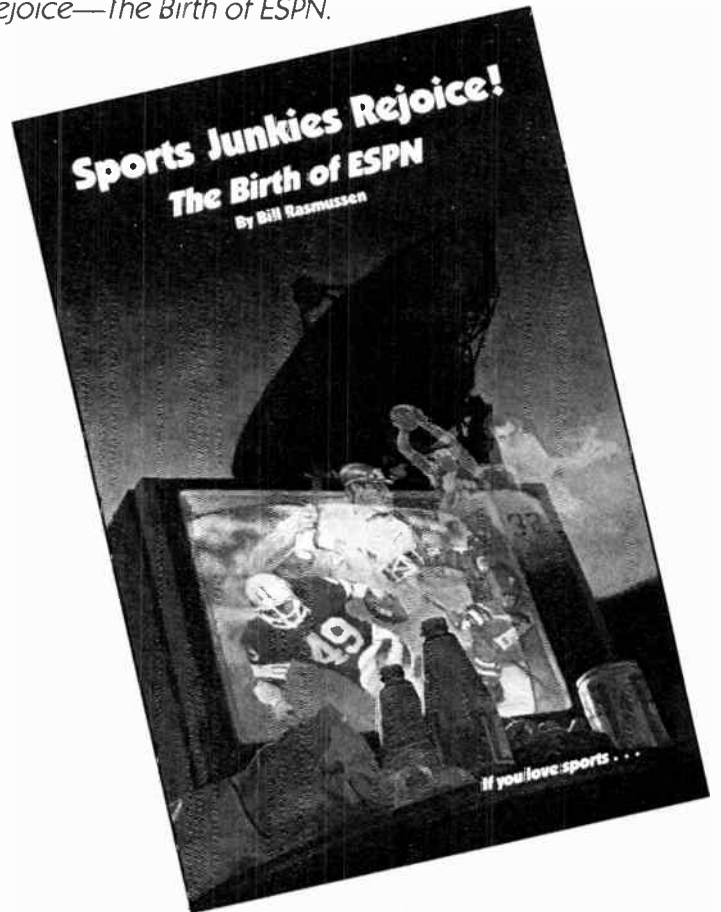
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**Jim Wasilko, v.p. sports sales, ABC:** *"We set what we think is a realistic price goal and, based on what the marketplace will bear, that can go up or down."*

ABC was looking to a similar arrangement on its Major League Baseball games, whereby a cash payout would have been eliminated for primetime and weekend games, in exchange for an additional minute for local sale. Network officials initially maintained that affiliates would make more money in both cases than through compensation.

However, because of resistance at the recent affiliates' meeting, a compromise was struck, whereby the network agreed to restore one hour of compensation in both football and baseball on Monday nights.

As far as prices to advertisers are concerned, Blackmore at NBC says increases of the type negotiated by the networks are a thing of the past. "Everyone is getting the picture on the rights fees, and that the advertisers simply can't handle that. That message has gotten across, so we will have to make some of our money on less overhead and some on lower increases."

At CBS, Pilson notes that he would rather not predict or anticipate what will happen in negotiations with advertisers for the coming football season. "It's still too early to tell what the situation will be for the fourth quarter in pro football. We haven't yet begun the sales process. I wouldn't deny, that, based on an increase in network ratings and what we consider to be a good upcoming schedule, that we are looking for price increases. We do every year."

ABC's Wasilko says he's looking for an increase in ad prices on pro football. "The ratings were up tremendously, and there's no question we should be able to get increased prices. I would say there will be fairly minimal CPM increases, but the average unit cost will go up at a higher rate. Obviously, this would be a function of the ratings."

As to agencies' view of the 1986 pro football marketplace, the general climate, they maintain, not unsurprisingly, on the part of clients is to hold off on commitments. Most of this wait-and-see attitude is due to what is seen as another soft marketplace in other programming as well as sports. JWT's Kostyra says his clients are willing to wait longer than may be prudent. Of course, he points out, in some instances certain advertisers will have to buy early, depending on their needs. "The purpose of football is to merchandise it—which is a main element of your strategy. Therefore, you may have to pay a high premium for upfront. But you can't afford the risk of waiting to get better prices in the scatter market."

NHW's Dubin says that if both the contract between the networks and the NFL gets down to a sensible renewal level, and if the marketplace stays sluggish, then, obviously, the networks will charge rates to advertisers which won't put them in financial trouble. But if the market should improve, the networks will reap the benefits of it. Any price contract break will also allow the networks to price the inventory over the next couple of years so that it's affordable to both the advertisers and themselves."

Sawyer at Campbell-Ewald believes that the networks, recognizing the impact of the soft marketplace last year, will approach pricing this coming season in a more reasonable fashion. "Because of what happened last year they want to lock up as much as they can upfront to avoid running into the situation of late last summer and beyond." Sawyer notes that she can't be specific on prices because she is currently in negotiations with ABC and CBS on the coming season's football. However, she indicates some yielding on the part of the two networks regarding large price spirals.

But before NFL negotiations begin with the three networks, the league will have to resolve its court battle with the United States Football League, which is charging the NFL with antitrust to the tune of \$1.32 billion, including treble damages. The case went to trial a few weeks ago, and it's not likely to end until at least the beginning of July.

#### **ESPN contract**

Meanwhile, the USFL has been busy renegotiating the third year of its three-year contract with ESPN, which will be an abbreviated version of the past pact. Under the present arrangement, which is only for one-year, only 22 games will be aired by the cable network, compared to 54 contests carried last season, ESPN had the option of renegotiating if the number of USFL

teams were reduced. The number of franchises has dipped to eight from 14 the past year.

Besides that, the USFL games are being moved from the spring to the fall and most of the regular-season contests will be shown on Sunday evenings. Last season, the games were carried on two days during the week, plus on Saturdays. As to the new rights payout, estimates place it at about \$7-\$8 million, or about one-third of the \$23 million per year paid by ESPN.

William Grimes, president and chief executive officer at ESPN, admits that the renegotiated contract, including the trimming of games and the cut negotiated in rights payout, was in recognition that both ratings and ad dollars will decrease. He says that a major problem relates to the move by the USFL to go to a fall schedule, in competition with the NFL. Grimes continues, "We don't think the games will be a ratings winner, but we believe they will get some audience. It's better than running a replay of a ping-pong match."

The 1985 ratings on the USFL games were nothing to shout about, an average of 2, down from an average 2.9 rating on ESPN in 1984. Still, last year some major sports advertisers, includ-

***"We will have to make some of our money on less overhead and on lower increases," says NBC's Bob Blackmore.***

ing Gillette, made a significant investment in sports on the cable network. Also, the network went into the black for the first time in 1985, and is looking for about \$80 million to \$90 million in ad money this year, says Grimes.

Fixed in a solid financial position, ESPN is looking at possibly competing with the networks for bidding of NFL games, although at this point, concedes Grimes, any scenario is premature. He continues that the NFL is not entertaining any discussion on its games until the USFL suit is out of the way and the season is over. He says that, hypothetically, ESPN could make a bid for the NFL games if advance commitments were made by cable operators to charge subscribers higher fees. The additional fees could be used to help defray the NFL rights costs, he says. □

## Sidelights (continued)

Network from 1959 to 1961, to station manager of WNBC-TV New York, and then, in 1965, move on to become vice president, sales, East Coast at Warner Brothers Television.



Pete Affe



Robert Affe

In 1983, Peter was named vice president, general manager for Storer Communications' New England Sports Network, where he remained until his move to Disney.

His son Robert always wanted to join his father in the world of broadcasting, but his Dad had other ideas. Peter dreamed of Robert growing up to be a broadcast lawyer. Robert took the advice, and after graduating cum laude from Georgetown University, attended New York University Law School.

After that, Robert began practicing broadcast law in Washington. But he still wanted a job closer to actual station operation and joined WTXN-TV Hartford-New Haven (Waterbury), as an assistant to the general manager, clearing cable systems. Soon he was promoted to program director, and the station's rating success brought him to the attention of the management of WOIO-TV Cleveland, where he was signed on to head programming at the new independent station. That's where he is today.

No radio station can lay a stronger claim to being a family business than WMCA New York.

**R. Peter Straus** is chairman of Straus Communications, his wife, **Ellen Sulzberger Straus**, is president of WMCA, and daughter **Jeanne H. Straus** is WMCA's vice president, station operations. Son **Eric P. Straus** is a former local sales manager for WMCA, but is now general manager of WELV AM-FM Ellenville, N.Y., also owned by Straus Communications.

Peter's father, Nathan, who was an administrator of the United States Housing Authority in the Franklin D. Roosevelt administration, bought WMCA in 1943. At the time, radio sta-

tions were forbidden to editorialize, but Nathan Straus, who also bought and edited *Puck* magazine, was from a newspaper family and went ahead and made WMCA the first radio station in the U.S. to editorialize, thereby overturning the Mayflower Doctrine.

Years later, son Peter again flew in the face of custom and regulation by endorsing John F. Kennedy for President, thereby making WMCA the first radio station in the nation to endorse a political candidate. In 1970, WMCA went all-talk, with the stress on national community issues.

Ellen is from a newspaper family, too, and from 1950-'55 was foreign correspondent for Northern New York Newspapers. Her first cousin is Arthur Sulzberger, publisher of the *New York Times*, and he's the son of Ellen's uncle, Arthur Sulzberger the elder, who was also publisher of *The Times*.



R. Peter Straus



Ellen Straus



Jeanne Straus



Eric Straus

But the family affair at WMCA doesn't end there. Two of its programs are hosted by husband and wife teams. Bob and Betty Sanders were imported from WBBM Chicago last September to host *Breakfast with Bob and Betty*. And Ken and Daria Dolan are WMCA's husband and wife personal financial advisory team.

An equally prominent broadcast family with Chicago roots are the Quaals. **Ward Quaal**, now retired as president, WGN Continental Broadcasting Co., now Tribune Broadcasting, is currently president, The Ward L. Quaal Co., his own management consulting firm. His son, **Graham Quaal**, is manager of the company's Phoenix office, in charge of client relations in the West.



Ward Quaal



Graham Quaal

Ward's first broadcasting job was combination announcer, writer and salesman for WBEO, now WDMJ, Marquette, Mich., before entering the University of Michigan in 1937. Then, while still attending Michigan, he was an announcer for both the local and CBS Network staff of WJR Detroit.

Quaal joined WGN Chicago on June 8, 1941, the day after receiving his B.S. degree, and the following year joined the Navy for the duration of World War II. He finally made it back to WGN in December 1945, where he was instrumental in developing WGN's farm and public affairs activities and represented the station in Washington, D.C. in various matters. He also helped the general manager in planning the development of WGN-TV, which bowed in April, 1948.

Later that same year he took a leave of absence from WGN to serve as executive director of the Clear Channel Broadcasting Service in Washington under radio pioneer and attorney Louis G. Caldwell. And in 1949, President Harry S. Truman named Quaal to the Cabinet Task Force for the Hoover Commission.

In 1952 he joined Crosley Broadcasting Corp. and the following year was elected vice president and general manager of Crosley's radio, TV and short wave properties.

Quaal returned to WGN as vice president, general manager in 1956 and in 1965 was elected president of the company. This followed his initiation of "an extensive expansion program which led to the development of WGN as a national entity in broadcasting, with radio, television, production companies and cable facilities from coast to coast."

In 1973 Quaal received the Distinguished Service Award, highest honor of the National Association of Broadcasters, and that same year was honored as Chicago Press Veteran of 1973, making him the first broadcast journalist to receive this award.

In October 1975, Quaal was the first man ever elected to the Better Business Bureau Hall of Fame, and in 1981 he was elected president of the Broadcast

## Sidelights (continued)

Pioneers Library in Washington, D.C. He served 12 years as president of the Clear Channel Broadcasting Service, and for 20 years he served on the Ethics Committee of the American Advertising Federation. And he served for a decade as a member of the Business Advisory Council of the Chicago Urban League.

Before joining his father's company, Graham Quaal's first job out of college was with the Eastern Division of the Union Oil Co. of California. At his Unocal unit in Chicago, he participated in marketing, sales management and advertising, "much of it related to radio and television."

**Barrett (Barry) Geoghegan** has been president and general manager of WAND-TV Decatur-Springfield-Champaign-Danville, Ill. since June, 1970. His son **Geoff Geoghegan** is an account executive with Independent Television Sales in Chicago, and his father and Geoff's grandfather was **Anthony V. B. Geoghegan**, media director and later executive vice president and chairman of the plans board at Young & Rubicam.

Tony's serious advertising career started in the checking department of McCann-Erickson and he worked his way up through production, research and merchandising to reach the media department. From McCann, his next step was to become head of media and research at the Federal Agency, and in 1924 he was hired as media director by Young & Rubicam. He became a senior vice president and co-chairman of the Plans Board in 1953, then stepped up to executive vice president in 1959.



Anthony Geoghegan



Barry Geoghegan

Barry Geoghegan entered broadcasting in 1956, in the executive training program at American Broadcasting Co. The following year, he became program coordinator of WABC-TV New York and continued with the station until he was director of sales from 1965 to '69. That was the year he left ABC to become executive vice president of Starch-Hooper-Roper, Inc. until 1971 when he

joined the executive staff of Lin Broadcasting.

Barry is a past president of the Illinois Broadcasters Association and a director of the Museum of Communications in Chicago. He is also a member of NATPE and of Maximum Service Telecasters, Inc.

After breaking into broadcasting at WAND-TV, son Geoff Geoghegan served as local sales coordinator at KTLA(TV) Los Angeles before joining Independent Television Sales in September, 1985, as a sales trainee, then joining ITS' Chicago office as an account executive.

In Minnesota, a *Minneapolis Star* columnist named **Cedric Adams** joined WCCO in 1931 and for the next 30 years became one of the most influential radio personalities in the Upper Midwest. His news programs were unequalled in popularity and, as his fame spread, airline pilots flying at night re-



Cedric Adams



Stephen Adams

ported a striking phenomenon: At 10:15 p.m. right after Adams signed off, lights blinked off in farm houses and in city and small-town homes all over the surrounding countryside. As one elderly woman put it, in truth as well as innocence, "Why, Cedric, I go to bed with you every night!"

Cedric Adams was born and raised in Magnolia, Minn., and he kidded a lot about his hometown, but always with affection. His hallmark was an eye for detail—the trivia of life that comes with living in a small town. He brought that quality with him to the Twin Cities and turned it into a success throughout an entire region.

Today, Cedric's son, **Stephen Adams** is chairman of Adams Communications Corp. Stephen worked for a Minneapolis radio station before his senior year at Yale, but in 1958 he quit broadcasting for a time to go for his MBA at Stanford Business School. He returned to Minneapolis, entered the investment and banking field, and from 1968 to 1980 acquired, developed and later sold some commercial banks.

In 1976 he and a partner acquired an interest in a small Pepsi-Cola bottling franchise in Texas, Mid-South Bot-

tling, which expanded to cover parts of five states. In 1982 Stephen founded Adams Communications, which currently owns six radio and six television stations. Says Adams: "The move to broadcasting was a natural progression from our holdings in banking and bottling. The common denominator is that all are franchises in areas of dominant influence."

Another family affair is Berkshire Broadcasting Co., licensee of WMNB AM-FM North Adams and WSBS Great Barrington, both Massachusetts. Patriarch is **Donald A. Thurston**, a man who has been in commercial broadcasting since 1949.

At 19, he was hired right out of technical trade school as an engineer-announcer for WTWN St. Johnsbury, Vt. Two and a half years later WTWN's owners gave him the opportunity to "build and operate my first station." That was WIKE Newport, Vt., which went on the air October 12, 1952. Thurston was manager, chief engineer, program director, "and whatever else needed to be done."

In 1960 Thurston joined WMNB North Adams and became vice president, general manager and treasurer. Six years later he was president of the station's parent company, Berkshire Broadcasting.

On the side, he was also, at various times, president of the Massachusetts Broadcasters Association, Chairman-Radio, of the National Association of Broadcasters, and from 1977 to '79, chairman of the Board of directors and chairman of the executive committee of the NAB. He was honored with Dis-



Donald Thurston



Corydon Thurston



Carolle T. Collins



Robert Collins

## Sidelights (continued)

tinguished Service Awards by the Massachusetts Broadcasters Association in 1964, 1971 and 1978, and was named Man of the Year for 1978 by the Vermont Association of Broadcasters.

Son **Corydon Thurston** joined Berkshire after graduation from Norwich University in 1974 and "provided the necessary back-up at home" while his father was most active with the NAB. In 1980 a subsidiary company was formed with Cory as president, to buy and operate WCNX Middletown, Conn.

This station was sold in 1984 and the proceeds used to give the Thurston family 100 per cent ownership of Berkshire Broadcasting. Cory returned to North Adams and is now general manager of the company.

Daughter **Carolie Thurston Collins** was an intern at WFSU(FM) Tallahassee while at Florida State University, and after graduation joined WLAG and WWCG(FM) LaGrange, Ga. as announcer, production manager and traffic coordinator. From there she came back to Massachusetts as announcer, music director and traffic coordinator for WBEC AM-FM Pittsfield. And from there she went to work for her brother's station in Middletown, Conn., WCNX, as promotion director and local sales rep.

Meanwhile, in Pittsfield she met newsman **Robert B. Collins** at WBEC and they eventually were married. Collins went on to become news editor for WHDH Boston, from which he moved to RKO Radio Networks in June, 1984, and he stayed with them when they became the United Stations Radio Networks. Along the way, he picked up a number of awards for investigative reporting. And in May joined the family business as program manager of Berkshire's WSBS in Great Barrington.

**Robert D. Gordon**, former senior vice president, general manager at WLWT(TV) Cincinnati, has recently embarked on a new career as owner, as well as president of Gordon Broadcasting. He did this by recently acquiring KHGI-TV Kearney-Lincoln-Hastings



Robert Gordon

and its two satellites, KSNB-TV Hayes Center and KWNB-TV Superior, Neb.

Son **Robert D. Gordon, Jr.** is with Susan Hackney Productions in Nashville, a public relations and artists management firm whose clients include Chet Atkins, Waylon Jennings and Loretta Lynn. The project young Gordon was most recently shepherding was the Willie Nelson Music International Talent Search sponsored by Wrangler jeans.

This involves a talent contest staged by radio stations in 10 major markets, with the winning country and rock groups scheduled to appear in the finals to be televised in Austin, Texas in November, for airing in January 1987.

And Gordon's youngest son, Gus, is majoring in broadcasting at the College Conservatory of Music of the University of Cincinnati.

Before joining WLWT, Bob Gordon, senior, was president of Western Broadcasting Co., Missoula, Mont., a group of four television stations, five radio stations and an international production company. Then from 1960 to 1981 the elder Gordon was with Scripps Howard, starting as local sales manager for WCPO-TV, AM and FM, and winding up as vice president, general manager of WCPO-TV and as a member of Scripps-Howard's board of directors.

In the Army, Gordon was officer in charge of programming for the 10-station Armed Forces Korea Network. He has been chairman of the Television Board of the National Association of Broadcasters, chairman of NAB's Children's TV Committee, chairman of the United Negro College Fund, and chairman of the Law Enforcement Committee of the Ohio State Crime Commission.

In Chattanooga, Tenn., **Morton J. Kent** was chairman and president of Media Central, Inc., an eight-station broadcast group, until March, when his son, **Donald B. Kent** was elected president and chief operating officer. Another son, **Stephen D. Kent**, formerly managed Media Central's WXTX-TV Columbus, Ga., and is now secretary and treasurer of the company, and another brother, **David J. Kent**, is a CPA who heads the corporate accounting department. Besides the Columbus, Ga. property, Media Central owns stations in Kansas City, Canton-Cleveland, Huntsville, Ala., Cape Girardeau, Mo., Knoxville, Tenn., and Jackson, Miss.

Morton Kent started as an insurance actuary and was chief executive officer of Vencap Investment Corp. before moving into broadcasting in 1978. And among many other activities, he has



Morton Kent



Donald Kent

served under four Tennessee Governors on State Advisory Committees for the Developmentally Disabled, and he has been both a board member and president of the Chattanooga Area Council for Alcoholism and Other Drug Abuse.

Son Donald worked for American National Bank in Chattanooga from 1976 until 1983, where he became vice president in charge of commercial real estate lending until he joined Media Central in 1983 as treasurer. He was elected president of Media Central in March 1986.

Donald is a past president of the Chattanooga Jaycees and has served as a director of the Orange Grove Center for the mentally handicapped, of Blood Assurance, a community blood group.

The Talbot family has been featured earlier in this series (TV/RADIO AGE, February 6, 1984), but that was before Paul Talbot's second son, **John Talbot** entered the business, John's father, **Paul Talbot**, is president of Fremantle International, Inc., which maintains offices in New York, Toronto, London and Sydney, distributes some 10,000 hours of programs in 63 countries, and is active in international co-productions.



Paul Talbot



Keith Talbot



John Talbot

## Sidelights (continued)

John's brother, **Keith Talbot**, produces the award-winning children's radio program, *Kids America*, which originates at WNYC(FM) New York and is carried Monday through Friday on the American Public Network.

John himself is acting production manager at WRLH-TV Richmond in charge of the station's production department, and directs a half hour public affairs program and local segments of live telethons for Easter Seals.

His first job in the business was as cameraman, writer and producer for Moxie Video, Inc. in Richmond, starting in 1981. Then in 1984 he joined WRLH-TV as switcher, and that led to acting as technical director and as a production assistant handling commercial production and doing some voice-over announcing before being promoted to acting production manager earlier this year.

**William R. McAndrew Jr.**, NBC News Information manager, is the son of the late **William R. McAndrew**, former president, NBC News.

At the time of his death in 1968, the senior McAndrew presided over what was then the world's largest broadcast news organization. Under his leadership, NBC News had grown from a staff of 70 in 1951 to nearly 1,000 by 1968. By 1960, it was already the largest single supplier of network television programs—25 per cent of NBC's television schedule.

McAndrew's first fulltime news job was as a \$10-a-week copy boy with United Press. After two years with UP,



William McAndrew



William McAndrew, Jr.

he moved to NBC News in Washington as news editor and managing editor of the *Esso Reporter* radio news on WRC.

Early in 1942 at the outbreak of World War II, McAndrew was tapped as chief of information for the Board of Economic Warfare. Six months later he joined ABC as editor for commentator Earl Godwin, and 18 months after that returned to NBC, to head the Washington news bureau.

By 1949, McAndrew was station manager for NBC's WRC and WRC-TV

Washington, and in 1951 he transferred to New York as manager of news and special events for NBC's TV and Radio Networks. After the political conventions of 1956, he brought Chet Huntley and David Brinkley together as television's first two-man anchor team for early evening network newscasts. By 1963 he had expanded their 15 minute program to a half hour, and in 1965 gave the green light for *The Huntley-Brinkley Report* to become television's first daily newscast broadcast in color.

By 1961 McAndrew was executive vice president, NBC News, and in 1965 he was named president. Two years earlier he had been honored with a special George Foster Peabody citation which said, in part, "His is indeed the news network—a global web of news communication which reflects the inquisitive intelligence, erudition and communicating skills of his key personnel the world over."

And no matter what his title and the administrative work that went with it, McAndrew was not one to let them isolate him from a breaking story. Colleagues recalled how he once showed up in the news room late one night in a tuxedo. A jet liner had crashed in New York and he was directing coverage of the action when a new staff writer asked, "Who's that guy in the tux giving all the orders?"

Before his son, Bill, Jr., was named NBC News Information manager in 1984, he served as a press representative for NBC News' *Today* and *Meet the Press*, network television's longest running program. He joined NBC in 1974, following his graduation from Fordham.

**George G. Huntington** recently retired as executive vice president-operations of the Television Bureau of Advertising after 30 years. His son, Geoff started with NBC as a trainee in Burbank, Calif., 10 years ago and today he's manager of the Program Research Department, in charge of testing audience reaction to both new pilots and to NBC's continuing television series, from *The Bill Cosby Show* and *Hill Street Blues* to the Saturday morning



George Huntington



Geoffrey Huntington

kids' block and *Saturday Night Live*. The primary methodology used is cable, with audience feedback via telephone.

His father, **George Huntington**, is a World War II Air Corps veteran of the China-Burma-India Theater who before joining TvB worked for Daniel Starch & Staff in measuring print media, and then moved into the agency business. His first stop was as supervisor of copy research for Benton & Bowles, and later he headed media research at Kenyon & Eckhardt.

From K&E, Huntington moved to the American Broadcasting Co. as television sales presentation writer, and later became director of radio sales development. Then it was back to the agency business as director of media research for Dancer Fitzgerald Sample, and from DFS he went to TvB as director of sales development.

At NATPE International, executive director. **A. Philip Corvo** has a son, **David Corvo**, who is executive editor of the *CBS Morning News*.

Dave first worked for KRON San Francisco and KTVU(TV) San Francisco as a news/writer producer, then joined KCBS-TV Los Angeles where he helped launch the station's first investigative reporting unit, then was promoted to head that unit in 1979. The next year he became executive producer with overall responsibility for the station's early and late evening newscasts.

He served as assistant manager of the CBS News bureau in Los Angeles from January, 1982, to July '83, then became senior producer of the weekend edition of the *CBS Evening News* and



A. Philip Corvo



David Corvo

the *CBS Sunday Night News*, until joining *CBS Morning News* in March 1984.

His father, Philip, started as an NBC page while attending New York University, and after graduation became an air personality and news director at WWCO and later at WATR Waterbury, Conn. From there he moved to TV operations for WATR-TV Waterbury, and from there he switched to TV operations and directing at WHNB-TV, now



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In 1960 the elder Corvo moved to California to become program director for KXTV(TV) Sacramento-Stockton, and in 1965 he was named program manager. In 1969 Corvo moved to Seattle to sign on as director of programming and news for KIRO-TV, and in 1973 he moved to San Diego as program manager of KGTV(TV) where he remained until leaving in 1982 to head NATPE.

NATPE's public relations agency is March Five, whose president is **Bob Bernstein**. His son **Jed Bernstein** is the youngest vice president at Ogilvy & Mather New York, and a man who recently negotiated that \$6 million deal with *Moonlighting's* Bruce Willis to do the commercials for Seagrams Wine Cooler.

His father's March Five broadcast and broadcast-related clients include King World of *Wheel of Fortune* fame, Eastman Kodak, Post-Newsweek Stations, NATPE International and the Broadcast Promotion & Marketing Executives (BPME).

For years, Bob produced the "NATPE Follies" at the Association's annual convention. But he built it into such an ambitious and time-consuming extravaganza, involving such a large army of volunteer talent, that it was taking conventioners away from the reason they were at the convention—selling and buying programming.

So now Bob has moved his "Follies" to the annual June conclave of the BPME (formerly BPA) where it is now known appropriately as the "BPME Follies." And son Jed produces musical salutes and spoofs for Ogilvy and its clients.

Bob has been in public relations ever since he was doing it for the DuMont Network. Along the way, before launching March Five in 1975, he was with Liberace, Westinghouse Broadcasting, Triangle Publications' Broadcast Group and Viacom.



Bob Bernstein



Jed Bernstein

Once upon a time in Brooklyn, grocer Max Albert and his wife, Alida, raised three boys, Marv, Al and Steve, who all grew up to be sportscasters on New York Television.

**Marv Albert** does it for NBC Sports and is also sports director for WNBC-TV New York. Brothers **Al Albert** and **Steve Albert** just signed on with WOR-



Marv Albert



Al Albert



Steve Albert

TV New York to alternate as weeknight sports anchors on News 9: Primetime.

Marv is a former ballboy for the Knicks who graduated from New York University in 1963 while serving as a writer-producer-statistician for veteran sportscaster Marty Glickman when he was covering the Knicks for WCBS. In 1963 when Glickman was once stranded by weather and unable to make it to the game, Marv got his start on the air as a substitute covering the Knicks-Celtics game that night. He is now in his 18th season with the Knicks, his 20th with the Rangers, covers boxing with Ferdie Pacheco, "The Fight Doctor," and calls play-by-play pro football with analyst John Brodie.

Marv Albert's book on sportscasting, *Yesss!*, is regularly used as a text book in broadcasting curricula in both high schools and colleges. And he's won the state Sportscaster of the Year Award, presented annually by the National Sportscasters and Sportswriters Association, 13 of the past 18 years.

Brother Al Albert launched his professional career in 1971 after graduating from Ohio University where he played goalie on the hockey squad. He had a brief career with the Toledo Blades which he now calls "nothing

more than research for being an announcer."

Al's first professional radio announcing was for WHN New York. And during the next four years he simultaneously called play-by-play for the New York Nets and New York Islanders on WOR-TV.

In 1975, Al migrated to Denver to do play-by-play for the Nuggets on KOA and KWGN-TV, in addition to being regular sportscaster, TV anchor and host of a talk show. Five years later he was back in New York as sports anchor for WNBC-TV. Between 1982 and his recent return to WOR-TV, Al was with the U.S.A. cable network doing play-by-play NBA basketball, Big East and SEC college basketball, NHL hockey, major league baseball and boxing.

Brother Steve Albert's first sports gig was ballboy for the Knicks from 1965 to '68. From there he went on to call play-by-play college games while at Kent State, then landed his first professional job as a stand-in for Cleveland Cavaliers announcer Joe Tate.

In the '70s, Steve returned to New York to replace brother Al with the New York Nets. For Sportschannel, Steve did play-by-play for the New York Islanders, New Jersey Devils and New York Arrows soccer—while also hosting a cable boxing show, *Super Fights of the Month*.

On the networks, Steve Albert worked for WCBS-TV in 1977 and '78 as sports anchor and again in 1984 as weekend anchor and host of *Sports Update* and *Sportspeople*. For WNBC-TV, he was sports anchor for the Live at Five news and at WABC he's been doing New York Jets football.

**Peter A. Kizer**, president of Broadcast Communications of America, Southfield, Mich., entered broadcasting as a salesman at WOOD AM-FM and WOOD-TV Grand Rapids in 1956. His son, **James Kizer**, is program director at WCBD-TV Charleston, S.C. and a second son, **Robert Kizer**, sells for the Mid-West Family Group. Daughter, **Jennifer Kizer**, is a C.P.A. headed for law school, where she will specialize in broadcast acquisitions and mergers before joining the family business.

The elder Kizer sold time for three years, then became program director at WOOD before moving to Houston where he was director of operations for KHOU-TV. Then it was on to Detroit as program director of WXYZ-TV, followed by a jump across town to become vice president, general manager of

(continued on page 108)

## In the Picture

### Frances W. Preston



*Broadcast Music, Inc.'s new president plans to build on "firm foundation"*

### New BMI president's most immediate priority is pending 'pay-per-play' bill

"BMI has been a leader in performing rights for many years, and the company has a very firm foundation, and I just plan to build on that. We have a tremendous staff and Ed Cramer, who has resigned as president, has brought us through the computer age and has been an excellent leader, and I hope to follow in those footsteps and take the company even further." (Cramer will become a BMI consultant). That in a nutshell is the declared general goal of Frances Preston, new president of BMI. While it's still a bit too early for Preston to be specific on attainments, she says that contracts with the various cable entities such as MTV, HBO and Nickelodeon will soon be renegotiated, and will require more involvement and exploration over the next year.

But of the more immediate priorities that Preston expects to concentrate on heavily are the bills introduced in both the House and the Senate which would prohibit BMI and the other performing rights organizations from licensing most of the material broadcast over local stations. It would require, instead, that program producers obtain the performing rights upfront—at the time of initial production—and deliver those rights along with the programs. It's Preston's belief that the pay-per-play rules, if put into law, would place a tremendous burden on the broadcasters.

"When a station has to negotiate individually for works to be performed, there is a tremendous amount of paperwork and rights to be secured, not only domestically, but in the foreign market as well. It can't help but be a very complicated procedure."

Stations, she says, would have to negotiate with the individual copyright owners for works to be played, which would entail programs, commercials and any other type of music. "And when a broadcaster negotiates on an individual basis, it's far more expensive than working through the blanket license where you have access to millions of titles and don't have to worry about infringements and clearances."

## Impact on cable, radio

Furthermore, Preston believes, while the bills, if allowed to become law, would initially impact on television, they would ultimately have a domino affect, reaching cable and radio syndication," and be disastrous to the creators of music."

Also, she continues, the bill would be detrimental to the music industry. "Without the incentive of performance rights monies, a composer would have to take a part-time job, which is not conducive to the best writing." Down the line, the public would suffer as well because they would lose a great source of music, she points out. Also, the writer's or publisher's income would suffer dramatically, according to Preston, losing about 30 per cent on average, and much more if the works are performed primarily on television.

The new legislation follows in the aftermath of two suits brought and lost by the TV industry. In one of the suits, the Buffalo Broadcasting case, monies to TV writers had been put in escrow, pending resolution of the case. Now that the case has been resolved in favor of BMI, Preston says the writers will begin receiving payment on these monies in July. "That's something our television writers have been awaiting for quite some time."

## General licensing

In other areas, Preston says BMI will increase its activities in the general licensing field, i.e., use of music in nightclubs, concert halls, airlines, etc. "There is an endless number of people playing music, so that's a job that could go on forever." On the membership end, which comes from the creative side of the business, Preston says BMI is always looking to increase its rolls and trying to stay on top of the latest trends in music. "My time with BMI, which is about 30 years, has been spent with the creators of music, so membership is a very natural thing for me to be very heavily interested in and involved in."

Otherwise, Preston continues, it's business as usual. "We have a healthy organization and we are continuing with that. There is no end to the use of music today, and to pin that down and get it licensed is not as simple as it once was. But I'm very excited about the job, and I bring a lot of energy to it."

Preston had been BMI's executive vice president and chief operating officer since the beginning of this year. She was appointed vice president, of the Nashville BMI office in 1964, which she opened in 1958. In 1985, she was named senior vice president of performing rights, and earlier this year was made executive vice president. Preston's involvement with music organizations and groups and in community affairs are numerous. Just a small sampling: lifetime member of the board of directors for the Country Music Association; past president and chairman of the board of the CMA; past member and executive vice president of the Nashville chapter of NARAS; affiliated with the American Women in Radio and Television.

## Sidelights (continued)

WWJ AM-FM and WWJ-TV. His next promotion was to corporate executive vice president of the Broadcast Division of WWJ's parent company, the Evening News Association. In that post he directed activities of the company's TV stations in Washington, D.C., Oklahoma City, Mobile, Ala., Tucson, Ariz., and Austin, Texas, as well as radio operations in Detroit. He left this post last year to head BCA.

Kizer is also vice chairman of the NAB Television Board and has served as president of the Michigan Association of Broadcasters and NATPE. He is also a past chairman of the Electronic Media Rating Council, and EMRC member representing the NAB.

Son James A. Kizer is following his father's lead in switching from sales to programming. He started as an account executive with WEZV(FM) Fort Wayne, Ind., then jumped to television in 1983 to sell for WCBD-TV Charleston, then was recently named program director.

Son Robert A. Kizer entered broadcasting one year after brother James, starting as a news reporter with WSJM/WIRX(FM) St. Joseph, Mich. He was promoted to news director within two months and last year transferred to Mid-West Family's WTDY/WMGN(FM) Madison, Wisc. as news director. Then just recently Bob switched to sales and is now an account executive with the Mid-West Family group.

The youngest Kizer, Jennifer A. (All Kizers bear the middle name of Alden, being direct descendants of John and



Peter Kizer



James Kizer



Robert Kizer



Jennifer Kizer

Pricilla Alden) is currently with the accounting firm of Arthur Anderson in Detroit. Her future plans include law school before joining the family business.

Another TvB executive with a boy in the business is **Joe Gavin**. Gavin, now vice president, director of membership for the Bureau, started with Franklin Bruck in 1948, which Gavin describes as "the first agency in television. They were in TV before Young & Rubicam and Benton & Bowles."

Franklin Bruck clients included Serutan ("Nature's spelled backwards"), Geritol, Coty Perfume, Insurance Company of North America and Fashion Frocks. Bruck, says Gavin, had programs on the CBS TV Network and on the old DuMont (page 20).

After Bruck, Gavin's next agency stop was Cunningham & Walsh, and



Joe Gavin



Tom Gavin

from there he switched to network sales for NBC. From there, Gavin jumped to a rep salesman's job with Blair Television, and his last stop before reaching TvB was selling syndicated programs for Sandy Frank.

Joe's son **Tom Gavin**, also worked for Sandy Frank, but now has his own company, TV Expertise of Allenhurst, N.J. Its offerings include *International Championship Wrestling*, a cash show in some 40 markets; *Hello, Kay*, a primetime 90 minute special starring Kay Ballard and Burt Reynolds from Las Vegas, plus a package of 21 movies. WVIT-TV in New Britain.

**Max E. Buck** may be retired from NBC after 26 years with the network and/or its stations, but he's still an executive vice president with Vitt Media International and a broadcasting consultant for some major network television advertisers.

His son **Donald Buck** is president of Video Dub, Inc., and Don's son, **Jed Buck** now has a year under his belt as an up and coming young marketing

man at just about the best advanced on-the-job training the industry has to offer—assistant brand manager at Procter & Gamble headquarters in Cincinnati.

Jed's grandfather, Max, graduated as a journalism major and his first jobs were with newspapers, on the editorial side of the *Philadelphia Record* and New York's *Mirror* and *Journal-American*.

His next 10 years were spent as sales and advertising manager for Kings Super Markets, a 25-unit chain in northern New Jersey. Then it was in 1953 that Buck joined NBC, as director of merchandising for NBC-owned stations and director of advertising-merchandising-promotion for WNBC and WNBC-TV New York.

By 1957, Buck was station manager of WNBC-TV, and in 1960 was elected a vice president of NBC and Eastern sales manager for the network. And in 1966 his responsibilities were broadened to include supervision of all NBC Television sales offices except Chicago.

He is also a past president of the International Radio & Television Society and now a director of the IRTS, and is a



Max Buck



Donald Buck

past director of the Academy of Television Arts and Sciences.

Max's son Donald got his first broadcast job at Channel 13 New York, whose call letters at the time, in 1960, were WNTA-TV. The following year Don moved from his job as production assistant there to a post as production supervisor with WOR radio. Two years later he transferred to WOR-TV as a film director, and in 1965 moved up to assistant program manager.

In 1968 he became an account executive at Reeves Video Services and one year later he was sales manager for Lewron Television. By 1972 Don was director of sales for E.U.E./Screen Gems Video Services, and in 1975 was promoted to vice president, sales. Three years later he was promoted again, to executive vice president, sales, and in 1980 became president of Video Dub Inc.

# Inside the FCC

## Daniel Brenner



Senior advisor to chairman Mark Fowler departs after seven years to become director of communications law at UCLA School of Law

## FCC's resident comedian leaving for UCLA post after serving 2 chairmen

In a town where nearly all speeches are written by someone other than the speaker, speechwriting often is an anonymous and thankless job. But frequently, Mark Fowler, chairman of the Federal Communications Commission would begin chuckling over a line in his own speech, pause, and look out into his audience at one of his aides and say something like, "that's a good one, Dan." Daniel L. Brenner would smile back with a wide, shy boyish grin.

Fowler will have to do without Brenner's one-liners after July 12, for on that day, Brenner leaves the FCC after seven years of service. His departure will end what has been somewhat of an anomaly in the nation's capital. There are bureaucrats who, protected by civil service, stay on the job through various administrations. But the closest advisors to the head of an agency usually lose their jobs when there is a leadership change. Not Brenner.

Charles Ferris was strongly identified with the Democratic Party, Fowler with the Republicans. Both have chaired the FCC, but one is liberal, the other conservative. Both were deregulators, but from different perspectives. Ferris wanted to cut regulation primarily because he believed in promoting competition. Fowler wanted to cut regulation primarily because he wanted to unshackle businesses in general.

Brenner, a Democrat himself, was able to bridge the gap between the two, working closely for both. He had no trouble doing so, he says, for all three shared the same goal—deregulation, regardless of their reasons for doing so.

## Faces live audiences

Brenner lists himself as "a lawyer, a writer, and a performer," for he isn't just someone who happens to be adept at putting one-liners into speeches. He actually faces audiences at comedy clubs by delivering

monologues a la his heroes, Jack Benny, Steve Allen, and Johnny Carson.

The lawyer and writer parts of Brenner go together. His writing is about legal matters, including his second co-authored book (this one with Monroe Price) just published, *Cable and Other Nonbroadcast Video: Law and Policy*. And the law is what provides him with a living and a career. It is what brought him to the FCC in 1979.

After graduation from Stanford Law School, Brenner clerked for U.S. District Court Judge Matthew Byrne, Jr., in his home town of Los Angeles. Brenner's legal interests were in communications law, so when the opportunity arose in 1977, he joined the Washington law firm of Wilmer, Cutler and Pickering, where he helped handle the Times-Mirror purchase of Newhouse's broadcasting outlets.

That experience, he says, exposed him to "all the work that went into those applications" that broadcasters were required to file, such as reports on ascertainment. "It was a publicly traded company, and having executives who were part of the publicly traded company, but not really involved in day-to-day management, getting involved in meeting community leaders especially was a contrivance. I still wonder whether the public got anything out of putting the company through that process."

In 1979, Ferris hired Brenner as a legal assistant in the FCC chairman's office. "I always wanted to work at the FCC," he says. "It seemed like a neat job working for the head of the agency. I thought that at least I would have an opportunity to see policy, maybe help shape some of it."

## Content regulation

In law school, he says, he developed the communications philosophy that served him well under both Ferris and Fowler. "I had long wondered what was the basis for regulating the content of broadcasting. The first thing I wrote in law school was about the problems of content regulation under the NAB (National Association of Broadcasters) code, which would subsequently be eliminated. But it had raised some interesting questions like how the code was like a government action. I had always wondered whether that stuff made sense."

Ferris had succeeded Richard Wiley as chairman, and changed his theme of "reregulation" to one of "deregulation," reflective of President Jimmy Carter's idea for reducing government paperwork and regulation. Being a Democrat, himself, and already having questioned the wisdom of FCC regulations, the move was a natural one for Brenner.

"Over time I came to see that some of the regulations that were on the books were not terribly effective," he says. He had a role to play in the capstone of the Ferris administration, radio deregulation. And that subject provided the groundbreaking and transition when Ferris left the chairmanship in 1981 in favor of President Ronald Reagan's appointee, Fowler. But it also provided a point of divergence, for Fowler extended the philosophy to TV deregulation, which Ferris did not feel was timely.

## Rules in place

"When Mark came into office," Brenner recalls, "ascertainment had already been dropped for radio. It's a little easier to get to television deregulation when you are starting out with all of the rules in place or most of the rules in place. With radio deregulation sort of working, it gave you the sense that people trust the market more and more, or that the substitution of government rules for market forces was not apt to do a much better job."

He adds, "I guess the thing I wanted to do most in government was to try to make whatever government did more rational. So if you punish somebody, you wouldn't punish them because they did a funny commercial that lasted six minutes instead of two—which the government did while I was here—or require people to file all kinds of paper and then nobody read."

Randy Nichols was one of those nonpolitical bureaucrats working at the bureau level when Fowler came in and elevated him to the post of administrative assistant. Brenner had known him, of course, when both worked under Ferris, and feels Nichols was responsible for Fowler's asking Brenner to stay on in the new administration. "I went out and did a week of comedy at the beach at Ocean City (Md.), and when I came back, they asked me to stay on permanently as long as I liked."

## Easy transition

Brenner found the transition easy. "Ultimately I was comfortable with both. On those areas that I disagreed, I felt that the disagreements were small enough that I felt comfortable in going forward. I never felt with either Ferris or Fowler that our minor disagreements amounted to anything substantial.

"One of the things you do in this job is you try to give your own views, but you're also working for someone. You might balance a series of factors, and I think this is any legal assistant's job. But in the main, I think that both Charley and Mark were committed to trying to make the system of broadcast regulation more rational, to take out the unnecessary government paperwork to promote competition.

"Charley was very, very keen about promoting competition among the media, both the existing broadcasters and the new media like cable and satellites. He had the fortunate opportunity of seeing the beginnings of this new media, whereas Mark, who came later, had to confront some of the administrative parts associated with starting the media.

"So the excitement of lower power (TV) that we all felt in 1979 and 1980 was tempered by 1982 by the fact that we had this unruly mass of tens of thousands of applications.

"If you took a fresh look at the new media, you realized that they didn't have to have a comparative hearing for every single broadcast frequency, so the

idea of lotteries became all the more acceptable when you realized that a lot of the results of the comparative process were not all that great anyway."

Of the two operations he worked under, Brenner says, "There's a difference in stylistic approach, but in the main I think there's a great consistency in what Fowler and Ferris have done."

Brenner suggests that the answers reached in one administration often are imbedded in the actions of a previous administration and represent the amalgam of thought processes that take place over a period of years. "Over time, even when Charley was here, there was a view that the deregulation of media made sense, and if there was going to be a quid-pro-quo that something other than regulating content was appropriate, perhaps a small spectrum fee was the answer.

"When Mark came aboard, these ideas were continually refined and we came up with the sort of a concept of a print model to define what we had in mind for broadcasting."

## Ferris vis-a-vis Fowler

Would the successes of Fowler have been possible without the preceding successes of Ferris? "It's hard to say," Brenner replies, "but I do think that they are complementary."

It was Ferris, Brenner says, who first brought an economist into the policy-making levels of the FCC when he created the Office of Plans and Policy. Peter Pitsch, who now heads that office, also began under Ferris.

Another point of agreement between the two chairmen, Brenner notes, is in seeing cable "not as a supplementary service to broadcasting." He feels recent history has vindicated that view and that program suppliers, advertisers and others view cable as a competitor to broadcasting.

A legal assistant's job (Fowler promoted him two years ago to the title of senior advisor) is whatever the chairman says it is. Brenner may have wanted to be heavily involved in policymaking, but he found his services as a speechwriter also were desired.

In his new post, Brenner also will be bridging the gap of law and entertainment. He is leaving the FCC to become director of the communications law program at the UCLA School of Law where he also will be teaching communications law and entertainment law as an adjunct professor of law.

In Washington, Brenner was winner of Showtime's contest for "the funniest man in Washington." He also has performed at New York's Catch a Rising Star nightclub and in San Francisco. But he never had much luck in the highly competitive atmosphere of Los Angeles, where he will be returning.

With more experience under his belt, Brenner, a bachelor, is ready to tackle the competition again. "I'll see what happens when I get out there." If he fails at comedy and academia doesn't work out, he may return to Washington, "Even if I were to come back to town, I think it's a good thing to get on the American side of the beltway, as they say here now," he says.—Howard Fields



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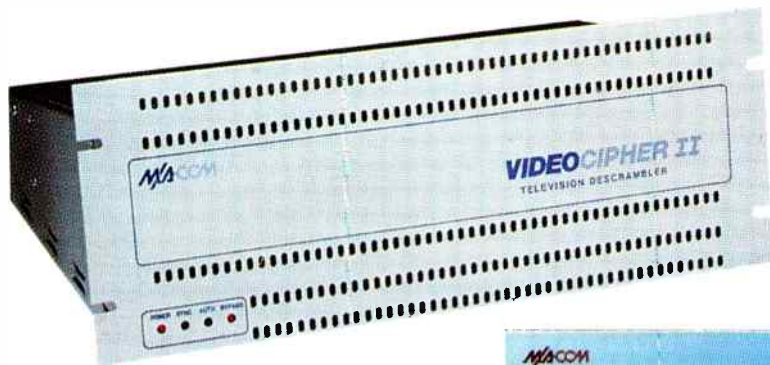


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