

WTTG: 40 YEARS

Television/Radio Age

May, 1985

Here's to our vintage past
and our sparkling future.



America's
Number One
Independent

WTTG
Metromedia
Washington, D.C.



TELEVISION

SALUTES



ON ITS 40TH ANNIVERSARY

That's Entertainment

Station's equipment was installed in Washington's Harrington Hotel in 1945

'Temporary' W3XWT blossomed into indie powerhouse, WTTG

On Sunday, May 6, 1945, four engineers set out from Passaic, N.J., to Washington, D.C., in a car and a small panel truck. In the back of the truck were a pair of transmitters and other equipment headed for the Harrington Hotel, across from the headquarters of the Federal Communications Commission.

Late the following Tuesday (Germany surrendered to end the European part of World War II while they were en route) the quartet arrived and carried the equipment up the elevator to rooms 1029 and 1030 of the hotel. The next day, one of the four, Thomas T. Goldsmith, Jr., DuMont research director, walked across the street and talked to engineers at the communications agency.

In a report back to his boss, Allen B. DuMont, Goldsmith said, "They are quite eager for us to continue active experimentation in Washington, and assisted me in preparation of a letter requesting a temporary operating license.

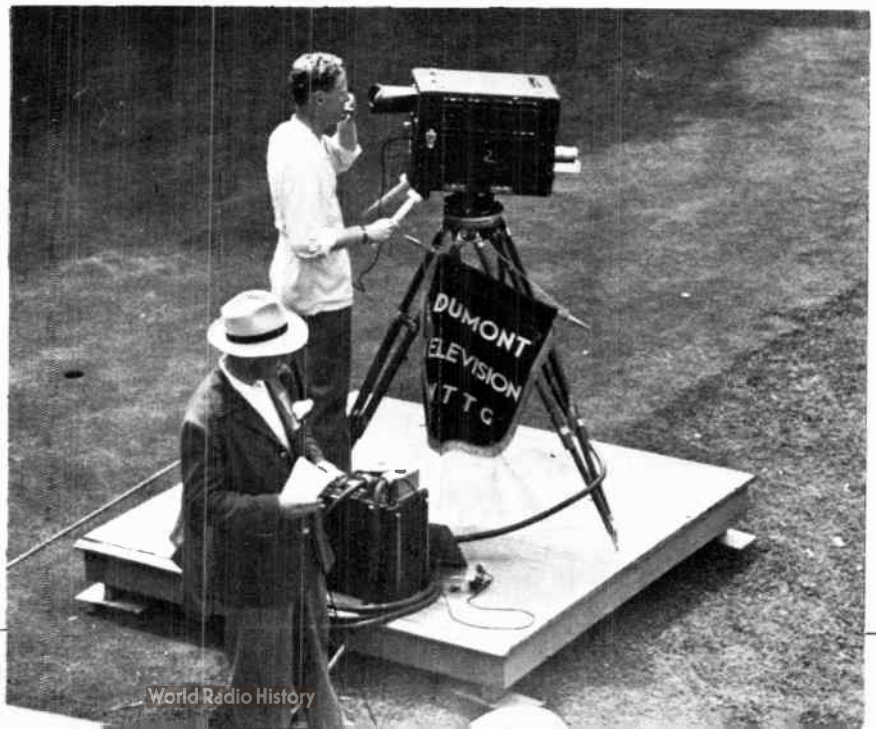
... The letter was filed officially at the FCC at 4:15 p.m. ... In the middle of the morning, Thursday, May 10, the FCC delivered the license, which is good for 10 days."

Just before the temporary permit expired, the station W3XWT was given an operating license, effective May 19, 1945, to become the first television station in the nation's capital, and the second in the DuMont network, operating on channel 5 (W2XWV in New York, later to become WABD for Allen B. DuMont, began a year earlier).

In November of the following year, DuMont and Goldsmith went to the capital to apply for a temporary commercial license that would allow the station to run paid advertising. Recalls Goldsmith, "He said, 'Tom, I'm going to ask the FCC to assign the call letters in

All stories in this section were researched and written by TV/RADIO AGE's Washington correspondent, Howard Fields.

Coverage in 1947 of the National Celebrities Golf Tournament



Television/RadioAge

On April 15, 1946, the first DuMont show from New York was moved down the line over AT&T's coaxial cable and shown simultaneously over WTTG.

WTTG: 40 YEARS

Washington, if they're not already being used somewhere, of WTTG—to have your name on the Washington station.’”

The application was filed that way and on November 29, 1946, the FCC granted the license and the DuMont network was established with WABD in New York and WTTG in Washington. The Washington station was operating with 500 watts video and 200 watts audio.

The hotel was chosen for the station site, Goldsmith says, because the war was still on and office space was rationed. The hotel manager “was a radio bug and was sympathetic to us,” Goldsmith says.

War delay

The war actually delayed both of the pioneering DuMont stations from getting on the air. Both had received construction permits in 1941 when DuMont decided to start stations in New York, Washington and Pittsburgh. As the war wound down in 1945, DuMont turned

his attention away from the war effort and towards his commercial ventures.

On May 10, 1945, after the FCC delivered the operating permit, channel 5 went on the air with a test pattern and Goldsmith's voice on the audio portion asking if anyone in the Washington area was picking up the signal. There were no consumer television sets in Washington at the time, so the first call Goldsmith received was from the Naval Research Laboratory, with which Goldsmith had worked on radar developments during the war.

The selection of the hotel was fortuitous, for without any other sets in town, the FCC commissioners and engineers adopted a habit of visiting the station. “It was a training ground for the FCC,” Goldsmith says.

Goldsmith was in Washington only a week, long enough to get the experimental station on the air, and he left it in charge of two engineers, Morris Barton and William Sayer, who operated it until Leslie Arries was brought in as the first general manager.

Although the FCC was anxious to help Washington's first television to get on the air, the way was smoothed by the

station lending the FCC chairman, Charles Denny, a 14-inch receiver about six months after the station began transmitting.

Visiting the chairman's home after the license was granted, Goldsmith saw that the antenna was sticking out his attic window. “I said, ‘You'll get a better picture if you have a higher antenna.’ I climbed an old black locust tree with all the thorns and put the antenna up in the tree.”

Set sales push

DuMont was in the business of building tubes and sets before it was into the televising programs, so it was in a better position to sell sets than it was to sell broadcasting. Soon after starting up, therefore, the station put on a campaign to sell sets, capped by a special selling campaign, called “T-Week” in April, 1947.

Only a handful of sets were in place in 1946, primarily in cafes, bars and appliance-store windows. WTTG contributed to a special Lincoln's Birthday program that was telecast to the studio in New York, and again the following

Metromedia chairman John Kluge and Goldsmith at 40th anniversary gala



When Allen DuMont and his research director, Thomas T. Goldsmith applied for a temporary commercial license in 1946, Goldsmith's initials—TTG—were chosen as the station's call letters.

month. On April 15, 1946, the first network show from New York was moved down the line over the AT&T's coaxial cable and shown simultaneously over WTTG.

By that time, the station was showing movies from 7:30-9 p.m. On the first anniversary of the first operating license, "inter-office correspondence" dated May 10, 1946, stated that "films from U.S. Department of Agriculture, Pan American Union, Tennessee Valley Authority and Yosemite & Currey Co. were shown, the total cost of rental amounted to \$2—express and postage not included."

The station actually went on the air at 3 p.m. or 6:30 p.m. daily, beginning with a test pattern and music until 7 p.m. One of the first non-film programs was the *Red Benson Show*. Others included *Tell Me Doctor*, *Here's Morgan*, and *Cash & Carry Quiz*. The entire programming week amounted to about 20 hours, with Saturdays dark during the first four years.

Baseball telecasts

Remote telecasting began early, with the Senators baseball games going on the air in 1948. But the operations were still rudimentary.

Goldsmith recalls one day early in the operation of the two-station DuMont network when WTTG was telecasting the President's Cup Regatta on the Potomac River with a remote crew. Goldsmith was watching on his set in his Montclair, N.J., home when the picture went bad.

WABD was flooded with complaints from New York viewers, and the station called Goldsmith about the problem. He had test equipment in his home, but the station named after him had none.

"I got my test equipment out," Goldsmith recalls, and said to Sayer, "Willie, get your screwdriver out and go out there to that gasoline engine. You're not generating electrical signals at 60 cycles per second. You're down to 58 cycles per second and the television sets around New York are all going crazy.' That was a little engineering adjustment all the way from New Jersey to Washington."

Nearly 19 months after the first truck trip from New Jersey to the station, a new, two-bay video antenna and aural transmitter, and video transmitter were bought for the station, to be put in place by the end of the following January, 1947.

At the same time, plans were being drawn for a new studio on the second floor of the hotel, all as WTTG was beginning to take on the airs of a real television station.

Local programming, all live in those days, began shortly after the new

equipment and facilities were in place with a religious program, *Mid-day Chapel* and *TV Disc Jockey* with Art Lamb, who became the station's first personality. The show later was called the *Lamb Session*.

Bob Wolff was doing a sports program part-time on radio station WINX in Washington as a Navy man at the time WTTG went on the air as an experimental station. He became interested in the new medium and said to Arries he would like to get in the business.

Vaudeville performers

As part of his sports program from the studio, Wolff also put on entertainers, enticing vaudeville performers from the nearby Loews Capital theater. But he soon found the studio lights required for television were so hot—"like being under the sun 10 feet away," he says—that the performers, who weren't used to that much heat, would faint from heat prostration after or even while performing.

At one time, Wolff's show used a bar scene as a backdrop and a hotel janitor

In those early years, WTTG's motto was "Washington's Window on the World."

as a bartender behind the bar. Tables were set up in the studio and passersby were invited to come in and have a drink, since the show's sponsor was Valley Forge Beer.

Later when the Senators were telecast on WTTG, Wolff became the first television sportscaster. The station went into sports in a big way, also carrying much of the athletic program at Uline Arena, which included wrestling, basketball, ice hockey, miniature car races and other sports.

Wolff became well-known in the field and began branching out into other free-lance sports activities, including formation of his own Bob Wolff Productions in the 1950s.

Willard "Bill" Edge, retired engineer at the station, whose son now is an engineer there, recalls joining WTTG in its startup days. Edge was unhappy with the signal the television set he built was receiving from WTTG in 1946, and went to the station to complain to Burleson. Burleson hired Edge on the spot and put

Edge on the first remote telecasts.

"To do these shows," Edge recalls, "channel 5 bought an old bread truck and put a camera chain in it." They enlarged it to have a second camera chain and generator, he said, and shortly after that the station got the contract to do the Senators.

Originally, the signal was shot directly from the stadium to a microwave dish on the Harrington Hotel roof. Later WTTG used telephone lines to carry the signal.

The sports schedule was so heavy, says Edge, and current engineer John Gecan, that sometimes the crew had to get a police escort to take them and the equipment from Griffith Stadium where they had telecast the afternoon game that ran long into the Maryland suburbs where they were scheduled to televise the races at Rosecroft Raceway that evening.

In those early years, WTTG's motto was "Washington's Window on the World." WTTG's other pioneering including televising of the Senate labor racketeering hearings in the early 1950s, winning the station the Peabody Award.

Gecan joined WTTG in November, 1950, the year when WTTG transmitted a telecast originated by its sister station in New York, and became one of its key cameramen.

The sports schedule was rough enough on the crews, he says, but when WTTG started telecasting the Senate hearings, they worked long days, doing the hearing, Uline Arena and Rosecroft Raceway. "The same crew did all three," he says. "I was hardly ever home" during those days.

Transmitter move

Edge convinced the station to move its transmitter, which he was in charge of, to suburban Arlington, Va., near where he lived, in 1948, enhancing its signal at the same time competitors came on the air. The first competition appeared in 1947 when the NBC and ABC affiliates started up, and the CBS affiliate went on the air in 1949. But all the stations later moved their transmitters to a point near WTTG's present-day headquarters in far Northwest Washington, the highest area in the city.

In 1952, WTTG moved its headquarters to another hotel downtown, the Raleigh, and then in 1964, the station having grown to 180 staffers and 130 hours of broadcasting each week, moved to a five-story building, next door to its 705-foot antenna.

Two years later, Robert Bennett became the general manager of WTTG and turned the station into the type of television entity it is today. □

Esprit de corps is reflection of leadership style of g.m., Kevin O'Brien

Sense of harmony and pride permeates all areas of station

It has a news operation, promotion department, program director, engineering staff, all the things that every other large, major-market television station has, but the 199 employees at WTTG Washington all seem to be salespeople. Everywhere one turns, somebody at channel 5 is extolling the virtues of the station, noting its 18 Emmys last year, its Number 1 status in several national and local categories, or its feistiness.

The station's combined feeling of esprit de corps and feistiness have been incorporated into a 60-second promotional spot that began running on WTTG April 29 to champion the celebration of the 40th anniversary of its birth, May 19, 1945, when it received Federal Communications Commission (FCC) authorization to begin program service as experimental station W3XWT.

The 60-second spot, which uses state-of-the-art graphics and Monty Python-type art to scroll through the 40-year development of Washington and WTTG under the theme of "40 years to-

gether, Channel 5 and you," also helps symbolize the technological leadership the station has held in the nation's capital since its inception.

The first two transmitters in Washington were trucked to a downtown hotel as people celebrated the surrender of the Nazis in Europe. Two days later, the transmitters were in place and sending W3XWT test signals to the estimated 100 television sets in bars, cafes, and appliance-store windows in the area.

If all the employees at WTTG (and there are an additional 35 part-timers) appear to be salespeople, the chief salesman for the past two years, at a time when the station has hitched up its pants and taken on the three network affiliates for market dominance, has been its ambitious vice president and general manager, Kevin O'Brien.

After spending two years improving the station's standings, O'Brien swapped places May 1 with Robert O'Connor, his counterpart at Metromedia's flagship station, WNEW-TV New

York, celebrated its own 40th anniversary last year (see TV/RADIO AGE, May 28, 1984). As a tribute to the employee feeling toward O'Brien, the station's morale dropped briefly to a low it hadn't seen in years when the swap was announced the previous week.

O'Brien doesn't claim to have invented the upbeat feeling the station has. He just brought back, he says, what he knew to be at WTTG while he was in Cincinnati, first as sales manager and then general manager of Metromedia's WXIX-TV.

"There seemed to be a station ethic that the people here had, to be the best, no matter what they were, independent or 'dependent,' a label he loves to use for affiliates. "Somehow that ethic was lost in the last few years before I got here. The station was showing signs of decline in some time periods and there were morale problems. You could see it from the numbers and what you could hear from people."

He adds, "I always felt disappointed that a station with such a tremendous track reputation was not as strong as it should be." To bring the station back, he adds, "all it took was to give the fine employees here an ideal and high expectation levels, and to set some goals. I made a number of critical changes in the executive staff and the rest has been this incredible rocket."

November sweep

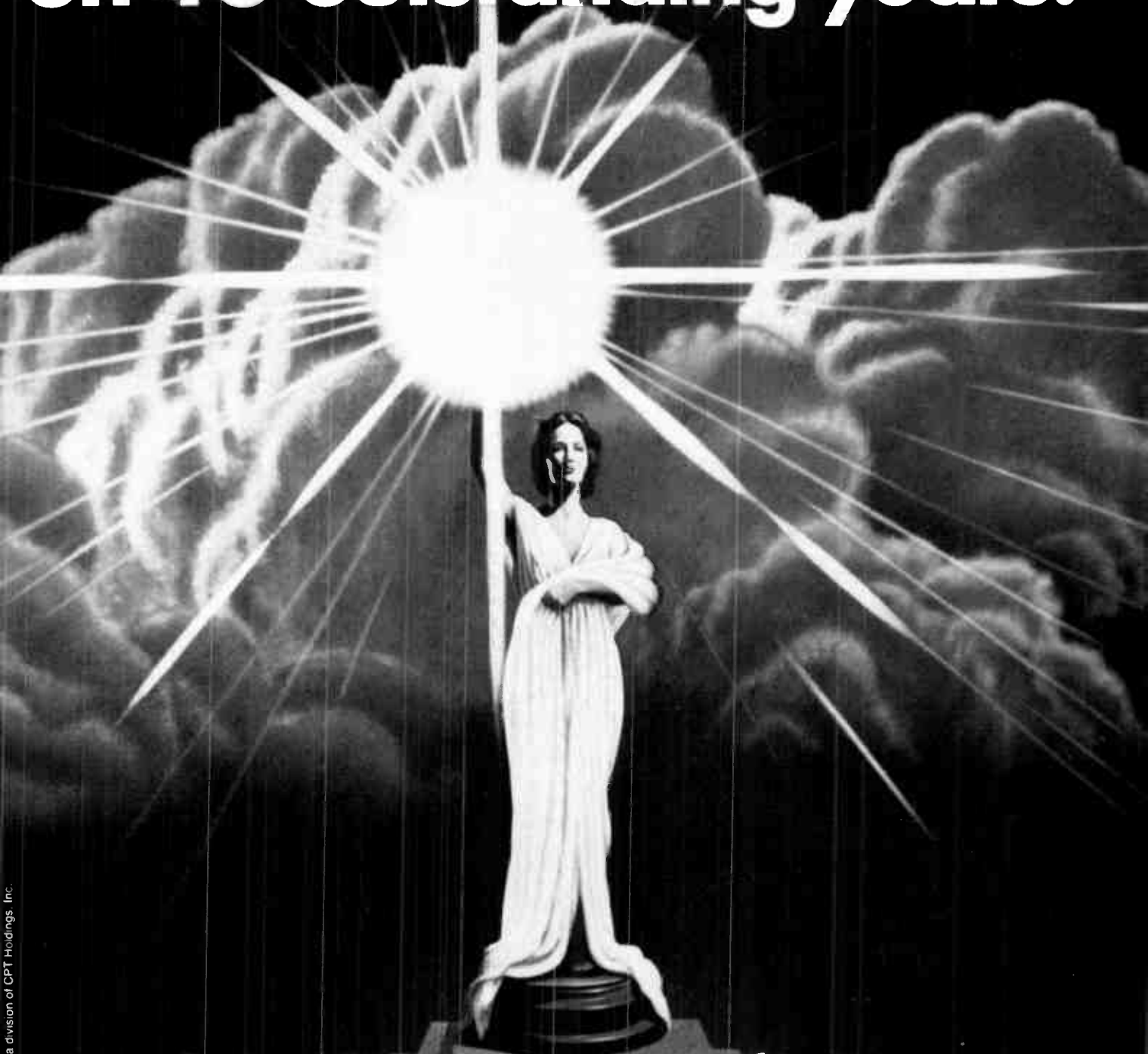
O'Brien's "rocket" is reflected in figures from Arbitron's November sweep that showed WTTG was the top independent in the top 50 markets with an 18 ADI household share, sign-on to sign-off; it tied with KMSP-TV Minneapolis-St. Paul as the leading indie in the top 50 ADIs with a 22 share in early

From l., Bennett, O'Brien and Metromedia chairman John Kluge



Metromedia Television president Robert Bennett presided over WTTG's initial renaissance, and current g.m. Kevin O'Brien borrowed from his work for a renaissance encore.

**Congratulations to
WTTG and Metromedia
on 40 outstanding years.**



Columbia Pictures Television

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WTTG: 40 YEARS

fringe; and it tied with WGN-TV Chicago as top independent in primetime with a 12 in the top 50 ADIs.

Locally, it was competitive, if not better, than the three Washington affiliates in early fringe figures in both November and February. Arbitron gave it a 20 share, placing it in a tie for second and only one point behind WDVM-TV, the CBS affiliate. Both major rating services called WTTG Number 1 in net

weekly circulation. Nielsen's February sweep showed that WTTG had increased the viewers for its news programs by 36 percent in one year.

The highly image-conscious executives at WTTG rely heavily on statistics to show that theirs is a hot station right now, while its program schedule includes its share of independent staples such as *Merv Griffin*, *Taxi*, *One Day at a Time*, *Carol Burnett*, *Bewitched*, *Rhoda*, *Jeannie*, old movies and the still-popular *M*A*S*H*.

They point to the station's own local programming, nearly 2½ hours on weekdays; a half-hour of locally produced children's programming, *News-bag*, on Saturday mornings; a news interview show, *Capital City Magazine*; and the locally-produced *John Thompson* sports show, featuring the coach of the championship Georgetown University basketball team, whose games WTTG carries.

The executives also note their competitive standing with the three affiliates in town in terms of sales, and they note the respect their peers at the affiliates are now showing towards WTTG newscasts.

As an independent, WTTG faced the same problem as its sisters around the country—being taken seriously as a grown-up station while offering reruns of programs its affiliate competitors in town had run years earlier.

O'Brien's job had been made easier by Robert Bennett, Metromedia Television president, who had been one of O'Brien's predecessors in the mid-1960s. Bennett presided over WTTG's initial renaissance, and O'Brien borrowed from his work to give the station a renaissance encore after he arrived in April, 1983.

Image problem

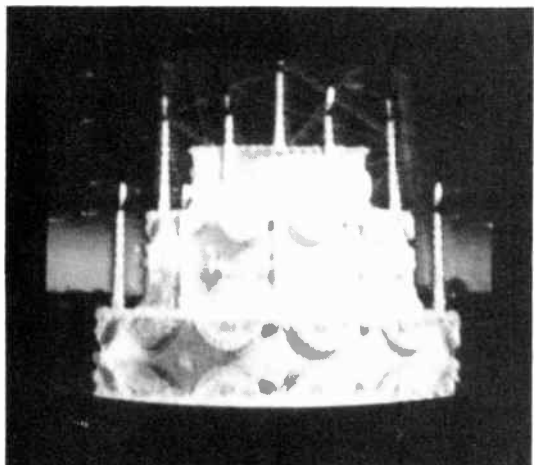
Bennett recalls that WTTG already "was doing well as an independent" when he came. But it had an image problem, he says. The news consisted of "11 o'clock at night with slides and an announcer in a booth in the news capital of the world. Their image must have been nothing but movies, reruns, wrestling, and some kid shows. There wasn't much there in terms of quality, except that it did seem to be getting some reasonably good numbers as a station."

What Bennett created after he took over as general manager in 1966 is what O'Brien still boasts about today—an hour-long newscast at 10 p.m. and the *Panorama* talk show hosted by Maury Povich, new husband of NBC anchorwoman Connie Chung. Povich left the show a few years after Bennett left, but returned at Bennett's urging after O'Brien took over. Povich also anchors the 10 o'clock news and is the primary personality at the station.

Bennett recalls, "I felt that if Washington was going to be the eye into Metromedia from Congress and the FCC, surely that's the station that should have as good a quality of news and on-air look as anything in the chain, that would become a reflection of what all of Metromedia was."

During his first week at the station, Bennett says, he called a news conference to announce a plan that embodied the then-new concept of counterpro-

Frames from anniversary spot



The station's combined feeling of esprit de corps and feistiness have been incorporated into a 60-second promotional spot that began running on April 29

5
WTTG
METROMEDIA

CHANNEL
5
AND YOU

40
YEARS
TOGETHER

HERE'S TO MANY
MORE YEARS
TOGETHER!

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gramming—"when the affiliates are in news, show entertainment; when they are in entertainment, show news."

His main announcement was that he was going to create an hour-long news show at 10 o'clock, an hour ahead of the usual Eastern time zone late news at 11. "That news very quickly became the highest-rated news in the market," Bennett says. "It was higher-rated than any of the 11 o'clock newscasts on any of the other three stations, which was astounding at that time."

In the question-and-answer section of the news conference, Bennett ad-libbed that WTTG was "going to go on the air at 12 o'clock every day and be live for three hours." He hadn't yet worked out the format, he says, but said it would consist of news in the first half hour and the rest something like NBC's early-morning *Today Show*.

Thus, the following January, *Panorama* was kicked off with Povich, John Willis and Pat Collins. "The image of that station suddenly took off as the bright, shiny and innovative station," Bennett says.

"While everyone else was just running film or running tape, here was a station that was doing it live; making mistakes, but doing it."

To counter the affiliate news at 11, Bennett bought *Perry Mason* and put that show on at 11 o'clock after the WTTG news hour. "Everyone thought I was crazy, but that show was the No. 1 show from 11 to 12, knocking their newscasts off the first half hour. It started doing 7, 8, 9, 10 ratings. With the high-rated news from 10 to 11, we really went from 10 to 12 with big numbers."

To counter the early-evening news on the affiliates, Bennett bought *McHale's Navy*, which had failed to deliver more than a 15 network rating, which at that time was not so hot. Bennett put it on at 7, promoted it heavily "and suddenly started getting 22, 23, 24, 25 ratings." One of his affiliate counterparts threatened to sue the rating services, claiming it was impossible that a show that got only a 15 rating on a network could get ratings in the 20s as reruns.

Ratings payoff

Ratings led to dollars, and Bennett reports that "we did 70 per cent of all the profit made in the market."

Sitting in his Boston office now, he says, "A generation grew up down there looking in at 5 o'clock on and late night and that image has held for 20 years. Now I think it's bigger and better than ever," he adds, crediting O'Brien.

O'Brien pulls out a January rating sheet showing viewing on all the Wash-

ington stations from sign-on to sign-off. It showed WTTG with an 18 share, one better than WRC-TV the NBC O&O; two behind the ABC affiliate, WJLA-TV; and three behind WDVM-TV, whose network was Number 1.

"That was the second time that happened in three books," O'Brien says with emphatic pride.

He rolls out more numbers. "Our 10 o'clock news is the highest Number 1 independent newscast in the U.S., up from a 4 rating a year ago to 7. *Panorama* is the highest-rated daytime locally produced program in all of TV," *PM Magazine*, which folded on one of the local affiliates, was picked up by WTTG and shown on primetime. "We did a 9 rating in the November book in primetime as an average," O'Brien says.

PM Magazine is doing so well, in fact, it has its own facilities at the station's five-story building in upper Northwest D.C., and it left April 27 for a two-week

O'Brien walks and talks like a cheerleader at a pep rally, keeping his troops keyed up, proud and wanting to win.

trip to the French Riviera to tape a series of pieces.

And if Bennett began what are now some of the station's sources of pride, O'Brien, with the influence of Metromedia owner John Kluge, can claim responsibility for getting the station the preseason schedule of games of the much-revered Washington Redskins, once carried by the ABC affiliate.

O'Brien walks and talks like a cheerleader at a pep rally, keeping his troops keyed up, proud and wanting to win. He makes a point, if he has a moment at the time they come in, to take calls from viewers with complaints who ask for the boss.

He says it is his way of keeping in touch with the station's bread-and-butter, and helps him to keep on top of what is concerning them.

The largest number of complaints he hears, he says, are concerns over movie trailers run at times when the viewers consider them unsuitable for viewing by children. But he feels he massages the call-in viewers effectively, turning them

into a friend, and perhaps into a cheerleader. He repeats, "We're Number 1," and his attitude has been infectious.

From Lindy Spero, vice president for creative services: "We have a joke now in the department that all of the affiliates now have four monitors in their offices instead of three." From Sandy Pastoor, vice president and program director: "If we ever go back to the days of 15 ratings, sign-on to sign-off, we're going to be mighty upset here." From Betty Endicott, vice president and news director: "There's a genuine caring for one another." From Edward Shea, vice president and general sales manager: "We are the Number 1 station in the television division of Metromedia as far as making percentage of budget." And from Richard Pfister, chief engineer: "We never took a back seat to anybody, technically."

Just as it did for Bennett, all that has been translated into dollars under O'Brien, who won't be specific but says. "This station is the most profitable station in Washington. From 1982-1985, we had an increase in operating profit well into the millions."

O'Brien won't reveal the station's "bottom line," the net operating profit, but Bennett is openly critical of stations that take more than 40 per cent. He aims for 20-40 per cent as reasonable, he says, and adds, "We're going to do what's right, we're going to spend."

As he leaves Washington after two years to try to apply his MBA-backed management techniques to WNEW-TV, O'Brien predicts, "This 40 years of broadcasting continuum of channel 5 (WTTG) is going to go on for another 40 and be even better."

The WTTG employees feel they are on a roll now, so the swap of two of Metromedia's Irishmen isn't expected to have any long-lasting effect, especially if the lower-key O'Connor, a Washington native who once was program director at WTTG, maintains what O'Brien began, especially his emphasis on programming and promotion.

On his first day at the station, O'Brien recalls, he called the entire staff together, offering double time to the union employees who were off duty to come in for the two-hour meeting, and gave them a challenge he hopes they are still digesting after he is gone.

"Forget the fact that there are independents and affiliates" and all the other types of television outlets there may be, he recalls. "Realize the great opportunity that we have. Recognize it. Think about the positive benefits that will accrue to all of us and our company by taking channel 5 and thinking big, thinking image, the attitude that nothing is impossible as long as we work together and establish high goals." □



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WTTG-TV

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Program strategy: selective syndication, more local shows

WTTG's recent success story has given it the money it needs to buy virtually anything the syndicators have to offer the independent, but even it is feeling the pricing pinch that began when *Happy Days* was put up for bid.

Happy Days Again is on the station's summer schedule, but *Cheers*, one of the more expensive syndicated shows now being offered, won't see the light of day on WTTG. On the other hand, equally costly *Gimme a Break*, will begin on the station in the fall for an expected five-year run as WTTG's most expensive syndicated show.

Program boss Sandy Pastoor avows that WTTG would never reject a show for "pure cost" reasons. She is paying "more than it's worth to maintain M*A*S*H,

she says, but jokes that she probably would pay anything for the show as long as it doesn't reach "\$1 million an episode." And, like many other independents, she began trying to buy syndication rights to the *Bill Cosby Show*, after she saw the first overnight reports on its network debut.

Why reject *Cheers*, with a proven track record, buy equally expensive *Gimme a Break* and go after the newly released *Cosby* show? Because WTTG doesn't buy programs for the sake of buying programs, Pastoor answers.

She wants programs "with legs" like *I Love Lucy*, which will still be appealing in 1988, she says. *Cosby* and *Gimme a Break* will have that character, she predicts. She has doubts about *Cheers*,

but she also rejected the show because its sellers made "a chain of add-on demands," she adds. *Cheers* also was rejected, Pastoor says, because its type of humor and bar setting, unsuitable for young children, would not allow the station the scheduling flexibility it insists upon having.

But WTTG will still spend for what it feels are quality and timely, albeit expensive specials, such as *Ike*, *The War Years*, *The 10,000-Day War* and *JFK 20th Anniversary*.

Pastoor is in a scheduling "gridlock"

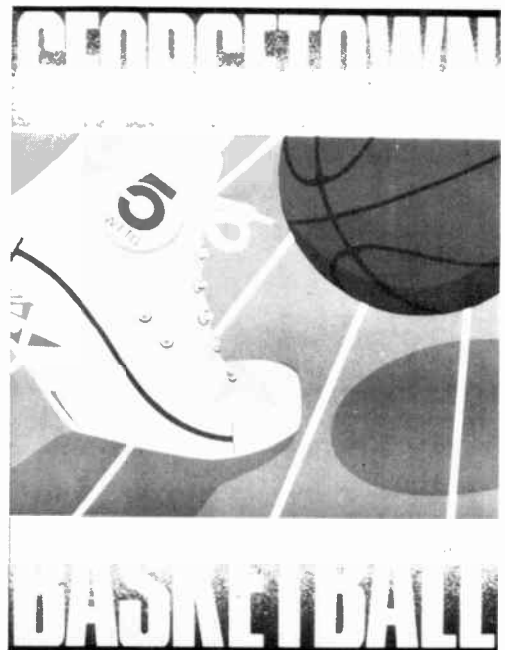
WTTG's program mix includes costly syndicated shows such as MCA's 'Gimme a Break,' to debut this fall, and local efforts such as 'Panorama' and Georgetown basketball.



'Panorama' host Maury Povich with David Attenborough



'Gimme a Break'



Georgetown basketball



Sandra Pastoor, WTTG program director, says the Washington market "is getting more and more competitive." The new stations, she adds, are already buying aggressively, but, "I don't think we're going to lose anything we really want."

at WTTG, because she has very few "preemptible" programs. The station counterprograms against the evening news between 5 and 7 p.m. and attempts to attract the network news watchers to WTTG by running *M*A*S*H* at 7:30. At 8, what she calls "the most important primetime *PM Magazine* in the country," is aired nightly, followed by the 90 minutes of preemptible programming, and then the pioneering hour-long 10 o'clock news, "the number 1 priority at the station." At 11, when the three affiliates are showing news, WTTG is running episodes of *Archie Bunker's Place* and the soap, *Rituals*.

PM Magazine has become such a successful show that there are plans afoot to expand it, and to send it on

more trips like the one it made to the French Riviera earlier this month. Not bad for a show that couldn't make it on a local affiliate, WTTG people say.

Of the news, Pastoor says, "My role in helping that become successful is to program around it so that I can give it the greatest potential lead in and lead out." She adds that WTTG's news at 10 often is watched by people who want to see its programming at 11. That gives Pastoor 90 minutes of preemptible shows that this summer means *Carol Burnett* and the hour of *Merv Griffin*. On Wednesday nights that 90 minutes is devoted to the *Movie of the Week*.

Value judgments

As Pastoor says, "I don't have a lot of flexibility there. I really have to make a different kind of value judgment on each special programming decision that we make, and certainly every movie program decision is a special one. You have to watch both ends of that spectrum and at the same time get the highest possible number you can for the special that you're putting in there."

Thus, she says, "It's not just a matter of getting the right programming, it's a matter of knowing what to do with it." Thus, when *Carol Burnett* "flopped" on the other independent, channel 20 WDCA-TV, WTTG picked it up and put it on behind *PM Magazine*.

There are occasions when a movie must be cut in order not to shove the news back into the 11 o'clock time slot. Instead of butchering a film, she says, WTTG editors will cut with great care, taking out as little as 30 seconds at a time "so we have the best product on the air."

WTTG may be "rich," with a strong group behind it, but Pastoor knows she is facing some tough competition ahead. Two more independents are expected to go on the air in the Washington area within the next year or two, joining all

the other TV technologies vying for syndicated shows.

"This market is getting more and more competitive," she says. The new stations already are buying aggressively, she says, but "I don't think we're going to lose anything we really want."

Although she expects WTTG's bottom line to be hurt, she expects support from the general manager and Metromedia in outbidding the competition. Movies that cost below \$30,000 last year are up to \$45,000 this year. And negotiating is fast becoming a thing of the past in the Washington growth market, she says.

However, expected to help the station are its plans to do more local programming, expand sports coverage already dominated by Georgetown University's high-ranked basketball, and Metromedia's plans to join in more co-ventures and sister station interconnects. Before he left, O'Brien had wanted to expand the *Panorama* show from its present hour to 90 minutes, the extra half hour consisting of news. *Panorama* was cut back from the three hours it began with in 1967 to one during the WTTG malaise, but since the return of Povich it has been garnering a 4 rating in its noon slot. Plans also call for more *Panorama* shows outside of the studio, such a recent visit to Annapolis, Md.

If O'Connor follows through with O'Brien's plans, WTTG may have more than the one nightly newscast, may present more local documentaries and public affairs programming, and may expand *PM Magazine* to one hour, with the extra half hour an all-Washington segment.

But even if all that comes off, says Pastoor, who made the move from Cincinnati's WXIX-TV two years ahead of O'Brien, "We're still a television station, and our lifeblood is still syndicated off-network property. We still have to have the *M*A*S*H*'s and *Three's Company* and *The Facts of Life* and those things to make it work." □



The 'M*A*S*H' crew

Program director Pastoor jokes that she would probably pay anything for 'M*A*S*H' as long as it doesn't reach "\$1 million an episode."

Hiring of news director, added funds fueled news operation

When Kevin O'Brien took over as general manager of WTTG, he asked Metromedia for and was given \$500,000 to beef up the news operation. He remembered that the 10 o'clock newscast had once enjoyed the position as the Number 1 news in the market in the early 1970s when he had sold spots for the station as a Metromedia national sales rep. He badly wanted to get the show back on top.

Betty Endicott had come to Washington as a TV reporter in 1967 and had a chance to watch WTTG from the vantage point of two affiliate competitors. When she first arrived, she recalls, "WTTG was a real powerhouse, innova-

tive and very respected. As a reporter covering the Hill and District affairs, I watched the 10 o'clock news every night because they had very, very strong reporters and a good newscast." It was considered "a real plus" in those days for an affiliate reporter to beat channel 5, she says.

Then she watched it slide. "It became less important. The people that were here were good, there just weren't enough of them. As the other stations were expanding and growing and adding news, WTTG became less important. You no longer had to worry about it, and it basically dropped down to three stations fighting" for news dominance.

She was one of O'Brien's first hires after he arrived, having already left the affiliates and begun serving as assignment manager for the Metromedia Washington bureau, located a floor above WTTG headquarters.

She spent the money on gutting the newsroom and redoing it into a state-of-the-art operation. (Her predecessor had to be taken to the hospital when a piece of the ceiling fell on him.) "It was a scene from 'Front Page,'" she says, with broken chairs, dented wastebaskets and inoperable typewriters.

News crew expansion

Next came expansion of the number of news crews from three to seven, and a doubling of the number of electronic news gathering editors. The station had always been as well-equipped as any station in the city, but money had to be spent to keep WTTG up-to-date with the flood of new technology. Monitors now are everywhere and computers are ex-

Shortly after Kevin O'Brien arrived at WTTG, he installed Betty Endicott as news director and charged her with restoring the 10 o'clock newscast to its former position of prominence.



WTTG 10 o'clock news team

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WTTG: 40 YEARS

pected to be in place later this year. And she got the first conference room she had ever seen for a local TV news operation.

Except for edging out a couple of people on the news staff, she felt she already had the meat of a good staff, because the members had grown lean and mean as "poor cousin" up against the affiliates in the previous years.

Having begun her news career as a UPI reporter in Minneapolis, she compares WTTG versus the affiliates then as a UPI reporter versus one from the AP. The reporters, she says, had to try harder and work harder, and took great pride in beating the opposition. Translated into television, she says, "When you have to think of ways to do things, you really are better."

Endicott, who is now vice president, news, says, "I would compare my staff to what it used to be in the late '60s here—very aggressive, hard-hitting. They know they're going to have to work harder. They know they probably may have to cover two stories. So they gear themselves to do it, and they get a big kick out of beating the others."

The leanness also has led to an esprit de corps, illustrated, Endicott says, by watching "our reporters call in from the field, knowing that one of the other reporters is working on a story, and offering another angle. I don't think there



Betty Endicott, vice president, news compares her staff to "what it used to be in the late '60s here—very aggressive, hard-hitting. They know they're going to have to work harder. They know they may have to cover two stories."

Money was spent on gutting the newsroom and redoing it into a state-of-the-art operation.



Ross Crystal giving noon news update

are too many television stations where that would happen, but my folks will do it because they want to make the other guy's story good, too."

The staff has tried so hard, in fact, that on a Monday night in the middle of the February sweeps, the WTTG 10 o'clock news was rated Number 1 in the market.

Still, Endicott acknowledges that the WTTG news staff has its share of complaints and backbiting. But she passes that off as something to be expected in a normal newsroom.

The newscast itself, which to a viewer is essentially just like most other local newscasts in the country, now has its movie reviewer, health reporter, lifestyle stories, investigative reporter, and features as well as the usual weather and sports. It also has the resources of the other Metromedia stations and it takes feeds off Cable News Network.

But Endicott has attempted to work with more basics. "A well-rounded newscast won't sell you," she says. "It's still the quality of the reporting and the quality of the writing. The first thing I did was change the writers. The copy should be intelligent and concise and active."

She also wants the news to be more explanatory to the common man, and cites the station's coverage of the farm bill when that was being argued in Congress earlier this year. Washington isn't a heavy farm area like the Midwest is, so she had her reporters do stories that told the viewer why it was important to them. In a series of three stories, the reporters, who had read each other's copy to avoid duplication, reported the Hill occurrences and the scene at an Iowa farm, and then explained what it meant to the people who do the supermarket shopping in the Washington area.

"It was a very interesting story, and I haven't seen anybody else do that here.

What I look for, and the kind of direction I try to give to reporters is to do those stories, to enterprise, to let me know what's important and why, why, why."

Of the 18 local Emmys won by WTTG last June (the previous year it won only two), five were awarded for news—best newscast, anchor, news series, regular program, and spot news.

That \$500,000 Endicott received to revamp the news operation did not, however, allow her to increase local news reporter salaries to the \$100,000 range the competing affiliates pay some of the news personnel. But she feels that is a plus for WTTG. "Television news, unfortunately, became a little too show-bizzy. Salaries are too high. They give an inflated ego and take you away from the reality of what you are covering and who you are covering for." With Washington as the news capital of the world and the salaries WTTG pays more than comparable to pay in other U.S. cities, Endicott feels she will never have trouble attracting reporters, regardless of the salary. And they will be "journalists who want to go out and cover news."

And she promises to be loose, to run a shop by reason instead of bureaucracy. "They won't get a memo that says all of your standups will be walking, all of your stories will be a minute-30, you will do reporter involvement."

Although she would like to see an expansion of news on WTTG, perhaps even radio-type hourly reports, she says she enjoys gearing her staff to only one newscast a day. "I don't have to watch my 5 o'clock producer fight with my 6 o'clock producer over who gets what story and who's going to bust it up, get the voiceover, the sound bite." During her time at WTTG, Endicott, a 20-year news veteran, says, "I probably learned more about TV than in all the other years." She also now heads the Metromedia Washington bureau. □



HAPPY 40th FROM 20th



Allen DuMont's technical expertise set engineering tone

In terms of equipment, the tone for WTTG was set long before it went on the air. It had the best when it started, it had the best when it was in a slump and, according to the station, it has the best today.

The station's technical superiority started simply enough—it was founded by Allen B. DuMont, often recognized as

"the father of television." His expertise was in the technology end of the medium, not the programming or business, one reason his network failed 10 years after WTTG, his second station, went on the air. Channel 5 now operates at 100,000 watts, the maximum for a low-band VHF.

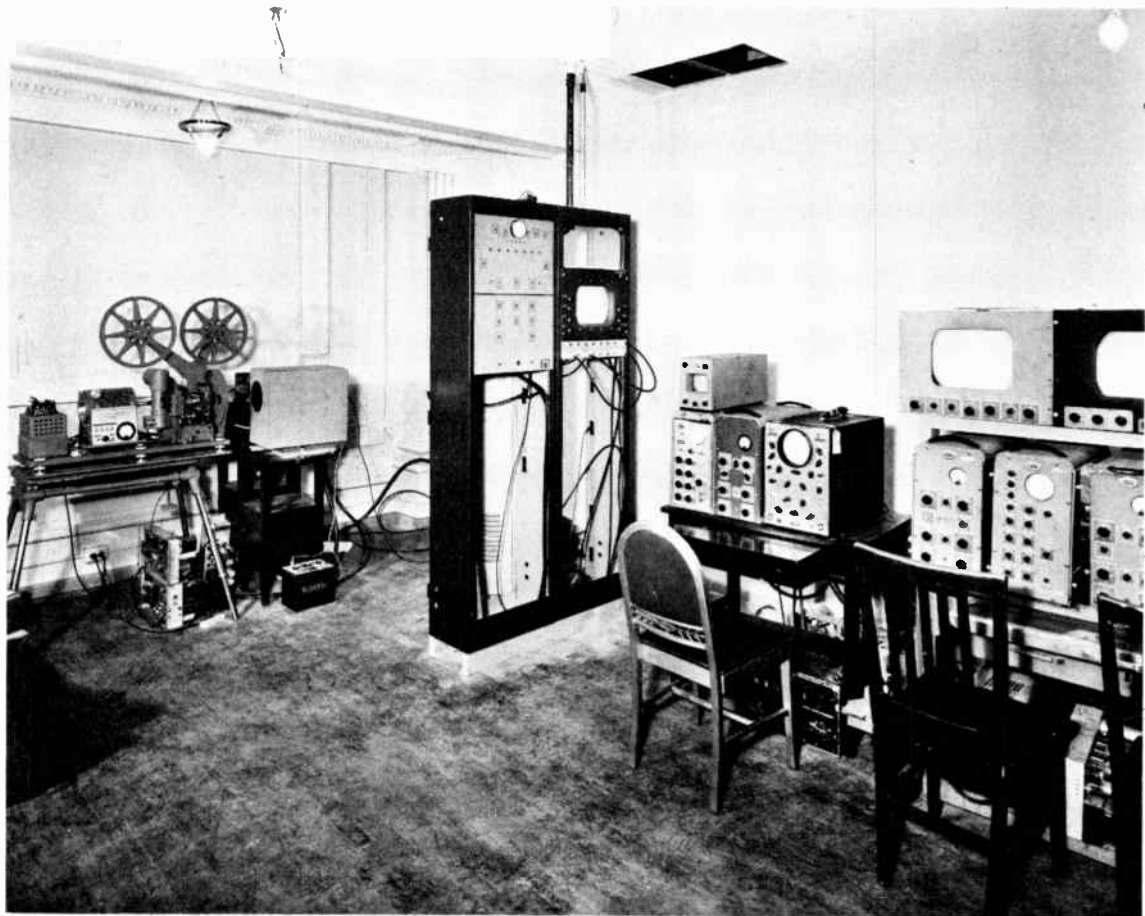
But the pace was continued even after

the DuMont network failure, recalls chief engineer Dick Pfister, because the WTTG chief at that time was hired as chief engineer for the successor Metropolitan Broadcasting and Metromedia.

Malcolm Burleson, the original chief engineer at WTTG and Pfister's mentor when he arrived in 1950, became director of engineering for Metromedia. His base remained at WTTG in Washington, which Pfister says, put him "in a position to keep us technically strong."

"We had all of the equipment," Pfister adds. "We were more or less the test station for the early Metropolitan and Metromedia broadcasting." Thus, he says, WTTG always had good equipment.

Malcolm Burleson, the original chief engineer at WTTG, stayed in Washington as director of engineering for Metromedia and, thus, helped keep TTG at the forefront of technology.



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WTTG: 40 YEARS

After Burleson left, Pfister says, "We had such a head start that we just continued, and up to this very day we are not really in need of anything." Industry technology is changing rapidly and updates of equipment are coming out constantly, he notes, but "the latest thing doesn't mean that you can't use some of those things that you have."

Some of the other stations in town may have some state-of-the-art equip-

ment that WTTG doesn't have, Pfister concedes, but in the "overall picture, I think we're as well off or better off than the other stations." Only a bottomless pit of money would move him to buy much more than what he has now, he says.

At the recent convention of the National Association of Broadcasters, Pfister says, he saw half-inch automatic cassette machines "that we looked at very closely." The current two-inch machines at WTTG are about eight years old, he says, "but there didn't seem to be

anything that I would want to purchase today that would be that much better than what we've got."

In fact, WTTG already has gone through several generations of tape machines. Today's technical room could serve as somewhat of a museum, in fact, for the evolution of tape equipment. Several film islands are standing in the room, holdovers from 1959 when, Pfister says, "We got the very first videotape machine in Washington."

The station has a range of VTRs, including five Ampex VPR-80 models that are being used to convert to one-inch tape. The pride of the station is its technical operating center (TOC), which boasts a Fernseh (Bosch) Mach 1 computer editor that controls three Ampex VPR-2B one-inch tape machines.

Through the video switcher, the Mach 1 has access to a Chyron IV character generator (4100 series) and storage capability for 3,000 slides.

Other modern equipment in the TOC

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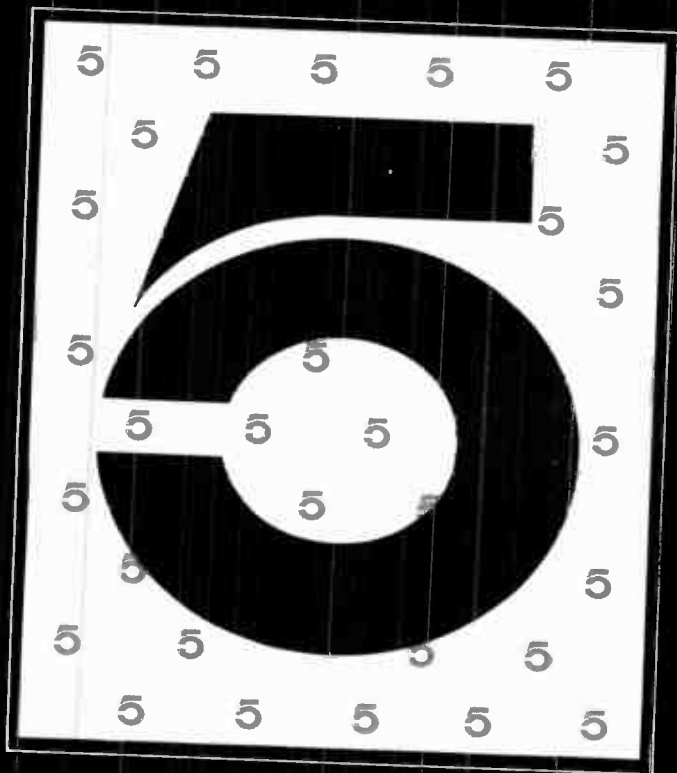
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WTTG headquarters

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WTTG
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WTTG: 40 YEARS

includes a Bosch routing switcher that feeds to the TOC so an operator can call up any in-house source of programming, and "1 video source synchronizer that can feed into any control room and back to the video switcher at the push of a button."

WTTG also has five editing suites, featuring U-matic BVU-800 series, editors, and in two of the rooms, the slow-motion version, a BVU-820. *PM Magazine* has its own editing room, featuring an E-120 Microtime that allows operators to do wipes, dissolves, page pulls and pushes, and many other special effects. On the camera side, the station now lists among its equipment three RCA IK-47 cameras, with two more on order, and three Panasonic AK-30s for the field.

WTTG hopes to soon become the second station in the city to use the Ku-band to replace the seven-channel microwave capacity in a town that is the center for many special events and suffers constant interference because of government and embassy facilities.

Many of the engineers were at WTTG in the '50s when its primary pro-



Dick Pfister *WTTG chief engineer, says he looked "very closely" at half-inch automatic cassette machines at the recent NAB convention, but, otherwise, "there didn't seem to be anything I would want to purchase that would be that much better than what we've got."*

gramming was sports, including the 77 games on the home schedule of the Senators baseball team that first aired in 1948. WTTG sports coverage outshone all the affiliate coverage, and the engineers look back fondly on those days as their best, savoring anecdotes that center primarily around the hazards of broadcasting live.

Video tape has outdated the anecdotes and many of them had feared their jobs would be lost when that new technology bowed. But, as Pfister says, like any other automation, it has "done nothing more than increase the number of technical people in the station."

And just as the video tape facilities were becoming commonplace, WTTG faced the same problems other stations had with sports programming in the 1960's when the bidding for sports coverage contracts became so hot and high that such programming became too expensive to operate on the scale that channel 5 had been operating.

With the addition of Georgetown basketball five years ago, and now the pre-season schedule of the Washington Redskins, the engineers expect at least a bit of a return towards the glory days of yesteryear, and with top-of-the-line equipment. □

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Combination of ratings, image bolsters station's sales effort

If, after all the new expenditures it has made to rebuild its image and position in the Number 9 ADI, WTTG still has the money to continue building, it will be due in great degree to the fact that the improvements already made have allowed it, according to management, to double its price structure in the past 18 months.

If everyone at WTTG seems to have the job of salesman, it is because they are selling image. That has been fortunate for the station's real salespeople, because the combination of improved market image and proven ratings has enabled them to translate the past two year's work into dollars for the company.

Edward Shea has the title, as general sales manager and vice president. Unlike his fellow executives, Shea took over his position after much of the rebuilding groundwork had been done. He joined

the staff just over a year ago, and was able to move right in and push the product to the advertisers. But he knew in advance what he had to deal with, watching the progress of WTTG from the perspective of midwestern representative of the former Metromedia TV Sales rep firm (national sales are now handled by Katz), and then local sales manager of WNEW-TV, New York.

Even after doubling the price structure, Shea says, the station still considers its rate "to be an efficient buy for clients, because we have kept pace with what we believe we are delivering as a programming entity."

But for him, doubling the price structure to become on or near a par with the affiliate competition isn't enough for Shea. "My personal goal is to be the market leader in pricing, the one that establishes the rate in the market that the other stations have to compete

with," he says.

He feels confident that as the price of commercial time rises in town, WTTG can easily keep pace and not lose sales. But that doesn't mean the job of selling the station is easy, he says. "Independents are still a tougher sale by nature of what we are considered to be."

As a member of the Association of Independent Television Stations (INTV) Market Advisory Board, Shea hopes to be able to prove, through WTTG's example "that people watch programs and not stations and therefore we can stand on our own on any buy that comes down from any particular agency, local or national."

But independents still have a harder job than affiliates in stressing their merits, despite the WTTG example with its 20 share of the market in the February sweeps. "The basic problem has always been that buying *Johnny Carson*, *Dallas*, *Bill Cosby*, is always more attractive," Shea says, hoping that WTTG's continuing improvement of its programming package will attract those time buyers.

Toy clients

At WTTG, he says, the easiest area to sell is children's programming. "Our biggest problem there is to be able to fill the needs of all the toy clients that wish to be with us, that we can please them all and work our own inventory," he says.

Next are the station's movie package, primarily its Wednesday night and weekend movies, and its early fringe and primetime entertainment schedule. All are made easier by WTTG's strength in those areas.



Edward Shea, general sales manager, would like to be the market leader in pricing — "the one that establishes the rate in the market that the other stations have to compete with."

congratulations

40

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WTTG: 40 YEARS

All three primary local programming efforts, the 10 o'clock news, *Panorama* and *PM Magazine* are "almost must-buys on every order that comes down," he says, but still not as easy to sell as the programming that garners double-digit ratings.

At the station, Shea is competing for commercial spots with Lindy Spero's promotion department, which the two departments have to work out according to the time of the year. During the first and third quarters, when sweeps are done, more time is allocated to promos. The second and fourth quarters are heaviest in terms of sales, so fewer promotions are run during those periods. But Shea says "it is rare that there is any time available" to use promotional spots as fillers.

Unlike the situation faced by network sales, Shea must ask callers to be more specific when they ask about primetime rates. WTTG operates on two versions of primetime, one for the usual evening hours and the other for programming strength. WTTG's programming strength is 5-8 p.m. Therefore, its highest-priced show is *M*A*S*H*, which airs at 7:30.

*M*A*S*H*, *Taxi*, and *Three's Company*, for WTTG "are so strong in ratings, they will equal any primetime show in the market. As a result, the buyer will buy time periods between 6:30 and 8 and call it prime because of the strength of our shows."

Therefore, WTTG charges as much as \$2,500 for a 30-second spot on *M*A*S*H* to about \$275 on regular programs, down to \$50 in the wee hours of the morning. But Shea stresses the rate card is flexible, based on need and budget considerations.

The station's stress on image also has its impact on the commercials it will accept. "We will walk from an advertiser, I don't care how much money he has to spend, based on the fact we feel that his particular product is not in a cohesive situation with the rest of the clients that we have on the air," Shea says. Especially protected are *Panorama*, *PM Magazine* and the news, he adds.

Like the other departments of the station, Shea and his seven-person sales staff must face the growth of the market as new TV services move into the Washington area. At a time when they are gaining turf, they also are going to have to take a defensive position and

protect what they already have.

"I am aware of the coming competition," Shea says. "I welcome it in the hopes it will bring more advertising dollars into the Washington market." The station hopes its programming advances will strengthen its position, and Shea expects to expand his sales staff.

As far as Shea is concerned, his biggest competitor for ad dollars is not another TV station, but the *Washington Post*. But "there is definitely going to be more competition" in the Washington market from two new independents, more radio stations and more cable systems coming on lines. "The pie will be split, no doubt about it," he says.

If the competing TV technologies promise to split the advertising dollar among those with time to sell, some of it is helping now to prove the impact of WTTG, as well as its reach.

The station, as an independent, is fast becoming a regional station in the Mid-Atlantic states as cable systems retransmit its signal.

Shea tells of a Chrysler/Plymouth dealer in the suburb of Laurel, Md., who got a call from a car buyer in Charleston, S.C., who said he was driving up to buy a car the next day because of a commercial he had seen on WTTG. □

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For WTTG's 40th anniversary celebration, several of the county and city governments surrounding Washington have declared May 20 "Channel 5 Day" (the actual anniversary is on a Sunday). The classic Pension Building was rented earlier for a gala dinner for more than 1,000 black-tie guests. The station prepared a one-hour special in primetime, and *PM Magazine* and the 10 o'clock newscast planned features on the event.

Vignettes tracing the station's accomplishments and their continuation into the present, shots of stars wishing the station happy birthday, and radio

spots and print ads also have appeared.

Most of that was funded by an increased budget for the promotion department, which like programming and news, enjoys a high priority these days at WTTG.

That is the one-shot promotional work. On a regular basis, the station airs 80 to 100 promos a day, 125 new ones each week; and all are prepared in-house by a staff headed by Lindy Spero, advertising promotion manager and newly named vice president.

Asked why, if image promotion is one of the two top priority items at the sta-

tion, he didn't provide the department with an agency such as those the affiliates use, Kevin O'Brien replies: "There are very few production houses that have the people and the equipment that we have." And he likes the perspective and expertise in the market that Spero brought, so he wanted to use that, he says.

Overnight spots

Doing the work in-house also allows the production of overnight spots. Within 10 hours of last June's local Emmy awards, for instance, WTTG was on the air with an Emmy identification. Within two days, the station was airing two 30-second spots promoting the victory. Spero's staff prepared a sign for her office saying "Spero and Associates."

Spero agrees that, "We've got a good, creative team here. It's probably the best creative team in the creative services area. We don't sit on anything. If

Channel 5 has long been identified with the April Cherry Blossom Parade, which it now televises live.



Commentators Ted Knight and Jayne Kennedy

an opportunity presents itself, we jump on it."

Many of the department's tasks, however, are created not by opportunities, but by needs. When WTTG picked up *PM Magazine* after it was dropped by a local affiliate, the station had to do some heavy promoting to convince viewers that they weren't seeing reruns of the show, that everything was original to WTTG.

And the station feels a need to point out to viewers that it is not just a second-rate outlet offering nothing but reruns on hand-me-down equipment. "You have to let them know we've got equipment, we've got satellite dishes, we've got as many reporters; and we're out there on the streets getting news, too," Spero says. "It's that whole perception that you have to change, to show that we're just as good as the other guy."

Wooded from affiliate

She knows what she is talking about, for Spero was wooed by O'Brien from the local ABC affiliate, WJLA-TV. "The affiliates are always into image campaigns and image spots and public service and local programs. I would say in

the last few years before I came, TTG had not been extremely aggressive promotionally or had been into the packaging elements and all the things that make a station really sizzle, make itself attractive."

She digs out some newspaper ads the station took out during the Bennett days in which potshots were taken at other stations, an indication of how feisty the station once was. But after that, she says, "All of a sudden, TTG sort of disappeared from the landscape."

When she joined the staff, she says, "the whole feeling was we are really going to become competitive, and we are really going to turn this town on its ear. All of a sudden, it was like coming back from the dead. A lot of lifeblood and vigor was coming back to the station."

Because she had come from an affiliate, Spero had always relied on an advertising agency to place media buys for the station. At WTTG, she has to do it herself and has peppered area radio stations with WTTG commercials, considering that a better buy for her than an ad in the *Washington Post* or *TV Guide*.

For the past two years, WTTG's promotion department has been flooding would-be Washington advertisers with

frequent announcements of new scores in the ratings game, which increasingly favor channel 5.

She keeps her staff hopping. "By the time I inherited this department," she says, commercials "producers would do one or two spots a week and walk around a lot. I think that's a function of just not being aggressive. I came here and said, 'We want to be taken seriously. We want to be seen as legitimate as the affiliates, because we are; so we have to be as aggressive as the affiliates.' We literally promote everything on the air."

Community involvement

The department also runs the station's community involvement activities, attempting to keep alive the feeling that always has been associated with the station, that it is a family station, one that many native Washingtonians grew up with over a 40-year period.

The station sponsors special olympics for the handicapped, an annual health fair and a Christmas party for the underprivileged. He Man, a character from the children's show, is taken to Children's Hospital to visit the kids. And channel 5 has long been identified with the April Cherry Blossom Parade, which

Best Wishes
to
WTTG-TV
from
Eastman Kodak Company



Motion Picture and Audiovisual Products Division

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WTTG: 40 YEARS

it now televises live.

Shortly after last fall's election, the promotion department at WTTG printed up a slick-printed announcement whose top emulated a newspaper of old. Under "Extra! Extra!" it bellowed, "WTTG Wins Election Night!" and the subhead read: "Highest rated station in the country!"

The figures showed WTTG leading all other metered markets in the country in primetime on election night with a 21.3/31. Philadelphia's WPVI-TV was second with 20.6/30 and Washington's CBS affiliate, WDVM-TV was 9th with 15.1/22.

As one of only four independents on the top 11, the blurb crowed, "And we did it—independently!"

As a news communication, it was totally misleading, but as a promotional blurb it was very effective. What it didn't say was that WTTG was carrying election news only as breaks in the movie *Dirty Harry*, which was running during that period.

Announcements like that are cranked out almost daily by WTTG's promotion staff, backed as it is with favorable re-



Lindy Spero, advertising promotion director, says,
"We probably do more with the dollars at this station than any other station in the market. If other general managers knew the budget we have and what we do with it and how it works, they would probably fall off their chairs."

ports from Nielsen and Arbitron on its steady rise in the Washington and national ratings.

Spero's department also designed a new symbol for the station's channel position. The old one, she says, "was like a chrome 5, kind of dark. To me, that just meant five miles to the nearest exit. It could have meant anything, but it was not a signature for the station." It was changed to make the cap of the 5 look like it was separate from the rounded bottom.

Small budget

Noting the still relatively small budget she has, Spero says, "We probably do more with the dollars at this station than any other station in the market. I think if the other general managers knew the budget that we have and what we do with it and how it works, they would probably fall off their chairs."

She adds, "I'm not quite at the point of having what the affiliates have. I've got a ways to go, but when you're growing and showing a success story, it's easier to get increases because you aren't alone.

They don't take us for granted any more." □

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Congratulations on 40 years of community service and our heartfelt thanks for your 15-year support of television broadcasting's most successful humanitarian effort—the Jerry Lewis Labor Day Telethon.



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Viewpoints

Al Stauderman



President, Bird Bonette Stauderman, television production consulting firm, in a recent speech before the Association of National Advertisers Advertising Financial Workshop in Kiawah Island, S.C.

Length of shoot, added production elements boost cost of TV commercials

Commercials today cost 99 per cent more—almost exactly double the cost of just five years ago. And here are the reasons.

Your commercials cost so much because they are taking longer to shoot. The facts are here before you. Our study (ANA) shows that a typical commercial took 10.1 hours to film in 1979, increased to 11.8 hours in 1981, and is now taking over 13 hours.

Your commercials cost more today because you are using more production elements and more expensive units—and, of course, you're using them more hours. Couple this with normal cost increases as a result of the 43 per cent or so inflation we've seen over the past five years, and it all adds up to big money.

There is a third category of cost that is making commercials more expensive in 1985. *Your commercials cost more today because you're using music and special effects, like computer animation, to a much greater extent than you did five years ago.* These creative elements reflect the rising production aspirations of agency creatives and the rising production expectations of TV viewers. They contribute to the commercials of today being far more impressive, production-wise, than the commercials of five years ago. They also contribute to the dismaying increase in production costs.

Cost of original spot

Now, what does this mean? First, try to determine the cost of an *original* commercial. Forget about the endless revisions and the network adaptations and the longer or shorter length versions you made. They all increase the bottom line total, but they contaminate your costs by adding countless variables. Get rid of them and pull out the pure cost of the basic, original spot. Next eliminate grossly different

kinds of commercials from your cost comparison. Deal with similar kinds of commercials only. A multi-scene vignette commercial is obviously more expensive than a simple stand-up presenter commercial or a table top shoot of your product. Over the years I have categorized commercials in such groupings as slice of life, vignette, presenter, testimonial, etc. But you should make your *own* groupings based on your own TV advertising requirements. And you should then study similar *types* of commercials. The point of this is to avoid the practice of lumping all commercial costs together into averages. Since the composition of your base can never be constant, averages derived in this fashion will deceive you.

Look at component costs

Next, look at the component costs of the commercials. You will find these broken down on the AICP forms provided by most agencies who use the cost-plus-fixed-fee method of buying.

Now, and probably hard to do, find out how long the various commercials took to shoot. I don't mean how many days, although this is a start. I mean how many *hours* did they take? If your records don't show this, try to get your agency to obtain the information by referring to the assistant director's report they should be getting on each job, or by making estimates based on the agency producer's best recollection of the facts.

And be sure that, from now on, you begin keeping a detailed log of *how long* your commercials are taking to film. Total hours of filming—and also days of production from copy approval to finish.

Music, special effects

And last, look for music, video editing, special effects, video animation and all the other components that add greatly to the cost of today's commercials. Don't misunderstand—I'm not criticizing the use of these things. They have helped make today's commercials the best in history. I am merely pointing out that the *very existence* of such items in your production plan may mean that you are eventually going to have to transfer dollars earmarked for media or promotion into your production budget.

It is said that we are most afraid of what we don't understand. The subject of commercial production cost is not all that complicated if the picture is broken down to manageable pieces.

It does not have to be frightening. I started out by saying that the question "why do my commercials cost so much?" is usually uttered in a voice choked with anguish and anxiety. Your commercials are still probably going to cost more than you'd like. But I hope our presentation today has shown you that you are not alone in your concern. It's one shared today by all advertisers. And by adding at least a bit to your understanding of the subject, I hope this talk may have changed your feeling of anguish to one of confidence that here, in fact, is a question you are truly able to answer for yourself.

Programming/Production

Lambert sets sights on variety of product

Michael Lambert, recently appointed executive vice president for 20th Century Fox domestic syndication, has embarked on a pre-production schedule which includes, "a dozen or so projects in various stages of development."

Fox is preparing the shows for first-run syndication. "These are products which will be on the air in September '86," Lambert says, in an interview. "There are some strips, and some once a week shows. We are looking at all areas, and certainly one of them is comedy, and we have a couple of game show projects."

Talking about Fox's current programming, Lambert says, "*Dance Fever* continues to be the highest rated once a week show in syndication." The popular music show has a new host, Adrian Zmed, co-star on *T.J. Hooker*, Lambert notes.

Fox is also syndicating *Kelly and Co.*, the Detroit talk show co-hosted by John Kelly and Marilyn Turner. "*Kelly and Co.* is an opportunity to take a show that's very successful—it beats *Donahue* in Detroit—and offer it to TV stations in other markets," Lambert says. "The hope is that it will build out of Detroit the way *Donahue* grew out of Dayton. It's not a show that's going to roll out in 100 markets." Airing starts in September.

Another Fox show, *The \$100,000 Pyramid*, has been sold in 46 markets for a September debut. "We got a late start with that show," Lambert says. "I joined the company in February, and we had just begun to sell the show. We're now in 46 markets, which is not as long a list of stations as I would want. We have New York and Los Angeles and we're getting good clearances."



Michael Lambert

Lambert, in discussing his way of conducting business, says "I'm pretty straight-forward and fairly open in my management style. I expect my people

to be aggressive and innovative. I think you'll be seeing some exciting and innovative things coming from us in the next year or so.

"I will continue to form partnerships with station groups to develop programming." But such co-production deals are not yet ready to be announced, he adds. He'll also be emphasizing barter.

Orbis, P&G tie on films

Orbis Communications will distribute the film library of Time-Life Films, licensed for U.S. syndication a few weeks ago to The Procter & Gamble Co., according to a well-placed source at the packaged goods giant. The price paid by P&G for the library is understood to be more than \$55 million, according to another source, besting several other companies bidding for the rights. While the marketing method to be used by Orbis has not yet been fixed as of presstime, it's likely that some arrangements will be for a barter sale, given Orbis' expertise in the barter marketing area.

The licensing deal, arranged between Home Box Office, a subsidiary of Time Inc., and P&G, represents the first time that so large a library of films has been licensed directly to a consumer goods company for placement with commercial TV stations, and the inventory is among the largest ever offered for TV syndication, according to Steve Scheffer, HBO executive vice president, film programming and HBO Enterprises.

The library comprises of 139 films, including 49 theatricals and 144 made-for-TV movies, plus one miniseries, *Blind Ambition*. Many of the titles will be available for TV syndication in 1986, with most available before 1990. Among the theatricals going into syndication for the first time are *Fort Apache*, *The Bronx*, for 1986, and *Cannonball Run*, for 1987. Other theatricals include *Tribute*, *Nashville* and *They All Laughed*. Made-for-TV movies include *Marilyn*, *The Miracle Worker*, *The Bunker* and *Skyward*.

The agreement, besides providing for the license fee, includes P&G's paying of incremental fees based on ratings performance and national TV household coverage. Also, Time-Life will have an ongoing consultative relationship with P&G, under terms of the agreement. Time-Life Films started in 1969 and dropped out of film production in 1981.

After that it was operated as part of Time Inc. Video Group, and recently came under HBO management.

Caucus eyes web output

The Caucus for Producers, Writers and Directors in Hollywood is forming a committee to take a hard look at in-house production by CBS, NBC and ABC. Earlier this year, the Caucus sent an inquiry to the three networks asking for specifics of their in-house production. After receiving the information, the Caucus' executive director, David Levy, said the networks, "do not go beyond the limit prescribed by the consent decrees." Under the current government regulations, the network in-house production may not exceed two-and-a-half hours a week. In the fall, each network can air three-and-a-half hours per week. In the fall of 1987, it goes to four hours per week on average. Finally, in 1988, each network may air five hours per week of its own in-house production. The consent decree expires in 1990.

Levy says the Caucus' immediate plan is to form the Caucus Network In-House Production Committee with approximately a dozen members. Caucus committee membership is expected to include Jerry Lieder, president of ITC, Leonard Hill, of Hill-Mandelker, a production company, Alan Courtney, president of Gaylord Television, and Levy.

Levy says the networks are looking forward to the day when they can increase their production. "They are creating their staffs," he says, "CBS is putting a large organization together."

TPE delays 'Tune'

Television Program Enterprises has delayed the launch date of *Name That Tune*. TPE had taken over as distributor and producer and plans called for a September debut for *Tune's* second year. The latest move came after TPE assessed the marketplace, with the "harsh reality that at this late date the majority of stations had already purchased their product for the fall, making it impossible, at this time to get the depth of clearance necessary to launch the show on a pure barter basis, and in a manner consistent with TPE's standards of excellence," according to a TPE statement. The show had been produced and syndicated by Sandy Frank Film Syndication.

King World, Motown tie

King World, which has been racking up top ratings with *Wheel of Fortune*, and

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- ▲ Your audience gets Dick Clark—television's most popular game show host.
- ▲ Pyramid pulls the highest percentage of Women 18-49 of any major game show—including "Wheel"!
- ▲ The 12-year network success that, today, is a runaway #1 in its CBS time period—now even richer with a \$100,000 prize.



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AND 42 OTHER MARKETS



TELEVISION

World Radio History

Programming/Production

continued

doing well with *Jeopardy!* and *Headline Chasers*, has thrown its hat into the late-night ring with Motown Productions, as part of a King World diversification move. Involved will be the development of a half-hour strip for fall, 1986, debut. The show will be unveiled at next year's NATPE conference.

For Motown, which has produced several TV shows, including *Motown 25* for NBC, the tie represents the company's initial entry into syndication. Details of the late-night show's format will be announced when the pilot is shot this fall.

Zooming in on people

Robert Murray has been appointed senior vice president, broadcast sales and programming at **OCC Corp.**, a division of Ohlmeyer Communications. Murray joined OCC in December, 1984, as vice president, broadcast sales. Previously and since 1982, he was senior program/sales management, account executive, at the USA Network.

Diana Foster has been appointed southwestern program sales executive at **Republic Television**. Foster worked in similar sales positions at Golden West Television and Telepictures.

Bob Dahill has been named director of advertiser program sales at **Paramount Domestic Television** and **Video Programming**. Dahill joins Paramount from ABC, where he was an account executive for TV network news and *Good Morning America*. Previously, he was a manager of news and late-night planning and senior sales planner at CBS.

David Goodman has joined **Orbis Communications** as account executive, syndicated sales. Prior to joining Orbis, Goodman had worked as a development and publicity specialist for a variety of non-profit organizations around the country.

Thomas G. Russo has been named program research analyst at **MMT Sales**. Russo previously was senior research analyst at TeleRep. Before that, Russo was with Lorimar Productions.

Risa Leitman has joined **On the Air** as account executive. Leitman was an account executive at MMT Sales and at Seltel, during different times.

Paul Rich, vice president of worldwide sales at **Metromedia Producers Corp.**, has been named executive vice president of worldwide sales. Rich joined WCVB-TV Boston in 1973 as director of public relations and was named special assistant to the general manager in 1977. He was a co-founder and vice president of BBI Communications,

production/syndication company established by the station.



Paul Rich

Michael Weiser has been appointed to vice president and general manager at **King World Enterprises**. Weiser had been director of station sales at Television Program Ener Enterprises for the past four years.

Inger Jensen has been named director of midwest advertiser sales at **MCA TV**. Most recently, Jensen was director, midwest sales at CBS TV National Sales.

Y&R on primetime

Network television is still the most effective delivery system for mass marketers, notes Paul Isacson, executive director of broadcast programming and purchasing, Young & Rubicam USA, in a report on primetime viewing during the first quarter of this year. And, he points out in the survey, that CBS is the leader in household ratings, while NBC has established itself as the network leading in eight of 10 key demographic targets.

However, he continues, there are other things to consider as well, including network erosion, which continues, but is not one-dimensional. "The fact is, network erosion differs by segment. Also, TV usage among younger men has declined; and non-network viewing is up. Advertisers face multiple issues in their media buys."

Highlights of these issues indicate in the report that: network erosion differs by segments, with network viewing ratings among women on the rise, while with men, 18-49, ratings were almost 13 per cent lower in the first quarter as compared to 1984; that there are fewer "mega-hits," with "only two sport spectaculars breaking the 30 household ratings barrier. A year ago, five programs managed that feat, while 14 telecasts did so two years ago. Despite the many miniseries and special presentations broadcast during the first quarter, not one posted more than a 26 rating."

Also, the report notes that first quarter usage among men, 18-49, has been the lowest since regular monthly

measurements were instituted in 1980; and that, regarding households, "the viewing pie remained the same size, but the three network slice fell to a 77 per cent share from a 79 the year earlier. Consequently, ratings were 2 per cent below last year."

Syndication shorts

Embassy Communications has racked up 67 renewals for *Sanford & Son*, of the total 136 markets airing the series. Newest stations are KDNL-TV St. Louis, KBVO-TV Austin, WRGT-TV Dayton and WBAK-TV Terre Haute.

King World has sold *Classic Detectives* to seven markets, for a current lineup of 49. Among the new stations are WTHR-TV Indianapolis, KSHB-TV Kansas City, WGNO-TV New Orleans, WREG-TV Memphis and KNDO-TV Yakima.

Paramount Domestic Television and Video Programming has cleared *America* in all top 20 markets, and 28 of the top 30 markets, with the addition of WBZ-TV Boston, KATU(TV) Portland and WTVF-TV Nashville. The total number of markets cleared is 95, representing more than 85 per cent of the country.

LBS Communications is handling the station clearances and sales for *Gidget's Summer Reunion*, two-hour telefilm produced by **Ackerman-Riskin Productions** in association with **Columbia Pictures Television**. The special will air the week of June 1, and stars Caryn Richman.

Threads, distributed by **Lionheart**, has cleared more than 55 per cent of the country, with the addition of 10 markets, for a total of 36 to date. New *Threads* sales include KRLD-TV Dallas-Ft. Worth, WPTT-TV Pittsburgh, WBFF-TV Baltimore, WPDS-TV Indianapolis and KNXV-TV Phoenix.

Orion Television Syndication has sold *The Avengers* in more than 37 markets, including new sales to WJBK-TV Detroit, WJCT-TV Hartford-New Haven, WPDS-TV Indianapolis and WCLQ-TV Cleveland. Also, additional sales of Orion's Orion World Premieres miniseries package have been racked up at KTVT(TV) Dallas-Ft. Worth, KHTV(TV) Houston, WFTS-TV Tampa-St. Petersburg, KPHO-TV Phoenix, KPLR-TV St. Louis and WTIC(TV) Hartford-New Haven. Package includes *Louisiana*, *Blood of Others* and *Secret of the Black Dragon*.

D. L. Taffner has been named worldwide rep for **Melaleuka Productions**, company formed by Morris West, with several major Australian financial institutions.

American National Enterprises has acquired the U.S. syndication TV,

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Programming/Production

continued

non-theatrical and home video rights to *This Time Forever*, from Cinepix U.S.A. The film is a family drama set during the Vietnam era.

Tranzor Z, The Entertainment Network's new kid series, will be distributed on videocassette by Sony Home Video. TEN has added 13 stations to the Tranzor lineup. New stations include KXLI-TV Minneapolis-St. Paul (St. Cloud) KZKC-TV Kansas City, WBAK-TV Albany, Ga., and KECH-TV Portland, Ore.

MCA TV's Universal Pictures Debut Network has been sold to more than 100 stations, including all of the top 25 markets. Stations will begin airing the first-run, ad-supported films in September, every month for two years. All but three of the 24 titles haven't been shown on network TV. A second or cash phase adds nine off-network films including *Jaws III* and *Missing*.

TV NET's Tonight Only film package premiered in 156 markets covering more than 92 per cent of the country, according to Viacom and Tribune Entertainment. All of the top 40 stations have cleared Tonight Only. These include WPIX(TV) New York, KTTV(TV) Los Angeles, WGN-TV Chicago, WPHL-TV Philadelphia, KTVU(TV) San Francisco and WNEV-TV Boston.

MG/Perin's Soap Opera Special has been cleared in eight markets, representing more than 77 per cent of the country. List includes stations in nine of the top 10 and 17 of the top 20 markets, including three ABC-owned stations and the CBS-owned station in New York, WCBS-TV.

'PM' renewals set

Group W Productions has renewed its contract to carry *PM Magazine* with the five Metromedia stations, WNEW-TV, New York, WFLD-TV, Chicago, WTTG-TV, Washington, D.C., and KTTV-TV, Los Angeles and KRIV-TV, Houston, for two years beginning in September. Metromedia's Houston station picked up the program on April 22.

PM Magazine and Group W's *Hour Magazine* each have been cleared in about 85 per cent of the nation's markets, company president Ed Vane says. Group W is also claiming a major ratings success for *Hour Magazine* in the February sweeps. Vane says *Hour Magazine's* ratings for the sweeps was the highest "we've ever had in the five-year history of the program. And the result is the renewals are coming in faster and at substantial increases in license fees. The fact is that three quarters of the stations carrying the program either maintained

or extended the ratings of the previous year."

Also, Group W will film *Mafia Princess*, for showing on NBC, making Group W's entry into the prime time network television production arena.

On the negative side, Group W is discontinuing production of *Every Second Counts*. "We introduced it in a year when general managers had the option of committing to other game shows," Vane says. "And in many cases the GM's preferred to go with a program that had a TV history as opposed to taking a chance with a brand new program. In the 35 markets where we were carried, we achieved a very solid rating performance. But the overall coverage was not enough for us to justify continuation of production."

The show, however, may be seen overseas in versions being planned in Australia, Great Britain and Italy. Each of those countries has acquired the program's television rights.

Rock radio winners

Bruce Springsteen took the lion's share, capturing four awards, in the seventh annual rock radio competition. The presentation was produced and recorded by D.I.R. Broadcasting for a two-hour Memorial Day weekend special, sponsored by Toyota. The special will be beamed over the D.I.R. network to 250 participating stations.

Winners are as follows: female vocalist—Tina Turner; male vocalist—Bruce Springsteen; Group—Huey Lewis and the News; Single—"Dancing in the Dark," Bruce Springsteen; Album—

"Born in the U.S.A.," Bruce Springsteen; Debut Album—"She's So Unusual," Cyndi Lauper; In-Concert Act—Bruce Springsteen; and Hall of Fame: All-Time Album—"Abbey Road"/The Beatles.

In addition, Bob Geldof, organizer of Band Aid, received the Tom Donahue Memorial Award, awarded by the board of governors of the Rock Radio awards. The winners of the awards, called the Chru Crystal, are voted by on-air staffs from the 250 radio stations.

Banff TV fest agenda

The Banff Television Festival, which will be held June 2-8 at the Banff Springs Hotel in the Canadian Rockies, has released its preliminary agenda. Highlights include a general session on "A Producer's Guide to New Media" and "Writers on Writing—Part I," both on June 3; "Writers on Writing—Part II," a general session on "Facing the Conservative Wave; and Strange Bedfellows"—new twists in international co-production, on June 4.

On June 5, there will be part III of "Writers on Writing" in late afternoon, and from 9 a.m. to noon, a general session, "Sesame Street, at Home in Any Language," a look at the global success of the series. On June 6 the morning will be occupied by "Wendy Wacko Goes to Market," a general session; while on June 7, a workshop, on performance for TV, "Acting Up: the Profession of Living Dangerously," will be held 9 a.m.—to noon.

An awards ceremony announcing winners of The Rockies is set for 6-8 p.m. on June 7. The last day will include



Stars of rock music at seventh annual Rock Radio Awards gala circle Sam Michaelson, Dancer Fitzgerald Sample, Inc.'s vice President and associate buying Director. Grouped around Michaelson, front row, fifth from l., who is holding the "Crystal" award, are, front row, l. to r.) D.I.R.'s Bob Meyrowitz; Philip Bailey; Billy Squier; Sandy Gennaro from Cyndi Lauper's band; Michaelson; Fiona; Jules Shear; co-host Oedipus, program director of WBCN; Ellen Foley of "Nightcourt"; Martin Briley; D.I.R.'s Peter Kauff; and Ratt's Stephen Percy. Back row, l. to r., co-host Charlie Kendall, program director of WNEW-FM; co-host Weird Al Yankovic; Meatloaf; Ratt's Robbin Crosby.

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Programming/Production

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a luncheon and fashion show, and a wrap-up party.

Ohio State winners

Forty-seven television and 20 radio station programs have won the 49th annual Ohio State awards, sponsored by the Institute of Education by Radio-Television, founded in 1930 at the Ohio State University. The awards are administered by the WOSU stations, which are licensed to Ohio State.

The winners are:

SOCIAL SCIENCES AND PUBLIC AFFAIRS: *Climate of Death*, KRON-TV San Francisco; *Hot Freight*, WPLG-TV Miami; *Kids 4 Kids*, WNBC-TV New York; *L.A.: Above and Below*, KABC-TV Los Angeles; *Stopped For Questioning*, KRON-TV San Francisco; *The Kesterson Dilemma*, KGO-TV San Francisco; *The Sizzle Behind the Sell*, WBZ-TV Boston; *Video From Russia*, KABC-TV Los Angeles; *A&E Furnace Repairs*, KCTV(TV) Kansas City; *Saving Grace*, KCTV(TV) Kansas City; *TV Repairs*, KCTV Kansas City; *Children of Faith*, WTHR-TV Indianapolis; *Crisis Close To Home*, WTHR-TV Indianapolis; *Electroshock Therapy: The Practice, The Controversy*, KAET(TV). Phoenix.

Also, *Lost In Time: Early Alabama Indians*, Auburn Television, Auburn University, Ala; *The Mormons—Living In Zion*, KUTV(TV) Salt Lake City; *Behind Closed Doors: Battered Dreams, Family Violence In America*, WVLV Radio, Lebanon; *Good Work*, TVOntario, Toronto; *Annenberg Series: Sound Studies in Sociology*, WHA Radio, Madison; *Faces of Culture*, KOCE-TV Huntington Beach; *Portrait of America*, SuperStation WTBS(TV) Atlanta; *Congress: We The People*, WETA Washington, The American Political Science Association, & Toby Levine Communications, Potomac, Md.; *The Toxic Timebomb: Illegal Dumping in the Tri-State Area*, WNBC Radio, New York; *The Phone Mess*, WCBS Newsradio, New York; *The State of the Unions*, KMOX Radio St. Louis; and *The Immigration Problem*, KNX Newsradio Los Angeles.

And, *Grampa's Place*, Radio New Zealand, Wellington, New Zealand; *D-Day—ABC News Nightline*, ABC News, New York, NY; *Crime of Silence: The Sexual Abuse of Children*, Independent Producers Janis Ball and Portia Franklin, & National Public Radio, Washington, D.C.; *D-Day Anniversary*, NBC Radio Network, New York; *Hawkins Point: The End Of The Line*, Independent Producers Deborah

George and Moira Rankin; Adelphi, Md., & National Public Radio, Washington; *Dead Wrong—The John Evans Story*, CBS Entertainment, New York, and *Your Children, Our Children*, KTCA-TV and MGW Productions, Minneapolis-St. Paul.

NATURAL AND PHYSICAL SCIENCES: *Sea School/Alaska Fisheries*, Alaska Department of Education (OIS), Artic Environmental Information and Data Center, Alaska Department of Education, Juneau; *Moment to Moment: Living With Parkinson's*, Lancit Media Productions/Intramed Communications, New York; *Up Close And Natural*, New Hampshire Public Television, Durham, N.H.; *Johnny Ball's Math Games*, British Broadcasting Corp., London; *The Making Of A Continent*, WTTW(TV) Chicago; *Nature*, WNET(TV) New York; and *The Total Artificial Heart: The Technology, The Issues*, KAET-TV Tempe, Ariz.

PERFORMING ARTS AND HUMANITIES: *Reading Rainbow's*, Lancit Media Productions, Ltd., New York; *English as a Second Language: The Verb to Be, Part 1*, WMTJ-TV Rio Piedras, P.R.; *Studio One: Life on the Mississippi*, Voice of America—U.S. Information Agency, Washington; *Music Under Fire*, KUSC(FM) Los Angeles; *By His Bootstraps*, National Radio Theatre of Chicago, Chicago; *Castaway's Choice* KCRW Santa Monica; Arthur Fiedler: A Man and His Music, WBZ Radio, Boston; *Lincoln's Music In America: The San Francisco Opera*, Concert Music Network, Chicago; *American Prose Series*, American Audio Prose Library/KOPN Radio, Columbia, Mo.; *NEW ENGLAND ALMANAC: Portraits in Sound of New England Life and Landscape*, Independent Producer, Thomas Looker & WFCR, Montague Center, Mass.; *Blake (or) The Huts of America*, WGBH Radio, Boston; *Expressions*, Provincial Educational Media Centre, Richmond, British Columbia, Cn.; *Welcome Home, Jellybean*, Cynthia A. Cherbak Productions, Hollywood, & CBS Entertainment, New York; *Andrea's Story: A Hitchhiking Tragedy*, ABC Afterschool Special, ABC, New York.

Also, Breadwinner, Capital Cities Television Productions, Philadelphia; *Crumpet Corners Christmas in the Colonies*, WCVB-TV Boston; *Visions in Bubblegum, Canvas & Stone*, WDIV(TV) Detroit; *Adam*, produced by Alan Landsburg Productions, Los Angeles, & Broadcast on NBC, New York; George Washington, CBS Entertainment, New York; *Something About Amelia*, ABC Theater, New York; *Smithsonian World*, WETA-TV & Smithsonian Institution, Washington; *Dreams Can Come True*, WSPA-TV Greenville-Sparten-

burg-Ashville; *The International Violin Competition of Indianapolis*, WRTV(TV) Cathedral Arts, Indianapolis; *Annie Special*, KYTV(TV) Springfield, Mo.; *Rock 'N Reality*, KYW-TV, Philadelphia; *Olympic Gold: Local Heroes*, KIRO-TV Seattle-Tacoma and *Europe By Song*, WXIA-TV Atlanta.

BIC award winners

The San Francisco State University's 34th annual Broadcast Industry Conference, whose theme this year is "The Quest for Excellence," had presented awards to the best locally produced TV, CATV and radio programming, during a media awards gala held recently at SF State University. In addition, awards were given to Preceptors for 1985 in recognition of their high standards in broadcasting. Among the winners are Bill Cosby; Catherine Heinz, director of the Broadcast Pioneers library; CBS Correspondent Charles Osgood; Garrison Keillor, creator of the public radio program *A Prairie Home Companion*; Fred Zehnder, news director of KTVU(TV) San Francisco, and Shirley MacLaine.

Broadcast media winners in commercial television, are:

Local News: KOMO-TV Seattle, *Russia: The Inside Story* and WBBM-TV Chicago, *Dead Wrong*; **Information or Documentary:** WOI-TV Ames, Iowa, *Bitter Harvest: Grains of Hope*; KGO-TV San Francisco, *The Fog Never Comes to Chinatown*; KGW-TV Portland, *Update: Rajneesh*; KRON-TV San Francisco, *Children of the Tenderloin*; Chris Craft Television Production, Inc., Los Angeles, "Down for the Count: An Inside Look at Boxing"; WBZ-TV Boston, *Wall of Words: Adult Illiteracy*; WCCO-TV Minneapolis, *The Hollow Victory: Vietnam Under Communism*; KMOX-TV St. Louis, *A Closer Look: Dead or Alive*; and KDA-TV Pittsburgh, *A Parent's Greatest Fear*.

Special Event: WOR-TV New York, *A Child is Missing*. **Instructional** KRON-TV San Francisco, *Home Turf*; and WNBC-TV New York, *Kids 4 Kids*. **Station Editorial:** WPIX(TV) New York, for *Exploring New York Wastes*. **Entertainment:** KCBS-TV Los Angeles, *Yosemite: Paradise Found*.

Public Affairs: KTTV(TV) Los Angeles, *Tell Them I'm a Mermaid*; KTVU(TV) San Francisco, *Bits and Pieces: Child Safety*; WCAU-TV Philadelphia, *Rising Stars: The Class of '84*; WCCO-TV Minneapolis, "Project Abuse;" and WNBC, New York, *Blacks: Present and Accounted for*. **Promotion:** KGO-TV San Francisco, *Bob Meets The Bunnies* and WXYZ-TV Southfield, Mi., *Stand Up . . . Sports:* KPIX, San Francisco "Blind Ambition" and KPIX-TV San Francisco, *Bay Swimmer*.

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Commercials

Commercial test houses thrive

It was a "marriage" made in heaven. But in the test commercial business even those don't last. Some years ago Linda Ardigo and Jesse Holtzberg formed a company called Creative Ways. On the way they hired a creative graphic specialist named Marty Napoleon who was, for all intents and purposes, the last piece in the puzzle.

The trio prospered for years, Napoleon winning some kudos along the way from the Videotape Production Association for his work.

A few years ago Creative Ways took some space at National Video, a post production house and their business volume increased even more. But at the beginning of this year, Napoleon, now regarded as a director of animatic and test commercials, and Creative Ways, dissolved their relationship.

Napoleon has entered into a partnership with National Video Center Recording Studios to form Napoleon Video graphics. Jeff Pastolove, vice president and general manager for National says, "by pooling our technical resources with Marty's outstanding talent and reputation, we are providing the agency community with an especially strong medium for test production, live action and special effects."

"Creative Ways is already building its own new facility on 46th Street and Second Avenue," Ardigo says. "It's something I've been wanting to do for some time. I expect it to be ready in September.

"We expect to be able to provide our customers with all that they require from our new quarters," Ardigo concludes.

Napoleon, whose official title at Creative Ways was principal and creative director, moves to Napoleon Videographics at National Video Center with four former Creative Ways staffers: directors/paint box artists Robert Kirkpatrick and Bob Hill; associate producer Annabel Salmon and sales representative Prith Singh.

The genre of test commercials, which just a short time ago was regarded with ill concealed derision by many in the advertising and commercial production industry, has improved its status over the years, because of the advertisers' need to test market, and the necessity of pilot spots to do that marketing.

Three recent developments have pointed up that fact—

■ Editel/N.Y. created a new Video Animatics Division, named Linda Glowitz as producer rep for the division and packed in \$2 million worth of new

hardware, according to president Dan Rosen.

■ Charlex, another production house which made its reputation in the test commercials business, lured Harry Stoiber, who had served them earlier as a producer, back to head a newly formed Animatics Division.

■ Videoworks, a general all purpose facility that has grown like topsy since its founding a little more than eight years ago, had its beginnings as a test shop, and, according to principal Ken Lorber, still does 25 per cent of its business in testing and animatics.

Creative Ways also has made impressive strides as a test shop, enjoying substantial boosts in business each year since its founding.

The propensity of major blue chip advertisers, like Procter & Gamble, General Foods, Colgate, et al., along with major soft goods manufacturers, to test, has built that business into a lucrative franchise.

Montage and EditDroid

The industry's two major longform editing machines, Montage and EditDroid respectively, were once again conspicuous at the NAB this year.

Since last year the Montage Computer Corp. has undergone a change in management as well as significant additions to its software, both developments duly noted in its literature. The literature package is streamlined this year with special prices for each component.

EditDroid, which bowed its prototype of that editing machine at the NAB last

year began release of its production version this year. Both EditDroid, and the prototype of a new machine called SoundDroid were shown at NAB '85 as products of a new company, The Droid Works, billed as an affiliate of Lucasfilm Ltd. and Convergence Corp. Filmmaker George Lucas is credited with developing the operational theory behind the original EditDroid. The SoundDroid is its audio counterpart.

Interscope Investments, Inc., a Los Angeles based firm, has a 30 per cent interest in Montage, Inc. a Boston headquartered operation. Its owner, Frederick W. Field, has named Dom Saccacio, president and chief executive officer of the Montage Computer Corp., to succeed Ron Barker, director and founder of Montage, who will devote his attentions to new applications for the machine.

Indeed Montage has added 14 new software capabilities since NAB '84. These are:

- Time coded display in frames
- Tag display in frames
- Twelve character alpha-numeric tag on any edit
- GO TO tag or time code numbers
- FETCH tag or time code numbers
- Printout of tagged edits only.
- Electronic "grease pencil."
- Storyboard prints tags, time code and/or grease pencil markings
- Tag and grease pencil active during input mode
- Mark in and mark out of edit points
- User customization of editing parameters
- Controlled recording of work tape.
- Multiple camera capability.
- Automatic picture label during split.

Some of Montage's software improvements were made immediately



SoundDroid is a new digital audio signal processing system from The Droid Works, featuring fully digital access and sound reproduction capabilities for immediate playback in real time. SoundDroid can be used as a sound editing or mixing station, as well as a music synthesizer or special effects processor.



The Montage has added 14 new software capabilities since NAB'84, and the company itself underwent a change in top management.

following NAB '84, others later. The Montage, a computerized editing machine for film and video, costs approximately \$170,000, minus some of the bells and whistles. Addition of accessories, according to Teletronics Tom DeMaeyer, drives the cost to around the \$250,000 neighborhood. But apparently the machine is earning its keep.

Barker says that Montage has placed "in excess of two dozen systems nationwide, each in its first nine months of production." In addition a permanent editors' training program has begun operation at Montage's West Coast facility in Hollywood. It is this training program, observers believe, that is contributing to the machine's relatively early acceptance.

The Interscope Group encompasses three main thrusts: a communications software company that provides motion picture and television programming; a substantial real estate investment program as a limited or general partner in California and elsewhere in the U.S., and third as a developer of technological hardware in the communications industry. Field has also bought a controlling interest in the Panavision group of companies, as well as his substantial interest in Montage.

Meanwhile, EditDroid, its chief competitor in the race for the longform editing franchise, has hardly stood still.

At NAB '85, it bowed its new production model of EditDroid, characterizing it as a "non-linear, Fast access electronic editing system."

Robert J. Doris, a vice president of Lucasfilm Ltd. and general manager of the Droid Works, reports shipment of the first beta test units of the system

earlier this year to Sprocket Systems in San Rafael and to Complete Post and Unitel Video (as reported earlier in TV/RADIO AGE) in Hollywood, Doris says that the beta tests are "successfully completed," and shipment of production models ran early this year.

EditDroid interfaces directly with

one, three-quarter and one-half inch, tape formats and with videodisc, interchangeably without modifying standard off-the shelf equipment.

A new feature incorporated into the production model is an electronic trimbin feature which allows the editor to create as many different groups of clips as desired with no restriction on the number of clips in each group. Each clip can be identified on the Electronic Logbook screen, with a digitized picture label for reference.

SoundDroid was bowed by The Droid Works in its prototype form, just as EditDroid was last year. It is billed as a "radically new" all digital audio signal processing system that can be used for editing, mixing and even synthesizing sound.

Doris calls it a "dramatic breakthrough in the way sound is processed, edited, mixed and even synthesized for film and television post production and music recording."

SoundDroid makes use of advanced digital processing techniques to provide instant access to any sound stored on its disk. All aspects of the process are automated including routing and patching, so any edit or premix can always be exactly recreated and reproduced in real time for immediate preview, without having to cut or splice a single piece of

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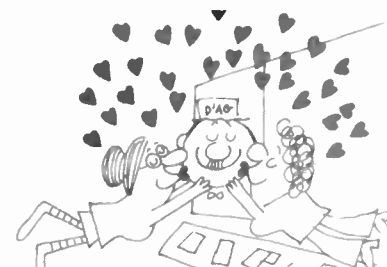
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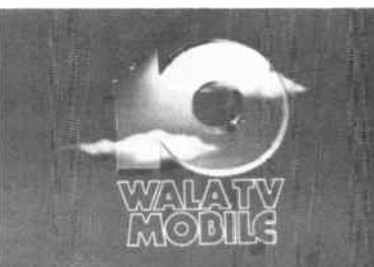
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Commercials *continued*

magnetic film stock or re-recording tape.

The SoundDroid system features a control computer with a touch-sensitive screen that is used to mediate all operations and functions, and a bank of motorized faders, control knobs and pushbuttons which relabel themselves depending on the function they perform.

At the heart of the SoundDroid system is the Audio Signal Processor, a high speed processor that has been optimized to handle digital audio. It performs all processing functions as well as retrieving and storing sound on magnetic disks.

According to Doris, SoundDroid works together with EditDroid to integrate the entire post-production process. The Droid Works will apparently follow a similar testing pattern with SoundDroid this year, as it did with EditDroid in 1984, sending out Beta test units later this year, with commercial shipments scheduled to begin early in 1986.

EditDroid's price tag has been reported at \$87,000. The price tag for SoundDroid, still in the prototype stage, is estimated to be in the \$175,000 neighborhood.

New vistas

One Pass, founded in San Francisco eight years ago, is embarking on an expansion plan to compete in at least two more major domestic markets with an eye towards cultivating some international business as well.

"We're pretty close to making a deal in two of three cities, Dallas, Atlanta or Boston, within three or four months," says Scott Ross, vice president and general manager. The company already has offices in three major markets, New York, Los Angeles and Chicago, in addition to its San Francisco headquarters.

One Pass, Inc. serves as the parent company for its production and post-production business, One Pass Film and Video; Group One Productions, a TV commercial arm; the Kenwood Group, for corporate and industrial film projects; One Pass Productions, for TV programming; and One Pass Media, a distribution company.

About 60 per cent of the company's work is in commercials, 30 per cent in corporate communications, and the remainder in programming.

One Pass has just completed post production and *sfx* on two cable specials *Rick Springfield in Concert* and *Huey Lewis and the News*.

The company also shot the Larry Holmes-David Bey heavyweight championship boxing match for Home Box

Office last summer, and was involved in one capacity or another in telecasts of The Olympic Games, the Democratic and Republican Conventions.

Ross says the company's president, Steve Michaelson, recently visited China. "We're looking at the international marketplace," Ross says. The company has representatives in Europe, South America and Japan, though no international business agreements have been announced thus far.

The movie commercial

In *Little Treasure*, a theatrical feature that opened late last month to mixed reviews, the camera focuses continually, and at times distractingly on *Coca Cola* beverage cans, so much so that Vincent Canby, critic of *The New York Times* mentions it in his review. It's not that the camera focused on *Coca Cola* so much, Canby wrote, but with such seeming affection. He then went on to point out that the film was produced by one of the soft drink manufacturer's subsidiary companies.

Placing products in feature films has received increased attention and credibility from marketers as effective subliminal and or threshold advertising. AIMS, (Advertising in Movies) is one New York headquartered company that places products in motion pictures.

Several agency CEO's have circulated memos to their account staff, emphasizing the importance of getting their client's products on camera in important feature films.

This cinematic product placement has not gone unnoticed by the film critics who are making the connection between the companies that produce the films and the subsidiary companies with products featured in them.

New campaigns

Coke is it. The psychic battle going on between **Coca Cola** and its reformulation of its soft drink recipe, and **Pepsi Cola**, the competitor who is trying to turn Coke reformulation to its own advantage, continues apace.

At a much heralded press conference, Coca Cola announced it was going to change the formula for its soft drink, after nine decades plus, to make a good, long lasting drink better.

Pepsi Cola responded with a full page ad suggesting Coke went back to the drawing boards to improve the taste of its beverage because it was losing ground, and promptly gave its employees a day off.

Undeterred, *Coca Cola* has gone ahead with one of its patented multi-million dollar media blitzes that includes substantial portions of television and radio, a campaign that was previewed for the New York bottling company at the Radio City Music Hall.

Recognizing the importance of this campaign, Coca Cola has laid out a carefully tiered battle plan. There will be advertising heralding the coming of the "new" Coke, in what is billed as a preparatory campaign. There will be the introductory campaign, when the consumer will be able to go to the store and taste the stuff.

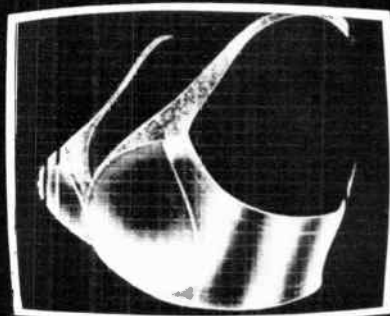
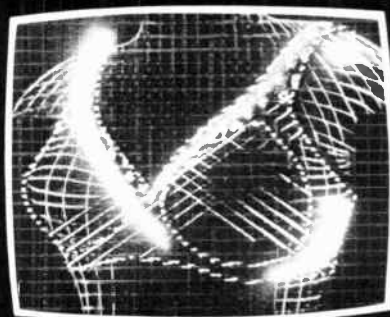
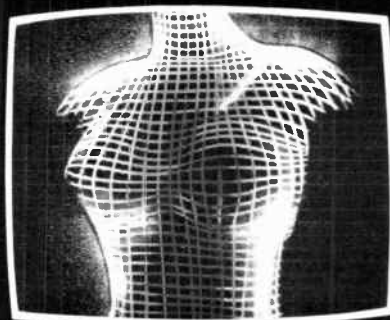
There will be frankly ethnic advertising, featuring Cantinflas, the comedian, in advertising directed to the Hispanic audience. The New Edition will be the point group in the advertising directed to blacks.

Sergio Zyman, Coca Cola's senior vice president for marketing and ad agency field commander, says, "the campaign has been well thought out. There is something for everyone." While



The "new" Coke product spread on which the fortunes of the softdrink manufacturer are riding.

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Commercials *continued*

Zyman refers to the consumer, the media can also take heart. While the bulk of the campaign remains in television, radio enjoys a substantial budget investment, plus spots specially prepared for the medium. The announcement drive began late last month with a Lincoln Center press conference; the introductory drive will "rage" through May and the balance of the spring and summer.

McCann-Erickson is mounting the impressive, even for Coke, campaign, featuring such first line entertainers as **Ray Charles**, who appeared at the Coke Music Hall conclave, and **Bill Cosby**, whose spots are scheduled to commence with the delivery of the new formula to each region of the company. There are 27 commercials done by Cosby.

After saturation of at least half of the country, Coca Cola will unleash a new set of corporate commercials, featuring the logo on the new Coke can.

Meanwhile, at Pepsi, **BBDO** has put together a spot with a teenage girl who ponders why Coke changes its formulation. After testing the Pepsi, the girl says: "I know why."

HCM, the newly merged international ad shop headquartered in New York is trying to "shake things up" with a new advertising campaign on behalf of **Orangina**, one of France's leading soft drinks, distributed in 28 other countries around the world.

The campaign, utilizing television, radio, newspaper coupon ads and point of sale, broke in Washington, D.C., San Francisco and other northern California markets late last month. However, according to the agency, Orangina already plans to expand its marketing efforts to additional major markets because of strong initial consumer response.

Mike Drazen is creative director on the business, with **Jon Parkinson AD**; Spots USA, a Los Angeles-based commercials production house did the slapstick commercial treatment under the directorial baton of **Dick McNeil**. Post Production was handled by **Take Five** and **Howie Lazarus** edited the package.

The spot depicts an elegant resort restaurant that becomes completely disrupted when the waiter begins to shake the Orangina bottle. As he shakes, onlookers shriek, anticipating a spray. One woman ducks for cover, causing a chain of chaos and fun as food spills, musicians are toppled and a piano falls into a swimming pool. Kicker for the spot, "the Orangina doesn't erupt like a liquid volcano, because it is lightly carbonated, but it sure shakes things up." The spot is titled "pandemonium."

HCM also mounted a campaign to dramatize the commitment to customer service of another one of its clients, **Connecticut Bank and Trust Co.**

The spring multi-media campaign includes television, radio, magazine, newspaper and outdoor advertising. The regional drive has at its theme "When you're ready to demand more from a bank."

"Campaign is designed, through the use of emphatic humor, to make the CBT customer feel he is in a position to demand what is needed and deserved from a bank," says Drazen, executive vice president, executive creative director of HCM.

John Danza directed the commercial under the aegis of his own company that lent production assistance. Drazen also wrote the copy for the spot. **Jon Parkinson** was the art director.

The commercials stress CBT's lending facility, highlighting the convenience of applying for a loan at the bank.

Orson Bean is featured on both the television and radio spots, which include a toll-free number in both versions.

Holland & Callaway has launched a television campaign for **WNEW in New York**. The drive celebrates the AM station's continued use of "classic" American pop music. Campaign is themed "Blessed with America's Best" and the spots combine live action and animation, featuring illustrations used in the station's poster campaign which feature recording artists such as **Frank Sinatra** and **Louis Armstrong**.

It's the first advertising by Holland & Callaway for WNEW.


Black and white commercials are making a low-key comeback, what with the *Dragnet* send-up for The Yellow Pages, and now **Tracy-Locke's** new campaign for **Tostitos** tortilla chips, a new product from Frito-Lay.

Scheduled to get underway on television May 20, the Tostitos campaign actually lifts frames from the old footage of *Leave It to Beaver*, *Mr. Ed* and *Dragnet*, and matches new frames to old footage, courtesy of **EUE/Screen Gems**. The campaign will be seen on primetime network television.

The 30-second spot is a mini-who-dunnit, with the Tostitos chips gone and Mr. Ed, (the talking horse) the suspected culprit. Fernando, on camera spokesman for the product, unsuccessfully tries to reproach the horse for his "crime," saying, "Tostitos are for sharing." Campaign, though national, gets southwest ad emphasis.

The Bloom Agency, New York and Dallas, has mounted a commercial for **Moosehead Beer**, a Canadian brew imported by All Brand Importers. Theme of the drive is "Here's to Moo-

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sehead," and the television spots blend the Canadian wilderness with the product in a series of crosscutting tight closeups. Agency credits for the drive include **Pete Mathew**, creative director/copywriter; **Jim Clarke**, vice president/art supervisor; and **Barbara Gans Russo**, senior vice president/director of broadcast production.

Music notes

John Hill is a composer and jingle producer who has operated his own music house in the Murray Hill section of New York City for the past five years.

One of his longtime clients is **Volkswagen**, for whom he just completed a package of spots requiring a rendition of classical compositions by a 26-piece orchestra.

"That isn't necessarily my bag," Hill, a late 30ish, bespectacled and taciturn type, begins. "My metier is black music and hard rock. But in this business you have to be flexible."

This business, for Hill, was a stint as a staff composer for **CBS Records**, before opening up his own shop. "Next week I do another **Doyle Dane Bernbach** assignment. This one is for the **Popeye fast food** chain, and this work will be entirely different."

Asked to identify some of the current trends in the business, Hill says softly, confidently, "music is in. There are a lot of legal restrictions confronting the agencies and their advertisers and music is one way to bridge the gap, when the wrong copy can get you in trouble.

"There is a definite swing now to the music of the baby boomers. You can almost make an algebraic equation out of it. Take a person's graduation year, add 10 years, and this equals the demographic advertisers want to reach.

"The music that you are hearing in many of the commercials, that are echoes or blatant copies of the pop classics of the '60s is no accident.

"If you want to hit the prospect where he lives, ad people are finding out, go to the music popular in his adolescent years.

"I did a spot a couple of years ago for **Atari**. My music key was contemporary rock. We were seeking a teenage audience, so we go to the music they like. When you want an older group, you turn the musical calendar back, 10 or 20 years."

Hill, however, doesn't expect the good times for musical producers to continue indefinitely. "The call for music comes and goes. It's in right now. It could fade out as early as next year, but I hope not."

When Hill first began his business he noted that work came in spurts. "Now it is a matter of just how much I can handle."

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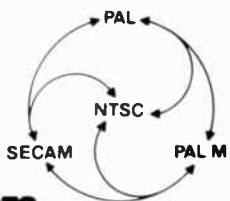
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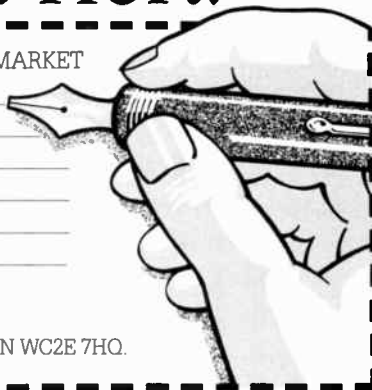
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NIELSEN VS. BAR?

New Monitor-Plus
said to identify TV
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TELEVISION/RADIO AGE

May 13, 1985

Spot Report



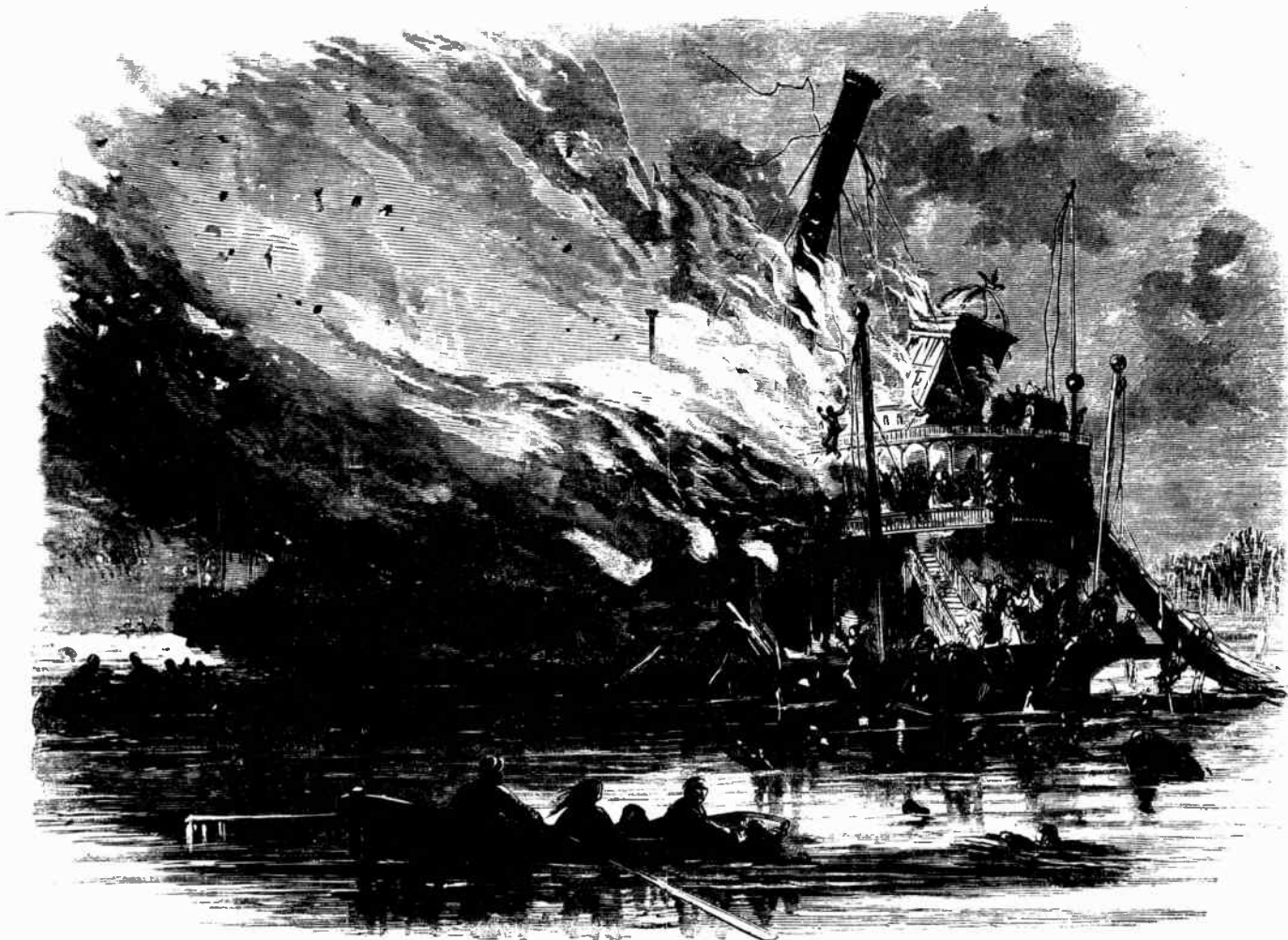
TELEVISION SELLS

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

PETRY
The Original Station Representative

*Tele-Research, Inc.

When it was sink or swim...



We got good fast!

We are Seltel. The fastest growing TV Rep firm in the U.S.A.

That's right, the fastest growing of all. And we got that way by doing what we've always done—only a whole lot better.

Look what's happening at Seltel these days.

Seltel growing faster than the industry.*

At Seltel we've changed everything but the name.

We have totally new management, right at the top and in every department. We have new department heads in

research, programming, marketing and promotion. We have many new sales people and we've opened new sales offices.

As a result of our aggressive new style we outpaced the industry in 1984. And all of this gain came in markets where we went head-to-head with the other big Rep firms.

Better business for us means better business for our stations.

Are your revenues growing faster than the rest of the industry? If not maybe Seltel could help you.

SELTEL

The Performance Rep
A subsidiary of Selkirk Communications

*TVB 1984 National Spot Revenue Report

Spot Report

May 13, 1985

Nielsen monitoring service unveiled; BAR skeptical

Broadcast Advertisers Reports president Gerard Grady describes himself as "intrigued but skeptical" about the "technological breakthrough" Nielsen claims for Monitor-Plus, its new competitive commercial monitoring threat to BAR. Because BAR "has not had the opportunity to inspect the new Nielsen system," Grady hesitates to say much more.

He does say other monitoring systems have come along over the years and talked about a voice pattern recognition system "similar to what seems to be the basis of what Nielsen is contemplating. We've watched all of them closely, and none of them ever proved viable. They all either turned out to have some technical glitch, or required complex encoding systems, or both. But we'll move quickly, if and when we see a real technical breakthrough that looks like it has a chance to work as billed."

'Breakthrough.' Meanwhile Nielsen describes Monitor-Plus as a "technological breakthrough" that requires no encoding by any third party because it can identify commercials by "computerized pattern recognition," picking up each commercial's individual "electronic signature," or "electronic finger print", totally unique to each commercial on the air, and store it in a computer memory for instant comparison when the commercial is broadcast again.

Nielsen says it will be a passive system designed to operate 24 hours a day, seven days a week, eventually in the 75 biggest markets, just as BAR does now. Nielsen plans to put a few pilot markets on line by January '86, have 10 markets tied in by second quarter '86, and all 75 target markets in operation by the end of 1986. Nielsen expects Monitor-Plus to measure commercial "occurrences" to the nearest second, with continuous monitoring, 52 weeks a year.

Reports produced will include number of spots and estimated spending by all national and local advertisers, with network, spot and local TV activity reported separately.

Seltel, Selcom shift brass

Two Selkirk Communications U.S. rep companies, Selcom Radio and Seltel, Inc., have made top level management appointments. At Seltel, Larry Maloney has been promoted to president of the rep's Independent Division and Joseph Cusenza joins the company as president of its Affiliated Division. Seltel president Jack Mulderrig explains that today's sales

climate "makes it essential to divide the selling and support services for the affiliate stations and the independent stations into two separate, well-honed divisions."

At Selcom Radio, where former president Barbara Crooks exited to become executive vice president of John Blair's Radio Representation Division and former senior vice president Bill Smither went to Avery-Knodel Television as vice president, corporate development, Vincent Gardino is now executive vice president and chief operating officer and Bill McHale has come back as senior vice president/Eastern Division manager. McHale was most recently vice president/stations for Republic Radio, but before that he had been executive vice president at Selcom.

Maloney came to Seltel in January, 1984, from Metromedia's WTTG(TV) Washington, where he had been vice president, general sales manager. Cusenza joins Seltel from TeleRep, where he had been New York sales manager of the Wildcats sales team.

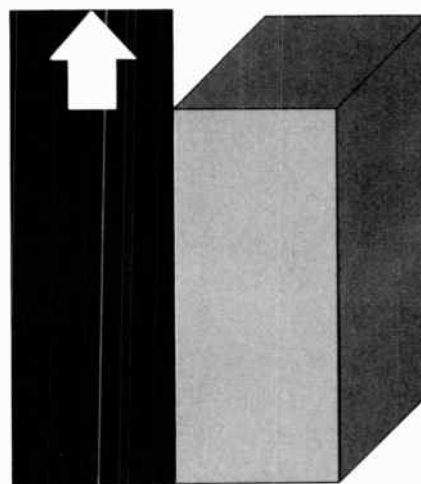
Padden new INTV head

Preston R. Padden, assistant general counsel to the Metromedia stations, was scheduled at presstime to be named president of the Association of Independent Television Stations by the INTV board. Padden, 36, an attorney based in Washington, will take over by mid-year. Padden was chosen to succeed Herman Land by an INTV search committee from among many candidates. One of Padden's priorities as president will be to protect the must-carry rule. A major factor in the naming of Padden as INTV president is that he has a "feeling for the importance of marketing and sales by indies," a source notes.

March

National spot business (millions)

+12.5%



1985: \$406.8

1984: \$361.6

Complete TV Business Barometer details p. 34

THIS SEASON'S HOTTEST SPECIAL!

the Music of your Life

With **THE MUSIC OF YOUR LIFE** special, stations showed hot rating increases over year-ago programming, such as these:

- +300% Houston
- +300% Parkersburg
- +200% Detroit
- +167% St. Louis
- +167% Boston
- +150% Indianapolis
- +150% Louisville
- +150% Tuscon
- + 80% Washington
- + 80% San Diego
- + 71% Philadelphia
- + 67% Victoria
- + 67% Minneapolis-St. Paul
- + 63% Pittsburgh
- + 57% Clarksburg-Weston
- + 50% Norfolk-Portsmouth
- + 50% New York
- + 50% San Francisco
- + 40% Cincinnati
- + 40% Boise
- + 33% Los Angeles
- + 33% Portland, OR
- + 33% Nashville
- + 25% Spokane
- + 25% Davenport-Rock Island
- + 25% Burlington-Plattsburgh
- + 22% Rockford
- + 20% Buffalo
- + 18% Phoenix
- + 17% Wheeling-Steubenville
- + 14% Denver
- + 9% Albany-Schenectady-Troy

Source: NSI Jan-Feb 84-85



Produced by



bob banner associates

in association with
Al Ham Productions and
Group W Productions

Spot Report

Campaigns

American Home Products, TV

John F. Murray Advertising/New York

SELECTED FOOD PRODUCTS are using four to six weeks of spot advertising that started on various April and May air dates in a select but nationwide spread of television markets. Media team lined up the full range of dayparts to reach women in various age brackets, depending on brand.

Amoco Oil Co., RADIO

D'Arcy MacManus Masius/Chicago
PETROLEUM PRODUCTS and SERVICE are being recommended for nine to 13 weeks that started on various late April air dates in a good many midwestern radio markets. Negotiators set schedules to appeal to both men and women 18 and up.

Apple Computer, RADIO

Chiat/Day/Los Angeles
PERSONAL COMPUTERS are being offered via five weeks of radio advertising that started in early May in a nationwide list of markets. Target audience is adults 25 and up.

Borden, Inc., TV

Grey Advertising/New York
CRACKER JACK is making nine to 11 weeks of television appearances in a widespread lineup of consumer markets. The advertising started on various April air dates and media concentrated on daytime placement to appeal to children and teenagers.

Campbell-Taggart, Inc., RADIO

D'Arcy MacManus Masius/St. Louis
FAMILY RECIPE BREAD is being recommended for three to five weeks that started in late April in a long and

New to radio

Prestige Wine Imports of Greenwich, Conn., has launched an introductory radio campaign for Bollini Chardonnay on leading stations in Boston and in Portland, Ore. Bollini, already featured in a print campaign, is expected to roll its radio advertising out into other markets later. Advertising was created by Kaprielian, O'Leary, Inc., New York. Actual testimonials about Bollini Chardonnay by industry experts are blended with a tongue-in-cheek wine sampling to produce a commercial that both amuses and sells.

widespread list of radio markets. Negotiators lined up schedules to attract women 25-plus.

Geo. A. Hormel, RADIO
BBDO/Minneapolis

LUNCH MEAT is being pitched for six weeks starting in mid-May in a nationwide list of sunbelt and western radio markets. Buyers worked to appeal to women 25-plus.

Nabisco Brands, TV

Dancer Fitzgerald Sample/New York
CHIPS AHOY and OTHER FOOD ITEMS are using six to 13 weeks of spot exposure that started on various April air dates in numerous eastern, southeastern and midwest television markets. Media team employed the full range of dayparts to reach women.

Sterling Drug Inc., TV

KSL Media, Inc./New York
MIDOL is being pitched for five weeks that started in late April in a long and nationwide lineup of television markets. Buyers concentrated on fringe and daytime showings to reach women 18 and up.

The Stouffer Corp., TV

HBM/Creamer/New York
LEAN CUISINE and OTHER FOOD ITEMS are making five weeks of television appearances that started in late April in a long and coast-to-coast spread of consumer markets. Media employed the full range of dayparts to appeal to women 25 and up.

Velsicol Chemical Corp., RADIO

Kenrick Advertising, Inc./St. Louis
AGRICULTURAL CHEMICALS are being advertised for four to five weeks in farm markets in seven midwestern and western states. Buyers worked to reach farm operators during April and early May.

New from MEM

The new Members Only fragrance line for men from the MEM Company will be launched with a rollout scheduled to start in September, but at press time the introductory market list had not yet been finalized. The television exposure will be backed by print advertising as well as by rub-off from existing familiarity with Members Only apparel among the line's target audience of "young, fashion-conscious men." The new after-shave and other toiletry items will be available at the same department stores and specialty shops featuring Members Only jackets and other men's wear items. Agency is Chalk, Nissen & Hanft.

NEXT SEASON'S HOTTEST SERIES!

The Music of Your Life



THE MUSIC OF YOUR LIFE special heated up the winter around the country. Stations carrying it in the targeted 4 through 8PM Saturday period averaged a 9 Rating and 19 Share!

THE MUSIC OF YOUR LIFE is set to get those "special" ratings as a series, week after week. Year after year—because it's that rare type of show that grows on audiences and becomes a station franchise.

THE MUSIC OF YOUR LIFE with Host Toni Tennille and exciting guest stars performing the lasting hits of the 40s, 50s, 60s, and 70s as studio couples relate the heart-warming stories of how those songs touched their lives. The brightest weekly hour of all starting this fall.



Available now from

GROUP W PRODUCTIONS
WESTINGHOUSE BROADCASTING AND CABLE INC.

Call now: (212) 307-3669

It's hours past dinner and a young child hasn't been seen since he left the playground around noon. Because this nightmare is a very real problem . . .



When a child is missing, it is the most emotionally exhausting experience a family may ever face. To help parents take action if this tragedy should ever occur, WKJF-AM and WKJF-FM organized a program to provide the most precise child identification possible.

These Fetzer radio stations contacted a local video movie dealer and the Cadillac area Jaycees to create video prints of each participating child as the youngster talked and moved. Afterwards, area law enforcement agencies were given the video tape for their permanent files.

WKJF-AM/FM organized and publicized the program, the Jaycees donated manpower, and the video movie dealer donated the taping services—all absolutely free to the families. The child video print program enjoyed area-wide participation and is scheduled for an update.

Providing records that give parents a fighting chance in the search for missing youngsters is all a part of the Fetzer tradition of total community involvement.

...WKJF-AM/FM helped prepare for the search.



The Fetzer Stations

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

Spot Report

Appointments

Agencies



Howard Nass, senior vice president at Cunningham & Walsh, has been named to the agency's board of directors. He joined C&W in 1966 as a media supervisor and is currently responsible for overall supervision of media planning and buying for all clients.



Tom Wilson, a senior vice president at McCaffrey and McCall, has been appointed media director of the agency. He came to the company in 1978 as an associate media director, was elected a vice president in 1979, and promoted to senior vice president in 1982.

Karen Ritchie, media group supervisor at Campbell-Ewald, Warren, Mich., has been promoted to senior vice

Sparkling spots

Champale, Inc., is featuring its Sparkling Extra Dry, Golden and Pink malt beverages via spot television in 18 major markets plus appearances in syndicated TV shows and on MTV. Agency is Gray & Rogers, Philadelphia.

Champale president Richard C. Dietterich says that the 1985 campaign "targets new consumers while reinforcing the message of Champale's light, bubbly taste to traditional consumers of the product." Champale, Inc. is a division of Iroquois Brands, Ltd. and also produces Black Horse Ale and Metbau, "an all-natural, non-alcoholic" draft beer.

president. She joined the agency in 1973 and is a member of the agency's Chevrolet Women's Task Force and the Women's Strategic Marketing Plan Panel of the Chevrolet-Pontiac-Canada Group.



Loretta Roof Atkinson has been appointed media director of the Philadelphia office of Al Paul Lefton Co. Before coming to the agency, she had been a planner, buyer and account executive with Lewis, Gilman & Kynett, also Philadelphia.

Abbott Wool has joined Saatchi & Saatchi Compton as vice president, director of media research. He had been vice president, New York operations, for Strategy Research Corp., and before that had held media research posts with Ted Bates; Wells Rich Greene; and with D'Arcy MacManus & Masius.

Paul J. Strasser is now director of research for Weightman Inc. Advertising, Philadelphia. He moves in from Marketing and Research Counselors, Inc., where he had been profit center manager, and before that he had been a study director with Booz Allen & Hamilton.

Dawn Widener-Burrows has joined Rosenthal, Greene & Campbell, Bethesda, Md., as vice president, director of planning and research. She moves in from a post as vice president

Landy to Washington

Joseph P. Landy has been named executive vice president, general manager of the Washington office of Needham Harper Worldwide. He transfers from New York, where he has been executive vice president, director of client services for the agency. Landy joined Needham in October 1982 from the Mobil Corp., where he had been advertising manager-USA. Landy's previous post of director of client services at Needham Harper in New York will now be shared by Don Bigda and Phil Wallace, both senior vice presidents and account group directors.

Retail Report

Making research pay off

One area in which many retailers feel the broadcast media are deficient is research. They want more data on competitive conditions in their respective marketplaces and more specific information on who is viewing and listening to television and radio stations.

To address this problem, the Television Bureau of Advertising devoted a session to retail marketing research during the day-long workshop it held on co-op/vendor support prior to the recent National Retail Merchants Association Sales Promotion and Marketing Conference in Orlando.

Phelps Fisher, vice president, marketing, for Fisher Broadcasting, was one of the participants in that session, and he pointed out how research can help uncover some growing local ad categories. One of these is business-to-business advertisers. "The word is finally getting around to corporate headquarters that it is in vogue to talk about targeting your customer," he said in an interview afterwards. "These businesses are becoming customer-driven, and this all sets the stage for research."

Another emerging category, Fisher said, is health care. KATU(TV), the Fisher station in Portland, Ore., "did a benchmark survey in 1982 in anticipation of substantial growth in health care advertising, and then the station took that research to health care prospects, such as hospitals and insurance companies." What this accomplished, Fisher explained, was an acceleration of the process of getting some of these people on the air. "Between 1982 and 1984," he said, "several of them did begin to advertise to address some of the problems pointed out by the research. By 1984, all of those who had advertised saw dramatic changes in operating results and in the recognition of their services by the public."

The TvB research session, Fisher continued, also zeroed in on more traditional retailers such as department and specialty stores and demonstrated how television stations can help them change their target "to expand by age or income those people they were addressing, rather than just pulling 25-49 or 25-plus out of the air.

"We also showed how research can be used to identify by county or geographic location," he said. Other areas where research can help: "Brand information—how a retailer can add or delete brands based on appeal." And, Fisher said, a specific example was used to illustrate how research can uncover product line information. "People said they would go and shop for VCRs at one major retailer in the Northwest, and they indicated they would spend between \$400 and \$1,000. But this store didn't carry VCRs." Based on consumer research done by the broadcaster, the store put in VCRs, and, according to Fisher, "in the next audit, they came up with positive results. If not for the research, they wouldn't have carried the VCRs, and if they didn't carry them, they wouldn't have advertised them."

In addition to Fisher, other presenters at the research session were: Catherine Gulick, marketing manager for Fisher Broadcasting; Mel Mayfield, director of research and marketing services for WDBJ(TV) Roanoke-Lynchburg; and Kay Marikos, director of research and marketing, WPLG(TV) Miami.

A particularly encouraging aspect of the workshop (which also included sessions on co-op, vendor support and vendor support follow-through) was the presence of retailers on the program to provide feedback. At the research session, for instance, Fisher reported that Wendell Ensey, senior vice president, sales promotion and marketing, at The Bon in Seattle, appeared at the end of the presentation to give his reaction.

And the workshop was kicked off with remarks by Irwin Coplin, advertising director of Pizitz in Birmingham, Ala., who spoke about the importance of station-retailer cooperation.—**Sanford Josephson**

and director of research with Needham Harper Worldwide/Washington.

Michael Buser has been promoted to assistant media director at AC&R Advertising, New York. He came to the agency in 1983 from Chester Gore Co., and at AC&R is responsible for planning, placement, directing the planning staff and training and development of the agency's media staff.

Mary Lynn Dickman has been elected a vice president at Bozell & Jacobs/Chicago. She joined the agency last year from N W Ayer and is associate media director in charge of planning for all consumer accounts.

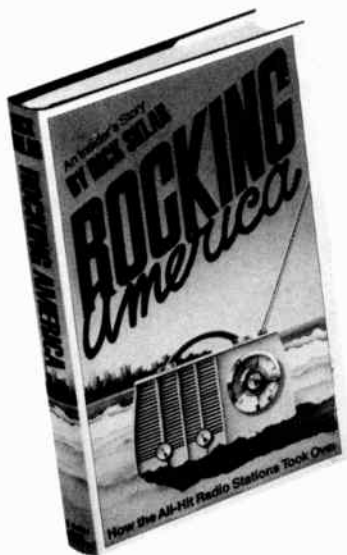
Steve Daniel has been promoted to associate media director on the Pontiac account at D'Arcy MacManus Masius/Bloomfield Hills. He came to the agency in 1982 as a media supervisor from Wyse Advertising.

Steven B. Berger has joined Vitt Media International as a vice president, reporting to group vice president **Roberta Blick**. Berger comes to Vitt from a post as assistant media planning director at Grey Advertising.

Susan R. Butler has been promoted to vice president, media director of C.C. Communications, Rochester, N.Y. She joined the media service two years ago, and now steps up from account service representative.

THREE DECADES OF RADIO & ROCK 'N ROLL

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



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



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

—Clive Davis, President Arista Records

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

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

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



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

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

Name _____

Address _____

City _____

State _____ Zip _____

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

Representatives



Thomas F. Turner has returned to Blair/RAR as senior vice president, general sales manager. He first joined Blair Radio in 1974 as an account executive, became a vice president and New York office manager in 1980, and a senior vice president in 1982, then transferred to Blair/RAR when Blair acquired Group W Radio Sales. Four months ago he went to Republic Radio as vice president/stations, but now he's back.

Independent Television Sales has named **Steve Hererra** sales manager of its new Dallas office. He moves in from the national sales manager's desk at KXTX-TV Dallas-Fort Worth.

Sue Barnes has been appointed manager/Los Angeles for Republic Radio. She joined the firm three and a half years ago, following sales posts

New at Christal

Bill Fortenbaugh has been named president of Christal Radio and Paddy Ramsay becomes vice president and general sales manager of the rep firm. Fortenbaugh joined Katz Radio in 1970 as an account executive and had most recently been Katz Radio's vice president, stations, Atlantic Division. Ramsay started at Christal in 1975 as an account executive, was promoted to Los Angeles office manager in 1977, and in 1980 became senior vice president, Western Region.

with stations in Los Angeles and San Francisco, and now steps up from account executive.



Robert D. Lion has been tapped for the new post of vice president, general manager of the Blair Radio Network. He comes to Blair from the Internet Radio Networks where he had been vice president, station relations.

Charles Lizzo has been promoted to vice president/group manager of a new independent station representative team formed by MMT Sales in New York. Lizzo joined MMT in 1977 as an account executive in Detroit, later transferred to the Chicago office where he was named a team manager in 1980, and in 1981 he transferred to a team manager's post in New York. The new third sales group he now heads has been designated Group C.

Glenn Corneliss has moved up to New York sales manager at Weiss & Powell Radio Sales. The former

Metromedia crossover



O'Connor



O'Brien

Kevin O'Brien, vice president and general manager of Metromedia's WTTG(TV) Washington, D.C., and Robert E. O'Connor, vice president, general manager of WNEW-TV New York have swapped jobs. O'Connor returns to his home town of Washington to become vice president and general manager at WTTG(TV) and O'Brien comes to New York to head WNEW-TV. Metromedia executive vice president Richard C. Block notes that both stations have celebrated their 40th year on the air (see *WTTG: 40 years*, page A-1) and that, "Together, Bob O'Connor and Kevin O'Brien have logged 47 years with Metromedia."

One Seller's Opinion



Making sure a new client's first radio spots pay off

Homa

Considering the time and effort that goes into bringing advertisers into radio for the first time, we think broadcasters should put at least as much effort into making sure new radio advertisers stay there and keep coming back for more. So the last thing anybody in radio needs is to let any advertiser go on the air with ineffective, "lazy" commercials that fail to do the job. If their commercials sell the first time they try radio, they will be back. If those first commercials don't sell, it's very unlikely that the advertiser will come back to us. In fact, they may well give up on radio, and it will be an even tougher sell for the next radio station that tries to pitch them.

At the same time, we don't want to frighten off a new-to-radio-prospect who may think he'll have to spend a small fortune to create radio commercials that sell effectively for him. The fact is, he won't. But an advertiser trying radio for the first time may not realize it. Of course, he may be lucky enough to already have one of the many advertising agencies whose creative people are quite expert in making sound work hard and effectively for their clients. On the other hand, unfortunately, a new radio prospect may also be with an agency that relegates its radio work to its copy cubs and saves its most experienced talent to concentrate its skills on other media. And, of course, the new radio prospect may not have an agency of any kind.

So in light of such facts of advertising life in the real world of competitive marketing, we think more radio stations could go a long way to help remedy the situation we've outlined here by setting up the kind of RMG (for Retail Marketing Group) that's worked well for many of our first-time advertisers, and long-term clients as well.

The RMG is organized to provide complete advertising services at a radio station. Just to mention a few, a local advertiser may need media planning, jingles or logo design as well as hard-working, attention-grabbing broadcast copy. These services can become quite costly. But an RMG setup can create and deliver them to a station's advertisers without the agency price tag.

The Retail Marketing Group representative has the resources to create an entire advertising plan, offering the expertise of a media coordinator, top creative writers and graphic designers. Our own RMG has developed a network of experienced specialists in such disciplines who stand ready to serve the local client and his advertising needs.

All of this is at no additional cost beyond direct free-lance and production fees for artwork, layout and advertising—all without any agency mark-up or fee. The services our RMG offers include media planning, jingles, logo design, broadcast copy, print ad design, co-op research, direct mail, press release writing, advertiser support promos, new client mentions, counter cards and ongoing followup support.

This is what we've been doing here in the Washington, D.C. area, and it's worked quite well for many of our new advertisers as well as for many of those who have been with us for some time.—**Joan Homa**, sales manager, WGMS AM-FM Washington, D.C.

Media Professionals

Never underestimate the personal touch



Robyn Green-Taylor

*Vice president,
Media director
Keyes Martin
Springfield, N.J.*

Robyn Green-Taylor, vice president, media director of Keyes Martin, employed some unusual personal saleswomanship when the agency launched its 1985 campaign for Miele vacuum cleaners. Miele Appliances, Inc., a West German manufacturer, does some \$2 billion worldwide, marketing everything from dishwashers to complete kitchens. But here in the U.S., Miele's "super-quiet vacuum cleaners" are the lead item.

Green-Taylor reports that research indicated that the prime prospect is "a 25 to 54-year-old woman who is quality-conscious and not looking for 'bargains.' This dictated our media strategy, targeted to an upscale audience."

Though Miele already had distribution for its

vacuums through select specialty stores in the Northeast, two target markets were selected for 1985: metro-area New York and Philadelphia. Green-Taylor recommended a balanced mix of 20-second TV spots with dealer tags, 60-second radio spots, both taped and live, running in drivetime and midday, backed by large, four-color print ads. She says the consumer budget was heavily skewed to the traditional second quarter spring cleaning period when "vacuums are hot," and that "significant dollars were also allotted" for a year-long trade campaign featuring tabloid-size four-color ads.

To put more "muscle into our launch," Green-Taylor teamed up with agency senior vice president and Miele account supervisor John Carlino and a client representative to call on radio personalities at their stations. "Right on their own turf," she says, "we demonstrated the Miele vacuum for them. Though on-air pros are often blase, even media stars like Bob Fitzsimmons and Dan Daniels were impressed."

She says that she not only showed off the cleaner's plastic liner "That seals in dirt and keeps it from going back into the rug or upholstery," but also emphasized the product's "sleek, European high-tech styling which has definite Yuppie-appeal."

The live radio spots were alternated with the taped version through April and May and Green-Taylor says the account group "was more than satisfied with the personalities' dynamic radio delivery." And she adds that once the vacuums are established, "We're going to get busy introducing the rest of the Miele line, including dishwashers and clothes washers and dryers."

program director for WAAL Binghamton and WVRB Ithaca, both New York, joined Weiss & Powell in 1983.

Peter Penni has been advanced to New York team manager at Seltel, heading the rep's White Division. Penni joined Seltel two years ago as account exec with the White team and before that had been general sales manager of WTMJ Milwaukee.

Chickie Bucco and **Keith J. Green** have been named team managers at Katz American Television. Green moves up from account executive to head the New York White team and Bucco, who had been manager of the Stars team in New York, transfers to manager of the Red Team.

Joanne DiPrisco has been promoted to senior group research manager at Petry Television. She came to Petry in 1982 as group research manager for the Falcons team and later for the

Thunderbirds.

Joan Rutman has been named director of research for Katz Independent Television in New York. She had been political radio manager for Ed Libov Associates, now Botway/Libov Associates, handling the Reagan/Bush '84 reelection campaign.

Stations



Guyon W. Turner has been appointed chief executive officer of Scranton TV Partners, Ltd., licensee of new stations WOLF-TV Scranton-Wilkes-Barre and satellite WWLF-TV Hazleton, Pa. Turner had been vice president,

finance and administration of Beni Broadcasting of Rochester, Inc., owner and operator of WHEC-TV Rochester.

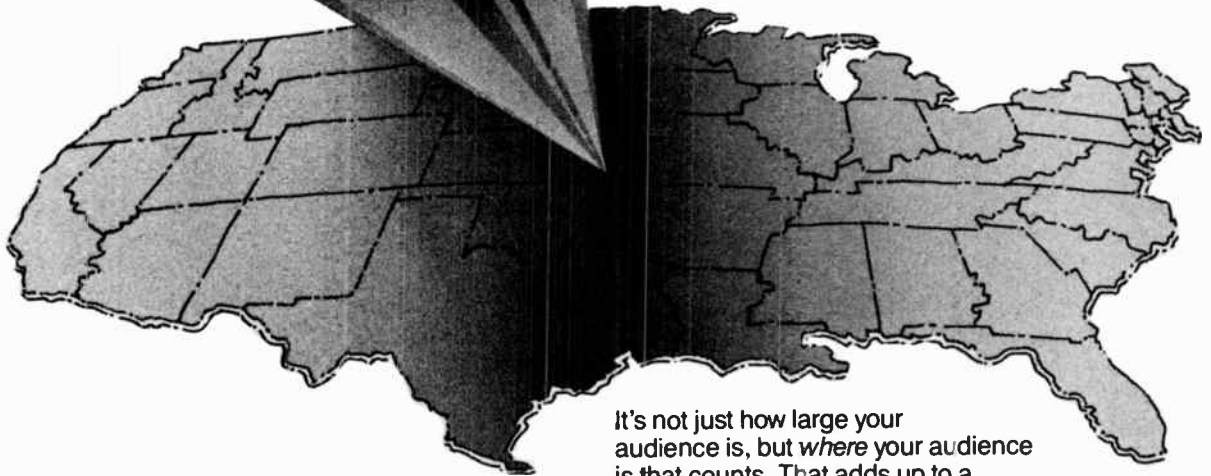
Steve Shannon has been elected executive vice president, planning and administration, of Sunbelt Communications, Ltd., Colorado Springs, parent company of the Transtar Radio Networks, The Research Group and radio stations. Shannon had been vice president, staff operations for Meredith Broadcasting in Des Moines.

Stephen J. Youlios has been named vice president, sales for the CBS Radio Networks. He joined the Networks as Eastern sales manager in 1982 and was promoted to director of sales last March.

John G. Rosenwald has been promoted to president of the Radio Division and **John C. Chaffee, Jr.** moves up to president of the Television Division of Malrite Communications Group. Both



COUNTY COVERAGE PUTS YOUR RADIO AUDIENCE ON THE MAP.



It's not just how large your audience is, but *where* your audience is that counts. That adds up to a better selling approach for your station.

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ARBITRON RATINGS



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Adam Young, Inc. has been named national sales representative of KRLR-TV Las Vegas and KAVU-TV Victoria, Texas. KAVU-TV is an NBC affiliate and KRLR-TV is an independent station.

New Affiliates

The Mutual Radio Network has signed new affiliate WXYT (formerly WXYZ) Detroit. The former ABC station is now owned by Fritz Broadcasting and is one of the original four stations of the Quality Group, formed in 1934, that later became the Mutual Broadcasting System.

The RKO II Radio Network has added four new affiliates in Georgia. They are WBBK Blakely, WHIE Griffin, WMAC Metter, and WSAF in Trion.

The SIN Television Network will have a new Chicago affiliate, WSNS-TV, as

of July 1. The Channel 44 station plans to operate at least from early morning through midnight, seven days a week.

New Stations

WSSP(FM) bowed May 2 in Cocoa, Fla., offering "beautiful, soft whisper" music to listeners in Central Florida. General manager is Bob Clarke.

KKBH(FM) is under construction outside Victoria, Texas. Its new 700-foot tower was built by Express Tower Co. for Southwest Antenna & Tower Inc., Rio Honda, Texas, which is erecting the tower.

KQKT commenced broadcasting in Seattle on April 8 with a "modified adult contemporary format" featuring quality hits. Owner is Behan Broadcasting.

New Format

WCNK(FM) Greenville-Spartanburg, S.C. has adopted a new "Hot Hits" format designed by Mike Joseph and

programmed by TM Communications, Inc.

Transactions

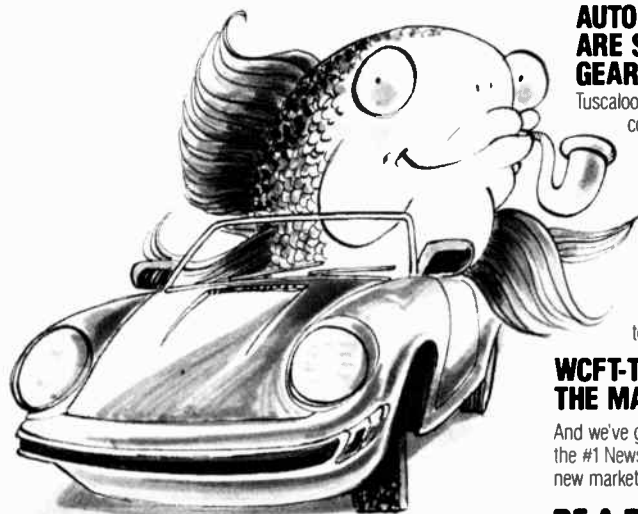
FirstCom Corp. has contracted to transfer KSSN(FM) Little Rock and WGKX(FM) Memphis to **KIX Broadcasting, Inc.** for \$13.5 million. Broker for the transaction is American Media Brokers, Inc.

KDLH-TV Associates has agreed to sell KDLH-TV Duluth, Minn. to **Benedek Broadcasting of Minnesota, Inc.** for \$9.5 million, subject to FCC approval. Howard E. Stark is broker for the transaction.

Metroplex Communications, Inc. has agreed to buy WPDQ Jacksonville, Fla. from veteran broadcaster **Ragan Henry** for approximately \$800,000. Metroplex already owns WFYV(FM) Atlantic Beach-Jacksonville.

'Wall Street Report'
appears on page 151

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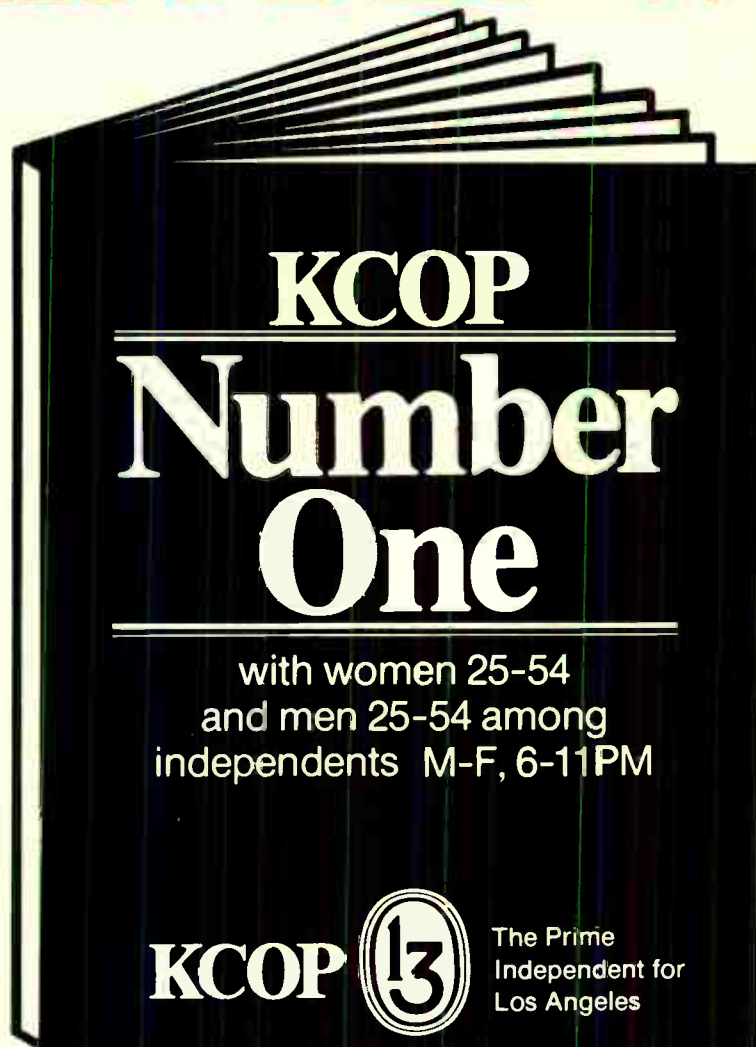
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May 13, 1985

Section Two

CableAge

Cable operators adopt theft of service programs

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Concept provides longer flights, greater frequency

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MTV, now public, shows growth

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May 13, 1985

CableAge

Cable theft laws, now on the books in 33 states, give operators the leverage they need to go after illegal hookups. Amnesty programs get results and help avoid unseemly prosecutions.

Theft of service programs here to stay C8

System operators are turning more and more to selling packages of spots, especially when dealing with retailers and other direct local accounts. Ad packages offer greater reach and frequency.

Packaged ad sales become main pitch C12

Audience ratings are becoming increasingly important to the cable programming services as they decide which series to retain and which to replace. Cost and availability of programs still are key factors.

Cable webs look more to ratings C17

Viacom International has a strong first quarter, Storer Communications makes progress in cutting its losses and FNN breaks into the black.

WALL STREET ANALYSIS

Viacom sales and earnings are up C22

MTV Networks Inc., a jointly held subsidiary of American Express and Warner Communications although its stock is publicly traded, is growing rapidly.

CORPORATE PROFILE

MTV Networks having rapid growth C24

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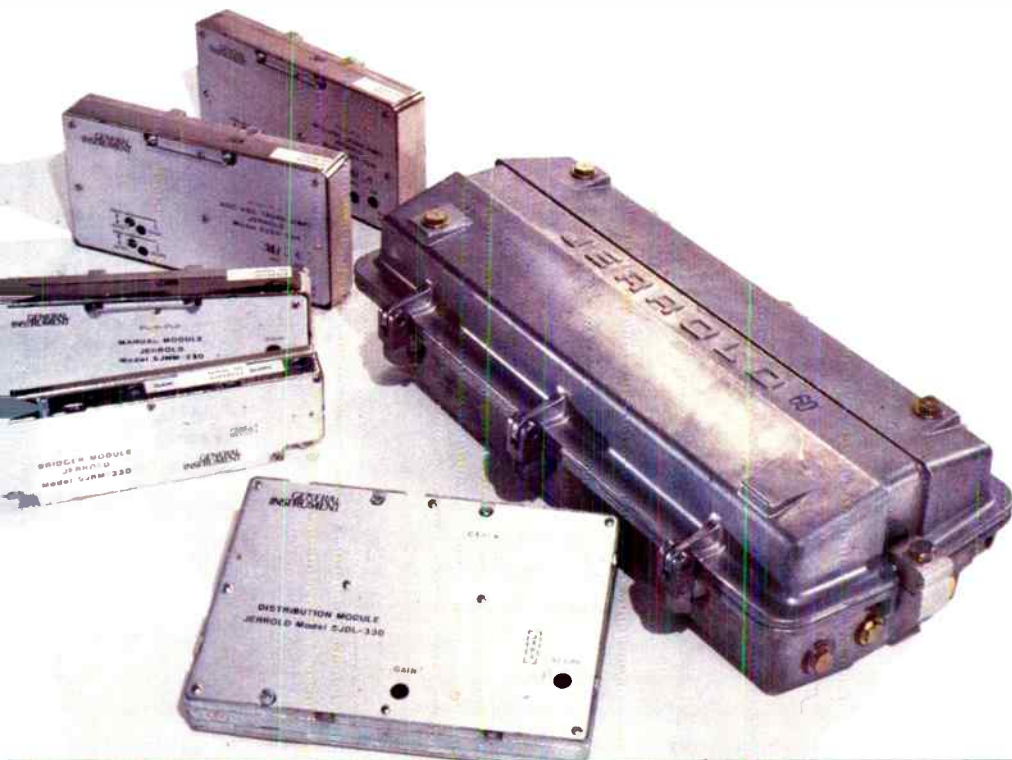
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HBO to serve home TVROs; M/A to make decoder units

Home Box Office is planning to sell HBO and Cinemax to owners of individual earth stations and the company says M/A-COM will manufacture consumer decoder units to unscramble the satellite signals. The new program will make the pay television services available to potential subscribers inside and outside of areas served by local cable systems.

HBO president Joe Collins says the company will authorize existing cable affiliates to sell HBO and Cinemax to home TVRO owners living within their respective franchise areas. Each cable system will set prices for the services and arrange for descrambler activation. Users outside franchise areas will deal directly with HBO, paying \$12.95 a month for either service or \$19.95 a month for both.

M/A-COM, the firm providing HBO and cable operators with scrambling equipment, will be responsible for distributing the consumer units as broadly as possible nationwide by selling directly to consumers and through TVRO dealers and cable operators.

Collins says that HBO, which is in the process of scrambling its satellite signals, plans to initiate full-time scrambling when home TVRO owners have had a chance to obtain descramblers.

Penetration put at 44%

Arbitron Ratings now estimates that U.S. cable penetration is at 44 percent, or 37,175,300 households. Arbitron's last estimate, in February, was 43 percent. The estimates are based on diary surveys of 410,000 television households during the last four ratings sweep periods, May, July and November, 1984, and February, 1985.

Rivera: 'must carry' review

Henry Rivera, who may soon be leaving the Federal Communications Commission, has added his voice to that of Commissioner James Quello in calling for a full FCC review of its must-carry rules.

Rivera has issued a pair of statements on long-decided issues that he says point to the need for a full scale review.

In November, and again in January, the FCC expanded the markets, and thus the must-carry scope, of television stations in Florida and California. Waiting until now to issue his separate statements, Rivera says that although he agrees that the must-carry rules require the expansion of the markets in

those two cases, "The time has long passed for plenary review of the entire must carry issue." Quello said earlier that he thought there should be some relief for the small and medium size cable systems from "repetitive, duplicated carriage of signals," primarily from public broadcasting and religious stations.

Rivera says the FCC actions in November and January "may induce hundreds of similarly situated licenses to ask the commission to add their communities of license to nearby major television markets. If such requests are honored, a significant resource impact on both the cable industry and this agency will result."

FCC chairman Mark Fowler already has said he has no intentions of bringing up the basic must-carry issue. Commissioner Mimi Weyforth Dawson agrees that "I think the commission ought to be very clear about what we are doing," and "if we are making changes in must-carry, then we should tell people we are. If we are not, then we ought to maintain the status quo." But she does not expect a wholesale review.

Commissioner Dennis Patrick says, "I think the basic must-carry rules at this commission are safe."

Storer's Louisville shift

With only minor hurdles left to clear, Storer Communications is planning to reorganize cable operations in the city of Louisville. Storer purchased the right to serve the whole city after the exchange of more than 450,000 homes between Times Mirror Cable Television and Storer. The city of Louisville has transferred a 20-year cable franchise to Storer, including a provision for rate deregulation. "Once accomplished, this transaction will increase our new subscriber base by about 20,000 subscribers and enable us to operate more efficiently in these markets," says Peter Storer, chairman and chief executive officer. "It's a major phase of our long term business plan to protect and maximize shareholder values."

Storer's Louisville area system will serve 92 communities and about 140,000 subscribers, making it the nation's ninth largest cable system. The acquisition of Times Mirror's North Little Rock, Ark. and Point Pleasant Beach, N.J. systems will establish consolidated cable operations serving more than 60,000 subscribers in Little Rock and Monmouth County, N.J. The U.S. Department of Justice has already cleared the swap between the two companies, which provides for the exchange of Storer's systems in Phoenix, Paradise Valley and Mesa, Ariz. and Southern Orange County, Calif. for three Times Mirror systems, including Louisville, and an undisclosed amount of cash.

"In Louisville, we will be able to double our subscriber base without having to double our staff," points out Mark Jennings, vice president and area manager for Storer. One of the changes planned eventually is for Storer to have its own in-house ad

sales staff. Both Storer, which has operated cable systems in the Louisville suburbs, and Times Mirror, used Cable Advertising Network for their ad sales. "When we first started, we didn't have the expertise or the subscriber base," Jennings says. "Now we know a little more about that end of the business."

Indianapolis interconnected

A fiber optic interconnect between two systems in Indianapolis will allow them to sell advertising against 82 per cent of the cable homes in the Standard Metropolitan Statistical Area and 45 per cent of the 281,000 television households in Marion County. The two systems are American Television and Communications' American Cablevision of Indianapolis and Indianapolis Cablevision, an independent system.

The just-completed link between headends is a 7.9 mile single mode fiber optic interconnect. Optical fiber was chosen over coaxial cable, according to Jeffrey A. McQuinn, American's president, because of long-term cost and reliability factors: "Not only is the signal quality of the fiber optic cable better than the conventional coaxial transmission, but also repair and maintenance costs are reduced because no amplifiers are required. Belden supplied the single mode fiber, and Catel provided the FM fiber optic transportation equipment, which includes two laser transmitters and optical receivers. Both Adams Russell and Channelmatic switchers are being utilized.

Playboy reorganizes sked

The Playboy Channel has reorganized its program schedule, adding new specials and series—including one that would reunite long-time *Laugh-In* co-stars Dan Rowan and Dick Martin—in an attempt to improve the pay service's image and attract the yuppie market.

At a press conference in Playboy owner Hugh Hefner's Los Angeles mansion, channel president Michael Brandeman said "The concept of the old channel was purely sex on demand aimed at the lowest common denominator." Another channel source said, "The yuppies have been disenchanted with the sex-on-demand format."

Brandeman, however, denied the channel was "going soft," adding, "We've changed the design and layout of the channel. We are balancing some of the sex-oriented films with a broader entertainment."

Specials will be more important on the New Playboy Channel—the title under which the service will be marketed. In August, subscribers will see *A Night at the Moulin Rouge*, a show from the legendary Paris nightclub. A July special, *The Girls of Rock and Roll*, depicts the new female rock performers.

Among the new series is *Sex in Cinema*, a series

hosted by film critic Arthur Knight, which will discuss the male/female relationship in film. Another new series is *Playboy Comedy Theater*, a showcase for comedians. And David Steinberg will host *The Playboy Comedy Roast* which will "Roast" such celebrities as Milton Berle, Dick Shawn and Don Adams.

The reunion of Rowan and Martin—who have not worked together in years—would take place in *The Great Lounge Acts*, a series they co-host. Among the performers scheduled to appear on that show are Rip Taylor, Peter Barbutti and Woody Woodbury.

The ongoing schedule changes will be completed in July.

A. D. Little study at NCTA

Presentation of a study by Arthur D. Little, Inc., will be the highlight of the opening session at the National Cable Television Association's annual convention in Las Vegas June 2-5.

The study, commissioned by the NCTA, will detail the impact on the cable industry of a deregulated marketplace as created by the Cable Communications Policy Act of 1984. The opening session will take place from 9 to 10:30 a.m. Monday, June 3, in the rotunda of the Las Vegas Convention Center.

The presentation will be accompanied by slides and will form the basis for a round table discussion moderated by Trygve E. Myhren, chairman and chief executive of American Television and Communications Corp., Englewood, Colo. Copies of the study will be distributed.

At the luncheon that same day, Federal Communications Commission chairman Mark Fowler will address the convention via satellite from Washington. Senator Barry Goldwater (R-Ariz.) will be a special guest at the luncheon.

Spring Mediamark report

The spring, 1985, cable TV report from Mediamark Research Inc. reveals that 71,155,000 Americans, 42.1 percent of the over-18 population, subscribe to cable television, a gain of 5.6 percent in the last six months.

Subscribers to pay cable services increased 4 percent in the period to 43,301,000, or 25.6 percent of the adult population. Subscription television continued to slide, with only 4.2 percent of the population subscribing, versus 4.6 percent in the Fall 1984 report and 4.9 percent in the Spring 1984 report.

Home Box Office continued to attract the largest weekly cumulative audience, 28,694,000, or 17 percent of adults, compared with 16.2 percent six months earlier. Following HBO were WTBS with a 14.9 percent cume, ESPN with 14.6, CNN with 13.3 and MTV with 9.0.

Theft laws in 33 states exercised cautiously; amnesty gets results

Theft of service programs pay off; they're here to stay

BY JOSEPH DUNN

May 13, 1985

CableAge

Cable theft can mean the difference between red and black ink at a time when subscriber growth has stabilized and pay subscriber growth has stalled.

Cable operators and program services are united on one point regarding theft of cable services: As long as there's one person out there who's dedicated to beating the system, the problem will never be eradicated. And, at this point, they don't expect to eliminate the problem, but they hope they keep making a bigger dent.

Now that there are cable theft laws in 33 states, cable operators finally feel that they have enough leverage to literally threaten anyone with larceny in their hearts. But ideally the MSOs would much rather avoid the possible damaging image of a major company prosecuting a family by instituting more amnesty programs, which have been quite successful for many of them. But, for the more confirmed felons, they're prepared to go all out for a conviction.

It's clear to all concerned that cable theft can literally mean the difference between red and black ink at the present time when subscriber growth has stabilized and new pay subscriber growth has tailed off. Industry places the theft problem as high as nearly \$1½ billion a year.

David Schreff, director of affiliate marketing for Showtime/The Movie Channel, says that cable industry is generating \$7-8 billion in revenue annually, so the estimated \$1 billion that is going by the boards because of signal and cable theft is "certainly worthwhile going after."

But Schreff notes the success of the campaign against theft rests largely in the hands of the cable operator. "If the job is to be accomplished and theft reduced, MSOs must realize this is not a five-year venture but something that must be maintained year-to-year," he states.

"They must be willing to solve the problem. And to help achieve this, operators must (a) continually alert subscribers about the consequences of theft, (b) constantly audit internal system operations, (c) work with law enforcement agencies more closely and (d) be

willing to prosecute repeat cable theft offenders," he asserts.

According to a survey conducted in seven states by Showtime/TMC, about 60 per cent of cable theft is "customer initiated." The remaining 40 per cent of the problem is attributed to lack of internal control.

Schreff asserts the establishment of the Coalition Opposing Signal Theft (COST), which is bringing together MSOs, program services and movie studios, is another positive step. "Instead of trying to solve the problem as it affects these different elements, we're all working together as a unit in a common cause," he says.

Police support

In addition to raising awareness of cable theft and citing the legal aspects such as specific cable laws in 33 states, Schreff says enlisting the support of law enforcement authorities is essential.

"We recently conducted a symposium for law enforcement officials in Rhode



David Schreff of Showtime/TMC says MSOs must realize the campaign against theft "is not a five-year venture but something that must be maintained year-to-year."



Neil Haman of *Heritage Communications'* Harlingen, Texas, operations says that since a six-man internal audit department was installed four years ago, "theft has been reduced from between 18 and 20 per cent to the present 10 per cent."

Island in cooperation with the Rhode Island Cable Association. One of the main aspects of the conference was to explain the cable theft problem from the point of view of the cable operator. After all, cable operators are corporate citizens and deserve as much protection under the law as anyone else," he says. But Schreff ultimately gets back to the cable operators as the key in significantly reducing theft. He says Showtime/TMC is now working "quietly" with about 20 major MSOs across the country. He asserts, "The 40 per cent of cable theft due to internal mishaps can be rectified. But only if the operators put in the right controls and keep their operations clean by carefully screening employees to avoid possible theft of services from that source."

Group W Cable couldn't agree more. Stricter internal and inventory controls are the measures they're finding most effective in holding a tighter rein on theft.

Control is the key that will reduce Group W's whopping \$70 million annual theft deficit, according to Pat Tomaselli, manager of corporate security and safety. She maintains that if internal controls are under rigid scrutiny 100 per cent of the time at all systems, then inventory controls will be much easier to read, and presently "we're getting a better feel for what's out there."

As an example, Tomaselli says the logging in of old and new converters is a primary responsibility throughout Group W systems. "Otherwise it's very

easy to lose track of what we have. If a converter needs to be changed for any reason, its serial number cannot be treated indifferently. It must be logged so we know where it is at all times."

In this instance, she cites "snowbirds" and "sun followers": "We have to maintain tight control in our Florida systems particularly when the snowbirds from up North take their annual vacations. The problem is when returning home some of them also take the cable converters. And in Wildwood, N.J., our 20,000 subscriber system there is usually increased by 50,000 more in the summer. In this case, we generally charge the summer people for three months service at the outset and in this way we are able to keep track of who's temporary and who's not. We also hold landlords responsible for the safety of the converters."

Tomaselli notes that theft of service is not unique to the transient. She cites some people in Fullerton Valley in California "who are far from being dumb" and who are very adept at stealing services using practically every illegal technique available today."

"They're even climbing poles to tap in and gouging out traps like experts," she says.

Going to court

Prosecution is one of the most effective deterrents to thieves, she asserts. In El Paso, Group W recently took 35 people to court on "criminal charges," and Tomaselli notes, "If you package your charges correctly through incontrovertible documentation and save the local police a lot of leg work, the authorities usually cooperate fully."

She adds that Group W especially likes to go after thieves who tap in on a neighbor's line. "This is akin to someone robbing a store and then robbing each customer who happens to be in the store at the time. We love to get this type."

Tomaselli says Group W conducts a series of several steps for managers to follow in the fight against cable thieves. They are:

- Pre-employment screening. "We don't want to hire the thief who left the cable company down the street."

- Stricter inventory controls. "We want to know what we've got and where it is."

- Documenting status of customers before servicing them. "This is basic, but it's also often overlooked."

- A 5 per cent tap audit of the system. "Before we talk about an amnesty program, we want to know we have a problem because these programs are expensive."

Tomaselli indicates that the cable industry had been somewhat lax over the years on theft until it realized the

negative effect on its return on investment.

"When I first came to the cable company, there were a lot of marketing and legal people, but not many security people," she says. But, Tomaselli adds, that situation is changing quickly these days.

Neil Haman, general manager of Heritage Communications' Harlingen, Texas operations, which represents 34 cities in the lower Rio Grande Valley of Texas serving some 71,000 subscribers, says if these systems could convert thieves to paying customers right now, "we'd increase revenue by \$1½ million a year."

Haman notes that Harlingen has a 10 per cent theft problem in basic and pay services, but he says he believes this figure could be a lot higher if he didn't have the detecting services of a six-man internal audit department. "This department is so important that I've made it autonomous. It only reports to me. But since the department's installation, theft has been reduced from between 18 and 20 per cent four years ago to the present 10 per cent," he reports.

Haman says the audit department sleuths check out subscribers street by street, looking for illegal traps. When they find an illegal, they ask the culprit to take the service legally. Those who refuse become candidates for check-ups every two to three weeks, and if they're caught again, Heritage starts building a case.

But, the catch here, Haman says, is that witnesses (usually policemen) are required to get a conviction. "Police are usually impeded by a backlog of other cases," he adds. But so far the system has had three felony convictions; two class B misdemeanors and two class C misdemeanors.

Amnesty program

However, Heritage like the rest of the cable industry, prefers the amnesty route rather than court action and an amnesty program conducted last year brought about results that "staggered" Haman. "Through a massive TV and print campaign, which stressed a no questions asked theme, we had some 326 people call in and confess after hearing that cable theft was a prosecutable crime. We also had a number of other people rat on others, but many times these turned out to be spite calls," he says.

Haman hopes to get his theft problem down to 5 per cent with the introduction in 1986 of addressable converters. But that doesn't mean the audit department will become obsolete. "I need audit people because besides detecting theft, they are also a deterrent."

Inroads have been made against cable

theft in recent years, but what's lacking right now, in the opinion of Rich Thomas, vice president of affiliate marketing and marketing services at Home Box Office, is an industrywide coordinated effort. Here's what Thomas envisions:

- A data base that would provide all the information needed on past and pending litigation on theft, which in turn would provide model cases for successful litigation.

- An audio/visual center which would provide access to various research material, print and ad campaigns and other pertinent material that could be used as successful tactics in combatting theft.

- A coordinated national campaign that would alert consumers that cable theft is a federal crime. This could be the ultimate manifestation in the campaign against theft, he states.

Thomas is in complete agreement with Group W's Tomaselli when he notes that systems have to assert greater operating efficiencies as an anti-theft deterrent. He believes it is a minority of people who go out of their way to steal cable services, while others get them accidentally through mistakes by operators or faulty equipment.

In this area, HBO has a program to partly fund system operators in supporting amnesty programs but only if it's ascertained that the system is doing all it can to maintain operating efficiencies.

Theft Advisory Board

HBO has embarked on several anti-theft programs, he notes, such as the establishment of a Theft of Service Advisory Board in 1984, which told HBO that (1) a handbook was not the answer in terms of how to fight theft but (2) financial support and on-air messages to cable pirates that they face severe penalties were effective. To this end, HBO had contract personalities like boxing's Marv Hagler, entertainer Rich Little and football announcer Len Dawson, do on-air warnings that "cable theft is a punishable crime."

Thomas is also pleased at litigation efforts mounted cooperatively with HBO against "commercial pirates" like hotels, motels and apartment buildings. He's especially happy about the recent successful litigation by HBO, ESPN and Heritage that resulted in \$40,000 in damages awarded to them when a federal district court judge in Texas found that a motel operator was using SMATV to pirate cable signals. "We're presently involved in 12 to 15 similar litigations," he reports.

Thomas believes that a more concerted effort is underway against theft, which he places at \$1½ billion a year,

taking in theft of basic, premium and satellite signal piracy. He says when systems were growing and adding subscribers the theft situation was clouded by a certain amount of euphoria.

"But since growth has slowed, they're now looking at all potential sources of revenue," and theft of services is definitely a priority objective. Another source of help in the never ending battle against thieves is HBO's new scrambling system which is currently being tested in California. The testing is in the second phase of a four-part test and it's hoped the scrambler will be in place nationally later in 1985.

Legislative help

Ken Lerer, vice president of operations for Warner Amex Cable, has no doubt in his mind that cable theft can only be successfully deterred by federal and state laws "that have teeth that can bite." Otherwise, the problem will only keep getting bigger, he reasons.

Lerer combines assistance from tougher laws with a continuing strong internal program against cable theft that has currently been mounted in some of Warner Amex's bigger national division systems such as Bakersfield, Calif.; Kingsport, Tenn.; Ft. Walton Beach, Fla. and Columbus, Ohio.

Included in the new anti-theft laws is the important presumption of guilt provision which cable companies can now invoke whenever they see illegal hookups outside a residence. "This has helped considerably because prior to that provision we had nothing and we certainly couldn't go into anyone's home to prove they were stealing."

Vigorous advertising and public relations programs, Lerer adds, have had excellent results in various Warner Amex systems. "Since a new law in Pennsylvania was passed, we added about 2,500 persons who signed up because of the amnesty program. In 1985, this figure totaled 3,000 in our Akron and Canton, Ohio systems," he says.

Since 1983, Cox Cable of San Diego, which serves some 256,000 subscribers in San Diego and 10 adjoining franchise areas, described by Cox as the largest single cable operation in the country today, has reduced theft from 12 per cent to about 5.9 per cent.

And, in Chuck Peters' mind, there are two reasons for the decline—addressability and an ongoing theft of service program that employs such diverse elements as audit operations, field investigation operators, legal departments, stringent new laws and media publicity blitz which this year will cost between \$40,000 and \$50,000.

Peters, who is system security man-

ager for Cox in San Diego, estimates that currently there are some 30,000 people stealing from Cox, either basic service or pay and, breaking that down, he notes that between 15,000 to 18,000 are "illegally" taking Cox's premium offerings.

When Cox went after thieves in 1983, it was done in tandem with the implementation of some tough new California laws that threatened cable thieves with fines up to \$1,000 or 90 days imprisonment or both, and \$10,000 in fines or six months for culprits who supplied illegal equipment to steal signals.

Before that, Peters recalls, it was a parlor game. Without the tough laws, people were slapped on the wrist by weak warnings of or line disconnects. But not so any more. "It was so bad before the new laws that people were able to buy illegal converters in Mexico where they could actually browse through catalogs to get the illegal equipment of their choice."

Cox will have addressable converters in all pay service homes in San Diego by June. But Peters says this will not eliminate theft altogether. "We'll still need our audit and field operators to put some fear into anyone stealing or thinking of stealing."

Bruce Clark, vice president and director of operations at Colony Communications, believes that addressable systems in tandem with "effective scrambling devices" are the answer to theft and, to this end, Colony expects to be completely addressable in the next several years. □



Chuck Peters of Cox Cable in San Diego says that before the new tough laws, "It was so bad, people were able to buy illegal converters in Mexico where they could actually browse through catalogs to get the equipment of their choice."

Pennies From Heaven!

TURN INTO DOLLARS FROM SUBSCRIBERS WITH STAR SHIP STEREO

Just a couple of cents every month can put the nation's *Hits* in the homes of every basic subscriber in your system.

Album sales for many of the Star Ship Stereo artists soar past the \$850 million mark in just a few short weeks. The *Hits*, the latest addition to the Star Ship Stereo line-up, features proven winners like Michael Jackson, Lionel Richie and Bruce Springsteen, the Boss. And that's just one of our formats.

Other Star Ship Stereo favorites ranging from classical pianist Liberace to country singer Willie Nelson are always top-billing concert sell-outs. So are adult contemporary chart climbers like Barbra Streisand and Billy Joel, and famed comedian Bill Cosby.

Add as many formats as you like. Add *The Hits*. Add C&W. Add comedy. Contemporary

Christian. Adult contemporary. Jazz. Big bands. '50s and '60s and '70s Easy listening. Classical-WFMT.

Figures show . . . people do pay for music. Commercial-free. Studio quality. Without static interference. Variety and choice. Total home entertainment!! That's the meaning of Cable.

Add audio to basic to increase penetration and reduce churn. Your audio package will help sell your premium video package. Offer a Cable audio package in your community and watch pennies from heaven turn into dollars from subscribers!!



Star Ship Stereo

Music at Your Command

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Packages avoid ratings comparisons; agencies still opt for fixed positions

Packaged ad sales becomes dominant pitch for systems

Packaging is becoming the dominant approach to local advertising sales among system operators—at least where they are dealing with retailers and other direct local accounts. Only when dealing with agencies are they finding a preference for “cherry-picking” of fixed spots.

Operators are employing a wide range of packaging approaches—some of them oriented primarily toward discounts for long term buys and others zeroing in on demographics. The most common packages are male-oriented, centering on sports programming but often including the likes of local avails on Cable News Network or Financial News Network.

Music-oriented packages including MTV and USA Network’s *Night Flight* are also popular.

The beauty of such packages, operators say, is that they offer advertisers greater reach and frequency but do not put the system in the position of competing with broadcast on a ratings basis. They say the approach also makes it easier for the less-sophisticated advertisers to put together a schedule. Another plus is the ability to shoehorn in avails on the less-in-demand network programming or on local origination along with such sought-after avails as those on the regional sports networks.

But the operators generally are shying away from a “roadblocking” approach, where commercials appear on a few cable networks simultaneously. They generally feel that a demographic approach makes more sense and that frequency is the name of the game.

In some instances, packages go beyond the cable viewer’s screen. Combined sales with ads in the system’s program guide or with a system-originated direct mail couponing campaign are being contemplated by some operators.

Female demographics

Thom McKinney, vice president of advertising sales for Group W Cable, reports that packages account for the lion’s share of sales in the MOS’s systems

and that they skew mostly male because that’s the direction of most cable networks. But he notes that Lifetime, The Nashville Network and USA Network’s daytime schedule “are getting us into more female demographics.”

For retailers, he notes, packages help bring them in for longer runs while allowing them greater frequency and more targeted demographics—such as a combination of MTV and *Night Flight* for record stores or ESPN and other sports offerings for automobile dealers. He adds, “It makes for an easy way to explain what you have to offer.”

But agencies, McKinney says, generally resist packages, except for some sports offerings. Their answer, he explains, is, “I know how to buy.”

To George Douglas, senior vice president of marketing, advertising and programming at American Cablesystems, “Packaging helps maximize the return on inventory because you’re able to package the good stuff with the less attractive stuff. And if you sell enough frequency and spread it over several channels, you can get good exposure for your advertisers.”

There is some customization to advertisers’ needs, though: “You may have a client who just doesn’t want MTV, so you construct a separate package for him—but there are very few advertisers who aren’t looking for younger people.”

Douglas notes that if packaging can be defined as run-of-system for over three months, about 70 per cent of the business American’s ad-selling systems does is in packages. The regional business sold by New England Cable Rep for the Quincy, Mass. system, though, is usually not in packages but more typically five or six spots a week, often in fixed positions. “In this regional business,” he notes, “agencies are just buying X number of spots on MTV or whatever.”

American has been particularly successful in selling sports including spots on New England Sports Network, Sportschannel New England and national satellite services. These typically involve one or two spots per game over a period of time. But generally the sports services are regarded as a premium buy, so American tends to parcel them out in combination with the less-desired availabilities: “It’s a radio technique. What radio does is combine drivetime with other time periods.”

The key, he notes, is making fixed avails more expensive so that the packages present a definite cost advantage.

“We’re not doing as much demographic packaging as we thought we would,” Douglas states. “This has become more of a frequency business. The problem with demographic targeting is that you end up with small exposure if you use more than one channel.”

Bearish on packaging

While nearly all operators queried are firmly behind the packaging concept, one of the industry’s acknowledged veterans is not a believer. Don Olson, executive director of broadcast sales at Colony Communications, reports only about 10 per cent of his systems’ sales are packaged, with the bulk being run-of-schedule buys.

“We don’t specifically package four networks together,” Olson reports. “If you put out a package for 20 spots a week, the guy’s going to buy just 20

Colony’s ‘Return of the Comet’



There's no place like home.

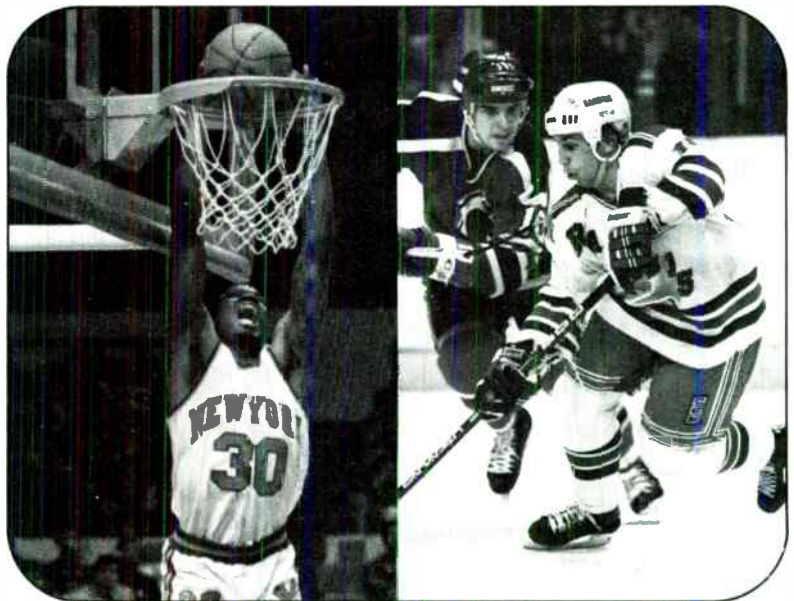
Buy MSG Network and feel right at home.

That's where the New York Rangers' explosive brand of hockey teams up with the hoop magic of Bernard King and the New York Knicks to give you a competitive edge: our home team advantage.

MSG Network brings you New York's home teams *live* as part of a complete package of exclusive first-run sports and entertainment programming that also features the best in professional and Golden Gloves boxing, pro wrestling, pro tennis, top collegiate sports, special events like the Millrose Games and the National Horse Show, and more.

As a home team season sponsor, you'll enjoy broad exposure over MSG Cable, WOR-TV, and MSG Radio that will hit our fans right where they live: in New York, northern New Jersey, and Connecticut. A diverse group of upscale sports fans with a home team loyalty you won't find anywhere else.

And to make you feel even more at home, we offer some exciting extras. Like multiple



exposures in team programs, game schedules, and Madison Square Garden arena signage. Plus, we'll work with you to develop tailor-made merchandising programs and promotions.

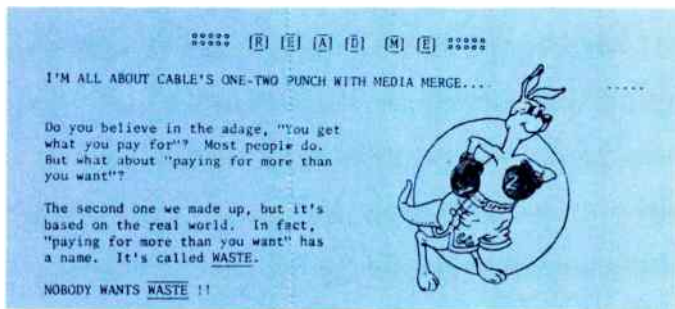
We make spot buyers feel right at home, too, with fan loyalty that's yours no matter which of our programming you choose.

So call us today at (212) 563-8962 and get the specifics on how the home team advantage can work for you. We'll show you why there's no place like MSG Network.



THE HOME TEAM ADVANTAGE

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Citizens' 'one-two punch'

when we could probably sell 25 or more. Often the package has a lower rate, so you really haven't gained anything."

For run-of-schedule, Colony requires a minimum buy of 12 spots a week, and this is spread across all channels "unless it's illogical, for example, to put a Cadillac dealer on MTV." Olson adds that, if the advertiser buys a certain minimum, the system involved might give him a spot on an LO channel rather than lower the rates—the particular LO spot being something that might not ordinarily sell.

Olson notes packaging is sometimes used when such competition as low power or traditional broadcast stations in the market are using it. Also, Colony has sold its own LO bowling tournament series on a package basis: "It costs us \$2,450 to videotape and runs twice for four hours with 30 avails." At about \$150 a 30, a recent tournament has been sold out.

Instead of the more standard packaging techniques, Colony systems are currently using a more innovative approach to hype sales volume. This campaign is known as "Return of the Comet"—referring to the appearance of Halley's comet every 76 years. Colony has booked 200 rooms in Acapulco for Feb. 6-9 and will junket buyers there to view the comet if their placements reach a minimum amount by Jan. 31. The amount varies by market size from \$9,600 to about \$14,000, with most markets requiring about \$12,000.

"In four weeks we have already booked close to \$1 million," Olson reports, "and we estimate a total of \$2 million in revenue. It's costing us 14 per cent of our gross for the trip."

Spreading the load

Spreading the inventory load more efficiently for the system is a key concern of Bruce Kaplan, manager of research and sales promotion for Viacom Cable. He notes the MSO's systems usually avoid generic packages, preferring to sell across all networks. An exception might be a USFL package on ESPN. With such high profile events, though, the system might include other

dayparts on ESPN and some USA sports.

At the Long Island, N.Y. system, availabilities on Sportschannel have been packaged together with CNN's sports reports for added reach and frequency. Kaplan says, though, that most of the systems' packages are drawn up on a custom basis to provide target audiences: "The advertiser buys audiences, not programs."

At Jones Intercable, according to John McGuinness, advertising consultant, LO sports have been placed in such packages. For example, the Broomfield, Colo. system has offered a \$1,500 package of football and basketball games including 80 spots on ESPN and 20 on LO games, sometimes also including CNN. "It gives advertisers a way of being identified with community efforts," he notes. In the larger Oxnard, Calif. system, a \$3,000 package for baseball, and football included, ESPN, USA, CNN sports commentary and LO.

Both of these packages sold out, McGuinness reports, adding, "We would have had a problem selling LO without the networks. And we wouldn't have gotten as high rates for it. This also helps us develop new clients for the future."

McGuinness reports almost all networks are sold on a packaged-together

basis, "with the exception of MTV—which is pretty much targeted to a youth audience, although it is sometimes packaged with ESPN or *Night Flight*. I don't believe in roadblocking, though. It doesn't fit into the way people buy time. They want to target audiences.

"We're just learning how to market cable. One thing we know is that the ratings and shares don't knock anybody's sox off, but they're also not a true portrayal of the viewing that's done in cable homes. We have more in common with magazines."

Dual-media approach

To establish cable as a unique medium, Jones is about to test out a joint cable and couponing sale in its Broomfield system. McGuinness says about a dozen advertisers will be sought to both buy time and participate in a coupon mailing not only to all subscribers but all homes passed. He says the cost of the mailing to some 10,000 homes is about \$2,000. "We can mail more cheaply than the individual advertiser can," he notes, "and the results will be measurable."

A similar approach will be attempted by Citizens Cable Communications, New Haven, Ind., which recently tripled its size by acquiring the Cox Cable system in Fort Wayne. In June, it is launching a system-specific *TV Host* program guide to all 47,000 subscribers. According to Bill Farina, advertising sales and programming manager, it will combine cable sales with guide advertising under a program it calls "Media Merge." After calculating frequency discounts, he says, approximately another 2 per cent each will be taken off the guide and cable advertising in this package.

A former schoolteacher, Farina says he has learned, "The more inputs you give to a person, the more the impact.

TeleCable's customized approach

	TARGET DEMOGRAPHICS – TeleCable networks target specific demographic characteristics and lifestyles.
	MORE PURCHASING POWER – TeleCable subscribers have more disposable income and are more desirable consumers.
	MORE UPSCALE VIEWERS – TeleCable subscribers have more education, better incomes and higher-level occupations.
	EXCITING ENVIRONMENT – TeleCable offers you the opportunity to selectively position your product or service amidst exciting and related program content.
	TARGET GEOGRAPHY – TeleCable can target specific geographic areas without wasted exposures beyond your service market.

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"CABLE TV/MARKETING REPORT '84" is the new annual marketing report that provides you with an upclose look at the cable television industry.

"CABLE TV/MARKETING REPORT '84" gives you a complete marketing analysis of the cable television business. It provides you with a look at the leading multiple system owners (MSO), their total number of systems owned, their subscriber data and financial data.

"CABLE TV/MARKETING REPORT '84" also shows you the leading advertisers utilizing cable television—including a look at their total advertising expenditures; the report gives you a look at cable programming networks—plus close-up profiles of some cable operations.

NOW is the time to take advantage of this SPECIAL SUBSCRIPTION OFFER!

Subscribe now and receive your copy of "CABLE TV/MARKETING REPORT '84" at the special subscription rate of \$235.00! (regular cost \$300) . . . and if you're not satisfied, simply return your report within seven (7) days for a refund!

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SUBSCRIBE NOW!!!

We call it the one-two punch of cable." In fact, the symbol for the campaign is a fighting kangaroo. He reports there has been strong initial response for the just-initiated campaign: "It helps people realize they're not dealing with television but with another medium."

As for frequency packages, they are constructed on a base rate for all video spots by daypart and network, with rates varying by the performance of these segments. Then a 2 per cent discount is offered for between 31 and 120 spots, 4 per cent for 121-180 and additional 2 per cent increments up to 540 spots. Networks will be packaged together in the future, he says, but the pricing will still be off this discount structure.

Meanwhile, Indianapolis Cablevision is modifying its structure along with its

Rates & Packages

Comcast's rates will provide you with low cost reach and efficiency. Packages will be tailored to fit your needs and budget. Ask about Comcast combination rate Prime packages to add extra impact to your advertising buy.

Cable Offers Greater Frequency of Exposure. With Cable's low cost and availability of advertising time, you can afford to buy your commercial spots throughout the day, including prime time, reaching a larger audience of potential customers.

30 SEC. MONTHLY RATES	4PM-12MID CABLE PRIME	8 AM-4 PM DAYTIME	12MID-8AM NIGHTTIME
1X DAY	\$ 900	\$ 300	\$150
2X DAY	\$1 100	\$ 350	\$225
3X DAY	\$1 500	\$ 400	\$300
4X DAY	\$1 800	\$ 450	\$375
5X DAY	\$2 000	\$1 000	\$500

TERM DISCOUNTS:	DIRECT MAIL:
13 weeks 5%	\$0 per line
26 weeks 10%	ELECTRONIC PROGRAM GUIDE:
52 weeks 20%	\$14 per week
FIXED POSITION:	60 days minimum
1.5 - 3.0% Prime Time	

Comcast's discount package

expanded responsibility of selling as well for American Television and Communications' American Cablevision (see *NewsFront*, this issue) in a fiber optics interconnect. To date it has sold monthly and quarterly packages. The packages offer best available spots across the eight networks sold from 6 a.m. to midnight, but according to Annette Dunlap, advertising sales manager, they will now be tailored to suit desired demographics.

She says that, with all sales now on the interconnect only, rates have gone up about 85 per cent while the number of subscribers covered has increased about 100 per cent to 126,500. A monthly package now runs \$2,880 for 60 spots and \$4,500 for 100.

For a quarterly package, 225 spots go for \$9,450, 360 for \$11,520 and 480 for \$12,480. This largest package comes to

*CNN 5P-11P M-S
*ESPN 6P-10P M-F 12-10P Sat/Sun
*MTV 4P-12P M-S

*Special Programs: rates upon request

Discounts: 5% - 13 Weeks
10% - 26 Weeks
15% - 52 Weeks

- 60 second announcements 2 x 30 second rate
- Rates guaranteed for term of contract
- Rates subject to change without notice

Jones' LO sports

\$26 per 30-second spot. Indianapolis has also added weekly rotator packages. Here, with a minimum of 15 spots a week, the per-spot rate is \$50 in non-primetime and \$68 in primetime. The primetime rate only comes down with 30 spots a week—to \$60. Rotator packages are also being constructed to mix primetime with non-primetime.

Dunlap notes, "With the interconnect, we expect to have a larger proportion of weekly buys vs. big ones. Not only does the interconnect make for a greater cost per spot, but we'll be dealing with more agencies that want the time they want and would rather pay more and run less."

These packages, she notes, will somewhat alleviate the peaks and valleys in the schedule: "Last year, we sold out on an MTV Friday-Saturday night combination. We could have sold it twice." She reports similar results with primetime sports in the fourth quarter and on such daytime shows as ESPN's *Business Times* and CNN's *Daybreak*. So the operator is leaning more toward selling the less-demanded inventory along with the popular availabilities. This includes some packages involving LO programming, where promotional spots are thrown into network availabilities to promote the LO sponsorships. She adds, "We've also thought about giving free spots in LO in conjunction

with satellite network advertising."

Quarterly packages

For the first two quarters of this year, United Cable of Colorado has tried quarterly packages, according to Paul Muhly, advertising sales manager, and this has made for 35-40 per cent of its sales in the packages, almost entirely to retailers vs. agencies. He believes packaged sales will become an even greater proportion for retailers but not for agencies: "They tend to cherrypick more and pay a premium for a specific spot—and buy primarily in primetime. They buy packages only in sports-related programming."

At TeleCable Corp., which has only been selling advertising in five of its 22 systems since last November, packaging accounts for 85-90 per cent of sales, reports Jerry Machovina, corporate director of advertising sales. The systems use customized packages to position cable as a unique medium and avoid broadcast ratings comparisons.

The Comcast system in Willow Grove, Pa. experimented with packages for some two years until it felt it had the right approach, and, according to Bob Bubeck, director of advertising sales, that approach has been in place for nine months now, resulting in 80 per cent of sales in packages. □

American's sports spots

COSTS	
1. Base cost of simplified production is \$250.00	250.00
2. Satellite spots, 14 Prime Time (a \$30/spot value)	
ESP 5 per week @ \$14/spot for 9 weeks	= 630.00
MSL 5 per week @ \$14/spot for 9 weeks	= 630.00
MTV 5 per week @ \$14/spot for 9 weeks	= 630.00
3. Per Sec	
78 games @ 3 spots per game @ \$30 per spot	= 2,340.00

Cost and availability of other product major determinants in series longevity

Cable networks play ratings game with revised rules

With the majority of cable programming services now on the Nielsen meter, ratings are increasingly entering into the picture in their decisions as to whether to retain or cancel series. But the basic services, and especially the pay services, indicate ratings alone do not influence programming decisions nearly to the extent that they do in broadcast. Other considerations are goals for a particular daypart, cost of the programming, availability of other product and feedback from affiliates and subscribers.

At SuperStation WTBS, though, ratings are very important, says Jack Petrick, executive vice president and general manager. "We are geared for mass appeal programming," he explains. "We are not looking for narrowcast appeal."

Part of the ratings consideration is how the competition is doing during the same daypart. For instance, one of the reasons why *The Andy Griffith Show* is being renewed is because of its 3.5 rating and 7 share, Petrick says. "The show has also been well received by advertisers," he points out.

Since WTBS is a general interest service, the time of the day that a show is slotted for is also important. "We wouldn't put on an action show or *Perry Mason* at 4 p.m. weekdays when we are trying to reach kids," he explains.

Product availability

Another element is the availability of other product. "There may have been a show where we weren't particularly happy with the rating, but it may be the only thing available. If there was something available at a better price, we would go for it." Petrick cites *Ozzie and Harriet* and *That Girl* as two shows with "marginal" ratings that WTBS executives decided not to renew. "We couldn't get a reasonable deal, given their ratings performances," he says.

At WTBS, there are also other considerations, such as the time of year and history. For instance, the network has decided to run *The World at War*, a documentary, on the anniversary of the end of World War II in anticipation that interest would be high, Petrick says.

At USA Cable Network, three criteria

are used, says David Kenin, vice president of programming. "Our criteria are: are people watching it, can we sell it, and does the cable operator think it is important," Kenin says. "All these considerations are used with the assumption that a suitable replacement can be found if the answers to the questions come in in the negative."

USA watches its Nielsen ratings carefully. "We have different standards of acceptability for each time period," he explains. "A 1 rating on Saturday morning is considered a hit, but on Saturday night, the same rating would be a flop." Another consideration is how much advertising revenue can be collected and how it compares to the cost of putting the show on the schedule.

USA keeps "a running dialogue" with cable operators in order to accurately gauge whether the cable operator thinks the show is important, Kenin says. "If the operator is selling time on the show, the show would be given another chance at extension even if the rating isn't that high," he says. "A lot of it is touch and feel. For example, *Sonya* and *Alive and Well* are important to cable operators because of the advertising revenue they attract. The ratings, I would say, are just satisfactory. They certainly haven't burned the house down with the size of their audience."

Marketing objectives

A secondary criteria unrelated to ratings or ad revenues is USA's marketing objectives. "We may stick with a show or select a show based on our desire to establish a franchise or identity in a particular daypart," he explains. "For instance, we wanted to create on Saturday night an evening of general enter-

Showtime's 'Paper Chase'



"We rely a lot on feedback from subscribers and affiliates," says Showtime/TMC's Alan Sabinson.

tainment. It turns out that *Saturday Nightmares* has been very successful for us in that capacity."

Several key people at USA take part in the decision making process. "It is most certainly a group decision," Kenin says. "Before cancelling a show, we would enlist the perspective of the sales manager, the affiliate relations man and ultimately make a recommendation to Kay Koplovitz, president of the network, who has the final say."

CBN ratings

Of all the ad-supported services, CBN Cable Network seems to be most concerned about ratings. "Ratings play a big part in our decision to go further or cut a show," says Tom Rogeberg, senior vice president for administration and operations. "But there are no real hard rules. We just try to develop a feeling for what is working and what isn't. A lot depends on the time period, the program history in relation to ratings, such as if the ratings show a trend over several months upward or downward, and the availability of new product to take its place."

Unlike many of the other services, not only is daypart important to CBN, but much emphasis is placed on the time of year. "We make seasonal adjustments," says Rogeberg. "For example, in the summertime, we have difficulties finding shows that will attract the whole family, particularly when families have other things going on."

According to Rogeberg, the success of a show in advertising sales doesn't enter the picture. "We look more at the ratings itself," he says. "It is our thought

that if the ratings aren't there, neither will be the ad revenues."

CBN also looks at feedback from operators for information about types of shows. "We don't get much about specific shows," he says. CBN has a major survey underway designed to measure operators' satisfaction with the network's programming. "And we are in constant contact with our eight regional affiliate offices."

At CBN, four top executives collectively decide the fate of a show. They are Rogeberg; Tim Robertson, group vice president; Jim Reid, vice president of programming; and Harry Young, assistant director of programming, Rogeberg says.

As an explanation of CBN's approach to this part of the programming business, Rogeberg cites the cancellation of *Another Life*, a daily, original half hour drama that was shown for three years. "We cancelled the show because the ratings did not improve with the story line, the production values and the acting," he says. "It was a major expense for our programming budget, and we decided the money would be better invested in other forms of programming, such as miniseries, specials and syndicated shows."

'Resting' shows

The management of CBN Cable Network has also decided, from time to time, to "rest" certain shows, Rogeberg says. "We had *Here Come the Brides* on Monday through Friday at 7 p.m. for about a year," he explains. "But the ratings hadn't improved, so we decided to cut back to once a week."

On the other hand, CBN has had great success with *Wagon Train* reruns. "We use it from 4:30 p.m. to 6 p.m. on Saturdays, and the show has been consistently bringing in a 5.5 rating, up to 9.6 at times, and a 17 share. The show has been too successful for us not to keep it there. This is competing head to head with major league baseball."

Pay standards

Deciding whether to extend a show on a pay service is another ball game. There is more reliance on the gut instincts of the network's programmers and less on ratings.

"Research is only a part of the picture," says Alan Sabinson, senior vice president of original programming, Showtime/The Movie Channel. "We rely a lot on feedback from subscribers and affiliates, but mostly on answering the question, 'Do we believe in the show?' This is a company committed to letting a program grow on the air, regardless of the initial ratings. We have made a 50-episode commitment to *Brothers*. *Paper Chase* is now in its third year and *Bizarre* in its fifth."

In the research area, Showtime/The Movie Channel execs are likely to compare a show's ratings with shows on other pay services and other shows on Showtime, Sabinson says. "So much depends on the show itself," he says. "We have different expectations for all our productions, based on our financial investment and our marketing effort. We would expect a different audience for *Brothers* than we would for *Broadway on Showtime*. I would think *Brothers* has a more broad-based appeal."

According to Sabinson, Showtime/The Movie Channel execs also consider whether a show is a success with critics in deciding whether to continue with it or cancel.

At The Playboy Channel, much less reliance is put on ratings, according to Scott Sassa, vice president of current programs. "I think people buffer their true viewing habits with the status quo when research is done," he says. "It is a lot easier to stick with the safe shows, such as *60 Minutes* or *Hill Street Blues*." According to Playboy's research, two of the channel's most popular shows are *Candid Camera* and *Women on Sex*.

"We get a lot of our viewer response from the mail," Sassa says. "Pay television is not as ratings driven as network television. We look at the entertainment value. Is the program matching the viewer's expectations of Playboy? One of our most popular shows is *Sexetera*, which we are staying with. But we've canned a show consisting of women reviewing adult movies. That is no good

Playboy's 'Candid Camera'



"Pay television," says the Playboy Channel's Scott Sassa, "is not as ratings driven as network television."

ESPN. THE NETWORK FOR THE GUY WHO PAYS THE BILLS.

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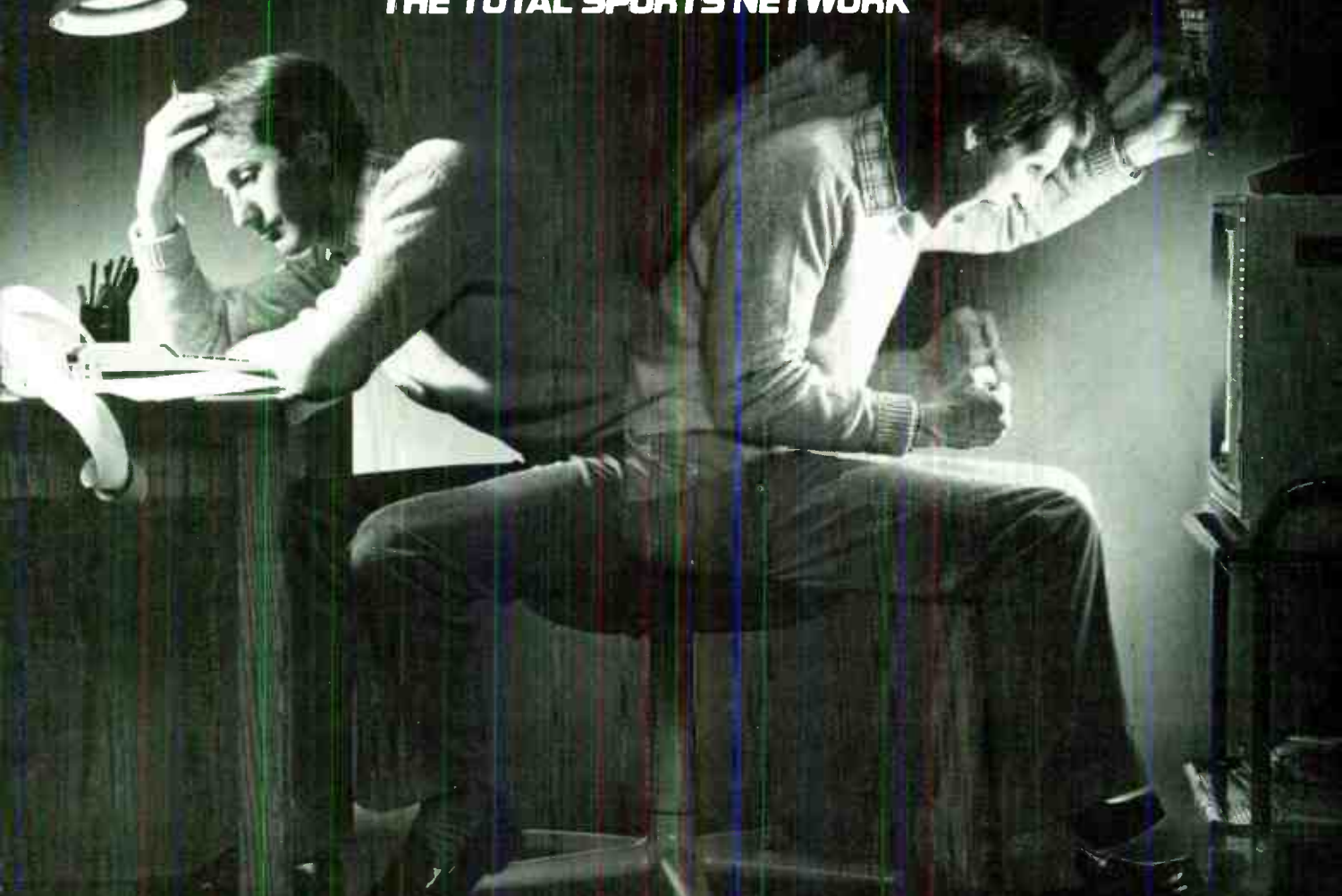
ESPN is your hook to hook up the house. Men are the decision makers behind over 69% of the cable hook-ups today. And only ESPN gives men the big time sports they want any time they want to watch it. Boxing 52 weeks a year. College football and basketball. Tennis, golf, the USFL and more.

In fact, in a recent survey, Multichannel News found ESPN viewers willing to allocate over \$8 of their monthly bill just to receive ESPN. Perhaps that's why operators like yourself found ESPN to be the one basic service that's most attractive to subscribers and that does the most for lift.*

So sell the wife the movies. Give the kids cartoons. But sell the man ESPN. The Total Sports Network — for the guy who pays the bills.

ESPN™

THE TOTAL SPORTS NETWORK™





WTBS' 'Andy Griffith Show'

WTBS, says g.m. Jack Petrick, is "geared for mass appeal programming. We are not looking for narrowcast appeal."

for what we want The Playboy Channel to be. We also look at the content of the show itself to see if it is getting stale. Does every episode look the same?"

Demographic pull

One of the techniques used to measure value of a show at Playboy is how big an audience it is attracting within a particular demographic section of the viewing population, he says. "For instance, we would look closely at the audience levels among women for a show like *Women on Sex*. Similarly, we would look at the response among males to *Electric Blue*." According to Sassa, a subscriber may continue subscribing to a pay service based on only one or a couple of shows. "I'm sure a lot of parents consider the popularity among their kids of *Fraggle Rock* (for HBO) when thinking of continuing with the subscription."

The ultimate consideration, according to Sassa, is financial. "What is most important is whether the numbers make sense or not. Is the cost of the show rising? Is the show getting too much to

carry? Are you spending too much to get what you want?"

At The Disney Channel, Nielsen diaries are very important as criteria for extending a show, says Peggy Christianson, vice president of program development.

"Not only is it important for us to know how many people are watching our shows but also how many times they are watching the show if they watch it more than once."

In addition to the Nielsen research, Disney does its own data collecting with mail questionnaires to subscribers to determine how much subscribers like the Disney programming. "We also get an indication of the reception of a show through our mail," she says. "We get a tremendous volume of letters every day."

Judgment calls

A high rating for a show would be half of The Disney Channel's two million subscribers, she says. Ultimately the decision to continue a show rests with Disney Channel president Jim Jimirro,

with input from Christianson and other sources. "A lot of this business is judgment calls about whether it makes sense to produce new episodes of a show or go for a fresh look," she explains. "We pulled off some shows we had when we first went on the air because we had so much inventory. A lot of our programs were getting buried. You couldn't find them."

Christianson says she and her programming executive colleagues at The Disney Channel have the advantage over associates at other services. "Our audience is easier to define. We know what our audience's expectations are. After all, we have been at it for 60 years."

In the case of *Still the Beaver*, the decision to renew was not a difficult one, Christianson says. "We ordered 13 shows to start," she recalls. "From the very first episode, it was the highest rated show on all of television in homes that could receive it that night. The issue for us now is to determine if we can maintain that level of interest. So far, it has become more popular each month. The letters have been overwhelmingly favorable." □

"We have different standards of acceptability for each time period," says USA's David Kenin.

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Viacom results improve

Despite an increased number of shares and a higher effective tax rate, Viacom International showed increased revenues, earnings from operations, net earnings, and net earnings per share for the quarter ending March 31. Revenues increased 12 per cent to \$82.1 million. Earnings from operations jumped 14 per cent to \$16.4 million, while net earnings climbed 11 per cent to \$6.1 million. Earnings per share increased 41 cents to 42 cents.

Viacom executives say the company's broadcasting, cable television, program syndication and Showtime/The Movie Channel divisions all showed improvement during the period.

"In cable television, operating income has continued to improve due to rate increases, basic subscriber growth, and various operating economies," according to a joint statement from chairman Ralph Baruch and president Terrence Elkes.

Viacom owns 50 per cent of Showtime/The Movie Channel, which reports earnings that increased from \$5.3 million to \$5.8 million net and revenues that climbed from \$80.8 million during the quarter last year to \$89 million during the quarter ending March 31 this year. Viacom also has a small equity interest in Lifetime, an investment in which it lost \$2.2 million during the quarter.

Storer narrows losses

Storer Communications reports a reduced loss in the first quarter of 1985, compared with the loss for the first quarter of the preceding year. The loss for the quarter amounted to \$5.7 million, or 34 cents per

share, compared with a loss of \$14.5 million or 88 cents per share during the first quarter of 1984. Revenues in the 1985 quarter totaled \$136.1 million, a 14 per cent increase of \$17.1 million. Included in the 1985 results is \$643,000 or 4 cents per share gain on the sale of cable systems. The cable division reported income from operations of \$9.5 million, an increase of 437 per cent from the \$1.7 million reported for the year-ago quarter. The cable division's cash flow, or operating income before depreciation, increased 39 per cent to \$34.6 million, compared to \$24.9 million in the 1984 quarter. Revenues increased 18 per cent to \$96 million from \$81.1 million. The increase in depreciation expense of only 8 per cent to \$25.1 million reflects the near completion of the company's vast cable construction commitments, says the company.

At presstime, the outside directors on the Storer board affirmed their intention to expedite the leveraged buyout of Storer by current management and the investment firm Kohlberg, Kravis, Roberts & Co. The outside directors urged shareholder approval of the deal, valued at \$2.1 billion.

Jones Intercable net slips

At Jones Intercable, revenues from subscriber service and management fees increased by 17 per cent and 83 per cent, respectively, during the third quarter ended Feb. 28, according to the company. Total revenues, however, declined 8 per cent. The decrease was due to the recognition of a \$1.1 million fee received in the 1984 third quarter by the company as a general partner of the Cable TV Fund VI limited partnership, which sold all of its cable television properties. There was no similar transaction during the most recent quarter. Net income for the three months was \$606,500, or 7 cents per share, compared with \$1.2 million, or 13 cents per share, reported a year ago. The Fund VI sale includes an 8 cents effect on the 1984 results. Total revenues for the quarter was reported at \$3.4 million, with \$2.2 million coming from subscriber service and \$1.2 million from management fees.

Meanwhile, Jones Intercable is currently selling a new limited partnership, Cable TV Fund 12, in an attempt to raise \$200 million to buy and operate cable systems. The money would pay for the \$17.4 million acquisition from Cox Cable of systems in suburban Chicago. The franchises serve about 16,500 subs, with 28,400 premium units with 342 miles of plant. There are 28,500 homes passed by the plant. Additional acquisitions are planned.

FNN posts first profit

Financial News Network reports the first profitable quarter in its history, with a profit of \$3,575 for the three month period ending Feb. 28. During the same quarter last year, FNN lost \$1.6 million, or 24 cents

per share. This year, the profits represent less than 1 cent per share. According to the company, the turnaround was attributable to an increase in operating revenue from \$1.6 million to \$2 million, a 29 per cent decrease in costs, expenses and interest charges, and \$250,000 increase in the value of FNN investment in DataCast Inc., a developing company which FNN co-founded with venture capital firm Biotech Capital Corp.

"We are very pleased to be one of the first cable networks to show a financial profit," says FNN president Paul Steinle. FNN is now available to 18 million cable homes nationwide.

FLP Group buys Telesat

FLP Group Inc. has purchased Telesat Cablevision, one of the largest private cable systems in the United States. Telesat Cablevision provides private cable service to 7,000 subscribers in apartment complexes in southeast Florida.

Telesat's general manager, Harry P. Cushing, comments, "The acquisition of Telesat by a billion-dollar corporation reflects the changing nature of the private cable television business. Just a few years ago, this was a 'ma and pa' industry. Now we are on the threshold of growth opportunities and new products and services that yesterday were just dreams."

Burnup & Sims turns profit

Burnup & Sims reports revenues were up from \$40.3 million to \$43.9 million for its third quarter ended Jan. 31 and from \$115.9 million to \$136.3 million for the nine-month period. The company reported third quarter profits of \$446,000, compared to a loss of \$609,000 a year earlier. For the nine-month period, Burnup & Sims made \$12.3 million, compared to a loss of \$2.3 million during the same period the previous year.

Earnings per share for the quarter were 5 cents, compared with a loss of 7 cents during the comparable quarter last year. For the nine-month period, net income was \$1.37 per share, compared with a loss of 26 cents.

Included in the nine months ended Jan. 31, 1985 is an after tax gain of \$9.3 million from the sale of the company's soft drink bottling subsidiary and \$700,000 from the sale of real estate.

"Continuing success in the merging lightwave systems and hybrid telecommunications technologies has enabled Burnup & Sims to expand its penetration in the growing communications industry," says Nick A. Caporella, president and chief executive officer. "Fiber optic technology promises to be a driving force in this industry, and Burnup & Sims is well positioned to be a leader with its installation across the nation as well as overseas.

"Cable TV opportunities should be good as we

enter the necessary maintenance and rebuild markets for much of the country, supplementing the installation of remaining new systems. Our cable products group has been successful in expanding its market share and supplements our contracting capabilities."

Cable TV Industries gains

Sales and earnings for the year ended Jan. 31 were up slightly at Cable TV Industries. Revenues were \$32.3 million, compared with \$29.6 million, while net income was \$586,000, or 20 cents per share, compared with \$501,000, or 3 cents per share last year. The increases represented growth of 9 per cent in revenues and 71 per cent in profits. "These results are particularly noteworthy in as much as the cable television industry has yet to benefit significantly from the general economic expansion," explains Cable TV president Mark A. Engler. "Accordingly, our main marketplace—distribution of products used to build and maintain cable television systems—was weak."

Engler says the improved outlook is due to a shift to more popular and higher margin products and an increase in sales to related communications markets, such as private cable.

Cableguard sales are up

Revenues for the quarter ended Jan. 31 at Cableguard Inc. were up 40 per cent, while losses were reduced significantly. Revenues for the first quarter were \$1.3 million, compared with \$718,000 a year earlier. The company's losses decreased to \$130,000 from \$718,000 during the comparable quarter a year earlier.

Meanwhile, Cableguard is continuing its expansion program. The four-year-old company in late March acquired Cable Security Corp. of Miami, with 800 subscribers. Also, sales and marketing agreements were signed with four South Florida cable companies: Americable Associates, Cable Satellite Associates, Miami Cablevision and Coral Springs Cable. The Plano, Texas-based Cableguard now has 8,000 subscribers in the cable home security business in San Antonio, Dallas-Fort Worth, Omaha, Tucson, New Orleans, Phoenix and Atlanta.

C-COR earnings slide

C-COR Electronics, Inc., reports sharply lower earnings in the third quarter ended March 31. Net fell to \$40,000, or 1 cent a share, from \$339,000, or 11 cents a share, a year earlier. Sales improved to \$7.6 million from \$6.5 million a year earlier.

Net income for the first nine months fell to \$338,000, or 11 cents a share, from \$887,000, or 27 cents a share, the previous year. Nine-month sales grew to \$20.9 million from \$14.1 million.

Corporate Profile

Now-public MTV Networks experiences rapid growth

MTV Networks Inc. is, in substance is still, a jointly held subsidiary of American Express and Warner Communications. The introduction of other shareholders, as a result of a public offering on August 10, 1984, served to raise \$70.4 million from the public, which was used to repay bank borrowings.

The net proceeds from the sale of the stock amounted to \$13.73 per share sold to the public. As of December 31, 1984 the book value of the common and common equivalent shares outstanding was \$2.37 per share. The price of the stock as of April 22, 1985 was 25½, and the 52-week range of the stock price was 26-13.

The shares held by the public are about one-third of the common and common equivalent outstanding. But chiefly because the convertible preferred has nine votes per share as compared to one vote for each common, American Express and Warner Communications have together 90.7 per cent of the vote.

On the basis of the common price of 25½ the computed market value of the common and common equivalent shares is \$387.2 million, as compared to total assets as of December 31, 1984 of \$59 million.

Net income pro forma after income tax on partnership income for 1984 was \$11.9 million, providing a return of 33.1 percent on the equity book value of \$36 million on December 31, 1984; and on the basis of the computed market value of common and common equivalent shares the return on equity is 3.1 per cent. The company states, "It is anticipated that the company will not pay any cash dividends on either its common stock or its convertible preferred stock in the foreseeable future."

Return on assets

When net income for 1984 is combined with net interest expense for 1984 the aggregate is \$19.5 million, and when this is divided by \$59 million of total assets at the close of 1984 the return on assets is 33.1 per cent. The net income included in this aggregate was \$17

million and is net income after provision for income taxes but before assumed income tax provision on partnership income.

As a corporate entity, the company is new, having been incorporated Feb. 22, 1984 for the purpose of operating some program services and distribution businesses of American Express and Warner Communications, which were conducted by Warner Amex Satellite Entertainment Co., as a partnership. Until August 10, 1984 MTV Networks Inc. was wholly owned by American Express and Warner Communications. The partnership was formed in 1980, providing for an operational existence of the company of five years. The 1980-1983 partnership years resulted in a partnership loss each year, making 1984 the only profitable one. Profits for the first quarter of 1985 were \$2.5 million versus \$1.4 million for the like 1984 quarter.

Music networks

The part of the company business known as Video Music Networks is the dominant element of the company, providing 79.8 per cent of operating income in the 1985 first quarter. The company has three programming services. One of them is Nickelodeon, which caters to children and is distinctive from the video music group. The other two services are MTV: Music Television, which caters to the 12-34 year old rock music viewer, and VH-1, which started Jan. 1, 1985 and is aimed at the 25-54 year old contemporary music viewer.

The company states, "A key to the success of MTV Networks Inc. has been the strong relationships we have established with four important constituencies—cable operators, advertisers, the recording industry and, of course, the public. By understanding the needs of each and developing programming services to fill those needs, MTV Networks Inc. has been able to establish itself as an innovator and a major force in cable television in a very short period of time."

"We believe that MTV Networks Inc. is well positioned to outpace general industry growth, largely due to its targeted programming. Collectively, our networks cover a demographic spectrum from two to 54. Nickelodeon is targeted to two to 15 year-olds, the only television network to deliver that audience every day of the year. MTV reaches the much sought after 12 to 34 year-old segment more efficiently than any other tele-

MTV Networks Inc.

Years ended December 31, 000\$

	Revenues	Gross Profit	Net Income & partnership loss	Total assets	Equity partnership capital deficiency
1984	\$109,543	\$67,402	\$16,976	\$58,980	\$35,950
1983	49,801	21,739	-12,291	45,948	-19,847
1982	23,314	-4,997	-33,762	39,866	-17,571
1981	4,916	-17,344	-29,805	27,743	-142
1980	2,195	-1,885	-6,172	14,509	-2,937

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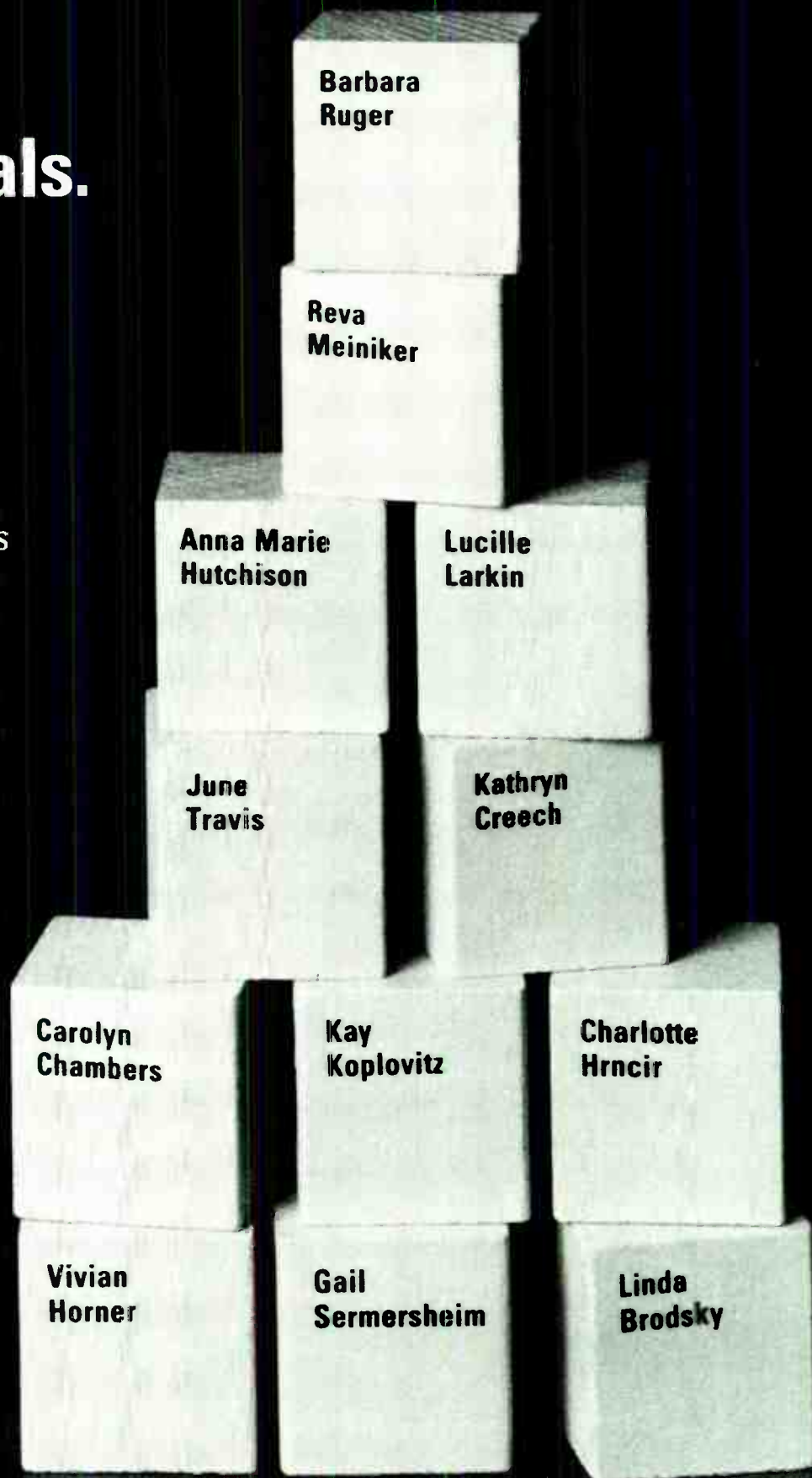
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"And VH-1, designed to complement MTV, is aimed at the affluent 25-54 year-old audience. MTV Networks Inc. advertising revenue should continue to increase as advertisers benefit from our well-defined reach into clear-cut demographic groups."

First quarter results

The company recently disclosed that its first quarter 1985 revenues were \$29.9 million and that net income was \$2.5 million, or 16 cents per share. First quarter 1984 revenues were \$20.5 million, and pro forma net

"It has been especially rewarding over this quarter to watch the nationwide enthusiasm build for VH-1."

Launched on January 1, VH-1 increased its subscriber base 62% over the quarter."



David H. Horowitz
President
MTV Networks Inc.

income was \$1.3 million, or 9 cents per share. First quarter 1985 net income was 81 per cent over the 1984 first quarter, and the comparable figure for revenue was 46 per cent.

David H. Horowitz, president and chief executive officer, in commenting on the first quarter 1985 results, says, "Our year began with an active first quarter featuring the successful launch of VH-1/Video Hits One, a new video music network for the 25 to 54 year-old audience, a dual satellite feed to better serve our west coast Nickelodeon viewer, and the conclusion of a major programming arrangement with the National Geographic Society [for Nickelodeon]. The costs associated with these first quarter activities were substantially offset by the reduction of interest expense due to the elimination of all bank indebtedness, which was present in the first quarter of 1984."

"It has been especially rewarding over this quarter to watch the nationwide enthusiasm build for VH-1," continues Horowitz. "VH-1, launched across the country on January 1, 1985, increased its subscriber base 62 per cent over the quarter, presently reaching over 5.5 million homes. This makes VH-1 one of the fastest growing networks in cable television history.

Music television is considered by the company to be a cultural phenomenon resulting from two mainstays of the youth generation: rock and TV.

"MTV: Music Television continues to generate substantial advertising revenue by delivering a clearly defined target audience that advertisers find difficult to reach using other television vehicles." MTV: Music Television reaches 26.2 million subscribing households."

Total assets

The balance sheet as of Dec. 31, 1984 showed total assets of \$59 million, and the largest reported single category among them was trade accounts receivable at \$22.5 million, or 38.2 per cent of the total. Total current assets were \$32.8 million, or 55.6 per cent. Property, plant, and equipment came to \$12.4 million, or 21.1 per cent, and after that was prepaid tariff costs of \$6.7 million, or 11.4 per cent.

On the liability and equity side, the dominant item was equity, at \$36 million, or 61 per cent. Following that was accounts payable and accrued liabilities at \$11.7 million, or 19.8 per cent. Total current liabilities were \$21.8 million, or 36.9 per cent.

Sources and uses of funds for 1984 came to \$129.7 million. The dominant source was sale of common stock, at \$70.4 million, or 54.3 per cent. Next was capital contribution of \$36.2 million, or 27.9 per cent, followed by pro forma net income of \$11.9 million, or 9.2 per cent.

The dominant use of funds was the acquisition of the MTV and Nickelodeon businesses at \$67.7 million, or 52.2 per cent, followed by long-term debt repayment of \$52 million, or 40.1 per cent.

The growth aspect of the company is indicated by the accompanying table. Revenue data, particularly, shows this, as do total assets. The other columns of the table are all positive for 1984.

Music television is considered by the company to be a cultural phenomenon resulting from two mainstays of the youth generation—rock music and television. Video music had made MTV an institution of youth culture and has had major impact on record sales. It was found that 46 per cent of MTV viewers buy more records and 62 per cent said they were more excited about music as a result of MTV viewing. Cable operators originally received the network free of charge, but in 1984 they agreed to pay a license fee for MTV.

The company also has a role overseas, providing a four-hour Japanese version of MTV that can be seen every week in 29 million Japanese households. There are also agreements for Central America and Mexico. At the close of 1984 the gain over 1983 in the U.S. was 38 per cent in households reached.—**Basil Shanahan**

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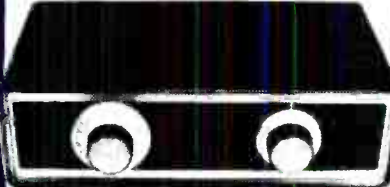
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Appointments

William C. Taylor, president, COMSAT International Communications Inc., 950 L'Enfant Plaza, SW, Washington, DC 20024. *From: Senior vice president, world systems division.*

Michael Long, executive vice president, Anixter-Canada Inc., 2975 Rue Victoria, Quebec, Canada, H85124. *From: Managing director, Anixter U.K. Ltd.*

John Cardenas, executive vice president, Cable Television Co. of Greater San Juan Inc., P.O. Box 2296, Hato Ray, PR 00919. *From: General manager.*

Rudi Engel, executive vice president and regional general manager, Rogers Cablesystems of Portland, 3075 NE Sandy Boulevard, Portland, OR 97232. *From: Executive vice president and general manager, Calgary-Alberta.*

Marshall Cohen, senior vice president, network and corporate services, MTV Networks Inc., 75 Rockefeller Center, New York, NY 10019. *From: Vice president, programming and marketing.*

Les Garland, senior vice president, programming, MTV: Music Television and VH-1/Video Hits One, MTV Networks Inc., 75 Rockefeller Plaza, New York, NY 10019. *From: Vice president.*

Susan E. Binford, vice president, press relations, MTV Networks Inc., 75 Rockefeller Center, New York, NY 10019. *From: Director, press and promotion, TeamTennis.*

Jim Lindly, area manager, Showtime/The Movie Channel Inc., Orbanco Building, Suite 1000, 1001 S.W. Fifth Avenue, Portland, OR 97204. *From: Marketing representative, Oregon Mutual Insurance.*

Annette Caruso, district affiliate manager, Showtime/The Movie Channel Inc., 666 Old Country Road, Garden City, NY 11530. *From: Marketing coordinator, Rainbow Services.*

Michele Miranda, district affiliate manager, Showtime/The Movie Channel Inc., 666 Old Country Road, Garden City, NY 11530. *From: Public relations manager, The Playboy Channel.*

John L. Sykes, vice president, programming, MTV: Music Television and VH-1/Video Hits One, MTV Networks Inc., 75 Rockefeller Plaza, New York, NY 10019. *From: Vice president, production and promotion, MTV: Music Television.*

Kevin Metheny, vice president, music and production, MTV: Music Television and VH-1/Video Hits One, MTV Networks Inc., 75 Rockefeller Plaza, New York, NY 10019. *From: Vice president, music programming.*

James W. Wonn, vice president, corporate engineering, Group W Cable, Westinghouse Broadcasting and Cable Inc., 888 Seventh Avenue, New York, NY 10106. *From: Manager, equipment engineering.*

Brad Johnston, vice president, quality, Group W Cable, Westinghouse Broadcasting and Cable Inc., 888 Seventh Avenue, New York, NY 10106. *From: Vice president of engineering.*

Nimrod Kovacs, vice president, marketing and programming, United Cable Television, Terminal Annex, P.O. Box 5840, Denver, CO 80217. *From: National director of marketing.*

David Preiss, vice president, finance, COMSAT General Corp., 950 L'Enfant Plaza, SW, Washington, DC 20024. *From: Director, treasury operations.*

Ken Wales, vice president, production, The Disney Channel, 4111 West Alameda Avenue, Burbank, CA 91505. *From: Independent producer.*

Maggie Wilderotter, vice president, sales, CableData, Corporate Headquarters, Sacramento, CA 95873. *From: Director of national accounts.*

Pam Euler, national accounts director, western division, The Disney Channel, 4111 West Alameda Avenue, Burbank, CA 91505. *From: Marketing consultant, Tele-Communications, Inc.*

Tom Troja, national accounts manager, eastern region, The Disney Channel, 477 Madison Avenue, New York, NY 10022. *From: Eastern regional sales representative.*

Charles Nooney, national accounts manager, southeastern region, The Disney Channel, 1190 West Druid Hills Drive, Suite 190, Atlanta, GA 30329. *From: Sales manager.*



Marshall Cohen



James Wonn



Brad Johnston



Ken Wales



Maggie Wilderotter

Appointments (continued)

Terry Dyke, vice president of information systems, Texas Cable Network, 1301 Capital of Texas Highway South, Suite A-233, Austin, TX 78746. *From: Computer consultant.*

John Cronopulos, regional vice president, advertising sales, eastern region, USA Network, 1230 Avenue of the Americas, New York, NY 10020. *From: Account executive.*

H. Thomas Chestnut, vice president of strategic planning and marketing, SportsChannel, Rainbow Programming Services Co., 100 Crossways Park West, Woodbury, NY 11797. *From: Director of marketing.*

Kenneth M. Gores, vice president of customer operations and engineering, Harte-Hanks Cable Inc., 1100 N.W. Loop 410, Suite 801, San Antonio, TX 78213. *From: Vice president of engineering and technology.*

Henry F. Morris, vice president of operations, Texas Cable Network, 1301 Capital of Texas Highway South, Suite A-233, Austin, TX 78746. *From: Executive producer.*

Cal Broussard, vice president, Columbia International Inc., 310 West Hollywood, San Antonio, TX 78212. *From: Manager, Rogers Cable San Antonio System.*

David East, deputy managing director, Anixter U.K. Ltd., Permutit House, 632/652 London Road, Isleworth, Middlesex, England, TW74E9. *From: General manager.*

Charlene L. Matthews, manager of sales research and development, Warner Amex Cable Communications Inc., 1201 Olentangy River Road, Columbus, OH 43212. *From: Media supervisor, Shelly Berman Communicators.*

Larry Feinstein, account manager, advertising sales, The Weather Channel, 2840 Mt. Wilkinson Parkway, Suite 200, Atlanta, GA 30339. *From: Account executive, FNN.*

Randy Theirman, general manager, Premiere Cable Communications, 125 North Tenth Street, Griffin, GA 30223. *From: General sales manager, Cox Cable.*

Dani Effron, manager of national accounts, Showtime/The Movie Channel Inc., 1633 Broadway, New York, NY 10019. *From: Manager of affiliate promotions.*

Walter Lynn, director, strategic planning, Showtime/The Movie Channel Inc., 1633 Broadway, New York, NY 10019. *From: Manager of national accounts, Electronic Mail Corp.*

George Robertson, director, strategic planning, Showtime/The Movie Channel Inc., 1633 Broadway, New York, NY 10019. *From: Director, Viacom World Wide Ltd.*

Susan J. Dean, general manager, United Cable Television, 300 Carpenter's Boulevard, Carpentersville, IL 60110. *From: Central division business manager.*

Dale D. Strong, system manager, United Cable Television of Santa Fe, P.O. Box 5354, Santa Fe, NM 87501. *From: Marketing and sales director.*

Lisa Buchwalter, manager, affiliate and consumer marketing ESPN, 355 Lexington Avenue, New York, NY 10017. *From: Market planning manager, HBO.*

Diane Vogel, manager, advertising sales and research, ESPN, 355 Lexington Avenue, New York, NY 10017. *From: Senior financial analyst, Children's Television Workshop.*

Susan Holbrook, manager, financial planning, ESPN, ESPN Plaza, Bristol, CT 06010. *From: Assistant financial manager, General Foods Corp.*

Ronald Semiao, program analyst, ESPN, ESPN Plaza, Bristol, CT 06010. *From: Production auditor, NBC.*

Jon Steinlauf, account executive, ESPN, 355 Lexington Avenue, New York, NY 10017. *From: Network programming supervisor, Backer & Spielvogel.*

Richard Dalrymple, network operations and traffic coordinator, ESPN, ESPN Plaza, Bristol, CT 06010. *From: Freelance associate director.*

Marshall Strickland, regional director of marketing Continental Cablevision Inc., 1000 Des Peres Road, Suite 300, St. Louis, MO 63131. *From: Assistant system manager.*



Henry F. Morris



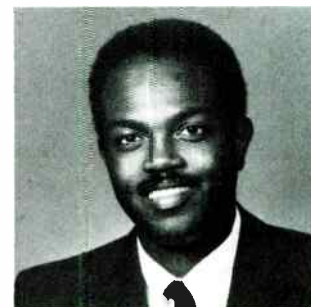
Terry Dyke



H. Thomas Chestnut



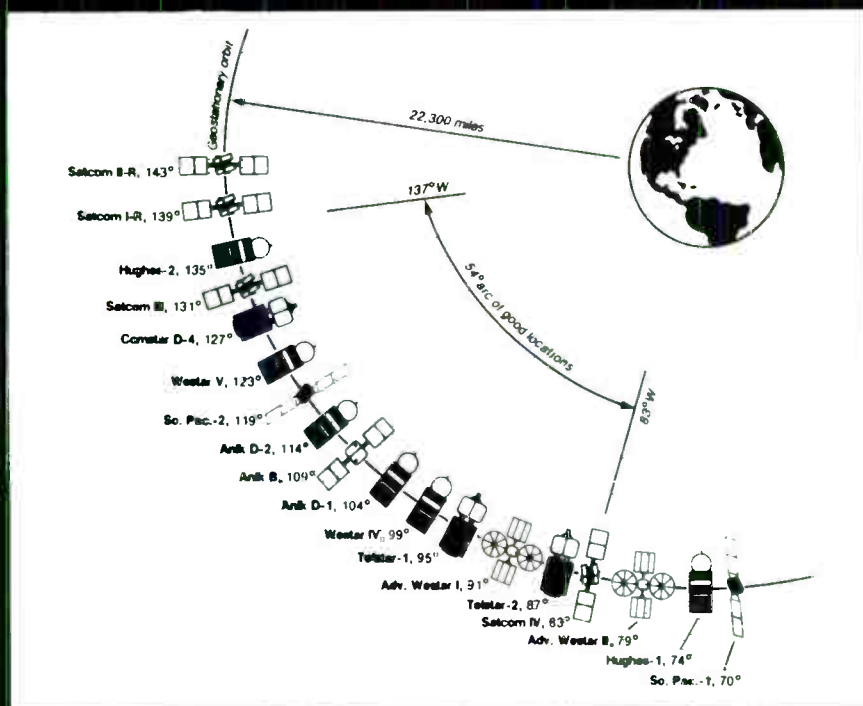
David East



Marshall Strickland

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by John P. Taylor



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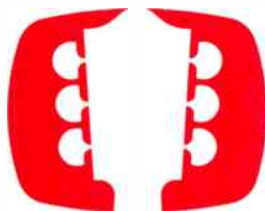


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Wall Street Report

Interpublic 1st quarter decline blamed on strong dollar, foreign weaknesses

For the last three years, the Interpublic Group of Cos., Inc., has been working to raise the domestic share of its business to a 50-50 level with the international.

Although it virtually achieved that goal last year, the strong dollar and weaknesses in certain foreign operations resulted in a substantial decline in first quarter earnings.

Net income in the quarter slipped to \$3,777,000 or 35 cents a share, from a strong first quarter in 1984 when net income was \$4,844,000, or 45 cents a share. Revenues were flat, edging up to \$148,149,000 from \$146,410,000 a year earlier.

Interpublic, whose primary operating companies are three global advertising agency networks, McCann-Erickson Worldwide, Marschalk Campbell-Ewald Worldwide and SSC&B: Lintas Worldwide, last year reported international fees, commissions and publication income of \$315,137,000 and domestic revenues of \$307,511,000, for a 51-49 ratio, foreign to domestic. International business the previous year represented 55 per cent of revenue and in 1982 59 per cent.

'Difficult but good' year

Interpublic called 1984 a "difficult but good" year. Net income was up handsomely to \$32,794,000, or \$3.03 a share, from \$25,380,000, or \$2.43 a share in 1983. Revenues gained a more modest 7 per cent to \$644,393,000 from \$603,044,000 in 1983.

The impact of the strong dollar began to be felt in the fourth quarter last year, in which earnings were up only 4 per cent and revenues up 3 per cent. Third quarter earnings had been up 27 per cent on a revenue gain of 6 per cent.

Interpublic's accomplishment in bringing foreign and domestic business to a state of virtual balance came at the expense of European business while domestic grew sharply. U.S. revenues grew 17 per cent in 1984 while foreign fell 2.5 per cent. The foreign decline consisted of a 6.5 per cent drop in European revenue to \$177,600,000 while Far East revenue gained 7.5 per cent to \$71,834,000. Other overseas business amounted to \$65,703,000, down 1.1 per cent from 1983. Domestic pretax income was up 26.1 per cent in 1984 to \$51,328,000 while foreign income fell 3.8 per cent to \$26,776,000. Pretax income was down 10 per cent in Europe, but up 19.8 per cent in the Far East. Elsewhere, foreign income was down 6.9 per cent.

The rate of return on domestic revenue was almost double that of international at 16.7 per cent before taxes. Pretax income overseas was 8.5 per cent of revenues.

Interpublic Group of Cos.

Selected financial data for five years (Dollars in thousands except per share data) *

	1984	1983	1982	1981	1980
Operating data					
Commissions, fees and other income	\$644,393	\$603,044	\$565,435	\$454,390	\$422,759
Operating expenses	566,179	532,726	505,920	409,978	375,431
Interest expense	5,312	4,321	6,296	4,288	5,464
Provision for income taxes:					
United States-federal	19,654	18,487	14,116	12,392	6,970
-state and local	6,832	5,543	4,254	3,210	1,180
Foreign	13,645	16,140	13,937	9,780	14,470
	40,131	40,170	32,307	25,382	23,250
Net income	32,794	25,380	21,075	15,912	19,724
Per common and common equivalent share	3.03	2.43	2.10	1.61	2.04
Cash dividends	10,698	8,900	7,509	7,174	7,003
Per share	1.00	.90	.825	.80	.80
Financial position					
Working capital	\$107,469	\$101,803	\$ 79,101	\$ 65,730	\$ 67,274
Total assets	713,582	682,702	636,451	488,267	471,116
Long-term debt	11,774	14,756	17,280	11,636	20,246
Stockholders' equity per share	16.27	14.67	12.86	12.20	11.33
Other data					
Weighted average number of shares	10,838,610	10,465,334	10,037,768	9,914,378	9,704,596
Number of employees	12,200	11,500	11,600	9,300	8,800

* Restated to reflect the two-for-one stock split effected in February 1984 in the form of a 100% stock dividend.

CPM/audience rank decisions."

Phil Bernstein, vice president, media research director at Backer & Spielvogel, and a member of the ARF subcommittee on diary improvement, agrees that "There's no question that independents get the short end of the stick in diary-only markets," but adds that, "The question remains of what to do about it, because if we did make an adjustment, what would be the basis of that adjustment? It would have to vary by market, by daypart, and probably by demographic. Should we make the same degree of adjustment for kids two to 11 that we do for their mothers, 25 to 54?"

Then Bernstein asks, "Suppose we did credit independents in a diary-only market with additional share points over and above what show up in the rating book? I can just see the affiliates screaming that it's coming out of their hides and wanting to know the basis of what we're doing. So we don't. I know the independents are hurting, but the hope for improvement has to lie in the future—on industry acceptance of a recommendation from our ARF committee on what to do about diary bias, or the possibility that the economics of people meters will permit more markets to be metered."

At Leo Burnett in Chicago, Jayne Zenaty, manager, media research, says she's taken no steps to adjust for the gap "because I doubt if we can make generalizations about what would happen in medium-sized markets based on what we know happens when meters are in-



Dot Stein of WDCA-TV Washington says the big problem is "how to come up with a definitive solution that advertisers and agencies as well as the stations, can agree on."

stalled in larger markets. Each market has its own unique set of dynamics. We see these reflected in the differences that turn up for the various dayparts even in those larger markets that are metered."

Zenaty also points to the question of, "Where do we stop, once we start? I'd hesitate to adjust only for independents when meters also show more tuning for affiliates. And the level of increase for the affiliates also varies among the different metered markets."

Smaller markets

Sam Sotiriou, senior vice president, director of media research at Dancer Fitzgerald Sample, "doubts that it's advisable from a research point of view to apply any meter market factor to independents in smaller, diary-only markets."

He explains that, "The meters we have today are all in major markets with entirely different configurations than the smaller four-station markets, in terms of the number of stations competing for viewers. And in those markets that are metered, the differences between their pre-meter, diary-only results and their tuning levels now that they have meters vary by market. So there would be the question of which metered market you'd use to derive the factors to apply to the smaller, diary-only markets, if you did try to do it."

Sotiriou adds that, "Just as a broad generalization, my own theory is that since meters measure tuning rather than viewing, meters probably tend to overestimate true viewing, while diaries under-estimate it. That means that the truth that we're all looking for probably lies somewhere in between the audience levels reported by the two different systems."

And at another agency, the media research head "welcomes all new ideas" as "possibilities to be investigated." But a buying supervisor at the same agency, "doubts that as a practical, day-to-day matter our buyers would have time to take the extra steps required to change the numbers for each demographic in each of the most affected dayparts as they appear in each new rating report for every non-metered market they buy."

Walter Staab, president of SFM Media Corp., who has spoken on the subject of calibration to the Association of National Advertisers, observes that since the tuning levels differ in every metered market, "The right way to produce a factor for a non-metered market is to use a telephone coincidental survey. The coincidental, if designed correctly, should give us the relationship between the various demos that reflects actual viewing."

Staab warns though that, "This can be expensive. So though, ideally, your coincidental should be run from sign-on to sign-off, costs could be held down by limiting the telephoning to those dayparts where the widest discrepancies occur with diary reporting: late night, late afternoon, and the affiliates' late news block at 11 p.m." And he adds that even doing this, limiting the interviewing to only these dayparts, "We found we were looking at costs somewhere between \$75,000 and \$100,000 when we considered doing this in just a couple of markets."

Staab also notes that there are formulas. These, he says, can be based on the known differences between diary ratings and meter ratings in those markets that do have meters, and that these differences can be used as the adjustment factors: "Suppose the difference in late night is that meters show one-third more audience for the independents and one-sixth more for the affiliates. That's what could be added to what the diary shows for independents and for the affiliates for late night."

'Closer to reality'

Staab concedes that doing this would be a far cry from the standards of the statistical purists, but insists that it beats "living with a status quo that, without some kind of adjustment, is even worse and that is totally inadequate. Some improvement is better than none. As inadequate as this kind of formula is—and what you'd get for the various demos this way is even less sat-



Howard Kamin of INTV says, "We wouldn't want to approach agencies or advertisers with anything that wasn't technically superior. What we don't need is to put buyers in a position to be able to point out statistical flaws to us."

isfactory than for the household ratings—it's still closer to reality than the diary-based numbers, just as they come out of the rating report, with no adjustment at all."

And, like some of the agency research people, Staab also voices a "hope" that AGB's Boston test will be able to prove that people meters can provide an answer that might be economically feasible in more markets that right now are still diary-only.

But even if that comes to pass, AGB executives today believe it's a long way off, and would probably put people meters in only a few markets below the top 15 or 20.

At Petry Television in New York, Teddy Reynolds, vice president research, says "We all talk about the gap a lot, but we can't sell it outside the metered markets, because the hard numbers we have to have to prove it, exist *only* in the dozen or so markets that are metered right now."

Reynolds recalls that even during the period when Dallas-Fort Worth, Houston and Miami were being metered by one service but not the other, and Pet-

ry's sales staffers could show buyers the difference between the diary-reported viewing levels and the higher meter-reported tuning levels, "we still had no way to prove exactly how those differences translated to other, non-metered markets."

Apples and oranges

Doug Darfield, research director at Seltel, agrees wholeheartedly that factors *should* be added to the audience figures reported by diaries for independents. But then, he notes, "The question becomes *which* factors from *which* metered market? From Boston, where every independent is a U? From Washington, where an independent that happens to be a V is cleaning everyone else's clock for them?"

Darfield, like many agency media research people, points to "so many differences between markets. This is spot's strength. But when it comes to looking for some common research denominator, these differences are what make this search almost impossible. We'd have to make allowances for everything from

different regional viewing preferences and different ethnic mixes in different markets, to different ranges of income levels and differences in all the other socio-economic factors."

And Darfield also questions whether researchers "could legitimately take an average from the aggregate performance of every independent in a multi-independent market like Philadelphia—which is the kind of major market where meters exist—and apply that result to the one independent in a lot of smaller four station markets?"

And at Independent Television Sales Browning Holcombe, Jr., executive vice president, new business, says ITS doesn't make a big point of the gap "because the country's biggest and most sophisticated national packaged goods advertisers are already well aware of it." Holcombe points to INTV's 15-market analysis of spot buying by these majors, noting that "It's these 25 top spot advertisers who already invest a disproportionate share—54 per cent of their spot dollars—on independent stations in these 15 major markets. They do this because these are the advertisers who

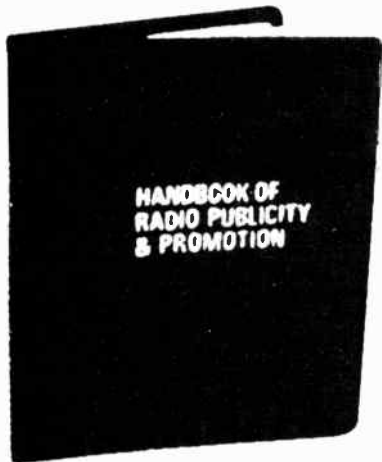
NSI meter vs. diary audience guidelines

Daypart: 4-6 p.m., M-F (ETZ)

DMA	February, 1984			May, 1984			November, 1984			3 sweep average		
	Meter	Diary	Diff.	Meter	Diary	Diff.	Meter	Diary	Diff.	Meter	Diary	Diff.
HUT												
New York	43	35	+8	38	31	+7	42	33	+9	41	33	+8
Los Angeles	41	34	+7	38	34	+4	43	35	+8	41	34	+7
Chicago	41	32	+9	35	29	+6	39	30	+9	38	30	+8
San Francisco	39	27	+12	35	24	+11	41	28	+13	38	26	+12
Philadelphia	49	42	+7	44	38	+6	45	38	+7	46	39	+7
Detroit	45	37	+8	39	34	+5	44	37	+7	43	36	+7
Average	43	35	+8	38	32	+6	42	34	+8	41	33	+8
Average rating												
Affiliates (3)												
New York	6	6	0	6	5	+1	7	6	+1	6	6	0
Los Angeles	7	6	+1	6	5	+1	7	6	+1	7	6	+1
Chicago	8	6	+2	7	6	+1	8	6	+2	8	6	+2
San Francisco	7	5	+2	6	5	+1	7	5	+2	7	5	+2
Philadelphia	10	9	+1	8	9	-1	8	8	0	9	9	0
Detroit	9	8	+1	8	8	0	9	9	0	9	8	+1
Average	8	7	+1	7	6	+1	8	7	+1	8	7	+1
Independents												
New York (4)	5	3	+2	4	3	+1	4	3	+1	4	3	+1
Los Angeles (5)	4	3	+1	4	4	0	4	3	+1	4	3	+1
Chicago (2)	6	5	+1	6	4	+2	6	4	+2	6	4	+2
San Francisco (4)	3	2	+1	3	2	+1	3	2	+1	3	2	+1
Philadelphia (2)	7	5	+2	7	4	+3	6	4	+2	7	4	+3
Detroit (3)	5	4	+1	4	3	+1	4	3	+1	4	3	+1
* Average	5	3	+2	4	3	+1	4	3	+1	4	3	+1

* Weighted by number of stations in each market being used in this report. Represents average "station" rating rather than average "DMA" rating.

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have the best systems for evaluating what they're getting for their media dollars. So they aren't about to pressure their agencies or the rating services to take steps that would translate their advantage into print in the rating books. The way they see it, all this would do would bring hundreds of other advertisers flocking around to get in on the bonanza."

In any event, Bates' Brandt observes that 11 markets are metered right now and that eventually there will probably be 15 top markets with meters. That may not sound like many, he adds, "But the fact is, that with 15 major markets, it could account for 40 per cent of all viewing. And the spot television dollars of the country's biggest advertisers are skewed to these same 15 markets."

However, the problem for agencies, says Brandt, is that because the other 60 per cent of TV homes are in some 200-odd diary-only markets, "What we have now is a mixed methodology that gives us apples and oranges comparisons." To remedy this, Brandt says he's investigating with the ratings services the possible value of looking over the diary results from their metered markets. This would be data from diaries that are adjusted by the meter results to produce the demographics.

The purpose, explains Brandt, would be to "look at the demographic distribution of individual programs in the metered markets, so we'll have an apples to apples comparison with their distribution in the non-metered markets."

Meanwhile, since determining the exact factor to be added to indie audiences in diary-only market appears to be such a monumental and horrendously expensive undertaking, what other alternatives are open to the industry?

Jack Hill, veteran Ogilvy & Mather media research chief, and now vice president, research, for the Cable Television Advertising Bureau, and a member of the ARF subcommittee on diary improvement, observes that "Calibrating diary results is tempting because we already have household diaries in place from both Nielsen and Arbitron. The trouble is, calibration can bring its own different set of problems because correcting for one bias can result in producing another."

Others include:

- Minimizing current diary bias by reducing the load on diary keepers.
- Overcoming the recall problems of the seven-day diary by substituting diaries that cover less than seven days.
- Cheaper "calculators." As Hill explains these, "People meters appear to be the ideal at this stage. But they're hard-wired and pretty expensive. So we'll also be looking at cheaper calculators that viewers could punch up. □

Ku-band (from page 47)

NBC alludes to when putting in a Ku-band system.

"One of the things NBC wanted to do was to co-locate as many earth stations as they could and co-locate their uplink. So in New York they have their uplink at the Celanese building, which is near NBC. This is an advantage of the Ku-band. The uplink can be close to their operation. We solved that in New York by putting two C-band uplinks on top of our building. The receive earth station can be put on the same piece of property as the television station. We can do this with 70 per cent of our stations. So as far as network distribution is concerned, C-band is serving us just fine."

At this point, Hynes continues, the rollout is moving ahead, with the central mountain time zone totally on satellite, and the West Coast is being done "even as we speak." The next step will be to hook up the East, beginning in the third quarter, with the Southeast. Regarding the Northeast, Hynes says he expects C-band installation to be started and completed next year. However, the network is still looking at delivering the Northeast via fiber optics, he adds. "We are looking at prices on that, but in all probability the Northeast will be delivered by satellite."

One station a week

At CBS, Shannon says the present rollout status on C-band delivery is that 64 stations are on line now, and the West Coast stations, which consist of about 23 or 24, will be on line by this month. "Then the plan is to move up the East Coast, with the entire hookup to be completed by late 1986. We are doing about one station per week. When we are all done, 170 stations will be on line. Some stations will remain satellites of sister stations, but by and large we expect to meet our goal. At this point we have taken up about one-third of the terrestrial lines."

CBS affiliates own the earth stations, and both the network and the stations are sharing related costs. "Basically, the stations pay for the site preparation, and we pay for the equipment, under a formula worked out a while ago," Shannon says. CBS is using AT&T in the Telestar system, 301 and 302, in a 10-year agreement, plus an occasional transponder capability for peak periods and Group W in Stamford as the network's primary uplink in New York. The uplink is not yet up, but is under construction and Shannon says it will be operational late summer or early fall. When the Group W uplink is up it will be for the distribution of the entire network except

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Casino Night: Monday, June 3: sponsored by the City of Edmonton

Alberta Barbecue: foot-stompin' fun sponsored by Alberta Culture, with k.d. lang and the reclines (Shoshona Media) Wednesday, June 5

Prime Time, Take 2: Saturday, June 8: Fashion Show sponsored by The Snowflake

Wrap Party: Saturday, June 8: Entertainment, Mr. Edward Duke

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for the Pacific Coast, which will be originated from Los Angeles.

While both ABC and CBS are adamantly opposed to using the Ku-band as their main satellite delivery system, the executives at both webs see Ku-band having practical applications when it comes to news and sports. Shannon notes that CBS has and will continue to purchase small Ku-band satellite transmitters for in-bound newsgathering. Just recently, the network selected the first GEC McMichael Newshawk "Fly-Away" satellite news gathering system to be delivered into the U.S. for its Rapid Deployment Earth Terminal (RADET) program.

The CBS RADET will be a joint development based on the GEC SNG terminal, Newshawk, notes Eric Schechter, director of U.S. operations for the English company, whose U.S. base is in Scottsdale, Ariz. The Newshawk system consists of three packages: an elliptical dish antenna and two electronic units. The Newshawk is so small it can easily be carried in a Lear Jet, helicopter or van, and can be handled by a crew of two, according to Schechter.

Shannon says the system weighs 400 pounds and can be sent quickly to anywhere in the country to cover a news event with ENG quality. Also, Shannon sees a similar application for the Ku-band by the network's stations. "We have discussed such a system with our stations to use if the local station was far enough away. But as far as our network distribution system, we continue to believe that the C-band is the way to go and continue to roll that out."

ABC's Hynes notes that the network is looking at back-hauling video to New York for integrating and distributing news and sports pickups by uplinks, using the Ku-band.

Florida news webs

Regarding portable news transmission via Ku-band transponders, Florida appears to be the hotbed for competitive state networks. Two, the Florida News Network and the Conus Florida News Network, have recently been formed, and it's understood that a third competing network, headed by Media General's WXFL(TV) Tampa-St. Petersburg, is in the works. The Florida News Network, which began life with four of the state's major markets, WPLG(TV) Miami, WJXT(TV) Jacksonville, WTSP-TV Tampa-St. Petersburg and WFTV(TV) Orlando-Daytona Beach-Melbourne, has recently added three TV stations to its club, notes GTE Spacenet's Kalla. These are WCTV(TV) Tallahassee, WPTV(TV) West Palm Beach and WINK-TV Fort Myers-Naples.

Kalla says the satellite competition

has heated up in Florida because stations view news as important in drawing good ratings and target demos. "Ratings on the station depend heavily on the news ratings, and if a station can establish that it can get the news fast and reliably, it develops a trust with the audience."

Florida is also competitive because it is the gateway to Latin America and because the state encompasses a diverse population and demographics which are highly fragmented, points out Steve Wasserman, WPLG's vice president/news.

Kalla notes that FNN selected the Ku-band satellite delivery mainly for its mobile communications features and its flexibility. Dalsat, Plano, Texas, was commissioned to design and fabricate truck-mounted transportable Ku-band uplinks and fixed receive-only terminals for each station, says Kalla.

In a separate agreement, FNN leased occasional transponder capacity from GTE Spacenet on Spacenet II, a hybrid satellite owned by GTE. Spacenet, in addition, offers the News Express Service, which includes trafficking of material and troubleshooting.

The Ku-band hardware for the four FNN charter stations has been phased-in, and downlinks have already been installed, so FNN is on line. One of the initial broadcasts via Ku-band was the four station post-game coverage of the Super Bowl, in which Miami Dolphins players were interviewed at their hotel. The four stations have two portable uplinks at this point, designed by Dalsat, which are being redesigned, and two more will be added shortly, explains Kalla.

Dalsat, previously a supplier of transportable C-band uplinks, entered the Ku-band space race recently with its SNG-25 transportable uplink and is supplying not only The Florida News Network but also the NBC SNG uplinks, according to Charles Willingham, president and chief executive officer. Willingham notes that the new product system has eight times the news-carrying capacity of any other SNG system.

In general, Willingham notes that "the Ku-band is a reality that's here to stay. A lot of people may have felt that the technology isn't where it ought to be for network coverage, but now, because of NBC, a lot of people believe that the network did the right thing." Down the road, Willingham sees competition heating in the portable Ku-band uplink area.

Regarding competition, Willingham notes that special purpose electronic vans will increase in use on a regional basis, and he says that companies such as Midwest Video, which exhibited a Ku-band trailer at the recent National

Association of Broadcasters Convention, will enter the race as well.

The Conus Florida News Network is a part of Conus Communications, created by Hubbard Broadcasting, which serves as general partner in the SNG venture, and retains a 55 per cent interest in Conus. Conus itself is a limited partnership founded in July, 1984, with major network affiliate and independent stations throughout the U.S. CFNN recently signed its third Florida outlet, WESH-TV Orlando-Daytona Beach-Melbourne, and a fourth market, Jacksonville, is expected to be added shortly, according to Charles Dutcher, Conus vice president and general manager.

He points out that the Orlando station, which joins WSVN(TV) Miami and WTVT(TV) Tampa-St. Petersburg, is already SNG operational via its Conus mobile van interconnecting with the CFNN. Conus owns Ku-band transponder 7 on the SBS-3 satellite and will handle sales of occasional transponder time for additional dual-channel, Ku-band satellite transponders leased by United States Broadcasting Co., a division of Hubbard Broadcasting.

Unlimited access

This assures Conus partners virtually unlimited satellite transponder access 24 hours a day and makes Conus the U.S.' first fully-integrated satellite TV broadcasting system, claims Dutcher. Conus partners are required to buy a mobile Ku-band vehicle, such as the Newstar uplink van built by Hubcom, a Hubbard Division. Vans are priced beginning at \$247,000, and the partners must have a fixed-location Ku-band satellite downlink receiver at their stations to receive Conus programming from vans and from satellite transmissions originating from Conus Control Center in Minneapolis. News resources are shared among the member stations.

Dutcher projects that it will take about three years for Conus to be in the black, and Conus will pay partnership members 2 per cent of the company's profits for a 1.5 per cent ownership in Conus. A plus for Conus is that USSB will lease four transponders aboard RCA Americom's K-2 satellite, for \$85 million, with first rights to lease six remaining transponders. Dutcher says that Conus partners will probably continue to be fed via SBS II, which "is a good bird for our trucks," but the free downlinks offered by RCA will add national penetration in the TV market.

Dutcher sees Conus beginning to broadcast its own nightly news story service by June, with airings seven days per week and compiled from reports

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gathered by Conus member stations. The news story service could be available to 80 per cent of the commercial TV stations in the U.S. by January, 1986, and by May for that year, to all 840 stations. At this time, there are 14 Conus member stations across the nation, Dutcher says.

But GTE Spacenet's Kalla questions the strength of the Conus station lineup, regarding Florida. She says that Conus "tried to get our stations," but didn't succeed, and notes that the Conus members in Florida consist of the second stations in the market. Plans for the third network will include still another station tier, says Kalla.

Kalla continues that Spacenet has been talking to stations in other markets, for the purpose of setting up similar Ku-band news operations and that the feedback has been strong. And she sees both regional and state networks sprouting by group owners in several markets. Most, she points out, already have an established rudimentary news-sharing relationship, so they won't be starting from scratch as partners if they have Ku-band satellite delivery.

Meanwhile, RCA Americom is looking to expand the use of its Satcom K-2 by offering a package plan to stations involving syndicated programming delivery (TV/RADIO AGE, April 15). Under the plan, each commercial broadcast TV station participating in the service will be given an antenna/receiver at no cost. As part of the package, RCA Americom will provide each participating station with \$1,000 to help defray the antenna installation costs.

The only obligation is to keep the 3.7 meter Ku-band antenna pointed at RCA Americom's Satcom K-2, points out Dr. James J. Tietjen, president and chief executive officer at RCA Americom. Delivery on the antennas are scheduled to begin this summer, with start-up of syndication delivery in early 1986, he says. Two transponders will be utilized from Satcom K-2 within the first year of service.

'Adequate' signal

According to Tietjen, the 3.7 meter antenna allows each broadcast station to receive a signal that is adequate for the syndication service, "meaning the delivery is equal to or better than the normal method of bicycling tapes. The receivers are capable of receiving two channels on each transponder, so we can simultaneously broadcast four channels, to accommodate the amount of hours of syndicated service we believe will be needed in the three- to four-year time frame. The first year we will only be broadcasting on three of the four channels, with one of the two transponders to

be used in a full-channel mode rather than in a two-for-one mode." Tietjen continues that he's had "considerable interest" on the part of syndicators and he expects "some contracts to be signed within the next few weeks."

The service is being offered to all the 850 domestic commercial TV stations in the contiguous U.S., says Tietjen. He continues that one of the reasons for the

RCA Americom is looking to expand the use of its Satcom K-2 by offering a package plan to stations involving syndicated programming delivery.

system being set up is to ease "the antenna conflict problem" experienced by syndicators using the C-band. According to Tietjen, current C-band systems are being used on several satellites for a multiplicity of activities, such as backhauling and occasional service, "so the syndicators have no guarantee that the transponders through which the programming is being transmitted are being looked at by a large universe of C-band antennas. We are trying to remove that conflict by having every station being supplied with an antenna which is dedicated to the syndication service."

Tietjen says that fees to the syndicators are \$282 per hour when time is bought in blocks of four hours, for a five-year commitment, and that Americom is modifying its pricing, with prices slightly higher, when it comes to shorter intervals and shorter year commitments. In any case, points out Tietjen, all pricing is consistent from a competitive point of view with what syndicators are currently paying for bicycling tapes or for using C-band facilities. "In fact, the price we are asking is even slightly less."

Negative reaction

But on the other side of the syndication coin, Charles Lomas, consultant based in Chicago, says he's advising his clients not to get involved "at this point" with the Americom syndication package. While Tietjen sees his system as beneficial in that it is delivered solely by

Satcom K-2, Lomas believes that the exclusivity is a negative. "Once you accept the contrast you are truly married to the Americom family. You can't use that dish to swing around and watch something else. If necessary, put a dish in but have a back-up Ku-band, so you can jump to anything else you want without violating the agreement.

"However, I think that the Americom syndication package is a great idea. They probably will have syndicated programming which will be of interest to everyone." He sees a large number of specials being produced, to be used as an inducement for stations to join the Americom syndication club. Overall, however, Lomas says, that what's needed is a change in programming. "It's always the same old stuff. Everything is in the can, except news, sports and weather, which have been the basis for a station staying in business."

Predictably, ABC's Hynes and Shannon at CBS, are not enthusiastic about the Americom syndication delivery plan. ABC's Hynes believes it doesn't make sense for syndicators to sign with Americom because of coverage. "If I were a syndicator I would go to Robert Wold or any other C-band uplinker so I can hit the majority of my markets. For the Americom K-2 syndication plan to work, it has to go to 300 or 400 Ku-band receive terminals just to match the C-band environment."

Also, Hynes doesn't see a station benefitting from getting four channels simultaneously from the Americom system. "I don't know why a station would want to get four programs simultaneously, but if that was the case, a station hooked up to C-band satellite could buy four receivers, which are relatively inexpensive."

CBS' Shannon says he doesn't know what the acceptance of the RCA syndication distribution plan will be. However, he points out that several years ago, a previous syndication concept, Selective, Multiple-Address Radio and Television Service (SMARTS), didn't work. It's recalled that RCA Americom began marketing the SMARTS service in October, 1979, providing live programming, syndicated material and other software on satellite to participating stations for distribution in real time or to be taped for later distribution. Participating stations had the option of installing their own earth station or having RCA install it. In either case, RCA Americom supplied the stations with a "black box" descrambling device.

Also, continues Shannon, "I don't know why anyone would turn down the dish from RCA except for the proviso that the dish has to be pointed at their satellite." □

Multicassette (from page 49)

the blur from a fast-action scene and RCA notes that "the camera enables the home viewer to see details such as the stitching on a baseball as it approaches home plate at 90 miles per hour."

The only other major contender in CCD camera sweepstakes is NEC, which has been gradually improving its solid state model for a number of years.

This year, it switched to another type of CCD chip—from "interline transfer" to "interline frame transfer," which appears to be closer to the type of chip used by RCA than the one hitherto employed by NEC. However, the Japanese manufacturer continues to use two chips for the green channel and the third for red and blue.

Jeffrey White, marketing services manager of the Broadcast Equipment Division of NEC America, says the new camera, the SP3A, is "100 times more sensitive in terms of light overload." The signal-to-noise ratio has been increased to between 55 and 58 dB. It can handle, says White, less than five foot candles.

NEC has already delivered some SP3As (there were production models, in the company's NAB exhibit, says White) and current orders are on a 30-60 day basis.

Camera head for the SP3A goes for \$17,900 and provides a component output, i.e., both half- and quarter-inch tape recorders will accept the signal. For \$3,100, users can get an adaptor for NTSC and red-green-blue signals. The camera weighs 6.7 pounds with a viewfinder and uses 15 watts with the NTSC adaptor, says White.

New RCA machine

RCA showed their version of the Panasonic MERPS machine at the '83 and '84 NAB exhibitions. This year, working quietly under the code name "Silverlake," it came up with its own model.

Breaking away from the Panasonic one-cassette-per-transport concept, RCA came up with a high-capacity system capable of handling 281 M-format cassettes and a data base big enough to manage a station inventory of 65,000 cassettes, much larger than any station is likely to need.

It operates with four to six transports and can playback intermixed lengths without limitation on the 20-minute cassettes.

The unit, designated TCR-500, has a standard IBM-PC/AT computer as a master controller, which acts as "host" to several microcontrollers. "Operation of the data base system is keyed to a permanent bar code identifier applied to all cassettes," says an RCA release.

"There is no need to make up custom bar codes, since the bar code labels identify the box number of the cassette only. With the TCR-500, the information is in the system, not on the cassette."

RCA was quoting a price of \$240,000 for the complete TCR-500 system but wasn't pushing sales at the show. While there isn't likely to be any changes in the hardware, there may be some in the software, says Jerry Smith. Delivery is set for the first quarter of '86. Smith emphasized that the RCA MERPS unit "is a programming machine, not a spot player like Sony's."

Sony certainly doesn't see the Betacart that way at all. Betacart enhancements, presented at the NAB, "provide increased station automation capability from programming and spots to operations and scheduling," said a Sony announcement.

These include new, off-line playlist software by which the operator can key in a full day's event, leaving the system to operate continuously through the day. A new remote switcher/controller can select specific signals (transports) for monitoring and a commercials software package was introduced, providing "additional flexibility for spot programming, including the scheduled time of day for on-air presentations."

Sony says there are now 30 Betacarts in the field, including those ordered by CBS, and estimates that four out of five are replacing quad equipment. While the Sony machine is not aimed at the high-capacity market, multiple Betacarts can be controlled from a single source.

The automation possibilities of the Betacart system was demonstrated at the Sony NAB booth via Conolly Systems' CATS. British-based Connolly linked to its Computer Aided Transmission System two Sony one-inch VTRs, a Betacart and an Image Video master control switcher, using the RS-422 control interface standard. CATS can link up to eight VTRs, two Betacarts, a switcher, still store and caption generator.

Another major player in the MERPS arena, Panasonic (Matsushita), which developed the M format, is scheduled to be delivering its MVP-100 (Multi-function Video Player) at about this time. Among the customers are two CBS O&Os, WCAU-TV Philadelphia and KMOX-TV St. Louis, according to Nick Hudak, manager of systems marketing and development at Panasonic Broadcast Systems.

The MVP-100 includes up to 24 computer-controlled transports (buyers can get modules of eight, 16 and 24 transports). The computer, an IBM PC, and two timebase correctors are built in. A complete eight-transport system lists for

\$190,000, with each additional eight transports costing another \$105,000. The control system is compatible with both the RS-232 and RS-422 standards.

Taking the prize for the most capacity of any MERPS machine is the ACL-6000B of Asaca, which can accommodate up to 600 cassettes. (Asaca showed a 300-cassette machine at the NAB last year, which apparently was not well received for broadcast use.) The new machine utilizes a bar code reader system, handles either M-format or Betacam cassettes, mounts four VTRs and can search for and deliver a cassette to the VTR "in less than 15 seconds." The company has been soliciting industry opinion about the system.

One of the pioneers in providing small format, automated multicassette equipment—which is to say they've been doing it for about three years—is Lake Systems Corp. Its La-Kart machines include systems for U-matic, M and Beta players—and even one-inch video tape, though sans cassette, of course. Lake subscribes to the one-cassette-per-transport philosophy and builds systems with six to 30 automated transports.

Prices for a complete U-matic system, encoded, begin at \$74,700 with six players. Ten VCRs top \$100,000. Adding stereo costs \$1,500 per recorder. Conversion to component video costs another \$20,000. A six-machine M-format system, encoded, is \$158,700; a similar size Betacam six-VCR system, with component output, is \$170,000. All these systems are currently available, according to Lake's Gordon Bates.

A testimony to the staying power of the quad carts is the fact that Merlin Engineering Works and Pinzone Communications were pitching upgrading and modification of the ACR-25 and TCR-100 at the NAB.

Merlin, for instance, offers the ME-318 kit to record and reproduce two-channel stereo without transport modification.

Merlin president John Streets notes that the design of ME-318 is still not completed, but expects to ship units by August (the module can be installed by the station).

Meanwhile, a number of stations are awaiting the Ampex digital ACR-X. Ampex promises, via its "robust" digital recording system, signal quality that not only tops Type C "but is better than any on-air quality achievable today." Audio will also be digital, with four audio channels in addition to discrete, longitudinal tracks for cue, control track and time code.

There appears little doubt that the direction of MERPS will be strongly affected by what turns up from Ampex at NAB '86. □

tic syndication business. "It continues to show the tremendous long life it has," Jolliffe said. "It not only doesn't go down in ratings, but it continues to go up. The stations say that after a year or two of a show in the same time period, it'll start to wear the time period out. Or it'll start to go down. *Bonanza* doesn't do that.

"KTLA in Los Angeles has used it as sort of their anchor franchise in the daytime for seven to eight years. They started the show in a later time period, about 5 o'clock in the afternoon and it finally found its time slot at 11 a.m. It's been there at least four or five years.

Repositioning 'Get Smart'

"It's always been a top rated show in the daytime, not only in the ratings but in the important demographics—both men and women. And it's either Number 1 or 2 in its time period against network soap operas, and against game shows on the network. It always beats the independent competition whatever they happen to be carrying. I think one of the secrets of *Bonanza* is that there are 260 episodes that we sell so you don't have to repeat the show within a year." As for the cost of purchasing *Bonanza*, Jolliffe said stations can buy it for "maybe 25 per cent of the dollars" that *Magnum P.I.* would cost. And *Bonanza*, "will perform maybe 80 per cent of the ratings of *Magnum*."

Another series which is showing more promise in syndication for Republic is *Get Smart*, which has 138 episodes. "Not too many years ago," Jolliffe said, "we were addressing it as not a very sophisticated sell. We were allowing it to become almost a run of schedule type program where a station could buy it for low dollars, use it as fill, use it in all kinds of time periods. We have stopped doing that.

And the dollars we are generating with *Get Smart* are probably two or three times what we were generating with it in terms of per episode as recently as two or three years ago. As contracts expire, the dollars are going up."

In addition to *Bonanza*, Republic now has syndication rights to such NBC products as *High Chaparral*, *Car 54 Where Are You?*, *Laredo*, *Cameo Theatre*, *Klondike*, *The Loretta Young Show* and *Victory at Sea*. Some of the rights are domestic, others are international. Some are both.

On the nation's cable systems, Republic product has a low profile. Explaining that fact, Jolliffe said, "We have non-common end dates for all our feature films around the country. If we can get a common end date for *High*

Noon and Bells of St. Marys, and some of those John Wayne features and Cary Grant features, it would be wonderful because then we could go to the major cable companies and sell them a short window and then resell them again to the commercial market."

Jolliffe said barter is not part of Republic's current strategy. What is part of its strategy, though, is an increased sales effort.

Two new salespeople recently joined Republic, which has offices in Los Angeles, Chicago, Dallas, New York and Atlanta. Additional offices overseas are in the works.

Arthur Gross, vice president of worldwide sales, said he sees the marketplace changing. "This 12-12-12 rule

The 12-12-12 rule, says Arthur Gross, v.p., worldwide sales, "has opened up doors. With the increase of substantial players that know how to run TV stations, there's more money... A competitive situation emerges almost instantly."

has opened up doors," he said. "With the increase of substantial players that know how to run TV stations, there's more money. And product that might otherwise lie fallow might not now lie fallow. A competitive situation emerges almost instantly."

A question that now faces Republic is, said Gross, "to produce or not to produce." The answer? "We definitely want it. We definitely need it."

That task rests with Ken Belsky, director of creative affairs. A graduate of the American Film Institute, Belsky has worked in development for producers Pierre Cossette and Charles Fries, Hannah-Barbera Productions and the Cable Health Network. He joined Republic three years ago and for the first year, Belsky screened movies from Republic's library, with an eye towards

remaking some of them, or spinning them off as TV series. "I started working on about 100 projects," he said. "Since that time a number have started up. There are two major theatrical features now financed to the tune of \$24 million dollars." One is a remake of the 1950 film *One Touch of Venus*, which co-starred Robert Walker and Ava Gardner. Richard Dreyfuss will star in it. It may be spun off into a TV series.

Another theatrical project is a remake of *A Double Life*, the 1948 film for which Ronald Coleman won an Academy Award. *The Quiet Man*, the John Wayne picture about an American boxer who moves to Ireland, may be produced as a theatrical feature or TV movie.

Possible TV remakes

For television, Republic is developing versions of *Indiscreet*, which starred Cary Grant and Ingrid Bergman in 1958 and *Magic Town*, James Stewart's 1947 picture. *Repeat Performance*, which starred Joan Leslie, is a co-production with Lorimar that is now being produced. Donna Mills is starring, playing a woman who shoots her husband on New Year's Eve. At the stroke of midnight, she's cast back in time and relives the past 12 months.

Other vintage films being considered for remakes are *Champion*, *Bullfighter and the Lady*, *Caught*, and *The Countess of Monte Cristo*.

A TV series is also being planned which is based on a series of 50 films, *The Three Mesquiteers*, which starred a number of actors over the years. John Wayne starred in three of them. Belsky describes the *Mesquiteers* movies as "an A Team" on the old west. And he believes it might have a future on television.

"Since *Wild Side* has come out very successfully, we feel this may be something potentially worth pursuing with the networks," he said.

First-run syndication is also part of Belsky's responsibility, and he's at work on a late night comedy strip to be shot in Canada. It's hoped the show will be ready for next year's N.A.T.P.E.

Development and acquisitions are part of the agenda at Republic's video arm which is run by senior vice president Nick Draklich. Sales have increased substantially over last year, he said, and the company is developing packages for the medium. One of them is *Laura McKenzie's Travel Tips* being shot in association with Associated Television International. The 12 hour-long shows, to be sold for \$24.95 each, offer advice on where to go, what to buy, and helpful hints to travelers. There's a possibility the cost of production might be partially offset by the sales of commercials to travel oriented companies on these

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Draklich

Sales at Republic's video arm, run by senior v.p. Nick Draklich, have increased substantially over last year.

cassettes.

Draklich is also seeking films and TV series for the cassette catalog.

A large number of Republic's movies were filmed in black and white. When asked if the company has considered converting them to color through recently developed processes, Groskopf said, "Yes we have." "This has become something that people are talking about

now, but in point of fact we first investigated it over three years ago. There was a guy in Philadelphia who was the first one I knew of that had the original little black box that could do it."

But Groskopf said Republic asked Metromedia executives how much more money would they pay for a black and white film that was converted to color. "They said, nothing," Groskopf said.

"We said, 'Why is that?' They said, 'W're past the point of color being a novelty. The public knows and understands black and white.'"

Financial improvement

As Republic's image has improved in recent years, so has the company's financial picture.

Groskopf said that in the fiscal year which ended September 30, the company grossed \$11.9 million. It has grown at the rate of 25 to 35 per cent annually in recent years.

George Hatch, chairman of Republic, its largest stockholder and a major station group owner (the Hatch stations comprise seven TV and a dozen radio outlets), points out that the fastest growth category at Republic is home video.

During the last fiscal year (ending September 30), such sales were up about 350 per cent to \$4.7 million, while film and TV sales were practically flat at \$7.3 million. In the first fiscal quarter (ending December 30), video sales continued to rise, reaching \$1.2 million, up 67 per cent over the year before.

Most of the VCR product, stresses Hatch, came out of the Republic library, which is also a rich source for movie remakes. He points out that the growth of Republic video sales will help spread the company name. Hatch also emphasizes the importance of the first-run syndication market, which, he says, needs barter to help finance programming.

The company no longer owns a studio, but there's a chance that the eagle may once again fly over a production facility. Groskopf wouldn't reveal any details but he said, "yesterday at lunch I discussed a new movie studio, and I won't say where in the South, but it may be called Republic Pictures Studio. We would lend support, our name to a venture of that kind."

Acquisition possibilities

In addition to looking at a possible studio site, Republic is seeking other properties. "My activity is more focused in the area of acquisition, new areas of business," Groskopf said. "Our parent for many years was TeleCommunications Inc., and they were the best acquisition artists in the world of cable. We'd like to become similarly known in the world of television, motion pictures and video. There's a lot of progress to be made through the acquisition of companies that can be synergistic with ourselves."

So that man with the "BG PLANS" license plate is in the right parking lot. "He's right," Groskopf said. "Big plans ahead." □

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In the Picture

Patrick C. McKeon



Media director and now a senior vice president at Bozell & Jacobs, Chicago, explains why the agency is fourth biggest investor in radio, talks about unwired radio networks, the agency's recent new business roll and application of lifestyle descriptions to media.

Big radio spender cites medium's ability to 'move it off the shelf tomorrow'

As agencies go, Bozell & Jacobs was the fourth biggest investor in radio last year according to the Radio Advertising Bureau, which says that B&J placed 14 per cent of its total media outlay into the sound medium. One of the main reasons for this, says Patrick McKeon, media director of the agency's Chicago office and recently elected a senior vice president, is "the type of clients we have. Many of them are retail oriented, in the sense that they look to radio as an immediate-response type of vehicle that will move product off of the shelves and out of the store tomorrow. Here in Chicago, for instance, the Illinois State Lottery is interested in selling tickets tomorrow. Radio can do that for them."

McKeon reports that B&J will probably invest \$75.6 million in radio this year, with \$65.5 million of it in spot, to make the agency the Number 3 spot spender in the industry, and \$10.1 million in network radio.

Asked about his views on the rise of rep-arranged unwired radio networks, McKeon replies that he does not consider them spot: "We see them as strong competition for the wired networks, both in terms of the strong station lists the reps are able to put together, and the fact that we can put a client's message in with the regular programming format. If you're targeting the youth market on a lineup of rock stations, the tendency is for the listeners to pay more attention if one of their favorite d.j.s starts talking up the product, than if it's just one more canned tape commercial."

Chicago radio clients

Besides the Illinois State Lottery, other Chicago clients using spot radio include Northern Illinois Gas, Sealy mattress, Case-Harvester (formerly J.I. Case), using farm radio for its agricultural machinery, and Chicagoland McDonald's. McDonald's, says McKeon, fields an additional local radio and newspaper

campaign in the Chicago market to reach black and Hispanic audiences.

Media takes no back seat to any agency department at Bozell & Jacobs, says McKeon. That media is "a key operation here," he points out, is reflected by the fact that Bob Welty, media chief of the whole agency, based in New York, is a member of B&J's board of directors, and that in Chicago, McKeon himself has been elected to a four-person Operations Committee that "gives direction to which way this agency moves."

Externally, he notes, the success of the agency's media work is reflected by its role in B&J's recent new business coups, and particularly in the case of the recently acquired \$10 million Ace Hardware account.

Ace, notes McKeon, "is a straight media account," since a boutique takes care of the company's creative work, "and everything but media is in-house. So it boiled down to us taking Ace's media operation away from a buying service," based on B&J's handling of a competitive media assignment that McKeon says beat out four other agencies competing for the account.

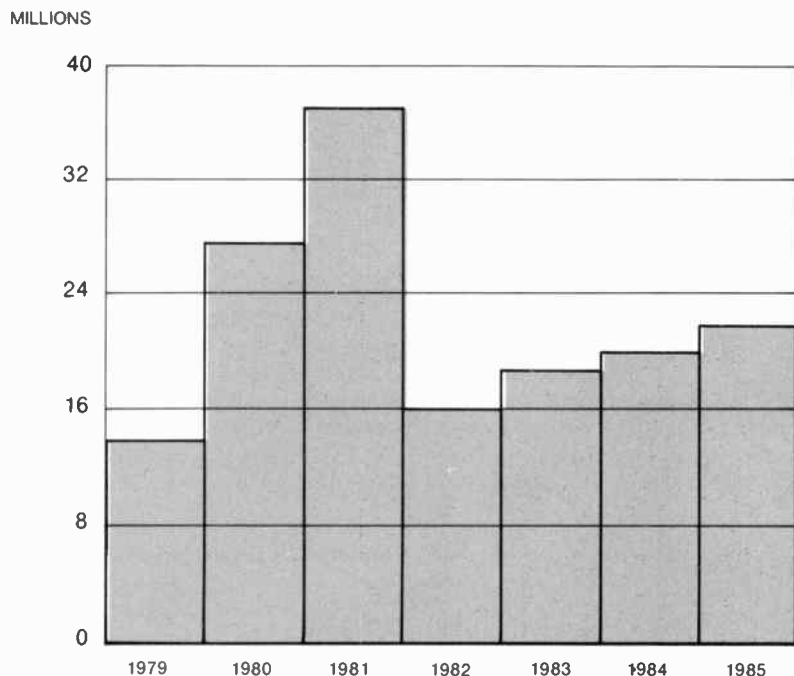
Other new clients

Among other new clients besides Ace Hardware that B&J picked up in first quarter '85 was J.I. Case, now Case-Harvester. John Deere, notes McKeon, is currently Number 1 in the farm machinery industry, "But since Case, who used to be Number 3, acquired International Harvester's farm implement business, it's now a very formidable Number 2, close behind Deere." For B&J, he adds, Case-Harvester is another \$10 million account, though he concedes that in today's agricultural economy, big farm machinery is a very hard sell to cash-strapped farm operators up against impossibly high interest rates.

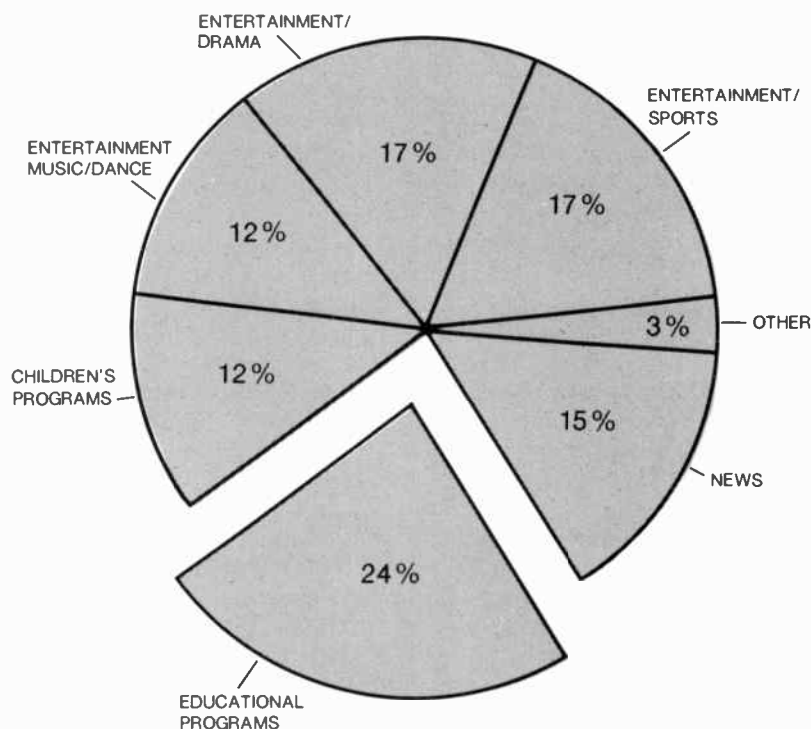
Still another account recently acquired by B&J, he says, was additional business from Life Savers picked up by the New York office when it added the Planters Peanuts Division to the Baby Ruth business that it's handled for some time.

In the area of lifestyle applications to media, the media department is looking at ways to apply the lifestyle descriptions of product users to broadcast—in terms of radio formats and television dayparts. Doing it with individual programs, he observes, can be an exercise in futility "because so many shows don't survive on the air long enough to make the research matching process worth the effort. Lifestyle matching is also not too productive when applied to many packaged goods items, he points out "because they tend to be used by everybody. But it can be useful for various models and makes of cars, because there's so much emotion tied up in the decision to buy a car. And in broadcast it has good potential for application to various radio formats, television program types and television dayparts. For instance in daytime, lifestyle descriptions of users of some types of products could be matched against descriptions that go with watchers of soap operas versus watchers of game shows."

Yearly radio set production



Contents of Beijing TV in a typical March week



China's (from page 54)

the prevention and cure of rickets in children, the treatment of fractures, and something called the Hua Tuo medicinal pillow.

Children's fare contributed 23 programs running some 20 hours, the great bulk of which (19 programs, 17.4 hours) was provided by cartoons. The Chinese seem to have a healthy appetite for animation. Oftentimes such offerings, once more, suggested patriotic and social goals—a sampling of cartoon titles included, for example, *The Little Inventor*, *A Proud General* and *Good Friends*. Children's programming also included a show on paper cutting, a puppet offering, and foreign language instruction.

Chinese TV does have commercials, but they are not much like ours. They are not related to the program's content, and they are presented in one or two 5-20 minute clusters per day. The price of commercial time is remarkably low by American standards. A sponsor can buy a minute's time on Guandong TV (Canton)—with a potential viewing audience of 40 million—for roughly \$250. Commercial time is priced variably depending on whether (1) the advertiser is foreign or domestic, and (2) according to the day and time-of-day the commercial will be aired. Foreign sponsors pay a 20 per cent surcharge and commercials aired during "Golden Hours" (primetime) add another 20 per cent.

Recently, Japanese interests have vigorously advertised such items as Seiko watches, Casio calculators, and Toshiba TV sets.

Television goals

Overall the Beijing TV schedule provides an indirect measure of the balance in social functions Chinese leadership attaches to the medium. Much programming—e.g., shows like *Middle School Chemistry Experiments*—were frankly didactic and clearly intended to conserve teacher manpower and educational materials.

The prominence of foreign language instruction and open rebroadcast of foreign news bespeaks China's resolve to join the world community, and the energy she is willing to devote to that enterprise.

Many of the scheduled offerings seemed to suggest group audiences—in factories or schools or village communities—and the use of TV as a mass social reformer/educator. As mentioned already, the place of music, drama, and entertainment in the week's schedule suggests that China sees great utility both in TV's power to entertain and to bring about cultural change. □

Inside the FCC

Mark S. Fowler



Chairman, Federal Communications Commission, in recent speech before the National Association of Broadcasters convention in Las Vegas.

Current commission has proved that less government can mean better government

Today I want to talk about the three toughest challenges that I see in broadcasting.

You know, each of us plays a role in shaping broadcasting: In the sounds of a radio station, in the pictures and words of a TV broadcast, in the production or promotion of broadcasting. For a long time, the Federal Communications Commission thought it had a hands-on duty to manipulate the industry. The chairman's office at the FCC was a bully pulpit. The NAB convention was the biggest pulpit of all. The government was expected to prick you with policy needles so as to spur you on to officially-approved performance—a sort of regulatory acupuncture. Some of our patients merely bled; others unfortunately passed away.

In my nearly four years as chairman, we've changed things. Instead of dispensing religion, the FCC got religion. So long, Uncle Mark Fowler! Whatever the program preferences of commissioners, the First Amendment comes first in broadcasting. We also believed, and proved, that less government can mean better government.

- Today, most broadcasters can renew their licenses with a postcard.
- We loosened the rules on who could own TV and radio stations and where they could own them, by modifying our 7-7-7 rule.
- We loosened the attribution rules to encourage venture capital and other investment in broadcasting and cable.
- We deregulated many of the traditional regulatory activities of TV stations, from logs and commercial time limits to STV operations.
- We've allowed existing broadcasters to enter into many of the new technology areas.
- And we've OK'd enhanced services over broadcast channels, from subcarrier deregulation and TV stereo to auxiliary broadcast frequencies.

■ There's been a 92 per cent increase in application disposals from 1983 to 1984, a reduction of almost 20 per cent waiting time for AM new and major change applications.

■ We cut the amount of hours you spend with paperwork from 1981 to 1984 by 36 per cent.

Freedom of thought

My chairmanship has been guided by two principles: Freedom of thought and economic freedom. I'm neither zealot nor martyr for these ideas. But I am a "true believer."

I said at the outset that I'd discuss the three toughest challenges in broadcasting that occur to me these days.

The first problem I see touches on both economic freedom and freedom of thought—and it relates to ownership in broadcasting. As any economist worth his or her consulting agreement will tell you, rules like 7-7-7, which artificially restrain ownership patterns, made little sense. Our revision of this rule is a step in the right direction, and one that gained a broad consensus.

But it's been popular wisdom in America that dispersion of media voices is a desirable social end. Even if it makes poor economic sense, two owners are better than one owner, three better than two, and so this theory goes.

As I've said on several occasions, bigness is not badness. When you allow increases in media ownership, you may get more diversity because you create new production sources. In television especially, it takes big money to produce good programming. Single stations can't necessarily be expected to do what larger groups can, and do, achieve.

For some, this matter of concentration is nothing but a rhetorical device to inflame popular sentiment against, say, TV networks by asserting how big they are. For my part I've resisted that temptation.

But there's valid public debate stirring over concentration because we can't really know what level of ownership produces the most program diversity. We should worry as a free people if one person owned every TV outlet in every market of the United States. We might worry a little bit less if that was not a person but a publicly held corporation. But where is that cut-off point? It's a question that requires our thought. And it will extend beyond these past days of proxies and tender offers.

Children's television

Another perennial challenge in broadcasting, and again one for which I have not been able to find a complete answer, involves children's television. "And what shall we do about the child?," so the song goes.

The fact is, children watch television—a lot of it. Your kids and my kids watch. They get some good ideas from television, and they get some bad ideas.

But maybe TV's critics worry about the wrong thing, like how many times Bugs Bunny bangs Elmer Fudd with a frying pan, and forget the bigger picture.

Consider the thesis of a professor of communications at the University of New Hampshire, Joshua Meyrowitz. In his new book, *No Sense of Place*, he argues that the most important fact about television is that it changes "who knows what about whom."

When kids watch TV, they see adults in adult-type situations from an angle that never existed before. "What is revolutionary about television," he writes, "is not that it necessarily gives children 'adult minds', but that it allows the very young child to be 'present' at adult interactions. Television removes barriers that once divided people of different ages in reading abilities into different social situations."

It's no mystery that kids watch adult programs in bigger numbers than programs designed for their own level of maturity. This is one of the big truths about TV and kids; most kids may know Alexis Colby and Blake Carrington better than Kermit the Frog and Fozzie Bear.

I'm not really sure what anyone—government, broadcasters, or interested members of the public—can do about it. Ultimately parents are responsible for their children's values and education. That includes when kids should watch television, and how much to watch.

But there should be a choice for young children when they watch, including shows aimed at their sensibilities, not their older sister's. I support public broadcasting as an alternative, until a market mechanism is in place to regularly meet the alternative need.

The ratings game

Well that's two challenges. Let me pose a third head scratcher. For this I turn to the "book of numbers." No, I don't mean the Bible, but the ratings.

Ratings seem to get a 100 share when it comes to the attention of programmers. Think about the availability of overnights in many cities, the frantic objections radio stations raise against rating services thought unfair, even the public's appetite for ratings on *Entertainment Tonight* or in *USA Today*. But I ask you, have ratings become the master, instead of the servant, of broadcasting?

Imagine if newspapers used ratings to decide where to put stories. What would the Nielsen Cassandra's look like for the continuing saga of starvation in Africa? Would *The New York Times* drop the story because it didn't get a lot of readers? Or would it move the crossword puzzle to the front page because people want that more?

Time was, and it wasn't so long ago, that this country enjoyed a respite from the ratings—the so-called dark weeks, when no ratings were taken. Instead of dark, they were actually days, and nights, of enlightenment. Ratings took a breather, and broadcasters could take chances they otherwise couldn't, given the influence of ratings on programs.

Presenting new ideas

Now, ratings generally report what people want to see, and that's good. Because what people want to see is generally what they ought to see. That's the marketplace. Yet we all know of another tradition of broadcasting—one that tells you, don't just mirror what audiences crave, but present new ideas, be they fabulous or flaky. As Winston Churchill once said, "It's hard to look up to a leader with his ear to the ground." And it says, take a look at those smaller audiences that you have to usually put to one side.

Perhaps the industry should consider the suggestion of William Paley. He thought time was ripe for each of the three networks to disregard ratings for two primetime hours each week and aim for quality, not numbers.

Perhaps we're beyond where we can turn back the clock on ratings. But only when you try something new, letting loose a fresh idea in a free marketplace, does civilization creep forward. But that's your job as broadcasters, not mine as a regulator.

What I'm talking about today and for the last four years as chairman is something more than calling yesterday's spaghetti and meatballs tomorrow's pasta Bolognese. It's freedom, friends, freedom. As gatekeepers to our most powerful channels of communications you are—like it or not—right smack in the middle of what this country is about and where it's all headed.

And that's the freedom of every American to be whatever you can be, say what you want, think what you want.

It's the freedom to enjoy equal opportunity, not be resigned to predetermined outcomes based on who your mother was or what your father's trade is, whether your skin is light, or your accent is thick. We're a nation of winners and losers, but more winners than losers, and we help those who've lost their way.

Meaning of liberty

There's a wonderful scene in Jimmy Stewart's movie, *Mr. Smith Goes to Washington*. Stewart is speaking with his confidential secretary when he peers through his office window and sees the lighted Capitol dome, the symbol of this great republic.

He says, "I want to make that come to life—yes, and light it up like that, too—for every boy in the land. Boys forget what their country means—just reading 'land of the free' in history books. And they get to be men—and forget even more. Liberty is too precious to get buried in books . . . Men ought to hold it up in front of them—everyday of their lives—and say I am free—to think—to speak. My ancestors couldn't. I can. My children will."

You, the broadcaster, can hold up the message of liberty. You can remind us what it means to be free and what it means to be held captive. From the first crackle that announced radio's birth to the cool, blue, fine light of the cathode ray tube, broadcasting was granted a unique power to enlighten.

“APPLAUD WOR-TV & RKO FOR GIVING US A FIRST-RATE PIECE OF PUBLIC-SERVICE PROGRAMMING.”

—John Corry
The New York Times 3/24/85

Drug abuse has become a national epidemic in today's high schools. Rich and poor, urban and suburban—almost no school is immune from the problems of drug and alcohol abuse. An eighth grader smoking pot or snorting coke isn't shocking—it's commonplace.

And that's why, just a few weeks ago, we tried to do something about it with a touchingly tough TV show—Taking The High Out of High School—part of RKO Television's award-winning "Changing Family" series.

For 90 minutes, ex-cop and ex-drug addict,

David Toma, spellbound a group of high schoolers with his passionate, pure and simple plea: Drugs are destroying you. And if you love yourself, you'll stop using them.

Parents and teachers called it effective. Students called it real. And critics called it one of the best anti-drug shows ever seen on television.

And with that kind of response, we decided to rebroadcast this important program on May 28th.



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