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August 19, 1985

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CHILDREN'S TV PROGRAMMING

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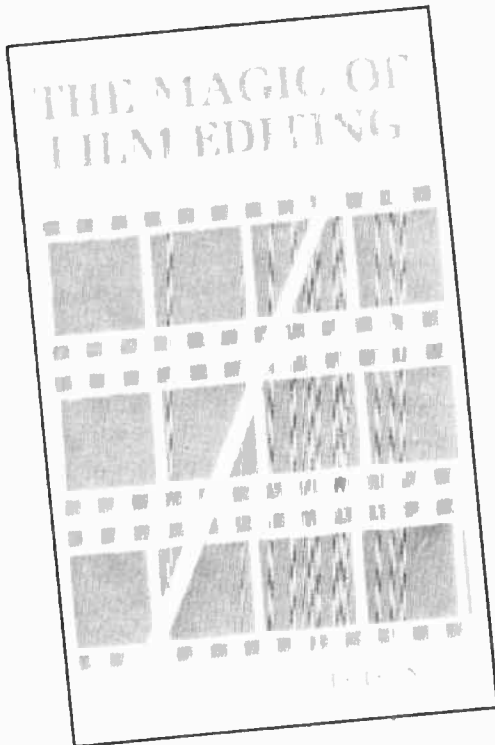


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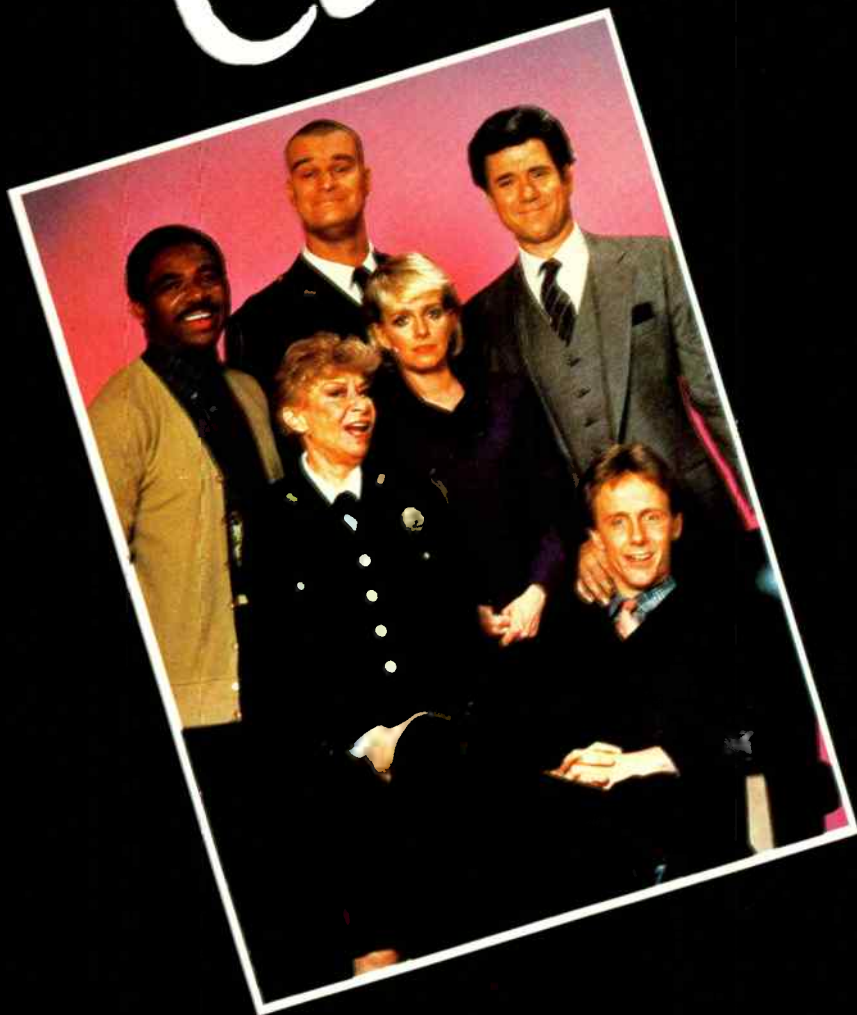
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Letters

Merger mania

I read your roundtable discussion on merger mania (*Merger mania: What's behind all the sudden activity?* July 8) and found it interesting, but, I must admit, not particularly illuminating beyond what my experience has been already.

In my opinion, it is always the entrepreneurial person who believes in the future that will stick their neck out first and then Wall Street follows once success has been proven; and I think that article reflects typical Wall Street attitudes.

PETER STORER
*Chairman of the board,
Storer Communications, Inc.,
Miami, Fla.*

I read the roundtable discussion in your July 8 issue and would tell you that I thought it was a very reasonable and responsible view of media merger mania.

I have always had particular respect for Tony Hoffman (director of corporate finance, Cralin & Co.), and I think this article served to substantiate that viewpoint.

JACK W. FRITZ
*President,
chief executive officer,
John Blair & Co.,
New York*

Your article on merger mania in the July 8 issue very dramatically pointed out how much the broadcasting industry has changed in a relatively short period of time.

Of all the aspects of this subject, however, the point that jolted me the most was the section in which you discussed the qualifications of some of the new owners who are coming into this business.

I remember the days when television stations were run by *broadcasters*—not investment bankers, media moguls or any other type of speculator.

It disturbs me to hear Alan Griffith of the Bank of New York say that, over the last 12 months, the most influential people in the broadcasting industry "are not broadcasters, but the institutional investors."

I realize we are in an era of more professional management, and I also realize those giants who founded this industry can't last forever. But it saddens me when Tony Hoffman (Cralin & Co.) describes the change in station

management that has taken place in recent years. Shouldn't there be a happy medium between the new breed of young business-oriented managers who are "looking at every element of the expense line" and "the pioneers who have been in the industry for 50 years?"

Sure, some of those pioneers have become complacent; but those pioneers built this industry, and they shouldn't be cast aside so cavalierly.

The article also discussed barter. I think station management has to look at barter very, very carefully.

Barter programming—especially for an independent—can be very valuable—if it is the right program, one that will improve ratings and have a positive effect on rates.

But there is no free lunch; and I think too many station managers view barter this way. They neglect to realize that, if used improperly, barter cannot only take away available inventory, but can have a negative effect on the spot marketplace.

Incidentally, I do agree that new-to-television advertisers are going to be an extremely important growth avenue for stations in the future and are going to be the method by which multi-station markets continue to be prosperous.

The way to keep the television industry healthy is, as William Suter (Merrill Lynch, Pierce, Fenner & Smith) said, to keep "the total pie growing."

Just as the broadcasting industry proved a formidable competitor against the supposed intrusion of cable, I think it will also survive this current takeover mania and will continue to be the great industry it has always been.

LLOYD VENARD
San Diego

Nice job

Thanks very much for the nice article about me (*In the Picture*, August 5).

BILL BISHOP
*President
and chief executive officer,
MCA Advertising,
New York
and Westport, Conn.*

Correction

Network radio revenues for March, 1985, as reported by the accounting firm of Ernst and Whinney to the Radio Network Association, were \$26.4 million.

The March figure appearing in *Radio Business Barometer*, August 5, was incorrect.

Kids Programming That Will Deliver Grown-Up Numbers.



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This delightful, new, first-run, advertiser-supported, half-hour special is based on the smash hit series, *Puttin' On The Hits*. It features kids lip-synching and dancing to popular rock versions of their favorite Christmas songs.

VOYAGERS!/WHIZ KIDS®

First, journey into the past with *Voyagers!*, a fast-paced, off-network, sci-fi/fantasy... then enter the computer age with the *Whiz Kids*, a delightful group of teenage detectives involved in mystery, intrigue and suspense.

Voyagers! 34 Hours; *Whiz Kids* 18 Hours.
Available on an advertiser-supported basis.

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MCA TV

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Sidelights

Getting the local angle

When Howard Joffe, a reporter for WPLG(TV) Miami, was sent to cover the Live Aid concert in Philadelphia, his assignment was to interview Miami area residents in the stands—winners of local radio station contests who had been provided with tickets. But Joffe stumbled onto something much bigger.

"There was an article in the Philadelphia paper," he recalls, "about a kid from Miami Beach who drove up with no tickets and camped out on the parking lot with his trailer."

The day before the concert, the WPLG crew went to investigate, and "just as we arrived on the parking lot, we saw Bill Graham (concert producer) and the kid hugging. Graham had just agreed to let him open Live Aid."

The 18-year-old Miami-based folk singer, whose professional name is Bernard Watson, did open the festivities. It wasn't carried by MTV or ABC, but WPLG got footage as well as an interview with both him and Graham.

WPLG was one of four station subscribers to Group W's Newsfeed Net-

WPLG(TV) Miami's Howard Joffe stumbled onto a bigger story than he had expected at the Live Aid concert



Joffe in the Newsfeed Skybox

work that sent crews to cover Live Aid live.

The other three were WBZ-TV Boston and KDKA-TV Pittsburgh (both Group W outlets) and WNEP-TV Wilkes-Barre-Scranton, recently purchased by *The New York Times*.

Newsfeed had backstage credentials for coverage of the concert because Group W's KYW-TV Philadelphia was entitled to them as part of the local media covering the event.

All four stations, according to Terry O'Reilly, Newsfeed news director, sent back local-angled live feeds during their evening newscasts the same night, while Newsfeed provided the rest of its subscribers with more general coverage.

Moving north

For Garcia Patto International, Mexico City-based agency which opened its New York office in January, entering New York was only the first step in its ambitious plans for international growth.

The agency, which also has an office in Guatemala, plans to open more new offices in Spain, in El Salvador and in Tokyo.

Clients the agency works for in Mexico include Nissan; Clairol hair care products; a Bristol-Myers' deodorant line; Aurrera, Mexico's largest discount store chain; Bimbo, a large snack food and bakery product company; La Pantera (The Panther) Brandy; and Carnet, Master Card's credit card in Mexico. And GPI plans to announce "a number of other interesting new accounts" as soon as the contracts are signed. (See *Buyer's Opinion*, page 79 for GPI media director Sandy Lapp's breakout of Spanish-language radio formats)

Daytime erosion

The erosion of the television network audience will continue through the current year, in all dayparts, according to figures published in the current *Quarterly Media Update* just released by Ogilvy & Mather.

While most of the attention has been focused on the networks' nighttime loss, Ogilvy traces the daytime loss of the three networks from a 73 per cent share in 1980-81 to 65 per cent in 1983-'84.

At the same time that the network shrinkage is taking place, the percentage of households viewing television during the daytime, has crept up, according to the *Quarterly's* figures, with a 26.6 per cent share in 1980-'81 to a 28.9 per cent share in '83-'84.

The whereabouts of the networks' lost share: mostly cable; the identity of the new daytime viewers: men.

The networks' share has been divided among cable origination, which has gone from a 1 per cent share of the viewing audience in November, 1980, to an 11 per cent combination of pay



"I know we've got all the answers, Ed. But where do you think we get them?"

DEMOGIRAFFICALLY ON TARGET.

The audience Wild Kingdom delivers fits the demographic target of many advertisers – 37.7% in the 18-49 age group – 22.2% kids and teens.

And its a sizable audience. Based on 50% of rated markets, source February 1985 Arbitron, Wild Kingdom averages a 9.7 rating, 25.7 share.

Add your station to our growing list. Call Hal Davis 402-397-8660 or Bob Aaron 804-481-4727.



MUTUAL OF OMAHA'S WILD KINGDOM

Co-starring Marlin Perkins
and Jim Fowler



Sidelights *Continued*

cable and cable originating fare in November, 1984, and independent stations, which have nipped off 2 percentage points increasing from an 18 share in November of '80 to a 20 share in November of '84. The three-network share, during that time has plummeted from 78 to 66.

As to the increase in households viewing television during the day, most of the new viewers are men, reports the O&M *Quarterly*.

Male usage in the daypart has increased 19 per cent over the past four years, compared to a moderate 6 per cent among women.

Most of the increases among men have occurred in the younger age groups, and *The Quarterly* can offer no precise reason for the growth in male usage. Three probables are offered: economic conditions, shifts in lifestyle, along with a greater variety of programming choices.

One other factor playing havoc with the three-network audience share, according to the *Quarterly*, is the VCR. But the quarterly like most of its agency counterparts, draws short of precisely trying to determine the extent of its effectiveness.

Miniseries problems

A year ago the miniseries was looked upon as the new competitive strength that would allow traditional television to cope with the onslaught of cable and the VCR. But that was before the fizzle of such ballyhooed programs as CBS' *Space* and NBC's *A.D.*

According to The Ogilvy & Mather *Quarterly Media Update* the "disappointing" showing of these shows

'A.D.' on NBC is one miniseries singled out by Ogilvy & Mather as being "disappointing" last season.



which scored a 27 and 30 share respectively, for *Space* and *A.D.* put the damper on the mini-series.

Postmortems of both shows suggest to observers a number of problem areas, such as length, subject matter, quality of acting and pacing, according to the *Quarterly*.

Typically the successful miniseries, *Hollywood Wives*, (ABC) which garnered a 47 share over three nights; or *Fatal Vision*, (NBC) which snared a 47 share over two nights, are cited by *The Quarterly* as examples of popular subject matter or quick pacing.

Nevertheless it is nervous time at the networks. The *Quarterly* cites 20 miniseries being planned for 1985 and beyond, and the substantial production investment suggests that the right combination for ratings success be found, and found in a hurry.

Washington wives

Taking its case to the wives of the congressmen they hope eventually to convince, the National Association of Broadcasters (NAB) had nearly two dozen of the women to lunch recently to hear that TV does not deserve the blame it is getting for having a bad influence on children.

Jack Blessington, vice president of the CBS/Broadcast Group, told the wives and others gathered in honor of the 1985 Service to Children Awards that "TV today is the baseball card, the comic book, the problem of another generation" of children who were feared to be heading down the road to destruction because of the new habits they picked up.

Blessington, a former teacher himself, says parents should not worry so much about what their children are watching. He feels they will grow up to be just as responsible as those of previous generations. He says it is not a "worthwhile exercise to fear TV" and he does not believe children should be taught to hate something that is very much a part of their lives.

The wives also should not be horrified about the reports that children watch 10,000 hours of TV as children. "Hours have nothing to do with it," he says. "Children have infinite time." There is no difference between children who watch a lot of TV and those who watch none, he says.

The NAB showed a video tape of selections from the 13 winners of children's awards in four categories, including continuing programs of one-half duration or longer, special programs of that length, shorter programs such as public service announcements, and non-broadcast activities.



AMERICA IS LOOKING AT ESSENCE WITH RENEWED INTEREST.

There are two kinds of stations in this business: those who take a chance and those who play it safe.

That's especially true when a first year program promises to deliver top celebrities, hard hitting news and information segments, atractive hosts, and, most importantly, a highly targeted audience.

Well at Essence, we'd

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They've renewed.

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Sidelights *Continued*

The TV industry is under constant attack from some members of Congress who are critical of the children's programming it offers.

Who wants casinos?

While broadcast advertising by gambling casinos is not a big factor because of restraints on where casinos can operate, almost half of the U.S. adult population is favorable toward casino gambling in their state.

A recent OmniTel telephone study of more than 1,000 adults by R.H. Bruskin Associates found a favorable opinion among 45 per cent of the sample. Another 41 per cent were against gambling in their states, and 14 per cent are neutral.

Advertising insights on such issues are helped by demographic information, of course. The Bruskin study found that the younger the person, the more favorable he was toward casino gambling.

The 18-24s had a 51 per cent favorable rating, but those 65 and over were only 35 per cent favorable.

Interestingly, the range of opinion by annual family income did not vary much and where it did, it was not altogether consistent over the various income brackets.

For example, the lowest approval rate came from (properly) the lowest income bracket shown—under \$15,000. However, it was still not low—42 per cent. The approval rating jumped up to 47 per cent for the \$15,000-\$19,999 but then fell to 43 per cent for the \$20,000-\$29,999 bracket. For \$30,000-\$39,999 and \$40,000 and over, the rate was 48 per cent.

By regions of the country, the approval rating was: Northeast, 48 per cent; North Central, 44; South, 39, and West, 51.

All the figures above are subject of course, to standard errors, which would, in theory, under perfect conditions, be around plus or minus 3 points at the 95 per cent confidence level.

Electric home c. 1995

Consumer electronics will represent 3.7 per cent of all consumer goods by 1995, about double the ratio of today, according to California Communication Consultants, a Los Angeles-based marketing research firm.

Based on a survey of 408 randomly-chosen U.S. households, plus the application of several simulation models taking today's household all the way to the year 2015, CCC estimates:

- Color TV sets will sell at about the same ratio as today in 1995.
- Most of the growth will be in all types of portable tape systems and VCRs in the next decade.
- About 24 per cent of all households now own three or more TV sets, while about 12 per cent own five or more radios.

The probe of immediate buying intentions suggested, said the research company, that "almost as many people who don't own a VCR as do intend to buy one in the next few months." Charles Martin, CCC president, noted that VCRs "will mainly be sought by those under 40."

The study also covered attitudes toward telephones and telephone companies and computers. Anent the latter, it was found that mostly it's the younger generation that want a home computer.

The strongest desire, said Martin, was among the 18-to-24s, "which is the group with reduced buying power."

The study, with 120 pages of tables, is available for \$185 from CCC, 2807 Burkshire Ave., Los Angeles CA 90064, phone (213) 653-3610.

100th UHF member

The magic number is 100. That's the newest total of UHF stations which have joined the membership rolls of the Association of Independent Television Stations. The 100th UHF member station is WCAY-TV Nashville, bringing the INTV active membership tally to 129 stations.

The newest (and 29th) VHF member station is WCEE TV Paducah-Cape Girardeau-Harrisburg Marion. Total membership of the INTV includes 12 interim member stations, 88 program distributors (associate members), nine related companies/organizations (associate members) and one international member.

Newspaper ad \$\$ up

Advertising expenditures in newspapers for 1985 will total 25.9 billion, predicts Craig Standen, president of the Newspaper Advertising Bureau. Speaking recently to the International Newspaper Advertising and Marketing Executives in Milwaukee, Standen forecast gains of 7 per cent in national, 9 per cent in retail and at least 10 per cent in classified for a total gain of 9 per cent over 1984.



"Here's the deal, Jerry. We won't take any business with us, but we want your back issues of SRDS every month."

Are you suffering from "weak" night programming?

Get comic relief with Mack & Jamie.

Take five nights a week for a
stronger, healthier schedule.

- Hilarious, 1/2 hour
daily strip, now
in production.
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Tele-scope

KWE, Clark show fast start with 80% penetration

When your're hot, you're hot. This appears to be the case with both Dick Clark and King World Enterprises, with KWE having already sold some 80 per cent of the country on a projected new weekly late-night series, without even benefit of a pilot. The new program, *Dick Clark's Nitetime*, has already reached the 183 station mark, within a space of three weeks of selling according to Dave Sifford, president of King World Enterprises, and he expects a coverage of about 85 per cent of the country by the time the show goes on the air September 28. Sifford says that the station guarantee is a 4 rating for the first 13 weeks of station commitment. If the show does well, stations may renew for an additional 13 weeks.

Track record. According to some reps, the reason why KWE wrapped up quick clearances on *Nitetime* was because of the Clark name and because King World is on a hot streak with shows such as *Wheel of Fortune* and *Jeopardy!* All of the station clearances are by affiliates, one rep notes, including the five ABC-owned stations, with most stations airing the weekend hour show from 11:30 p.m. to 12:30 a.m. (DST). He sees *Nitetime* as doing well, at least initially, when it goes up against several *Saturday Night Live* repeats in the fourth quarter. KWE is selling *Nitetime*, which will be produced and hosted by Clark, on a cash/barter arrangement, with 20 30s for local sale and four for King World, in each hour of the music/entertainment series.

Meanwhile, King World has gotten a firm go on *The Oprah Winfrey Show*, for fall, 1986, premiere. Lineup includes stations in the Taft, Group W, Post-Newsweek, Cox and Viacom groups. WLS-TV, ABC-owned station which has been airing the strip, will continue to produce the show. KW is negotiating with the other four ABC-owned stations to carry *Winfrey*.

Blair, Fremantle project

Blair Entertainment and Fremantle International, which recently created a joint venture for acquiring global rights to U.S. TV movies and miniseries, are talking to three major production companies which have extensive MOW commitments to the three major networks. According to Guy Mazzeo, executive vice president of Blair Entertainment, the joint operation will get involved in the very early stages of productions to be mounted by the three companies, in a "non-interfering way," leaving the creative end to the producers. Discussions with the companies on acquisitions have been going on for the past month or two, says Mazzeo.

Regarding Fremantle, Mazzeo points out that the company has previously been acquiring solely foreign rights on films, but the new arrangement with Blair will focus on American product acquisitions, including off-network movies and off-pay TV worldwide as well. Fremantle has acquired foreign-only rights to several made-for-TV movies, including *The Cradle Will Rock*, *The Kid from Nowhere* and *Burning Rage*.

Webs first. Mazzeo says that new movies will not be available for domestic syndication until the networks have had their two runs or for four years after the first showing, whichever comes first. At this point, Mazzeo explains, the new movies to be acquired will be sold in syndication for cash, although the arrangement may change down the line. Some movies already aired on the networks or already sold in syndication, will be repackaged and remarketed and, according to Mazzeo, there are seven major packages being considered, to be included along with new features being acquired.

PTV alternate financing

Explaining that WNET(TV) New York, PBS outlet, had to seek out "alternate means of financing," other than through Federal government, Ruth Ann Burns, senior vice president and director of the station's metropolitan division, described the station's General Support Announcements (GSAs), which is one of the vehicles that station will use to keep it in operation over the next year.

"Last year the GSAs were an experiment," Burns said "but the experiment has ended, and now GSAs are an exciting new opportunity for businesses to combine an outstanding audience with a high quality setting."

The GSAs give business the opportunity to schedule their message between different programs and at varied times throughout the schedule.

Not ads. Are GSAs advertisements? The answer from WNET is a resounding "No." The purpose of advertisements is to promote products or institutions, but the purpose of GSAs is to support WNET's programming while enhancing the image and identification of the companies that extend this support, said the station.

One question: How effective is the GSA? Does it indeed enhance the image of the advertiser?

"It has been extremely effective. We have received a lot of comments from people who have seen it. I do think that not only has it enhanced the image of the advertiser, but it has helped channel 13 as well," says Ruby Hamra, president of Hamra Associates, Inc., the firm that bought the GSAs this year for Ferragamo, Inc., the Italian fashion salon, and who, two years ago, coordinated an arrangement with the station for Gucci, the Italian shoe, clothing and accessory manufacturer.

"I wouldn't call them advertisements," Hamra argues. They are messages carefully crafted to be in

BIG ON KIDS



KIDS' STUFF

All first-run, off-network, action-packed cartoons including:
The Alvin Show, The New Adventures Of Mighty Mouse,
The New Adventures Of Heckle and Jeckle, The Harlem
Globetrotters, and many, many more.

FAMILY CLASSICS



The Alvin Show © 1961 By Ross Bagdasarian



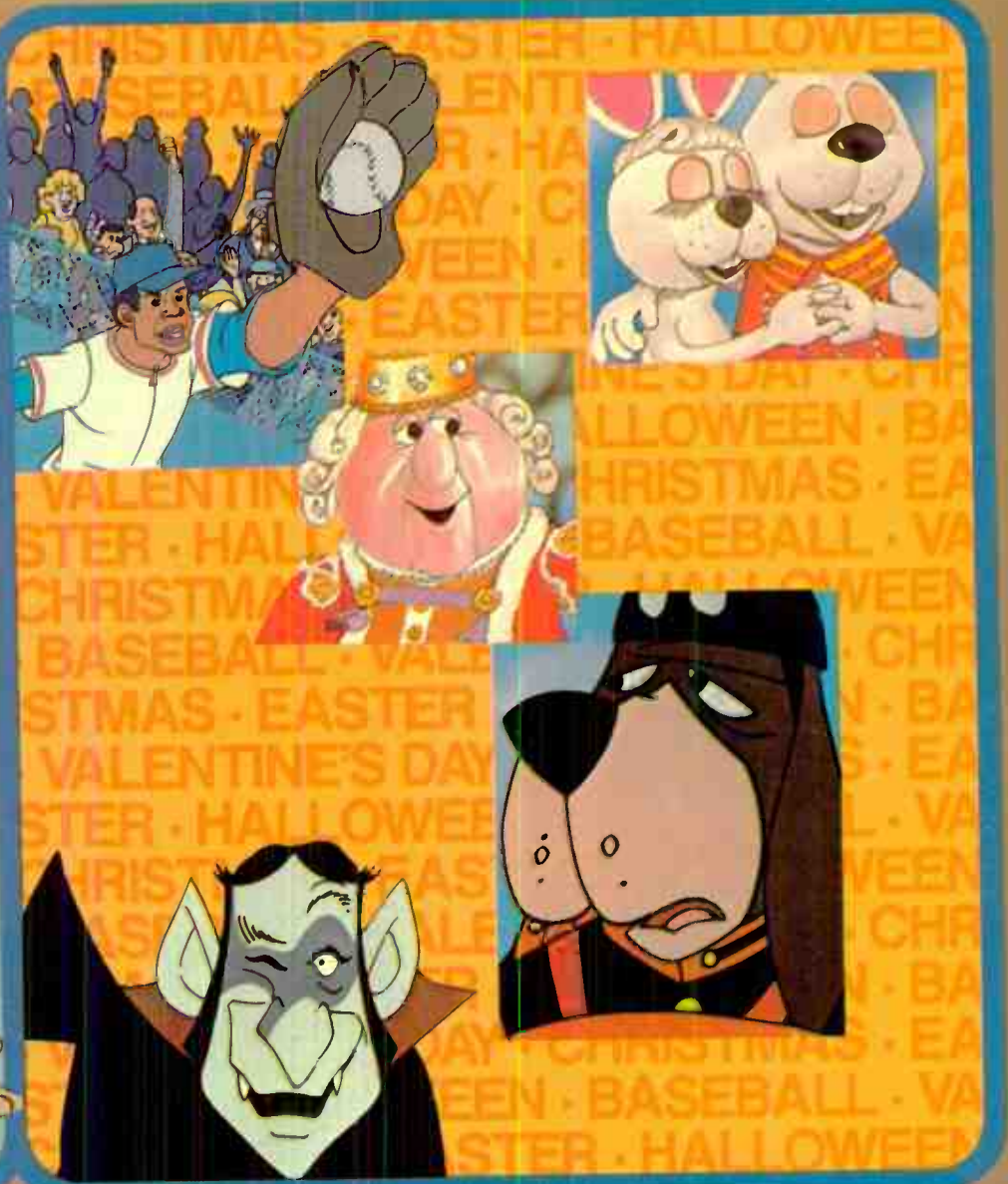
Easter Fever © 1979 Nelvana Ltd

Viacom, the world's largest

Holiday Specials

27 half-hour specials that are sure to delight people of all ages. Including: Tom Sawyer, Sleeping Beauty, Robin Hood, Snow White, Easter Fever, and Alice in Wonderland.

8 hour programs that are specifically designed around special themes. Including: The Red Baron, Here Comes Peter Cottontail, The Mad, Mad Monsters, and The Emperor's New Clothes.



Mad, Mad Monsters - Videocraft International Ltd
A division of Tomorrow Entertainment MCMLXXII

distributor of animated programming.



Tele-scope *Continued*

character with the station. The GSAs are really an extension of what they (WNET) are doing."

The GSAs are being offered only in the two minute intervals between programs at \$1,000 to not-for-profit organizations and \$1,500 to profit-making businesses for each 30-second announcement. There are guidelines that serve to avoid untimely meetings between competitors in the same interval, and to assure that the GSAs are created in good taste.

Community synergy. There are also opportunities for a unique kind of community synergy, e.g.: The Museum of Modern Art offers a flash preview of an exhibit, and the audio tag at the end says "Thank you Paine Webber." Tourneau, watch retailer and maker, offers an exhibit of old watches that is sponsored by Rolex.

The advantage of GSAs, according to WNET's Burns, is that "they can be seen at a variety of times, between a variety of programs and they will support channel 13." It is, according to Jay Iselin, WNET president, "one of the first steps in the privatization of public television."

SDX joins U.K. protest

The protest and news blackout by British broadcast journalists over the British government's pressure on the BBC to ban a program on terrorism that included an interview with a reputed IRA leader (See *International Report*), met with a sympathetic response by U.S. journalists.

The national president of The Society of Professional Journalists, Sigma Delta Chi, noting that the BBC decided not to air the program after the corporation's board of governors received an official protest from Britain's Home Secretary, Leon Brittan, said the society was "disappointed" by the government's action and hopes it will reconsider its request.

SPJ, SDX president Frank Sutherland, managing editor of the *Hattiesburg (Miss.) American*, declared that the attitude of the British government "may come back to haunt Britain."

Brittan, who had not seen the program before the official protest, argued that it would lend a "spurious legitimacy" to terrorists. Sutherland declared in his statement: "The 209-year history of the United States proves democracy is safest when the media are free from governmental control, especially in the area of editorial judgments."

LBS, All American tie

LBS Communications' first project with All American Television as a minority interest holder of the latter will be working together on the series of Don King television boxing specials for syndication. Henry Siegel, LBS chairman and president, says the collaborative effort will involve seven fights beginning in the fall, with All American assisting in the sales and LBS handling the station clearances. "Other

than this, we are talking about a whole bunch of other projects, but nothing concrete as yet, a lot in the specials area," says Siegel.

LBS and All American have collaborated on several ventures previously, including *America's Top Ten*, half-hour weekly series and specials, and in the production and distribution of *America's Choice*, half-hour series. The new agreement "shows that both companies are closer linked than just a straight deal on some projects," says Siegel.

Non-verbal ad punch

There are at least 24 non-verbal elements in the average 30-second commercial. They can determine up to 65 per cent of the effectiveness of a commercial. This conclusion of a University of Georgia Study came under scrutiny by the more than 20 research executives from 14 countries that attended SSC&B's international research workshop recently.

"They can be such seemingly innocuous things as how the eyes are used," says George Fabian, executive vice president, director of research, SSC&B: Lintas USA, "the distances between cast members, the setting or the location of the commercial, the type of music that is used."

William V. Weithas, chairman and chief executive officer of SSC&B: Lintas Worldwide, emphasized both the importance and the emergence of multinational advertising to the group in saying: "You have the techniques and skills to provide information which enables the creative groups to develop advertising that is relevant, meaningful and persuasive."

Less testing. One of the revelations that came out of the five-day meeting that stressed the expanding role of the researcher as a planner, was that there is "much less" testing of commercials done abroad, than there is in the U.S., according to SSC&B's Fabian. "Testing is just not as standard, nor as acceptable as it is in the U.S.," Fabian continues. "They depend more on qualitative research," and don't need a number.

Another reason is the budgets, when you're dealing with a million dollar budget, \$10,000 on commercial testing does not seem excessive. But when the budget is \$50,000, the \$10,000 expense for testing is prohibitive."

One of the great goals in multinational advertising, according to Fabian, is how to play the sexual innuendoes. "Stepping over the line in one country," he says, "may be considered conservative in another. Humor is also difficult, except in the most traditional situations."

Apple, Mennen top NFD list

The National Federation for Decency, a group of ministers and allied constituencies, headed up by the Rev. Donald Wildmon and headquartered in Tupelo, Miss., labeled Apple Computer, S.C. Johnson, The Mennen Co. and The Gillette Co., among others, as

OUTSTANDING

Newscast

OUTSTANDING

Sports Coverage

OUTSTANDING

Feature

UPI just honored us with three National Broadcast Awards for 1984, the only station ever to win three in one year, we're told. And it's the second year in a row we've won it for outstanding newscast in our division.

What can we say? Just this. A great big "thank you" and "well done" to our terrific staff of professional news people who believe in bringing the very best news coverage to our community of viewers.



WIS TV 10
C O L U M B I A

Cosmos Broadcasting Corporation. Represented by HRP.



An NBC affiliate

**SALLY
FIELD**



**RICH
LITTLE**



**LYNN
REDGRAVE**



**ANN
JILLIAN**



**MICKEY
ROONEY**



**PAUL
LYNDE**



**RICHARD
MULLIGAN**



**JOHN
DAVIDSON**



LIMITED ENGAGE

Imagine an evening with Sally Field... a rare appearance by Mickey Rooney... A special performance by Ann Jillian. Imagine the glitter and glamour of a Limited Engagement.

Columbia Pictures Television presents a collection of Limited Engagements... 17 outstanding situation comedies... 260 hilarious half-hours...

LIMITED ENGAGEMENT.

Also Starring:

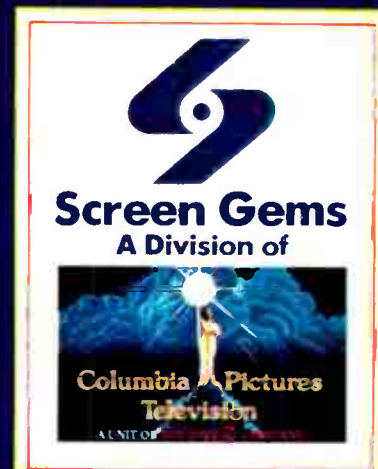
Judy Carne Ron Silver
Slim Pickens Peter Kasner
Cleavon Little Joan Van Ark
Monte Markham Barnard Hughes
Scatman Gatherers Arthur O'Connell
Shirley Hemphill Barbara Barrie
James Whitmore Georgia Engel
Charles Frank Michael Callan
Norman Fell Delta Burke
Lila Kaye

The Collection:


Mr. Merlin Reggie
Filmy Rich Jennifer Stept Here
Mama Malone Temperatures Rising
The Girl With The New
Something Extra Temperatures Rising
Love on a Rooftop The Paul Lynde Show
The Ugliest Girl in Town The Second Hundred Years
Occasional Wife One of the Boys
One in a Million Bakers Dozen
Teachers Only

AGEMENT

World Radio History







Circle the wagons,
round up the women and children,
load the guns and
deputize the townfolk 'cause
here comes rip-roarin' action,
high-falutin' gamblers,
painted saloon gals,
dastardly cattle barons and
pistol-packin' bad guys.
But don't fret,
the rootin' tootin' good guys
are on the way!

So, saddle up for goldurned
excitement with...

COWBOYS 'N INDIANS

32 Enduring
Westerns from the Stables of

LORIMAR®

Tele-scope *Continued*

advertisers who sponsor more sex, violence and profanity than any other advertisers.

Wildmon reports that NBC is the top violence-oriented web, while ABC was the one that specialized in more sex, while CBS took the mantle for profanity.

The conclusions were drawn from an NFD report covering 1,250 primetime hours from January 6 through May 11 of this year. Other statistics reported by the NFD were that the networks aired a total of 4,541 violence, 3,907 profanity and 4,096 sex incidents during the monitoring period. Profanity, as defined by the NFD includes words such as hell, damn, and Christ (used as profanity).

The score. The top 15 sponsors were ranked. Apple led with a 19.37 score; S.C. Johnson finished second at 19.23; Mennen third at 18.81 (a repeater from '84) and The Gillette Co. was fourth at 18.76.

The scoring is based on a minimum of 50 "units" during primetime programming. A unit is one 30-second commercial. The total score represents the number of sex, violence and profanity incidents sponsored per unit.

Sponsors with the lowest scores included Black & Decker, Mars, Eastman Kodak and Ralston Purina. The report showed further, according to the NFD, that 83 per cent of all allusions to sexual intercourse were between people not married to each other.

What will Turner do?

Ted Turner's agreement to buy the MGM/UA Entertainment Co. may not be finalized until later, but, in the meantime, many television executives are speculating on what the Atlanta-based communications mogul will do with the company.

"I think he's buying the studio because he wants the library," one source on the lot says. "The films are valuable and will continue to be valuable." The deal would give Turner hundreds of films from MGM's vaults, plus Warner Bros. and RKO features owned by Metro.

During the negotiations, Turner met with some MGM executives and a source says he told them, "Don't be nervous, I'm looking forward to working with you." Such a remark is most welcome in a Hollywood which often sees wholesale departures of top level executives when the power structure changes.

An olive branch from Turner would also be welcomed by those in Hollywood who might someday have to do business with him. Among them would be the producers, directors and writers who have felt criticism from Turner, who often complains that movie and TV makers turn out unwholesome product.

One powerful executive, asked what he thought Turner would do at MGM says, "He's so unpredictable. But if you go back on his record, he's going to make a lot of family-oriented shows and movies. He has talked about the violence in movies, violence on TV, the pap on TV, and things like that. And he thinks the public wants family-oriented program-

ming. It's fine to talk about it when he thinks he'll never have to prove it; but it'll be interesting to see what he does when he has to."

Turner's offer of \$1,500,000,000 for the MGM/UA Entertainment Co. was announced to by the boards of directors of both companies. TBS and MGM/UA also agreed to sell all of the stock of United Artists Corp. to Tracinda Corp.

The agreement is subject to approval by MGM/UA stockholders, government agencies and others associated with the transaction. A source at Metro estimates the deal could be completed by October.

Two creative appointments

Marvin Honig, whose departure from Doyle Dane Bernbach last year to join The Tuesday Team, President Reagan's reelection agency, drew much attention, has joined Leber Katz Partners, Inc. as chief creative officer and executive vice president. His most recent agency association was a brief stint at Geers Gross Advertising. At LKP Honig will be working with the agency's three executive creative directors, Jack Silverman, Charlie Piccirillo and Alex Mohtares, having worked before with Silverman and Piccirillo during his 20 year association with DDB. Honig served as executive creative director there from 1975 through 1980, and, after a brief hiatus, returned as creative director later in 1980, remaining through July, 1984. He had served as creative director at DDB/Los Angeles from 1966 through 1968.

Kulok joins K&E. Meanwhile, at Kenyon & Eckhardt, Scott Kulok, after a relatively short stint as a director for FilmFair New York, where he shared quarters with Manny Perez, who recently opened his own shop, has been named senior vice president, director of broadcast production for Kenyon & Eckhardt, Inc.

Before venturing into directing for FilmFair, Kulok served a five-year stint, working (with Perez) at Young & Rubicam, Inc. where he contributed to campaigns for Merrill-Lynch, 7-Eleven and the Jamaica Tourist Board, as well as for Eastman Kodak and Lincoln Mercury.

Add beef at JWT

J. Walter Thompson has added four new associate creative directors to its Burger King team to cover the expanded activities of the business.

They are, Rodney Underwood, Brian Sitts, Alan Chalfin and Bill Yamada. Underwood was previously at Scali, McCabe Sloves, where he served as vice president senior copywriter on Hertz, Cutty Sark and other business. Sitts was formerly a copy supervisor at Ogilvy & Mather. Chalfin was previously at Geers Gross, working on Purolater Courier and Kraft-Breakstones. Yamada formerly served as an art director/supervisor at Doyle Dane Bernbach. JWT recently completed several additional spots for the campaign promoting its 4.2 oz. burger.

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TV Business Barometer

June local biz went up 13.0%

Local TV time sales recorded in June represented the fifth month this year with a double-digit increase. The year-to-year rise came to 13.0 per cent, which, not so incidentally, marked the first month in '85 in which the spot percentage hike was greater than local's. (Spot was up 15.3 per cent.)

Considering that June of this year was a five-week Standard Billing Month (SBM) vs. four last year, the increase was not all that impressive. But this factor is offset, of course, by the fact that most stations in the *Business Barometer* sample report on a calendar month basis.

In the final analysis, June's real increase was probably not any better than the 10.4 per cent rise in May, which was a four-week SBM

in both '84 and '85. And it was probably not as good as the 11.2 per cent hike in April, which was a four-week SBM in '85 and a five-week month in '84.

The local increase brought billings in June to \$337.9 million, up from \$299.0 million in '84. Total for the quarter was \$1,217.9 million, as against \$1,093.3 million the year before, a climb of 11.4 per cent. That's a little less than the first quarter increase, which came to 12.8 per cent.

Thus, the first half of '85 showed a local billings total of \$2,171.9 million vs. \$1,939.1 million in the first six months of '84, a rise of 12.0 per cent. The spot increase for the first half was 7.5 per cent.

Network compensation continued at its low level of increases with a 4.3 per cent rise in June. It was the second month this year with an increase under 5.0 per

cent. The other month was May, when the rise amounted to 3.9 per cent.

Payments to stations amounted to \$34.7 million in June vs. \$33.3 million in '84. The quarter was up 4.5 per cent to \$113.8 million and the half rose 4.8 per cent to \$222.5 million.

The total of spot and local time sales plus network compensation in June was \$823.8 million, just about \$100 million, or 13.8 per cent over the '84 figure.

Total up 9.3%

The grand total of time sales plus network comp for the first six months of '85 was \$4,863.1 million, up 9.3 per cent over the corresponding '84 period.

A breakdown of the June local business figures reveals that the medium-size stations (those in the \$7-15 million revenue bracket) had the biggest monthly jump for the first time this year. The larger stations ranked third in the June sample.

Local business +13.0%

(millions)

1984: \$299.0 1985: \$337.9

Changes by annual station revenue

Under \$7 million +18.1%
 \$7-15 million +21.4%
 \$15 million up +9.9%

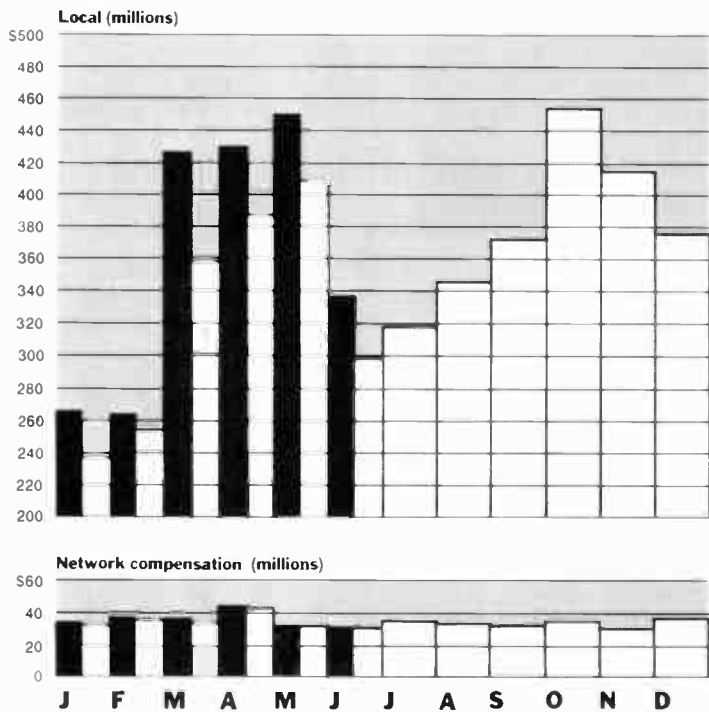
Network compensation +4.3%

(millions) 1984: \$33.3 1985: \$34.7

Changes by annual station revenue

Under \$7 million +3.1%
 \$7-15 million +2.7%
 \$15 million up +5.0%

June



BLAIR HAS ONLY ONE RECORD TO BEAT.

A black and white photograph of a person climbing a massive, ancient stone wall. The person is seen from behind, wearing a light-colored shirt and shorts. The wall is composed of large, rectangular stone blocks. To the right, there are several sets of stone stairs leading up the wall. An 'EXIT' sign is visible on a door or opening in the wall on the right side. The overall scene conveys a sense of challenge and achievement.

OUR OWN.

Talking about winning doesn't make it happen. You've got to go for it. Blair people train to win. At Blair, we prove our record weekly with a computerized Sales Activity Report that tracks every piece of business until it is resolved. Only Blair is organized to sell with knowledge, consistency and believability. Separate network and independent teams sell in New York, Chicago and Los Angeles. Regional specialists are ready to close when money's on the line in their markets. Every Blair salesperson is backed up by a trained sales assistant. Each sales team is supported by its own research group. Experts in sales promotion, agri-marketing, sports, market development and programming to boost station sales. When it comes to competing for Spot TV dollars, there's only one winner.

BLAIR. ONLY BLAIR.

Television



MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS 1985-86*

1985

Sept. 11-14	National Radio Broadcasters Association and National Association of Broadcasters Radio & Programming Conference, Dallas Convention Center September 2, 1985 Issue
Sept. 11-14	Radio Television News Directors Association, Nashville Opryland September 2, 1985 Issue
Sept. 30-Oct. 4	The London Market, Gloucester Hotel, London Television/Radio Age International October Issue
Oct. 8-12	MIPCOM, Cannes Television/Radio Age International October Issue
October 14-20	MIFED, Milan Television/Radio Age International October Issue
October 16-18	Music Video Festival of Saint Tropez Television/Radio Age International October Issue
Nov. 20-22	Television Bureau of Advertising, Anatole, Dallas November 11, 1985 Issue
Dec. 4-6	Western Cable Show, Anaheim, Calif. November 25, 1985 Issue

1986

January 5-9	Association of Independent Television Stations, Century Plaza, Los Angeles December 23, 1985 Issue
January 17-21	NATPE International, New Orleans Convention Center January 13, 1986 Issue
February 1-4	Radio Advertising Bureau Managing Sales Conference, Anfac Airport Hotel, Dallas January 20, 1986 Issue
February 10-14	International Television; Film & Video Programme Market, Monte Carlo Television/Radio Age International February Issue
March 15-18	National Cable Television Association, Dallas March 14, 1986 Issue
April 13-16	National Association of Broadcasters, Dallas April 14, 1986 Issue
April 19-24	MIP, Cannes Television/Radio Age International April Issue
June 11-15	Broadcast Promotion & Marketing Executives/Broadcast Designers Association, Loews Anatole, Dallas June 9, 1986 Issue
June 19-22	NATPE International Production Conference, Adam's Mark Hotel, St. Louis June 9, 1986 Issue

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



LBS builds stronger national kid TV buys 7 ways.

PROVEN MARKETING MUSCLE FROM AMERICA'S LEADING SOURCE OF CHILDREN'S PROGRAMMING.

1. Full choice of first-run strips and specials.

"Superfriends." "Inspector Gadget." "Heathcliff." And premiering this fall, another first-run series, "MASK."

Ten hours of advertiser-supported strips every week, on stations across the nation.

Specials and mini-series, too: "Gobots," "Robotman," "Care Bears," "Strawberry Shortcake."

More kid programming than any other source. Including any network.

2. Positive environment.

Superbly animated programs that deliver the kids, and win enthusiastic renewals.

Programs with pro-social values. And features about health, safety, and helping others.

("MASK" is the first animated series close-captioned for hearing-impaired children.)

You reach happy, eager kids.

And parents who like what their children are watching.

3. Superior cost efficiencies.

LBS delivers far more kids for every dollar you invest than any network.

Include LBS in your next network buy, and improve your bottom line. Guaranteed.

4. Firm audience guarantees.

LBS guarantees audience delivery, even on scatter or seasonal buys.

You get the audience you pay for. Or more. Every time.

5. Long-term rate protection and program continuity.

LBS guarantees your rates long term. Even for years.

And LBS programs don't get pre-empted or cancelled, as network programs do. You know your commercials will run as scheduled.

6. Weekday audiences for extended reach and frequency.

There are lots of kids who don't see your commercials on Saturday morning network shows.

But LBS reaches the

children you want every weekday afternoon.

You get extended reach and greater advertising frequencies.

7. Solid record of success.

The nation's top marketers rely on LBS to reach kids.

Because we have successful programs, solid national coverage, efficient audience delivery, and guaranteed performance.

And that's full value.

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LBS COMMUNICATIONS INC.

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625 N. Michigan Ave., Suite 1200, Chicago, IL 60611 (312) 943-0707

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International Report

London

Effect of electronic news blackout over BBC ban of IRA show seen mixed

Only the IRA seems to have gained anything from the furor which accompanied the cancellation of a television documentary about the IRA, leading to a veritable one-day, nationwide U.K. electronic news blackout (August 7).

Journalists representing both the BBC and the commercial radio and television companies struck in protest over the government pressuring the BBC board of governors into overruling a BBC management decision to air the documentary.

The walkout also resulted in the cancellation of all radio news broadcasts on the prestigious BBC External Services for the first time in the overseas service's close to 50-year history. The government strenuously objected to the amiable portrayal of an alleged high ranking official of the IRA, an organization dedicated to ending British rule in Northern Ireland.

Reaction. Many share the government's view that the program should not have been made and are concerned about the breakdown of communications with the BBC. There has, however, been general condemnation of what many believe to be the government's interference in the independence of the BBC. But the government maintains the independence of the BBC was never at risk.

Several members of BBC management considered resigning over the issue, but eventually decided not to. As for the IRA, they have been frolicking in the unexpected publicity over a program which presumably would not have attracted a wide audience had it been broadcast without the hullabaloo. Ironically, after all-day talks involving the

board of governors and BBC management, it was agreed that the documentary would be shown in "due course," probably sometime next year after it is reedited to add the effects of IRA violence.

Sky Channel will air 16.5 hours daily in fall; plenty of sports lined up

Sky Channel, Europe's leading cable channel continues to grow. Beginning September 9, Sky's transmission will run for 115.5 hours every week, with broadcasts running from 7:45 a.m. to midnight (U.K. time), Monday to Friday, and 7 a.m. to midnight on weekends.

Sky has been building up its library of movies during the past year, concentrating on the made-for-TV genre. And it continues its commitment to a regular lineup of alternative sport shows as part of its schedule, as well as offering more live sports coverage, such as the U.S. Superbowl. Sports specials include FIFA World Youth Soccer from the USSR, International Junior Tennis Challenge from the U.S., Australia, Scandinavia and West Germany and the World Gymnastics Championships.

NFL rights. Sky has also secured European rights to the National Football League and will be airing this weekly, culminating in live satellite coverage of the Superbowl from New Orleans in 1986. Other weekly sport programming includes Australian rules football, NHL ice hockey, including the Canada Cup and Stanley Cup, international motor sports produced exclusively for sky by VideoVision Broadcast, Davis Cup tennis and the program which made SKY number one in its timeslot in the JICCAR research—all-star wrestling from the States.

European production accounts for just over 48 per

cent of the new schedule with 43.3 per cent from the U.S. and the remainder from Australia and Canada. Among program agreements recently concluded are first-time packages with MCA, Universal, Columbia and 20th Century Fox. Only a handful of British programs can be shown on Sky due to the continuing absence of an Equity (the actor's union) agreement for U.K. and European cable.

Attenborough named Goldcrest chairman in wake of contraction

In a move that some say is designed to divert attention from the temporary closure of its television division, leading independent U.K. production company Goldcrest Films and Television, Ltd., has announced that Sir Richard Attenborough has been appointed chairman of the company and deputy chairman of Goldcrest Holdings. Attenborough, an actor and one of the British film industry's leading lights, was the man behind the award-winning feature film *Gandhi*. He has been on the Goldcrest board for the past five years.

This latest development comes in the wake of the resignation of several of Goldcrest's key personnel, including chief executive James Lee, head of production Sandy Lieberman and head of television, Mike Wooller.

A number of television productions are now in question, including the miniseries, *Cry Hungary*. Since the formation of the company in 1981, Goldcrest's television programs have won 12 awards including eight for *Robin of Sherwood* and two Emmys for *Concealed Enemies*. *Robin* and *Assignment Adventure* remain in production.

Eberts rumors. Meanwhile, strong rumors abound that Goldcrest founder Jake Eberts will return as both chief executive and head of production. Eberts moved to Embassy Productions as

London-based production vice-president but resigned from the post earlier this year.

Paris

European co-production group aims to turn out 100 TV program hours

The new European co-production association which has been set up to dispense with continental reliance on low-cost American product, is aiming to produce more than 100 hours of TV drama series and serials, including pilots, over the next three years.

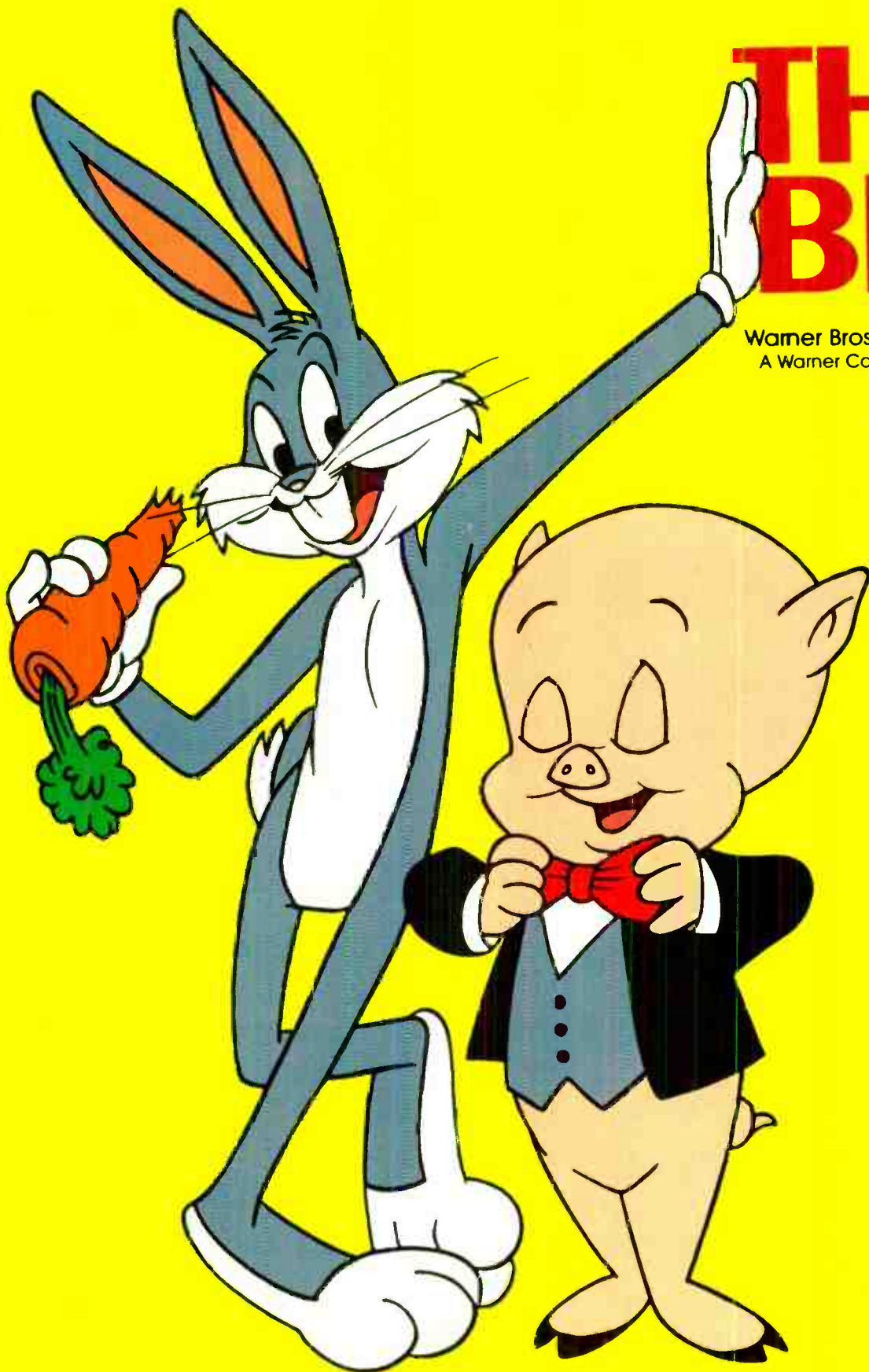
The six participating organizations—Antenne 2 (France), ORF (Austria), RAI (Italy), ZDF (West Germany), Channel 4 (UK) and SRG/SSR (Switzerland)—are expected to provide a combined total of 70 million ECUs (approx £39 million) over the next three years to fund productions.

The new association's decisions about all production are to be made by a management board consisting of a representative from each of the participants.

They are: Jean-Claude Heberle, president, directeur general, Antenne 2; Justin Dukes, managing director, Channel 4; Gerd Bacher, director-general, ORF; Biagio Agnes, RAI, Dr. Leo Schuermann, managing director, SRG/SSR, and Professor Dieter Stolte, controller ZDF. Professor Stolte is the elected chairman for 1985/1986.

Program committee. The six broadcasting organizations are already working on projects, which will be discussed by a program committee which will first meet next month in Paris. The committee in turn, will submit recommendations to the management board which will have its first meeting in Vienna in October.

Each specific project will be entrusted to one of the six partners, which will either act as a production company itself or commission a third party to carry out the production.



THE BEST

Warner Bros. Television Distribution
A Warner Communications Company



Radio Report

Ayer joins Birch team; follows K&E's April move

Following Kenyon & Eckhardt's move in April to make Birch its primary source of radio audience information, and street talk that BBDO is mulling a similar move, N W Ayer now says it plans to use Birch in tandem with Arbitron, though still as a "secondary" source.

Bonita LeFlore, Ayer vice president, director of spot broadcast, explains that, "Arbitron is still our primary source. But we're asking for Birch data with all avails information as a secondary source." The idea, she says, is to get Ayer's buyers in the habit of looking at Birch, "because their monthly information in many markets lets us see changes sooner. Birch is helpful in keeping us up-to-date on the latest in changing market situations that sometimes develop very quickly."

As for the growing number of radio stations who subscribe to neither Arbitron or Birch, LeFlore sees them "at a negotiating disadvantage. Legally, they have no comeback to what a buyer tells them their numbers are."

Meanwhile, now that Ayer has decided to subscribe to Birch Radio's full national service for the next five years, Birch executives themselves say they're expecting a couple more agencies to fall in line "soon, as soon as all their clients are notified first."

How 'hotline' works

If a prospective buyer at an agency wants to know how many stations it will take to meet her reach and frequency goal with a four-week buy in the top 20 markets, all she has to do is call 1-(800)-2424-BRN. That's the new hot line number set up by BRN, the Blair Radio Networks.

BRN administrator Polly Hahn says that on receiving such a request, her people can tap into their computerized Marketron or Market-Buy-Market systems to shoot the information back to the inquirer within 10 or 15 minutes. (Blair's own BRAIN system has been discontinued, she explains, because it required an overnight wait to crank out the same type of information. And Bob Lion, BRN vice president, general manager has promised fast answers, 24 hours a day on his new hotline, which he calls a "first" in the unwired network business.)

But the hot line was set up to answer questions from client stations as well as from advertisers and agencies. The client stations available through BRN include those represented by Blair Radio, Blair/RAR, CBS Radio Spot Sales, and CBS National Spot Sales. From client stations, says Hahn, typical inquiries concern which new accounts are planning radio buys, "Is my station in the running for it?" and "If not, why not?"

No time lost on RMAs

Members of the Agency Media Research Council lost no man or woman hours when error reared its head in Arbitron's 1985 Radio County Coverage Study that serves as a basis for calculating the Council's RMA or Radio Market Area boundaries. The error gap found in the age/sex weighting method used to produce estimates proved wide enough so that Arbitron is junking the original edition published in early June and plans to reissue the entire study on August 16.

Back when Arbitron used to turn out updated Coverage Studies every three years, the Council would update its RMAs every three years. But once Arbitron started increasing the frequency of its Coverage Studies to once every two years, AMRC voted to authorize the costly computer runs required for the RMA revisions only on alternate Coverage Study issue dates—that is, once every four years.

Luckily, 1985 fell at the midpoint of AMRC's four year cycle for RMA revisions, so no harm was done on this front, at least. AMRC member Chet Bandes, vice president, director of media research at Doyle Dane Bernbach, explains that the printouts showing how many radio markets it takes to cover any given TV area, "don't change very dramatically over any one two-year period to make it worth the expense to do the computer runs every time Arbitron brings out a new Coverage Study."

Radio revenues up 14.5%

Radio continues its show of strength with a substantial 14.5 per cent increase in 1985 advertising revenues over the first half of 1984, according to figures supplied by the Radio Advertising Bureau.

The reason for radio's advertising strength has not yet been isolated, says RAB. "It could be many things," notes marketing information vice president Kenneth J. Costa, "the advertiser's realization of our ability to respond to changing business conditions literally on a dime, the fact that the medium is cost efficient. These revenue increases that you see are not because the stations have precipitously raised their rates."

'85 could be record year. Drawing on network data from Ernst & Whinney, spot spending from Radio Expenditure Reports (RER), and the 54-market RAB composite billings pool for local, RAB projects that if radio ad revenues continue at this rate, the industry will bring in a record setting \$6.73 billion by year's end.

Along with network ad revenues being up 13.6 per cent for the first half, spot dollars are up 11.9 per cent, local radio ad billings climbed 15.2 per cent in the first five months of the year.

RAB's Costa offers these comparisons: "Radio is increasing its billing in 1985 faster than all advertising, twice as fast as the growth of the gross national product (GNP) and almost three times faster than the growth of retail sales. The evidence points to in-

creased use of radio at the local, regional and national levels."

May local radio up. In another announcement, RAB released May local advertising revenues for radio that show an increase of 11.1 per cent over the same period for last year, according to data in the Composite Billing Pool.

ABC/CapCities sell outlets

As the selling of radio properties by ABC and CapCities continues, Park Communications signed a definitive agreement with CapCities under which Park will acquire WPAT-AM-FM, Paterson, N.J., serving the metropolitan New York area, for an undisclosed amount.

CapCities and ABC have also struck another deal with Silver Star Communications-Detroit, Inc. under which Silver Star acquires the Detroit FM property, WRIF, from ABC for \$14 million.

Roy Park, president and founder of Park Communications, has previously commented that he would be reluctant to become involved with large market properties. He apparently considers WPAT-AM-FM an exception to that rule.

Likes performance. "I am attracted by its consistent market performance, which generally places within the top five in its market. I'm pleased with the character and ability of the staff, and I believe they run a most efficient operation." Park says he contacted CapCities when he first heard that the stations would be available.

Park also wryly reminds that he operates outlets in other markets that aren't exactly small, e.g. including KJIB(FM), Portland, Ore., and WHEN Syracuse. The purchase brings Park's list of radio holdings to 16 stations, in addition to seven television stations and 77 publications, consisting of 27 daily newspapers, 19 weekly newspapers and 31 controlled circulation books.

Needs FCC OK. The acquisition of WRIF(FM) by Silver Star is subject to the consummation of the pending merger of Capital Cities Communications, Inc. and American Broadcasting Cos., Inc. and will become effective at the time of the merger. The sale of the station is required in order to comply with FCC regulations governing multiple ownership of broadcasting stations, and both merger and sale are subject to prior FCC approval.

Commenting on the sale, Leonard H. Goldenson, chairman of the board and chief executive officer of ABC and Thomas S. Murphy, chairman and chief executive officer of Capital Cities, say that they are "particularly pleased that WRIF-FM will be sold to a broad-based minority group which includes the present ABC general manager, Marcellus W. Alexander, Jr."

The majority stockholder and president of Silver Star Communications-Detroit, Inc., Dr. John Robert E. Lee, is director of athletics at Tennessee State

University and an experienced broadcaster. Silver Star also owns stations in Atlanta and in Jacksonville.

At presstime there were also reports that ABC, CapCities has also sold WKBW Buffalo, an AM outlet.

Top adman touts radio

A strong pitch for radio was delivered recently to a creative seminar sponsored by Thomas J. Lipton Co. by Frank DeVito, president and director of creative services of SSC&B: Lintas USA. "Radio," he said, "is where some really great advertising is finally starting to happen."

In his presentation at the seminar, the purpose of which was to explore creative opportunities in various media other than TV, DeVito made these points:

- Production costs in radio are a fraction of what they are in TV.
- The listener isn't zapping radio blurbs the way he is with TV commercials.
- The "network erosion" of TV doesn't carry over into radio.
- Since 1967, "TV advertising costs have increased 400 per cent. Radio advertising costs are up 117 per cent."

DeVito noted that his media department counted 53 formats for radio. But he also stated, "With TV, people tend to tune into certain programs, whatever channel they're on. With radio, it's been documented that, on average, listeners are loyal to 2.5 radio stations."

Radio daytime tops TV

A special tabulation of radio and television in five selected markets for adults 18 and over, shows that radio listening is greater than television viewing between 5 a.m. and 5 p.m. according to Robert Galen, senior vice president for research, Radio Advertising Bureau.

The data is based on Arbitron's Radio Report and Arbitron television data, using the Arbitron AID system, and has been calculated for each of the top five metropolitan areas, to show what Radio Advertising Bureau characterizes as a "weighted, five-market composite picture."

Galen says that the data "clearly demonstrates the different use patterns between radio and television, with radio's morning audiences two to five times greater than television's. The data also suggests," Galen adds, "that radio can deliver an advertiser's message closer to the time of purchase, than can, television."

Galen also stated that radio's larger daytime audience and its out of home mobility are other advantages the medium enjoys over television. The five market composite includes New York, Los Angeles, Chicago, San Francisco, and Philadelphia, with radio enjoying its biggest daytime audience gap between the hours of 7 to 8 a.m.

Radio Business Barometer

June spot rise adjusted to 10%

In contrast to the first quarter, in which spot radio started hot, took a dive and then made something of a recovery in the final month, the second quarter showed a constantly rising trend. One reason is that April started off slowly, so that, in a sense, business could only go up.

In any case, the final month of this year's second quarter was the best month of the three for spot radio, though it barely attained a double-digit percentage increase after an adjustment in the figures was made.

The adjustment is made necessary by the difference in the number of weeks in the Standard Billing Month (SBM) for June of 1984 and 1985.

This year June was a five-week SBM, while last year it was set at four weeks, due to the "final Sunday of the month" rule.

Consequently, where the unadjusted figure from Radio Expendi-

ture Reports, the Larchmont, N.Y.-based company which processes commissionable spot radio data from the major reps, came to a whopping 37.5 per cent increase for '85 over '84 the adjusted numbers were pared down to a rise of only 10.0 per cent.

Still, as noted, that was better than the 5.0 per cent (adjusted) figure for April of this year and the 8.6 per cent increase for May.

Spot radio topped the \$100 million mark during the five SBM weeks of June this year. Specifically, the RER figure came to \$103,327,200 as against \$75,129,400 during the four weeks of June, '84. Last year's figure was, therefore, adjusted upward to \$93,911,800.

One result of the SBM differential in June was to permit 1985 to catch up to 1984. The Standard Broadcast Calendar (SBC) through May of this year was one week less than last year. That is, the SBC through May, '85, was 21 weeks, while the SBC through May, '84, was 22 weeks. This was because

April, '84, contained five weeks vs. four for April, '85.

With the catchup, both second quarters of '84 and '85 contain the same number of weeks. Spot radio billings for the second quarter were up 9.1 per cent to \$257,757,400.

This compares with the 15.6 per cent increase to \$170,378,600 for the first quarter.

The first half sumup thus amounts to a rise of 11.6 per cent to \$428,136,000.

Market group data

The smaller markets came up with the best stats in June, i.e., markets smaller than the top 50 took in \$25,289,700, up 17.5 per cent (adjusted), a bigger percentage increase than any other market group. The top 10 markets rose 5.9 per cent to \$39,095,400; the 11-25 group climbed 8.5 per cent to \$22,703,200; 26-50 markets increased 11.5 per cent to \$16,238,900.

RER adds a caveat to individual stations: Don't use market group averages as a basis of comparison. There's too much market-by-market variation.

National spot +10.0%*

(millions) 1984: \$75.1 1985: \$103.3

1984 adjusted: \$93.9

Changes by market group

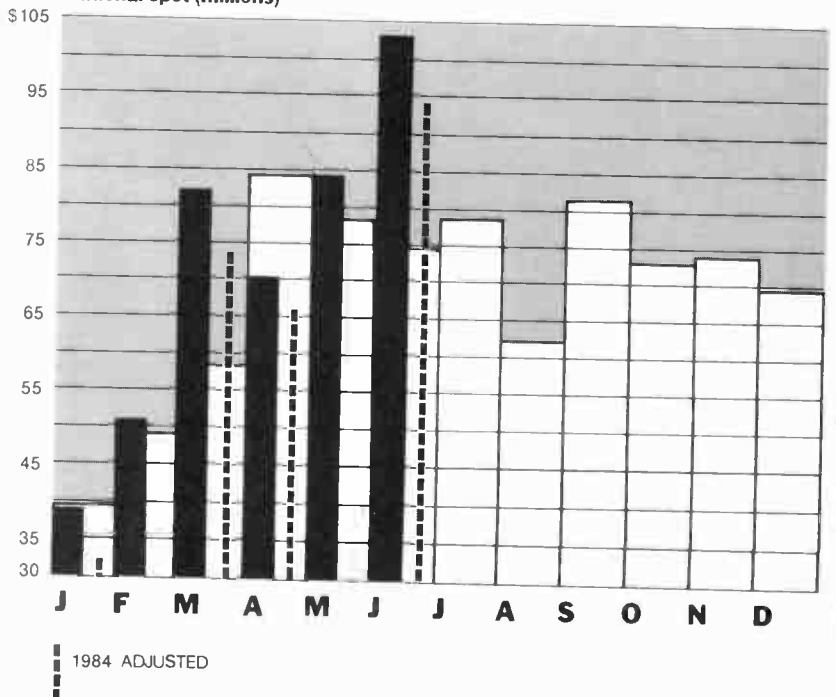
Market group	Billings (mils.)	% chg. 85-84*
1-10	\$39.1	+5.9%
11-25	22.7	+8.5
26-50	16.2	+11.5
51+	25.3	+17.5

Source: Radio Expenditure Reports

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

June

National spot (millions)



MEET AMERICA'S FIRST ON-LINE COMPLETE CO-OP SELLING SYSTEM! **FASTLINK™**

You work in a fast-paced business where time is money and the latest information is critical. Your sales staff needs every possible advantage to beat the competition, especially when it comes to the costly, time-consuming co-op sell. And you're in luck. Because every possible advantage is now yours for the taking. It's called FASTLINK! It's your *instant* connection with America's co-op dollars.

Instant information!

For the first time ever, instant information on thousands of major manufacturers and late breaking co-op offers are available on-line through a simple computer telephone link. All you need is a phone, terminal and modem.

Instant access 24 hours a day!

Day or night, FASTLINK is just a local phone call away! And there are no long distance charges. Your only expense is for the actual time you use the system. You won't find any hidden charges with FASTLINK.

Instant return on investment!

FASTLINK is an amazing sales tool. It supplies you with the information you need when you

need it. And it helps you *use* the information to prepare and build sales presentations. FASTLINK provides you with fully customized merchant budget planners, plan summaries, accrual and prior approval letters. That means you can forget about your co-op paperwork overload.

FASTLINK handles all clerical functions related to managing plan files, contacting manufacturers for plan information on a continuous basis. That means you save the time and expense of keeping up with constantly changing information. In short, FASTLINK keeps the information coming in and keeps the clerical details at a minimum. It lets your sales force concentrate on one thing. Selling.

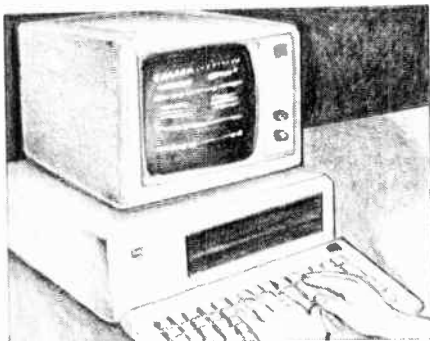
Instant Opportunity!

Tapping the co-op market was never this fast! As fast as you can dial the phone, you enjoy the benefits of FASTLINK. It's an opportunity you won't want to miss. So call or send in the coupon today for your free on-line demonstration, and meet FASTLINK.

Call today for a free demonstration

1-800-292-COOP!

In Mass. call collect: 617-266-0687



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WHO WANTS A BUNCH OF SCREAMING KIDS AROUND?



YOU DO.

If kids could buy programs, these are the programs they'd buy:
*The Red Pony, Gentle Giant, Gulliver's Travels, Hoppity Goes To Town,
The Pied Piper Of Hamelin, Sinbad The Sailor, Panda And The Magic Serpent, and The Littlest Warrior.*
Memorable characters in timeless stories.
That's the winning combination when you want to reach kids.



CHILDREN'S TV PROGRAMMING

Reps, syndicators predict collision course, leaving trail of casualties

Syndication 'galaxy' will be chock-full of sci-fi animation

By ROBERT SOBEL

Television/RadioAge

August 19, 1985

The upcoming 1985-86 kid syndication season "galaxy" will be filled with the largest single burst of new first-run sci-fi series the animation spectrum has ever experienced. But while the children's programming firmament is looking exceptionally bright in terms of numbers, some of the major new series will undoubtedly be heading toward a collision course, dooming several to extinction as stations position the shows, often in a head-to-head battle for survival.

Most of the "star wars" will be created because there will be 15 or so new first-run animation strip vehicles, overcrowding and squeezing the airspace. In addition, not only will the new arrivals be fighting among themselves,

but they will have to contend with other vehicles which have gotten at least a foothold at stations since their arrival over the past year or two.

Based on interviews with station reps and producers and/or syndicators, several key developments in the children's market surface:

- Most of the new first-run children's shows are being offered via barter or for cash/barter, representing a shift from last year's method when cash or cash/barter was the predominant marketing ploy.

- Though the Nielsen Cassandra for May, predictably, shows a drop in ratings on most kid shows from the past November, due to seasonal variations, most of the new shows are holding well, when compared in ranking with other kid programs.

Most new first-run shows for the 1985-'86 season are being offered via barter or for cash/barter, representing a shift from last year's method.

Children's programs in syndication

Animation*	
Program	Distributor
Program	Distributor
Alvin Show	Viacom Enterprises
Buckaroo Super Heroes	Not available
Cartoon Carnival	Not available
Daffy Duck and Porky Pig	Warner Brothers Television
Dudley Do-Right	DFS Program Exchange
Fat Aklert	Group W Productions
Flinstones	DFS Program Exchange
G.I. Joe: A Real American Hero	Claster Television Productions
Groovies Goolies and Friends	DFS Program Exchange
Heathcliff	LBS Communications
Heckle and Jeckle	Viacom Enterprises
He-Man & Masters of Universe	Group W Productions

Source: NSI May 1985 Data via Cassandra CPM Systems. * Defined as children's programs by Nielsen. ** Defined as programs airing more than five days per week. *** Not defined as children's programming; included because children are substantial part of audience.

(Continued on page 109)

Despite an abundance of sci-fi-oriented animation strips premiering this fall, many syndicators are reporting high clearance rates and high interest by advertisers



SFM's 'Jayce'



HG's 'Harlock'



Harmony Gold's 'Robotech'

■ Some independent stations are either exploring the expansion of kid time periods in both the morning and afternoon, or have already done so, as a means of accommodating the heavy number of new syndicated productions entering the fall schedule.

■ Merchandising ties between toy companies and producers of kid programs continue unabated. However, the originating point for the TV show is swinging back from the toy to the show, according to at least one observer.

■ The predicted program trend of the future in children's programming is the development of shows in soap opera and sitcom cartoon veins.

John von Soosten, Katz Communications vice president, director of TV programming, says there has been a "gold rush" in kid product over the last year, a trend started two years ago by such successful entries as *He-Man and Masters of the Universe*. A lot of new product of "decent" quality will be introduced this fall, he says, but some will not survive because of sheer numbers. Of the major first-run series making their debuts, von Soosten sees only about half making it into a second year.

He believes some of the projected failures may have prevailed in past years due to their high quality.

At MMT Sales, Matt Shapiro, manager of program operations, sees the upcoming season as interesting and unusual, coming in the aftermath of the success of *He-Man*, "which was last year's story." He believes it will be interesting to see what the results of *He-Man's* high ratings will be on kid programming this year. At this point, he says, "we are speaking only in speculation. The story may actually be down the line, when kids will either make preferential choices on the new kid series or whether they will stick with one station."

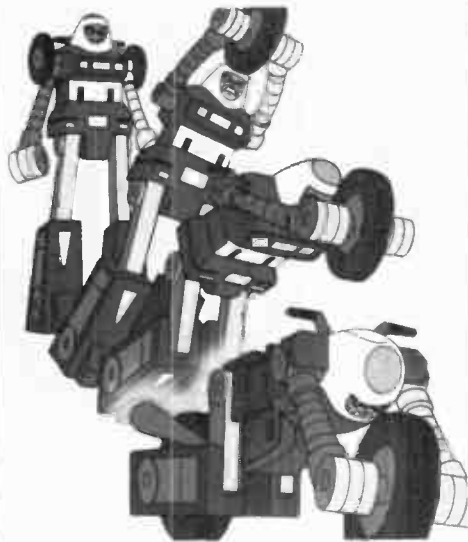
Most distributors interviewed admit this coming season will be soaring with many identifiable flying objects, facing 'encounters of the close kind' in do-or-die struggles. Henry Siegel, chairman of the board and president of LBS Communications, whose company's fall sci-fi entry, *MASK*, represents the fourth kid strip series in four years, says the marketplace is being innundated with kid product. "It's awful. The marketplace is heavily glutted,

and it won't get any better. Everybody and his brother has a property, which followed in the aftermath of *He-Man* and our *Inspector Gadget*. I'm not sure when the shows will fall out, but this year will tell."

Claude Hill, ARP Films president, believes that a lot of the sci-fi shows are all following a similar action-adventure format and that a lot of these shows eventually will fall by the wayside. Nevertheless, ARP has added 25 new episodes to its *Star Blazers*, for a total of 77 half-hour cartoons. The strip had been handled by Claster Television Productions, on a barter basis.

Jehen Agrama, executive vice president of Harmony Gold, which is offering *Herlock and Queen of 1,000 Years*, first-run animation strip of 65 half hours, says that even though there are more than a dozen new shows being introduced for the fall, "they are based on an old concept. They're a gimmick and won't last."

HG threw its sci-fi hat in the ring in March with *Robotech*, 85 half hours produced in association with Tagsunoko of Japan. It is syndicated in 75 markets covering 70 per cent of the



H-B's 'Gobots'

Telepictures' 'Thundercats'

TEN's 'Tranzor-Z'



Worldvision's 'Jetsons'



Claster's 'Transformers'



Filmation's 'She-Ra'

U.S. households. The Nielsen May Cassandra ranked it as Number 40, with kids and reports a 4.2 kids ratings.

Other distributors expressing similar views do not have sci-fi strips entered for the coming season. Lawrence Gershman, president of the MGM/UA TV Group, whose kid library consists of such staples as *Tom & Jerry* and *Popeye* titles, as well as other programs, says, "I think there is too much activity in first-run animation."

Lou Scheimer, president and chief executive officer of Filmation, also sees the large number of new children's shows being produced for syndication as portending a fallout. "They have to be supported by advertising dollars, and that's a lot of new shows. It's going to be tough for all those shows to clear 70 per cent of the country."

Yet despite the glut of animation shows, many syndicators are reporting high clearance rates and sharp interest by advertisers. On *Jayce and the Wheeled Warriors*, Stanley Moger, president, at SFM Entertainment, says that the 65 half hours have been cleared in 46 of the top 50 markets and

30 of the top 30, plus a last-minute rush by stations in smaller markets. While the strip series will get a September 16 kickoff, *Jayce* will be introduced via a September 14 one-hour special on satellite. The series, according to Moger, will also be delivered via satellite, on a day-and-date basis. Moger believes it to be the only animated show being aired on that basis.

November miniseries

SFM is also planning a major miniseries of *Jayce* for one week in November, to run in the middle of the sweeps period. Moger notes that the *Jayce* barter special and the series have been sold out for sometime. SFM gets two minutes and stations receive four in each half hour of *Jayce*, and sponsors include Kellogg, Coleco, Tonka, and Nestles. The special is close to being sold out as well, adds Moger.

Also upcoming for SFM is a one-hour made-for-TV movie, *The Hugga Bunch*, which combines live-action, puppets and special effects, set for an official day-and-date launch (via satel-

lite) in October. *Bunch* ran in June, but mainly "for the trade," notes Moger. Produced at a cost of \$1.4 million, the special is described by Moger as possibly the most expensive single special ever made for TV. Stations are expected to run *Bunch* on a Sunday, from 7-8 p.m. or 8-9 p.m.

The special is fully-sponsored, with SFM buying the time on the stations. Lineup is 115 stations, covering 90 per cent of the country.

Group W Productions' *She-Ra: Princess of Power*, 65 half hours, which premieres in September, has according to company president and chief executive officer, Edwin T. Vane, an 81 per cent clearance with approximately 100 stations. "By premiere date we expect to have 85 per cent of the country cleared. Virtually all the stations that are carrying *He-Man and the Masters of the Universe* are also taking *She-Ra*, as a one-hour block."

One of Telepictures' new fall entries, *Thundercats*, 65 half hours, is sold in about 85 per cent of the country, Telepictures executive vice president Dick Robertson says.



'The Terrahawks'



'World of Hanna-Barbera'

Among new weekly entries, Syndicast Services' 'The Terrahawks' already has more than 60% coverage, and Worldvision's 'World of Hanna-Barbera' is virtually 'sold out.'

One of the last new high-tech strips to enter the barter syndication galaxy for the fall is *Challenge of the Gobots*, which had a "late sales start" of last January. Nevertheless, notes Phil Flanagan, vice president general manager of Television Program Enterprises, *Gobots'* syndicator, the show has achieved an 80 per cent U.S. household coverage and is about 90 per cent sold out for its first year.

Flanagan points out that *Gobots* represents the first kid entry by TPE and says he's "very pleased to have achieved the level of clearances we have achieved." *Gobots*, which is a toy manufactured by Tonka, began TV life last year in the form of five half-hour specials and, based on its success, was given series syndication legs of 65 original half hours, says Flanagan. Produced by Hanna-Barbera, the *Gobots* specials racked up a 10 rating with kids in the November Nielsen Cassandra, ranking a very respectable Number 8.

Worldvision's *Jetsons*, futuristic sitcom cartoon containing 41 new episodes and 24 existing off-network titles, is not sold out but is in "a very

good sales position," according to John Ryan, senior vice president, domestic sales, with clearances of more than 76 per cent of the country. Another successful sales effort by Claster Television is *The Transformers*, a fall strip cleared in 118 markets, representing more than 90 per cent of the country.

An additional upbeat note for kid programs is that most of the newcomers from the past year or two have been holding up in ratings, although MMT's Shapiro notes that it's still too early to say whether these shows will continue to show legs. He points out that the already established sci-fi animation series have not yet battled the new programs of the same genre coming in the fall. In the Nielsen May Cassandra report of syndicated programs, the two leaders in series are sci-fi programs. *He-Man* is on top as it has been for the past few ratings books, with a 10.9 with kids, while the weekly *Transformers* (it becomes a strip this fall) is second with a 10.7.

One new show, *Tranzor-Z*, entered the sci-fi world in April, and racked up a solid 5.4 rating with kids, winding up

for the 25th spot, in 40 markets.

A returning sci-fi animated strip, World Events' *Voltron*, will be adding 21 new episodes to its existing library of 125. According to Glenda Gabriel, director of station relations, the show is sold in all of the top 100 markets for fall. The program debuted in September, 1984, with a 57-station lineup. The explosion of new sci-fi product hasn't hurt at all, she says, adding that *Voltron* toy sales "were Number 3 nationally last month."

Also, many new shows set for the fall are getting high sales and clearances. Syndicast Services' *The Terrahawks*, 39 first-run half hours for weekly airings, has a present lineup of more than 60 per cent, including nine of the top 10 markets.

Stations include: WNEW-TV New York, KNBC-TV Los Angeles and WBZ-TV Boston. Behrens' *Kidsworld*, whose sales are now handled by SS, with The Behrens Co. still taking care of clearances on the weekly show, is doing very well, according to Leonard Koch, president of SS.

Worldvision Enterprises' *The Fantastic World of Hanna-Barbera*, a block of 17 three half-hour animation programs set for Sunday mornings, is virtually sold out, says Ryan.

Kids' specials

In the specials arena, MCA TV is selling *Puttin' on the Kids, Christmas Special*, with Christopher Atkins as host, a spinoff of its successful weekly series, *Puttin on the Hits*. The first-run special is considered an all-family program, "which will do well with kids," says Shelly Schwab, senior vice president, marketing at MCA. As offered, *Kids* will air December 7-21, in two runs.

Also in the non-animation side Multimedia Entertainment's continuing half-hour monthly series, *Young People's Specials*, is headed for its 11th season.

For the first time the series will be closed-captioned, beginning with the fall, according to a Multimedia spokesperson. Campbell Soups, the sole national sponsor of the series in the 1984-85 season, will again be the only national advertiser for the next season. September's program is *Crazy Carlita*; the October entry is *Zerk the Jerk* and November's fare is *My First Swedish Bombshell*. Last season, John Carradine won an Emmy for his performance in the series' *Umbrella Jack*.

One of last year's non-animation entries, *Kids Inc.*, from Orbis Communications, via MGM/UA, averaged a 6.7 rating among kid shows in the Nielsen Cassandra for May, notes Orbis' Brian Byrne, executive vice president of ad-

vertiser sales. The series has been airing in early Sunday morning time periods, but he expects *Kids Inc.* to be played in the 10 a.m. to noon time slot in the fall, giving the weekly show an even higher ratings potential. On the sales side, the series is virtually sold out for the coming season, Byrne says.

New opportunities

While the large volume of new kid animation product is projected to set off a hot competitive fight, it is also seen as widening opportunities as well, especially for new independents which need kid properties, notes Jim Major, Petry Television's vice president, director of programming.

Katz's von Soosten says that because kid programming has been traditionally the province of indies, except in the markets where there are none or just one, the rise of indies will draw kid business even more towards those stations. "Certainly with more outlets there will be more room for more shows. The new indies, admittedly, will be somewhat weaker the first couple of years than the incumbent because of its marketing position.

"But because kids are less susceptible to habit than adults, turning to another station for a program they like, a new station can do a turnaround from one book to the next if it picks up a hot show. Kids are much less discriminating in terms of their loyalty to a station than adults. So a new sign-on indie can establish itself fairly quickly."

Also opening a new opportunity for kid programs is the fact that some indies are either planning or broadening their kid time block. At MMT, Shapiro says a number of stations are starting their kid shows at 2:30 instead of at 3 p.m., but he feels this is more of a function of the stations looking to get the TV sets turned on than to attract kid viewing. However, he says some stations are talking about extending the kid programming to 5:30 p.m.

He believes this plan makes sense and might work in the fourth quarter, except that in most markets the kid business is from October to December, so not much more kid inventory is needed outside of those three months. Also, an indie can get into a bind when it sells a 2:30-5 p.m. kids' rotation if the opening kid half hour brings the overall numbers down.

Von Soosten sees the time block for kids being expanded by some indies in the afternoon because they have bought a number of children's shows and need additional time for the programs to air.

MMT's Shapiro notes that most of the new shows purchased by the indies carry an afternoon commitment, heating up the battle among the new vehicles. In addition, "What's happened is that indies have moved both the more traditional cartoons and the ones which have soft action-adventure from the afternoon to the morning time periods, with the action shows taking over in afternoon time blocks."

Paul Rich, executive vice president of Metromedia Producers Corp., doesn't see an increase in kid time slots for accommodation of the new shows. Instead he's predicting the opposite. "There will be adult programming that will encroach on kids' programming." "The population isn't getting younger," he continues, "it's getting older. I think you've got more people at home during the day, and there are those looking for alternatives to soap operas and game shows. They will most likely
(continued on page 108)

Children's specials planned for next season run the gamut from animation to live-action music and drama

ARP's 'Pumpkin Full of Nonsense'



MCA's 'Puttin' on the Kids'



One of Multimedia's Young Peoples Specials



Almi's 'Kitten's Christmas'



CHILDREN'S TV PROGRAMMING

ABC aiming for 6-12-year-olds, while NBC and CBS square off over tots

Flood of syndication fails to dampen web competitive fires

Although a tidal wave of syndicated product is eating into the ad dollars available to the networks' Saturday morning children's block, and has kept a heavy lid on network price increases for the weekpart, it has not upset NBC-TV's dominant Number 1 position with moppets, nor slowed down the counterprogramming plans, plots and subplots of its rivals at CBS-TV and ABC-TV.

If there's a second pattern in the network's Saturday morning competition for young viewers, it's that NBC and second-place CBS continue to skew toward younger children, while ABC programs tend to target the somewhat older six-to-12-year-old bracket.

At ABC, Squire D. Rushnell, vice president, long-range planning and children's television, concedes that this difference can mean a continuation of

bigger numbers for his competitors for the new season. A second generation "baby boomlet," spun off from the original baby boomers, means a temporary increase in the two-to-five age range. But that said, Rushnell points out that six to 12 still adds up to 55 to 60 per cent of the country's two to 12 year old population right now.

Meanwhile, at the same time that growing competition from the Monday to Friday afternoon syndicated cartoons has siphoned off its share of a TV moppet market variously estimated at somewhere between \$150 million and \$200 million and holds the network's rate increases down, production costs of network-class animation have zoomed over the years, cutting into the take home pay of what was once quite a profitable, if small, weekpart for the webs.

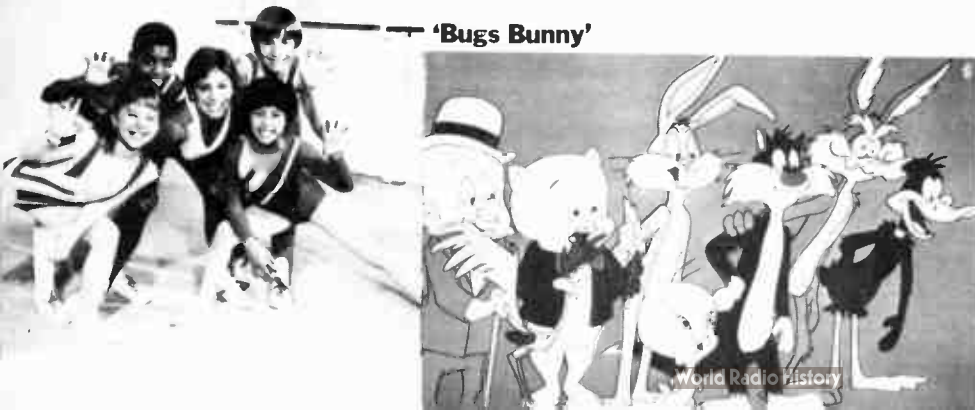
'Ewoks & Star Wars'



'Fun Fit'

Despite the second generation "baby boomlet," ABC says 6-12 still accounts for 55-60 per cent of the 2-12 population.

'Bugs Bunny'



Agency veterans like one-time BBDO media boss Ed Papazian recall that in the late '70's the networks paid about \$75,000 to \$85,000 per half hour for animated product, while today's charges can come to well over \$200,000 per episode, "and some reports have ABC paying Lucasfilm \$300,000 for each half hour segment of (new entry) *Ewoks and Star War Droids Adventure Hour*. A decade ago Saturday morning was very profitable for the networks, with revenues exceeding costs by 35 to 50 per cent. Today it's a different story."

ABC spokesmen don't talk about costs of specific shows but agree that industry wide, the \$200,000 per half-hour "is in the ball park." Agency executives echo these figures. Marc Goldstein, senior vice president, director of network programming at Ogilvy & Mather has also heard network complaints of animation production costs between \$200,000 and \$250,000 per half hour. But he adds that the actual increase in network out of pocket costs over the years may not be all that great because the networks today may be ordering "significantly fewer" episodes today than they did 15 years ago and putting on many more reruns.

At another agency a network negotiating chief notes that networks today order an average of 10 to 13 episodes a season for a new entry, "do a lot of reruns, then usually order nine new episodes for the shows that survive through to a second season." Syndicators on the other hand, he says, order a minimum of 26 episodes, "and usually more like 36 or 40."

This agency man also points out that while the average production cost of animation can be around \$200,000 per half hour, it can be closer to \$150,000 a half hour for a long term, three-year deal like ABC has for *Bugs Bunny*. On the other hand, ABC's two year deal with Lucasfilms for *Ewoks and Droids* "is much more expensive because of all the *Star War* effects. That could well bring the price close to \$300,000 for a half hour."

High tech helps—a little

Such costs persist in the face of increased use of overseas animation labor and continuing attempts to harness computers to the repetitious work of turning out frame-by-frame cel animation. The great leaps forward high tech has produced in other areas of television is more evident in the fantasy content of Saturday morning's animated story lines than in the actual process of cranking it out. But it has helped a little.

A spokesman for Hanna-Barbera explains that computers or no, human



'The Wuzzles'



'Rock 'n Wrestling'



'Berenstain Bears'



'Muppets, Babies and Monsters'

CBS' new schedule, says v.p. Judy Price, "represents an attempt at more diversity."

artists still draw each frame. But then these frames are fed into computers "which help people to fill in the colors." This process, he says, results in substantial time savings and requires fewer people to do the coloring: "It enables us to keep more of the work in Hollywood and still stay cost-competitive with overseas labor."

The promise of high tech has proved even more disappointing in coming up with what was being touted as "3-D" at this time last year. ABC's Rushnell confesses that last season's *Turbo Teen* and *Mighty Orbots* "weren't all their production companies led us to believe they'd be in terms of any real, three-dimensional effect."

ABC had originally planned to show youngsters on the screen how they could make their own special glasses to watch and enjoy the alleged 3-D effect. But when it turned out to be less than expected, the network never did promote the shows as 3-D once they actually got on the air. They'll be replaced for the 1985-'86 season in their 9-to-10 a.m. Saturday morning slot by *Ewoks and Droids*, with its *Star Wars* fantasy.

The new season

NBC, despite apparently holding most of the high cards in the three-network kiddie deck, is also drawing

some new ones to mix in with what has been a multi-season winning hand. Phyllis Tucker Vinson, vice president, children's programs, says that though NBC will start the new season, like the last three, with the strongest Saturday morning lineup on the networks, "We still like to introduce new building blocks to try to create an even stronger schedule, with each block designed to last. So we hope our new *Gummi Bears* from Disney, and *Punky Brewster* will turn out to have the staying power of *Alvin and the Smurfs*."

Walt Disney's *Gummi Bears* are animated bears who live in a "a Camelot" of underground tunnels during medieval times. *Punky Brewster* is an animated comedy adventure version of NBC's primetime live-action series.

Vinson points out that NBC has introduced new shows every season following another Number 1 year for the network's children's schedule, "because children are curious and are always looking for something new. Youngsters, especially in their middle years, like to have something new to talk about to make sure their peers know they're right up to date on the latest in everything, including what's on television."

Vinson explains that kids exhibit a similar reaction with toys: "Give them a new toy, and though they may come

back to an old favorite after awhile, most youngsters will turn all attention to the new one, even if its only temporary. Kids are extremely fickle."

She recalls that three years ago when NBC was also Number 1 on Saturday mornings, the network introduced *Alvin and the Chipmunks*, "and it's been an enormous success ever since." She adds that while *Gummi Bears* is "something of a gamble, the Disney style is so charming that we feel that all of the elements are there for another winner." Vinson sees *Punky Brewster* as less of a risk, "because we already know that its evening live version is one of the most popular primetime programs on the air among the six to 11 age group."

She calls *Snorks*, returning at 8 to 8:30 a.m. "the highest rated show NBC has ever had in this time period." The new *Gummi Bears* follows from 8:30 to 9 a.m., leading into the so-far unbeatable *Smurfs* from 9 to 10:30 a.m. Then comes the new *Punky Brewster* from 10:30 to 11 a.m., leading in to *Alvin and the Chipmunks* from 11 to 11:30. *Kidd Video* returns, this season in the 11:30 to noon period, leading in to *Mr. T* from noon to 12:30. Then from 12:30 to 1 p.m. NBC's children's schedule closes out with *Spider Man and His Amazing Friends*.

CBS will be fielding five new Saturday morning entries. These are *The Berenstain Bears*; *Wuzzles*, another Walt Disney product; *Jim Henson's Muppets, Babies and Monsters* (actually a returning series expanded by 30 minutes to include new characters), *Hulk Hogan's Rock 'N' Wrestling!* and *The Young Astronauts*.

NBC has added some shows "because children are curious and are always looking for something new."

'Gummi Bears'



'Punky Brewster'



Network Saturday children's schedule, 1985-86

	ABC	CBS	NBC
8:00 a.m.	The Bugs Bunny Looney Tunes Comedy Hour	The Berenstain Bears	Snorks
8:30		The Wuzzles	Gummi Bears
9:00	Ewoks & Star Wars Droids Adventure Hour	Jim Henson's Muppets, Babies and Monsters	Smurfs
10:00	The Superfriends	Hulk Hogan's Rock 'N' Wrestling!	Smurfs
10:25	ABC Fun Fit		
10:30	The 13 Ghosts of Scooby Doo		Punky Brewster
11:00	Scary Scooby Funnies	The Young Astronauts	Alvin and the Chipmunks
11:25	ABC Fun Fit		
11:30	The Littles	Dungeons & Dragons	Kidd Video
11:56		In the News	
12:00	ABC Weekend Specials	CBS Storybreak	Mr. T
12:30	American Bandstand	The Charlie Brown and Snoopy Show	Spider-Man and His Amazing Friends
12:56		In the News	
1:00 p.m.		The Get Along Gang	
1:26		In the News	
1:30		Pole Position	

New shows in bold face

The Berenstain Bears, based on the popular children's book, leads off at 8 to 8:30 a.m. The animated series features a forest-dwelling family of bears in a community whose economy is based solely on honey. From 8:30 to 9 a.m. *The Wuzzles* will be a new Disney-created assortment of hybrid characters who are two animals in one. Bumblelion, for instance, is part bumble bee and part lion, is braver than anyone else, and roars with a hum.

Last season's *The Muppet Babies* has been renewed and moved up to the 9 to 10 a.m. time period as *Jim Henson's Muppets, Babies and Monsters*, presenting the Muppets in both live action and animated segments and the Babies in new animated stories.

From 10 to 11 a.m. *Hulk Hogan's Rock 'N' Wrestling* is being touted as a kind of morality play. Judy Price, CBS vice president, children's programs, describes the show as "Good wrestlers representing good, bad wrestlers representing bad. It's three animated stories with live wraparounds. One story is the bad wrestlers getting their comeuppance for cheating. And there will be a story set in an old folks' retirement home which is haunted. An older wrestler lives there and the wrestlers go there to exorcise the ghost." And at the end of each show Hogan will offer a

health tip to the kids.

The fifth new CBS kids' entry is *The Young Astronauts*. This will center around the Hampton family—Mikey, age 11, sister Wendy, brother Rick, their mother Kelly, a professional astronaut, and their father who's a doctor. The family lives in a spacecraft in the 21st century looking for other living creatures in other parts of the Universe. The series is produced by Marvel Productions in cooperation with the White House's Young Astronaut Council.

Some live-action

CBS' Price says her network's new schedule "represents an attempt at more diversity. We've designed two shows—Hulk Hogan's *Wrestling* and Jim Henson's *Muppets* as animated stories that also offer some live action. However, all-live action can not compete on Saturday morning against animation. To kids, Saturday morning means cartoons. If you put all live action against cartoons, the cartoons will win out 95 per cent of the time."

Returning CBS kid series include *Dungeons & Dragons*, *CBS Storybreak* hosted by Bob (Captain Kangaroo) Keeshan, *The Charlie Brown & Snoopy Show*, *The Get Along Gang*

and *Pole Position*. And returning for its 15th year on CBS will be the *In the News* series of capsule news segments.

New from ABC besides *Ewoks and Star War Droids* will be *The Bugs Bunny Looney Tunes Comedy Hour* and *ABC Fun Fit*, with Olympic Gold Medal star Mary Lou Retton hosting a series of four-minute shorts promoting physical fitness for kids.

Rushnell is confident he'll be holding higher cards in September than he played with last season. One thing he holds is high expectations for ABC's "reacquisition" of *Bugs Bunny* as "a strong Saturday morning anchor that has never performed poorly in any slot before 9:30 a.m. We're putting him in at 8 and feel very positive that he'll perform well, as he always has in an early morning time period."

Rushnell calls the 9 to 10 a.m. hour "critical because ABC's new *Ewoks and Droids* will be up against both NBC's very strong *Smurfs* and the *Muppets*, which have been doing well for CBS. Here, says Rushnell, "We're counting on the George Lucas touch to maintain his excellent production values as we move the lovable Ewok characters R2D2 and C3PO from the screen to television. We're confident of success because the reaction of the young-

(Continued on page 123)

Since lifting of ban, use of medium by hospitals, HMOs has brought results

Healthcare ads shape up as big TV growth category

By DAVID GRAHAM HALLIDAY

Before 1978, healthcare advertising on broadcast media was verboten through a self-imposed ban by the professional groups. It appears that there is now a dramatic turnabout underway.

Since that ban has been lifted by the courts, more healthcare institutions, hospital emergency rooms, health maintenance organizations (HMOs) and manufacturers of healthcare equipment for the home have begun to use television. At first, their use was experimental, but during 1984-'85, acceptance, prompted by unanticipated federal legislation that altered Medicare payments to hospitals, has come with a rush.

Healthcare practitioners are pleased with the initial TV ad response and are telling stations that the use of the medium has not only changed the way they do business, but has greatly increased their volume. Buoyed by these early reports, broadcasters are moving to encourage more business from this new, relatively untapped source.

In TV advertising terms, medical and dental services are already a \$60 mil-

lion dollar category, having posted more than that in television expenditures during 1984. The exact figure, according to the Television Bureau of Advertising, is \$62,073,900, up 51 per cent from \$41,047,500 in 1983, to place 15th among all television categories. This, industry observers agree, is only the beginning. A little more than 10 years ago, in 1974, medical and dental services was a lightly regarded category billing about \$2.9 million.

Early inhibitions

When the healthcare industry undertook its first probing efforts into television, there were two truisms that tempered its messages, namely—

- Most Americans look upon health care as a right rather than a privilege.
- The subject of false advertising claims, particularly in the area of healthcare, is a thorny one, and a reason why the category took so long to open up in the first place.

Another reason why medical and dental services had been given such short shrift in the past, say ad men, is the nature of such melancholy subjects

as convalescent centers, hospitals, nursing homes and emergency rooms. It is precisely this "gray" image that advertisers and their agencies are attacking in the information and education phase of their campaigns.

If there are conditions that mitigate against effective advertising for the dental and medical category, there are at least as many circumstances that work to its benefit, it's pointed out.

The skyrocketing prices of hospital care have "made competitive room" for emergency walk-in and first aid clinics that advertise their costs as less, and their treatment as equal.

Health maintenance organization insurance plans have sold major corporations on the premise that they provide satisfactory service at lower cost. The statistics reinforce their effectiveness, and the use of the television medium has increased it.

In 1971 there were 39 HMOs operating in the U.S., according to the Department of Commerce, *U.S. Industrial Outlook*. At the end of 1984 there were 326. The number of consumer subscribers have gone from 3.1 million to 13.6 million, and the advertising program from these organizations is still in a relatively nascent stage.

Older Americans

The graying of America, the actuarial tables that tell us that Americans are living longer, is improving the business of not only the HMO programs, but nursing homes, most having an occupancy rate of more than 90 per cent. Home health care equipment manufacturers, which provide appliances to those families either unable to send their relatives to nursing homes, for lack of desire, availability or finance, or who want to care for them at home, are

The rising cost of hospital care has stimulated the growth of HMOs.

HMO commercial on KOMO-TV Seattle-Tacoma



expanding their businesses and ad budgets simultaneously. The nursing and home care industries are projected to be on the increase through the year 2000, as Americans live longer.

Statistics again reinforce these impressions. For every 1,000 people between the ages of 65 and 74, 13 are nursing home residents. Of every 1,000 persons 84 and older, the "old, old," 216 are in nursing home facilities, according to the DOC.

Nursing home growth

There were approximately 1.4 million nursing home residents in 1980, with that number expected to grow to 1.9 million in 2000 and to 2.9 million by 2030. To be sure, the nursing home industry has some negative images to conquer, particularly after the abusive care scandals unearthed in New York City and elsewhere.

Currently the firms are doing this by emphasizing the quality of their facili-

ties in campaigns that announce their openings. After the introductory launch, the nursing home facilities indulge in little promotion, firstly because facility shortage leads to quick occupancy; secondly, because advertising is a non-reimbursable Medicare expense to the nursing home. But as the need for these currently overcrowded facilities worsens, broadcast use by these advertisers is expected to grow rather than lessen.

The litigation woes that physicians have encountered in the plethora of malpractice suits being filed, has not had its counterpart in actions against emergency rooms or ambulatory treatment centers. Although some cases have been heard and the jury has usually found in favor of the plaintiff, there are few in number when compared to the actions filed against physicians. The thorny legal thicket hospitals and HMO's were warily anticipating when medical and dental service categories were opening up hasn't materialized.

Consequently, advertising in these categories which grew haltingly at first, spurted significantly in 1983 and 1984.

Another significant factor in assaying the home health care and equipment services market is that the purchasers of the equipment are not the users. Those with the buying power are often the sons and daughters of the elderly men and women who will use them. The fact that much of this equipment is rented instead of bought is regarded as another indication that the business will grow. The renters are not entrapped by the cost, and the manufacturer can amortize that cost over a longer period of time, potentially realizing a substantial profit.

While broadcasters in many sectors of the country are moving to take advantage of the healthcare network, some, particularly in the major markets, are waiting for further signs.

One of the more significant came late last month, when Frost & Sullivan, an

(Continued on page 111)

Outpatient cataract surgery and stress management classes are among healthcare services being advertised on television.

Eye Care Surgery Center spot in Baton Rouge



Stress management ad in Gainesville



Conversations with TV writers reveal diversity as wide as shows they cover

Can critics really influence television's decision makers?

By RICHARD PACK

Henry James, the American novelist whose work, like that of Judith Krantz, Harold Robbins and Herman Wouk has been dramatized on television, respected critics, although his plays were unmercifully lambasted by them.

He wrote, "The critic is the real helper of the artist, a torchbearer, outrider, the interpreter, the brother . . ."

As they ride herd on the programming muckamucks of Hollywood and New York, do the newspapers' TV critics manage to "interpret" those whose output includes *Lifestyles of the Rich and Famous*, *Wheel of Fortune* and *Dallas*? Are these journalists any help to the creative community or to their

own readers? Do the flickering torches of their columns illuminate the medium?

The nation's television critics and columnists, major and minor, are as diverse as the programs they write about, as the newspapers that publish them, and as the style and substance of their columns.

Whether the critic is of the generation that turns out its copy on a manual typewriter, or of the newer breed that uses a word processor and loves it, he or she—and there now are many more women critics than ever before—defies type-casting.

Conversation with a representative selection of critics and reporters, however, offers a sane insight. True, they're

a lively bunch who like to talk about themselves and their jobs and the medium. But, do they really have any clout? Do they think they can influence the local or network decision makers?

The heavyweights of TV criticism are usually considered to be the critics of three major American dailies—*The New York Times*, *The Washington Post* and the *Los Angeles Times*, although there are at least a couple of dozen other good and important writers about TV on the daily beat.

John O'Connor might be the most important, as much because he represents the mighty *Times* and its weight as an opinion maker and influences on other dailies, as for his actual writing. Harold Rosenfeld of the *Los Angeles Times-Mirror*, won a Pulitzer prize this year. Among many industry people and other critics, Tom Shales of the *Washington Post* is probably the favorite, rated by many as the best around, possibly because he combines wit and substantive comment. Each of the three are syndicated widely.

In his late 30s, Shales is one of the critics who grew up with television, and as a kid his favorites were Dave Garroway, *Kukla, Fran and Ollie*, and other programs that came out of "The Chicago School" of TV which flourished at NBC's WMAQ-TV in the late '40s and early '50s. He still thinks

Despite the increasing sophistication of TV critics, there are still quite a few hacks, who fall into certain stereotypes. One is the 'Jester,' whose column only exists for quick and easy gags about the medium.





The 'Hit Man' knocks everything that comes along and sees the networks as the enemy.

Kukla, Fran and Ollie was the best children's show of all time. He's been the paper's TV critic for six years, and before that a general assignment reporter in the Post's *Style* section, its daily feature and entertainment section.

Mixed feelings

Like many of his colleagues, Shales has mixed feelings about the power of TV critics. "We critics shouldn't aspire to having influence," he says. "That's not our job. You do what you do—and hope it has a good effect. I guess the most we can do is to embarrass *Them*, when they've done something terrible."

The "Them" are the broadcasting industry's movers and shakers. "The top people in broadcasting are all so print conscious," Shales notes, with some amusement. "They're spooked by *print*, so they react very strongly to press reporting. So you can use that fact constructively, and do your part to make television better."

"Which," he adds somewhat facetiously, "is a lost cause anyway."

But Shales is serious about the critic's mission. "TV critics did a good job of pointing out the medium's excesses during the recent hostage crisis," Shales asserts. "We did such a good job that Congress got interested. In the fu-

ture, I think the networks will be more conscientious if something like that happens again." He says all three networks knew there were excesses of error and judgment. "My job, I guess, is to point out such things."

Passionate as he occasionally is about the constructive aspects of his assignment, Shales is equally dedicated to turning out a readable and popular column. It may be noted as a paradox that, like the medium he criticizes, he is also concerned with reaching as many readers (viewers) as possible.

"I like to trick people into reading my column," he explains. The more accessible you make what you read, the more people read it. I try to make it as entertaining as possible. Assuming you have something to say the more people read your column the better."

That Shales succeeds as often as he does, is probably because he may be the best stylist since John Crosby, who wrote with humor and insight for the *New York Herald Tribune* and its syndicate in the late '40s and late '50s and became the first star TV columnist. He later became bored with the medium and gave up the column and he's now one of the top mystery story writers.

"One advantage we have over the *New York Times*," Shales says, "is that we are not stuffy. We don't pontificate.

We're lively."

Shales believes that many of the younger generation of TV writers are deficient in their knowledge of television history. "A lot of the young people who work in TV today, and some of the young critics, think it's still 1970. Their idea of a very old show is *M*A*S*H*."

He also thinks that some of the critical standards of the '50s are out of date. "These early critics used theatrical and literary standards in judging the medium," Shales says. "Such standards are no longer valid. Television has its own quality, its own identity. And TV is not the movies. It's a monster, with its own personality."

Shales was an occasional movie reviewer before his present post, and he still reviews a film occasionally. He likes the movies, but does not assume cinema is a superior medium. "There are no more terrific movies today than there are TV shows."

Unlike some critics who have come down with TV burnout after too many years of watching the box, Shales shows no evidence of giving up. "I haven't lost my enthusiasm," he says. "And if I haven't lost it by now, I never will. Television is a goofy phenomenon, and a fascinating thing!"

Rosenfeld, like Shales, also aims to write a column that's informative, provocative and amusing.

"I like to be entertaining," he says. "I try to be funny. I enjoy satire. I think satire is particularly cogent in print."

"A lot of television is fun," Rosenfeld says, "So I like to have fun with some of it. I also like some junk—good junk, like *Dallas*. Good junk doesn't take itself seriously."

As to the question of influence, Rosenfeld says, "We don't have very much. TV critics don't have power, nor should we. Power is dangerous. It breeds arrogance."

He is one of the critics—probably a minority—who likes television. "I like a lot of television," he says. "But I don't like the majority of stuff that's on television—any more than I like the majority of books, music, records, film, theatre. People somehow don't put TV in context with the other arts. TV is such a pressured business, of pressured people, that TV is lucky to be as good as it is."

Rosenfeld does not subscribe to the romantic notion that television was better in the early years. He finds that a great many of the old shows just don't hold up. "Today's television is vastly superior to the product of the so-called 'Golden Age,'" he says.

He hopes a critic can get people to think seriously about TV "... how it shapes our attitudes, and how we think about the world around us." He usually

doesn't do as much reviewing as he does commentary about "what TV is, and what it is not."

He tends to prefer specials over series, and he gets tired of even the best series after a while, as he now has of *Hill Street Blues*.

Three of Harold Rosenfeld's columns are syndicated nationally to more than 70 dailies, and he also does a couple of other columns which appear only locally. He likes to watch local television. "On a given night, I usually find something local I want to watch."

Unlike most critics, Rosenfeld does not rely entirely on watching all shows via cassettes. "Some programs I like to watch, as they come over the air, and relate it to what's on another channel. Sometimes, it's a more realistic way of evaluating a program."

Critiquing 'The Times'

Aside from studying the rating sheets, one of the favorite indoor sports of television executives and creative people is criticizing the critics of *The New York Times*. In its way, this is a compliment to the paper, which is the most influential of all dailies; when *The Times* speaks, in its editorials, its news pages, its cultural sections, attention is paid. There are those who feel that through the years, some of its crit-

ics, whether in TV, films, theatre or books, have acquired an importance beyond their merits.

For more than three decades the radio and TV critic of the *Times* was the esteemed Jack Gould, who also was its principal broadcasting reporter and a very good one. As a critic, despite a pedestrian style, he earned the respect of his readers and the industry. It was said that he considered himself "the conscience of the industry," and for many he fulfilled that responsibility admirably.

During the Gould regime, he had several assistants, who handled listings and highlights, and turned out occasional routine features for the Sunday edition. Little space was devoted to radio or TV in the daily pages. The big day was Sunday.

When Gould retired in 1971, he was replaced by the current critic John O'Connor, from the *Wall Street Journal*. Opinion about O'Connor is divided. There are those who, like the *Washington Post's* Shales, think his reviews are pompous and stuffy. He is not a stylist, and obviously does not consider one of his tasks to entertain his readers. And like Jack Gould he seems to be dedicated in a quiet way to the improvement of the medium, as an instrument for information and culture.

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The 'Anglophile' knows that the only good shows are the 'Bundles from Britain.' His passion for the BBC knows no bounds.

Radio Network Association tallies 546 products and services, 183 ad shops

Web radio census: 343 clients in '84

The first annual census of products and services advertised on network radio in, perhaps, 25 years has been released by the Radio Network Association.

The tabulation revealed that 546 products and services were touted on the radio webs who are members of RNA plus six other radio networks. The products and services were sold by 343 companies and the network time was placed by 183 ad agencies and buying services.

While there were no dollar figures available on advertisers, individual products or industry categories, Robert Lobdell, RNA president, noted that total network radio sales in 1984 came to \$287,981,910. He estimated, conservatively, on the basis of first half network radio revenues that the total sales figure for 1985 would come to \$320 million. This is about 11 per cent over the '84 figure.

However, first half revenues for the radio webs came to \$153,428,565, or 16.5 per cent over last year (see *Radio Business Barometer* in the August 5 issue).

Lobdell stressed the diversity of advertisers in the network radio medium and maintained that "the value of this accumulated usage information to advertisers and their agencies cannot be overstated."

P&G's return

Many of the biggest advertisers in the U.S. are on the list. Special interest attaches to Procter & Gamble, which in pre-TV days was the biggest radio advertiser and then deserted the medium when TV entered the scene. In the past couple of years, however, it has made a modest reappearance in radio.

Last year, a half dozen agencies placed orders for 10 P&G brands on network radio. There was also a corporate campaign. Half of the brands were in the hair care category and four of the five were shampoos. The shampoo brands were Head & Shoulders, Ivory, Prell and Pert, while the other hair care product was Lilt home permanent.

But there were also campaigns for a coffee (Folgers), toothpaste (Crest), deodorant (Sure), laundry product

(Oxydol) and arthritis capsules (Encaprin).

Other big drug and toiletry clients

active on network radio last year were Bristol-Myers, whose Boclaro house agency placed business for five such brands, and Gillette, which advertised three. B-M health and beauty aid (HBA) brands included Clairol, Exedrine, Keri hand lotion, Comtrex and Fostex. The company also advertised Fresh & Dry room deodorizer and the Clairol hair setter.

Among other HBA brands and companies on network radio were Murine, Neet and Preparation H from American Home Products, Amway Corp., Avon, Max Factor, L'eggs and Hanes

(Continued on page 115)

1984 network radio advertisers

Advertiser/product or service	Agency or buying service
A. Witty Real Estate	WVWI Radio One
Aaron Spelling/Matt Houston	Direct
Finder of Lost Loves	Direct
Abbott Labs/Murine Eye Drops	The Bloom Agency
Tronolane Suppositories	Laurence, Charles & Free
ABC TV/daytime TV	McCaffrey & McCall
Movies-made-for-TV	Direct
Movies-made-for-TV	Direct
Nightline	N W Ayer, Inc.
Primetime	Direct
Abu-Garcia, Inc./Fishing Equip.	SMY, Inc.
Adam's Mark Hotel	Adam's Mark Hotel
Airwick Industries, Inc./Airwick	Advanswers
Aladdin Industries, Inc./Thermos	William Hart Adler
Alfa Romeo Inc./Automobiles	Marsteller
Allied Van Lines/movers	D'Arcy, MacManus Masius, Inc.
Aloe Creme Labs/Cosmetics	Aloe Advertising
Alpine Electronics of America/ Car, home stereos	Kresser Robbins & Associates
Home security systems	Kresser Robbins & Associates
Am. Cyanamid/Ultra Swim shampoo	Ted Bates
Am. Dairy/cheese	D'Arcy, MacManus Masius, Inc.
Am. Egg Board	Campbell Mithun
Am. Express/travelers checks	Ogilvy & Mather
Am. Federation of Information Processing Society/National Computer Conference promo	Ogilvy & Mather, Inc.
Am. Federation of Teachers	Richard E. Neustadt
Am. Hardware/Servistar Stores	W.B. Doner
Am. Heritage Industries	Lawrence Butner Advertising
Am. Home/Brach's Salon Chocolates	J.F. Murray
Neet depilatory	J.F. Murray
Dry & Clear	J.F. Murray
Easy Off oven cleaner	J.F. Murray
Preparation H	J.F. Murray
Am. Honda Motor Co./ Car Of The Year	Needham, Harper & Steers
Seat belt campaign	Needham, Harper & Steers
Motorcycles	Dailey & Associates

(Continued on page 115)

Viewpoints

John E. O'Toole



Chairman of the board, Foote, Cone & Belding Communications, in a recent speech in Chicago before the Northwestern Management Alumni Association

Who holds the keys to great advertising: the client or the agency?

Who are we to blame for non-great advertising—or for dull, predictable, banal, even insulting advertising: the advertiser or his agency? To put it more positively, which party really holds the keys to great advertising?

A case can, and frequently has been made on either side of that argument.

Those who say the client holds the keys point to the fact that an agency's output varies in quality, sometimes achieving greatness for one client while falling far short for another. And there does seem to be a greater consistency from product to product—for better or worse—on an advertiser's reel than there is from client to client on an agency's reel.

Those who contend that the keys are in the hands of the agency observe that an agency change has occasionally taken a drab advertiser to greatness overnight.

Both sides are right. Both sides are wrong. And it probably doesn't make too much difference anyway. Because the fact is that great advertising only occurs when client and agency are totally in accord.

From my point of view, a good agency can do good advertising for any company. It can do bad advertising for any company. But it can only do great advertising for companies who crave it.

And that craving, like any other policy statement from a company, is only credible, only actionable, only reliable when it is articulated and demonstrated at the top.

O'Toole's rule

There is sufficient evidence to warrant a conclusion which I'll call "O'Toole's Rule": *The higher up advertising involvement goes in an organization the better the advertising.*

Not only does this conclusion stand the test of per-

sonal experience, it stands the test of logic. Great advertising is risky advertising. Only at the top is the evaluation and acceptance and management of risk a skill one is paid for.

At the top, making waves is making progress. At the top, great ideas are more important than safe ideas. At the top, year-after-year is more important than day-after recall.

This is not to say that a brand manager or group brand manager is incapable of daring decision-making. It's just that the system generally provides little motivation to shake up the status quo and little opportunity to enjoy the rewards of doing so. The Association of National Advertisers tells me that the average brand manager is in his or her job less than two years. And if we do find a brand manager, burning to innovate and take risks, can't we expect that person to gravitate quickly from a company whose top management is unconcerned with advertising to one where the highest officers are involved and supportive of risk-takers?

I view with some alarm those companies where the system has been so warped that those in top positions may never see a great advertising idea—companies where top management makes it clear that other priorities prevail or where an idea in its most fragile and vulnerable stage inevitably succumbs to a brand manager's fear of terra incognita.

Business school training

Which leads to another point. Few business schools teach much about advertising. None that I know of provide any training in the identification, evaluation and sustenance of a creative concept. Generally this skill is developed over time by observing those more experienced practicing it and emulating their approaches.

Yet there are companies where young people just a few years out of business school are given a license to kill advertising ideas. They are not encouraged to seek counsel from above. This does those people a great disservice, for it denies them the ability to learn anything about a highly critical, sophisticated and sensitive part of their marketing jobs.

We work for one company that uses the brand manager system and, at the same time, regards advertising decisions as so important that they are all made or approved by the chief executive.

But he never makes those decisions in private. Campaigns and new advertisements, as well as plans, are presented to him with everyone concerned present. Recommendations are made and dissent, when it exists, is voiced. All points of view are argued. The agency is encouraged to join in and to argue for any version of the idea it feels is superior to the recommendation.

There are no hard feelings on the part of brand managers. They know the rules and they know the boss made them. When he buys their recommendations, they're elated. When he doesn't, they're not. But in either case they've learned something because they've heard people with decades of experience articulating their views and positions.

Programming/Production

Reiss starts in January

Randy Reiss, president of Paramount Pictures domestic television and video programming division, will set up his own company in January, after his exit from Paramount in the fall. Reiss emphasizes that he will not be the sole owner of the company. "I will own a percentage of the company, but the people putting up the finances will, obviously have the control."



Randy Reiss

Reiss, rumored to have been a candidate for a major executive post at several studios in the past few months, describes the new firm as consisting of a Los Angeles based investment group which will acquire, create and manage business within the entertainment and communications field. He points out that the company will have existing financial backing to undertake acquisitions. "I would not have gotten involved if I first had to put up a shingle, as others have done, and then get financing for projects," says Reiss.

He adds that he has investors behind the operation who are people well known in the Hollywood community, "but I can't reveal who they are at this point." He says the financial resources available to the company "are substantial enough" to allow him to consider the acquisition of broadcast properties, cable companies, print media and producers.

He notes his major role in the new company will be in the management and marketing areas, "which is what they want me to do. I will hire a strong chief financial officer, but they expect me to build the company to becoming a major one in the entire media world."

There was much talk in Hollywood syndication circles recently that Reiss would be leaving Paramount for another studio. However, in the announcement of his plans, he said, "I would only leave Paramount to create my own business and I'm staying on

until fall to insure an orderly transition on some significant sales and programming projects which are currently in various stages of completion."

Orbis buys Horizon

Orbis Communications has acquired Horizon Entertainment, with Neil Russell, Horizon president being based in Los Angeles where he will operate Horizon as a wholly owned subsidiary of Orbis. Additionally, he will join Orbis as senior vice president concentrating on development, acquisition and cash sales.

Russell was a former executive with D. L. Taffner, Ltd., MGM/UA Television and Paramount Pictures.

Orbis Communications was founded 18 months ago and recently was named exclusive distributor of the Time/Life Feature Film Library now controlled by Procter & Gamble.

Horizon was formed one year ago and is involved in home video and, through its relationship with True Magic Co., is active in motion picture and television series development.

Syndication shorts

Matt Houston, which becomes available for domestic syndication in the fall of 1985, has been sold to five additional stations. The transaction raises its penetration to 29 markets, according to its distributor, **Warner Bros.** The additional stations are: WDZL(TV) Miami, KRKB-TV Sacramento-Stockton, KGSW-TV Albuquerque, KAKE-TV Wichita-Hutchinson and WXXA-TV Albany-Schenectady-Troy.

Divorce Court, entering its second season, has added 11 more stations to its customer list. The addition sets a total of 114 stations now set for the September debut of its 1985-86 season, according to **Blair Entertainment.**

LBS Communications will launch the syndication premiere of the 10-hour miniseries, *Marco Polo* in September on an ad hoc network of 107 stations covering 84 per cent of the U.S.—with Procter & Gamble as its sole national sponsor, according to LBS chairman and president, Henry Siegel.

Viacom Enterprises and **Tribune Broadcasting** have set a new first run comedy series, *Comedy Break* with Mack and Jamie, to debut the week of September 23. The half-hour shows are currently sold in over 65 per cent of the country and will be aired as a weekly strip.

Webster, ABC's half-hour sitcom,

set new per-episode market records in its first week of off-network sales, according to **Paramount Domestic Television and Video Programming**, the producer-distributor.



'Webster'

In the first week of sales, nine stations have purchased the program, available for the fall of 1988, for a total of \$50,000,000 or \$500,000 per episode, an official of Paramount said.

The animated action-packed saga, *G.I. Joe: A Real American Hero*, has been sold out for advertising for the entire 1985-86 broadcast year by **Tribune Entertainment Co.**

The 90 half hours of *G.I. Joe* are produced by **Sunbow Productions, Inc.** in association with **Marvel Productions, Ltd.** and are syndicated nationally by **Claster Television Promotions.**

Embassy Telecommunications' *The Jeffersons*, which has consistently ranked among the top five off-network comedy series and is the third highest-rated over the last four years, has garnered syndication renewals with sales to eight stations—including four of the top eight markets.

Genesis Entertainment, distributors of *Sale of the Century*, has added nine more stations to the game-show's fall line-up.

Three's Company has added its 200th station with the addition of KTVZ, Bend, Ore., according to **D. L. Taffner Ltd.**

The Tripods, a half-hour science fiction trilogy, co-produced by the **BBC** and **Fremantle International** has been sold in 41 U.S. markets representing 33 per cent of U.S. TV homes, according to Fremantle.

The Tripods is the "umbrella" title for the television version of John Christopher's science fiction books: *The White Mountains*, *The City of Gold and Lead*, and *The Pool of Fire*. MacMillan, which publishes the books in the U.S. is mounting a national promotion campaign to tie-in with the television syndication.

A program commemorating the 100th anniversary of the Statue of Liberty has been sold to all five ABC

tative for "Embassy Night At The Movies," the two-year-old ad hoc network on 126 stations. At presstime, the network has been extended in 88 markets through a fourth year.

Colbert Television Sales has sold *The Joker's Wild* to nine additional stations. Included in the new lineup are WBNX-TV Cleveland, KUSA-TV Denver, WKRC-TV, Cincinnati, WEAR-TV Mobile-Pensacola, WTLV(TV) Jacksonville, WTVQ-TV Lexington, WTAT-TV Charleston S.C., WFTV(TV) Orlando-Daytona Beach-Melbourne and KTAL-TV Shreveport-Texas.

D.L. Taffner Limited has added eight new stations to the lineup for the strip version of *Too Close For Comfort*. The latest additions are KOLO-TV Reno, WBFF-TV Baltimore, WTTE(TV) Columbus, Ohio, KOAT-TV Albuquerque, KRCR-TV Chico-Redding, WFTX-TV, Ft. Myers-Naples, WGAL-TV Harrisburg-York-Lancaster-Lebanon and KTVL(TV) Medford. The additions put the program in 80 markets.

King World has obtained the syndication rights to *The Oprah Winfrey Show*, a new first-run hour-long strip. The daytime talk-variety show is hosted by Oprah Winfrey and is currently seen on WLS-TV's *AM Chicago*. WLS-TV will produce the series, and national spots will be sold by **Camelot Entertainment Sales**.

Group W has brought eight more stations into the *Hour Magazine* lineup. The newcomers include KPRC-TV Houston, KCPQ-TV Seattle-Tacoma, KCRA-TV Sacramento-Stockton, WWBT(TV) Richmond, WTVQ-TV Lexington, WSAV-TV Savannah, KGHI-TV Lincoln-Hastings-Kearney, and KORC-TV Seattle-Tacoma. The series, which begins its sixth season in September, has coverage in 83 per cent of the U.S.

A program commemorating the 100th anniversary of the Statue of Liberty has been sold to all five ABC owned stations, according to its producers **Marvin Grieve** and **Dick Perin**.

The centennial celebration features personal testimonials made by immigrants or family of immigrants. Among the 50 "highly personal messages" in the program are those delivered by New York City Mayor Edward I. Koch, Geraldine Ferraro, John Brademas, President of New York University, and more immigrants or children of immigrants.

WGN Chicago has formed the **Tribune Radio Network** to offer news, agriculture, sports and weather programming to radio stations in Illinois and the Midwest via satellite. General manager for the network is Lyle Dean, a WGN newsman and announcer.

CBS RadioSports' new 13-week *College Football Scoreboard* makes its de-

but September 7. The 20-minute broadcast, anchored by sportscaster **Ed Ingles**, will summarize college football game results and present features about the players and schools. The program is fully sponsored by **True Value Hardware Stores**.

The Pro-Line Corp., a Dallas-based hair care company, is sponsoring the *Jesse Jackson Commentary*, a twice-daily commentaries. The 90 minute commentaries feature the Rev. Jesse Jackson speaking on a variety of issues. **Syndicate It Productions, Inc.**, of Burbank, Calif., is producing and distributing the program which is available through both satellite transmissions and tape formats. More than 75 stations have signed up for the commentaries.

Eduardo Caballero, of **Caballero Spanish Media**, a national Spanish radio representative, has announced the formation of **Caballero Promotions**.

Zooming in on people

Harmony Gold has appointed the veteran broadcaster **Lionel Schaen** president of the company's syndication sales division. Schaen was previously president and chief operating officer of ACTV, Inc. Prior to holding that position, he had been president of Select TV, and was vice president and general manager of KHJ-TV Los Angeles. In his new role as president of Harmony Gold's syndication sales, Schaen will acquire features and half-hour shows and also be involved with in-house production of programs and films for television. Harmony Gold's product list includes *Robotech*, the animated soap opera for children which is sold in close to 80 markets, and *Captain Harlock* and *the Queen of 1,000 Years*, scheduled to go on the air next season.



Lionel Schaen

Gary L. Wilson has been named executive vice president of **Walt Disney Productions**. Wilson, also elected as director of the company, will be the firm's chief financial officer. He joins Disney from **Marriott Corp.** where he

was executive vice president and chief financial officer.

Lana Freistat has been named vice president in charge of development and production for comedy at **Paramount Pictures** network television division. She joined Paramount after working as a producer for **The Leonard Goldberg Co.** Other appointments at Paramount included **Steven Nalevansky**, now director of video programming, and **Robert Sheehan**, vice president for the Paramount Television Group. Nalevansky was formerly with Heritage Entertainment; Sheehan had been Warner-Amex Cable's vice president for business affairs.



Lana Freistat

Tony Bauer and **Michael Newson** have assumed new duties at **Twentieth Century Fox** domestic television. Bauer has been named vice president for sales in the western division, moving to Los Angeles from Atlanta where he was Fox's Southeastern division vice president for sales. Newson takes over Bauer's southeastern post. Newson joins Fox from the **Tribune Entertainment Co.** where he headed the southeastern office.

Ron Harrison has taken over the position of western sales manager for **Colbert Television**. Harrison, who'll be based in Los Angeles, had been vice president of domestic syndication sales for Alan Enterprises.



Ron Harrison

Lisa Ann Woodcock has been named southeastern sales manager for **Repub-**

lic Television. The Atlanta-based Woodcock will be responsible for Republic's sales in Florida, Georgia, Kentucky, North Carolina, South Carolina, Tennessee, Virginia, and West Virginia. She joined Republic after serving as an assistant to the president of Four Star International.

Glen U. Shipley has been named vice president of finance and chief financial officer of **Lionheart Television International.** In the past he's been associated with a number of companies, including the Producer Sales Organization, Golden West Broadcasters, and Peat Marwick Mitchell, Inc.

Susan Transeth has been appointed director of television administration for **The Samuel Goldwyn Co.** with responsibility for coordinating TV acquisitions, marketing, programming, facility distribution and administration. She previously served as administrative assistant to **Mort Marcus**, vice president of TV sales for Goldwyn.



Susan Transeth

Anthony Rudel has been appointed vice president, programming, at WQXR-AM-FM New York. Rudel joined the station in 1977 while a junior at Columbia College. In 1979 he became program coordinator, and in 1981 was named associate program director, later becoming director of operations.

Steve M. Swenson has been named news director for **Westinghouse Broadcasting's** WINS New York. Swenson moved to WINS after a four-and-a-half year tenure at KFWB Los Angeles, another Westinghouse station.

KUPL Portland, Ore., has begun broadcasting live, with a lineup headed by **Mike Stone**, 5:30 A.M. **Bill Bradley**, program director, will do the 10 A.M.-2 P.M. chores, followed by Bill Best, from 2-7 P.M.

WSSP Orlando has a new lineup. **Chuck Bennett** will handle the morning tourse, followed by **Mike Kaye** in the afternoon. Midday is handled by **Bob Knight** and through the evening it will

be **Cullen Thomas**, who had been at WJAX(FM) Jacksonville.

Kirk Russell has been named the 6-10 A.M. announcer at KVI Golden West affiliate in Seattle-Everett. **Russell** comes to KVI from (KUBE(FM) Seattle.

Production notes

New World Pictures, a company whose TV division is barely two years old, has become an important member of the Hollywood production community. New World recently acquired the rights to NBC's daytime series *Santa Barbara* from its owners and producers Bridget and Jerome Dobson. It's one of several shows the company is producing or planning to produce in the future.

One show in the works is an ABC pilot for **Dick Van Dyke.** New World senior vice president **Jon Feltheimer** says Van Dyke plays a man with a second family, a young wife, and offspring from his first marriage.



Gary Coleman

A second New World project is an ABC movie-mystery co-starring **Gary Coleman** and **Angela Lansbury.** Feltheimer says the untitled movie, "is a little bit like *Murder on the Orient Express.* He plays the hero, a bit of a Clouseau kind of a character." Also on New World's agenda is *After the Promise*, a Movie of the Week for CBS. It's based on the true story of an unemployed widower who lost custody of his children during the depression of the 1930s and spent 10 years trying to regain their custody from state institutions.

Executive producer **Jay Bernstein** is making a two-hour movie version of *Mickey Spillane's Mike Hammer* for CBS which will again star **Stacy Keach.** If the show, expected to air on the network in January, scores well enough in the ratings, it may return to the CBS' regular series schedule. In addition to Keach, the movie co-stars three regulars from the series, **Don Stroud**, **Lind-**

say Bloom and **Kent Williams.** Bernstein says he is also adding another actress to the cast who'll play, "a female deputy police commissioner in New York City. She will be a Veronica Hamel type who embodies what women can identify with as a woman of the '80s."

Lorimar Productions and **Little Joey Inc.** are producing *Family Follies*, a half-hour comedy for NBC's daytime lineup. It's a comedy game show in which family, friends and lovers prove who's right and who's wrong about everyday disagreements. *Family Follies* is hosted by British TV personality **Jeremy Beadle** who's making his American debut in the pilot. **Michael Hill** is creator and executive producer of the show. He has created and produced such shows as *All Star Secrets*, *You Bet Your Life* and *The Toni Tennille Show.*

Orion Television, Wagner/Ball Productions and Finnegan Associates Productions have joined forces to produce a TV movie and a series, both to star **Lindsay Wagner** for ABC.

Dan Enright Productions has signed **Michael Reagan**, son of **President Ronald Reagan**, and the President's former wife **Jane Wyman**, to be a narrator and reporter on *All About Us*, a new daily-half hour TV magazine series making its debut in syndication October 7. **Ron Hendren** is hosting *Us*, which the producers say will be on more than 100 stations.



Michael Reagan

Paramount Network Television signed veteran writer/producer **Dick Berg** and his **Stonehenge Productions** to develop and produce telefilms, series and mini-series. The contract also calls for Berg to develop and produce films for Paramount's motion picture group.

WTVS-TV, Detroit's public television station which produce *LateNight America*, is seeking a host to replace **Dennis Wholey** who is leaving the show in October. Wholey, author of *The Courage to Change*, a book dealing with the problems of alcoholism and celebrities who suffer from it, plans to

develop writing and television projects.

Columbia Pictures Television signed an agreement with **Ronald M. Cohen** and his production company, **The Movie Company Enterprises, Inc.** Cohen will be involved in a number of projects being developed for television at Columbia.

CBS' lion's share

CBS walked away with the daytime Emmys—presented recently by both the National Academy of Television Arts and Sciences and the Academy of Television Arts and Sciences—taking 23 honors out of 39. In the program and individual achievement portion of the Emmy presentation, which was telecast live on CBS-TV from the Waldorf Astoria Hotel in New York August 1, two CBS soapers won three awards each: *The Young and Restless* and *Guiding Light*.

Other multiple award winners in the program and individual achievement portion include two awards to ABC-TV's *All My Children*, two awards to *Donahue* and two to CBS' *The \$25,000 Pyramid*.

The other section of the Emmys, covering primarily excellence in the creative arts, involved awards presented off-camera July 27 at the Century Plaza Hotel in Los Angeles.

Here are the program and individual achievement winners:

Outstanding drama series: *The Young and the Restless*; H. Wesley Kenney, William J. Bell, executive producers; Edward Scott, producer; CBS.

Outstanding game show: *The \$25,000 Pyramid*; Bob Stewart, executive producer; Anne Marie Schmitt, producer; CBS.

Outstanding talk/service show: *Donahue*; Richard Mincer, Patricia McMillen, executive producers; J. Darlene Hayes, senior producer; Gail Steinberg, Lorri Antosz, Susan Sprecher, Marlene Selip, producers; syndicated, Multimedia Entertainment.

Outstanding children's series: *Sesame Street*; Dulcy Singer, executive producer; Lisa Simon, producer; PBS.

Outstanding animated program: *Jim Henson's Muppet Babies*; Jim Henson, Margaret Loesch, Lee Gunther, executive producers; Bob Richardsor, producer; Hank Saroyan, John Gibbs, directors; Jeffrey Scott, writer; CBS.

Outstanding children's special: *All the Kids Do It* (CBS Schoolbreak Special); Henry Winkler, Roger Birnbaum, executive producers; Eda Hallinan, producer, CBS.

Outstanding actor, drama series: Darnell Williams as Jesse Hubbard; *All My Children*; ABC.

Outstanding actress, drama series: Kim Zimmer as Reva Shayne Lewis;

Guiding Light; CBS.

Outstanding talk/service show host: Phil Donahue; *Donahue*; syndicated, Multimedia Entertainment.

Outstanding Game show host: Dick Clark; *The \$25,000 Pyramid*; CBS.

Outstanding directing, drama series: John Whitesell, II, Bruce Barry, Irene M. Pace, directors; Robert D. Kochman, Joanne Rivituso, Joanne Sedwick, associate directors; *Guiding Light*; CBS.

Outstanding game show director: Marc Breslow; *The Price is Right*; CBS.

Outstanding writing, drama series: Agnes Nixon, Wisner Washam, Art Wallace, Lorraine Broderick, Victor Miller, Jack Wood, Mary K. Wells, Clarice Blackburn, Susan Kirshebaum, Elizabeth Page, Elizabeth Wallace; *All My Children*; ABC.

Outstanding juvenile/young man, drama series: Brian Bloom as Dustin Donovan; *As the World Turns*; CBS.

Outstanding ingenue/woman, drama series: Tracey E. Bregman as Lauren Fenmore Williams; *The Young and the Restless*; CBS.

Outstanding supporting actress, drama series: Beth Maitland as Traci Abbot Roamlotti; *The Young and the Restless*; CBS.

Outstanding supporting actor, drama series: Larry Gates as H. B. Lewis; *Guiding Light*; CBS.

Special recognition awards: Larry Haines; Mary Stuart; the late Charita Bauer.

In the creative arts category for daytime, CBS led the winners with 11, ABC received six, PBS was awarded two, NBC, one, and there were two winners from the syndication field.

CBS won for **drama series design team:** *Guiding Light*; **writing in childrens specials,** *The Day The Senior Class Got Married, CBS Schoolbreak Special*; **film sound mixing, Pole Position**; **art direction, Pryor's Place**; **area awards, To See A World, For Our Times**; **live and tape sound mixing and sound effects, Contract For Life: The S.A.D.D. Story, CBS Schoolbreak Special**; **makeup, The Young and the Restless**; **technical direction, electronic camera and video control, The Price is Right**; **film sound editing, Jim Henson's Muppet Babies**; **costume design, Pryor's Place**; **drama series technical team, The Young and the Restless.**

ABC won for **music direction and composition, Edge of Night**; **directing in childrens programming, Mom's On Strike, ABC Afterschool Special**; **cinematography, Out of Step**; **hairstyling, General Hospital**; **film editing, Backwards: The Riddle of Dyslexia, ABC Afterschool Special** and **lighting direction, Henry Hamilton, Graduate**

Ghost.

PBS' awards came in the categories of **children's series writing, Mister Rogers Neighborhood**; and **video tape editing, Sesame Street.** NBC won for **graphics and title design, Santa Barbara.** An Emmy for **performer in childrens programming** went to John Caradine for *Umbrella Jack*, a syndicated program. In the category for **directing in a talk/service show, Dick Carson of The Merv Griffin Show,** a syndicated product, won the Emmy.

WW II documentary

Arnold Shapiro Productions, the producer of *Return to Iwo Jima*, a documentary commemorating that World War II battle against the Japanese, is filming *The Unknown Soldier*, which PBS will telecast on Veterans Day. The November 11 special tells the stories of six servicemen listed as missing in action in World War II. It also depicts the history of the Tomb of the Unknowns in Washington D.C., in which the unidentified bodies of servicemen from World War I, World War II, Korea and Vietnam are entombed.

The documentary's executive producer, Arnold Shapiro, received an Academy Award for his *Scared Straight* production several years ago.

"No documentary has been done about the Tomb of The Unknowns," Shapiro says.

"We had to get special permission from The Department of Defense. They put us in contact with representatives of each department of the military. With their cooperation, we came up with about a dozen men who were World War II MIAs.

"We narrowed it down to six, and it's those six stories we are telling. We are reconstructing the lives of six young men who traveled across an ocean to fight for America and just disappeared. Both the European and Pacific theaters of war are covered. In telling their stories we are also telling the stories of the battles in which they participated."

The one-hour show will recount the battles of Guadalcanal, Bataan and Italy's Monte Cassino.

It also depicts the men who served in the Japanese-American units that fought in Italy.

There will be combat scenes shot in World War II and film of those same sites as they appear today.

"Nearly 79,000 men disappeared during World War II," Shapiro says. "There were over 8,000 bodies recovered as unidentifiable. In each place where one of our men disappeared, there were eventually unidentified American bodies discovered. So in theory one of our men could be the unknown soldier."

Commercials

Will the controversial PSA emerge?

It wasn't exactly a storm of controversy. It was more like a squall, but the abrasive stirring could trigger a call for more responsive, contemporary public service campaigns.

The American College of Obstetricians and Gynecologists, concerned by the growing number of unintended pregnancies commissioned Martin E. Janis Co., a Chicago advertising agency to put together several public service announcements telling audiences where they can get reliable, clinically accurate information on contraception.

The commercials were deliberately filmed by Freese and Friends in a positive upbeat manner. The three television networks, CBS, ABC and NBC, turned down the spots, calling them "too controversial" for the PSA category, pointing out that the topic would be better served as the theme for a news or public affairs program.

Despite the letters to network heads from R. Luella Klein, past president of ACOG, expressing her "disappointment, that the networks defined as controversial an issue that more than 90 per cent of the population feels should be taught in the schools," the networks have stood fast.

The New York Times, on its editorial page, (August 5) said the webs should run the commercials. The paper claimed that network programming "promoted sex" and that it had "a public responsibility" to inform the public about contraception.

Assaying *The Times* position, a CBS spokeswoman called the editorial a misinformed and inappropriate linking of entertainment programming to the concept of PSAs.

Granting the fact that the concept of contraception is controversial, Dr. Klein pointed out further that without it, the average sexually active American woman would face 14 births or 31 abortions in her lifetime. She noted that the Standards and Practices were formulated by the networks in the 1960's and should be revised to reflect the public's changing mores. The networks maintain that these standards are in a state of constant review.

"These commercials," she maintains, "dispel the fear and confusion surrounding contraception, stress that contraception is much safer than abortion and emphasize the benefits and results of proper contraception."

Rejected by the networks, ACOG through Martin E. Janis, Inc. is currently trying to bypass the webs, by

showing the commercials to affiliate stations.

Thus far six affiliates have agreed to review the spots, but none has said it would run them.

The spots provide viewers with an 800 number (800-intends) that they can call if they wish information about contraception. The spot was entirely funded by dues from the ACOG membership, and can currently be seen in PSA time, on the Cable News Network.

Industry observers believe that this could be the opening volley in the call for more contemporary, responsive public service campaigns surrounding issues that could be characterized as controversial. These observers believe further, that the networks will be sorely tested by social, and healthcare groups on issues of this nature.

Shoe on other foot



Stan Dragoti

Stan Dragoti, lean, spare, EUE/Screen Gems director has returned to the commercials hustings after a 17-month absence to direct a film that opened to mixed reviews on the East Coast and positive reviews elsewhere.

Wearily ensconced in his suite at a New York hotel, Dragoti shrugs his shoulders. "I am coming down," he begins, "after 17 months of the most exhausting work."

By 'coming down,' Dragoti means recuperating. He is not referring to taking on a host of assignments for such clients as Procter & Gamble. "I love advertising," he says, "and I love ad people. That's where I come from." Remembering the evolution of the "I Love New York" campaign, which he helped create with Charlie Moss at Wells, Rich, Greene, Dragoti adds "I enjoy coming back."

Is directing a film different than

helping a commercial? "Sure," Dragoti says. "You can give the actors a lot more levity when doing a feature. They know their own instrument. You just have to remind them, from time to time, where they are in a film. If you permit it, an actor will give you three or four pages of dialog when you don't want it. Sometimes I have to remind them 'this is the last reel, keep it short.' With a commercials actor," Dragoti says, "the time frame is much shorter, you have to keep a tighter control."

Other differences:

■ Constant alteration and rewriting of the script. "No matter whether the director gets a writing credit or not, the scripting of a film is a tacit collaboration between writer and director. No script is letter perfect, the director must shape the material. In commercials the director and the copywriter collaborate, too, but the idea has to be inherent in the storyboard, or you just don't do the spot

■ "Feature films are made for entertainment on all demographic levels and are not a statement of personal taste. Commercials are made primarily to sell the product, hopefully through a successful mix of entertainment. There are lot of bits I will put in a film to capture the attention of the 10-year-old child, whose money we very much want. If I were catering to my own personal taste I would not include it.

"A commercial is all target audience, demographics; and the spot is calculated to talk to that audience. But lately P&G is willing to take a few risks, do some different things. I've been pleased and personally encouraged by their approach."

Dragoti expects to return to feature film making eventually, for the right project. His recent project, *The Man With One Red Shoe*, made a reported \$3.2 million in its first week, but has subsequently been displaced in a number of first run or showcase theatres.

If *Red Shoe* is a success, the scenario for Dragoti, who has had two successful box office hits thus far, both of which received tepid notices, might include a raise in his director's fee, more days, (75 instead of 60) to shoot a film, and an opportunity to helm an important property.

While more and more commercials directors have commuted to theatrical features and back, all recognize the frustrating hazards of the medium, where a poor reception can cripple a career.

"I'd like to do something like *The Graduate*, a real comedy, with underlying seriousness," Dragoti says. But right now he is busy shooting commercials, an area in which he has developed a large following and one in which the notices have always been good.



Sandra Joseph

The long haul agent

Sandra L. Joseph, a former secretary in the Chicago office of Kenyon & Eckhardt, Inc. now heads up the Los-Angeles-based Joseph Heldfond & Rix, a commercials talent agency that has divisions for children, celebrities, print media, voiceovers, on-camera talent. Clients are a wide ranging list of established performers and those at the threshold of their career.

Joseph characterizes the new trend in casting commercials as a return to an old trend began by Leo Burnett years ago. "It's called family casting," Joseph says. "You begin a commercial series with a staple set of characters, and you do three or four different things with these people. It establishes a continuity in the advertiser's pattern."

She also identifies another trend, this toward actor commercials, with certain actors keyed to different sponsors. Mark Harmon, the son of Michigan football immortal Tom Harmon, is currently associated with the Coors Beer spots. "They are strong acting spots with the star of *St. Elsewhere*, and a football star in his own right, looking straight into the camera. "Sure it's acting," Joseph concedes. "but Harmon must come across as honest, credible." Harmon is not contractually prohibited from taking on assignments as a spokesman for some other advertiser. "I wouldn't advise him to do it now. Contrary to the traditional agent reputation," Joseph laughs, "I'm not in this for the fast buck."

Joseph says she entered the children's commercial picture because she bridled at the way some people regarded the younger people as just meat.

"We must approach children different than we do adults. Some are good at six years of age. Others don't come into their own at 10. Ron Howard, the actor/director, is a dream director of kids. It's probably because he started working as a child, and it is also because he is genuinely a nice person himself. He ap-

proaches the children as equals. He doesn't talk down to them. He is also relaxed, not uptight and intense. Kids are very perceptive at sensing moods. As far as Ron is concerned, this is a great help to him in communicating with children."

Unlike some observers who see a slowdown in the commercials business, Joseph describes it as "healthy, particularly for cars and take-out food."

"Los Angeles has lost quite a bit of the commercials business. We are in the process of getting it back. This is where the actors are," she says, countering claims that New Yorkers make about a cultural environment.

"I have nothing against New York," Joseph says. "But how many films, sitcoms, movies-for-television are made in New York, really? In Hollywood, they make many each year." Joseph credits video tape as a boon to the commercials market. "If a director wants to look at an actor, I send him a video tape. He can make a decision based on what he sees. Video tape has greatly aided our profession."

Joseph's roster of clients is impressive, but, more important, are some of the casting coups she has helped manage. She matched Mariette Hartley with James Garner for Polaroid. Another highly prized client is John Travolta who is a spokesman for Japan's Takara ChuHi, and who got his start acting in commercials. Voiceover clients include Mason Adams, David Doyle, Howard Duff, Orson Bean and Mel Blanc.

As far as a creative agency goes, Joseph labels Chiat/Day as "brilliant," citing the Pizza Hut campaign with "inspired use of celebrities, and withholding the advertiser name until the end as quite exciting."

"When it comes to advertising franchises," Joseph concludes, "others do the same old stuff. What you want is a spot in which the star is going to come off looking good."

Past the yuppies

A hard nosed professional who has looked at his share of evanescent trends, Bert Metter, vice chairman of J. Walter Thompson is the spokesman for a new survey recently released by the agency that nudges the yuppies aside to examine the "would be's."

Entitled *The New American Consumer*, the study purports to unearth new findings on how Americans behave and how they respond to advertising.

Among the findings:

- Yuppies are mostly male, because despite women's gains over the past decade, the male still accounts for the lion's share of the income. There are fewer than 500,000 yuppie women.

- While yuppies are an attractive group for advertisers, there are other baby boom segments which are of equal or more importance, but which have received much less attention. One of these groups is the "would be's."

- Would be's are greater in number than the yuppies, have equal (five years after high school) education but much lower incomes, and represent a new phenomenon in American life—the emergence of a major segment of consumers who are educated but not affluent.

- Another group often overlooked is the elite worker, who has high income but a blue collar job. They make up a sizable part of the affluent market but are rarely appealed to in advertising campaigns.

"Consumer behavior has actually become a major news story in America," the study says. "First yuppies were discovered, first hyped, then disparaged. It's a cycle, almost like the fashion business."

"We've got to have an accurate picture of who the new American consumers really are, what they believe and like, and how they behave, in order to create effective advertising." Metter obviously believes that the study is a beginning, and he is making it available to JWT clients.

Caption center opens

The WGBH Caption Center, headquartered in Boston, opened its full service New York city counterpart this month, managed by Corliss Goger, and located in the Movielab Building at 619 West 54th St.

"We are prepared to meet the demands of the fast-paced television commercial production industry," Goger says. "Now that nearly 400,000 hearing-impaired people in the United States have access to closed captions through decoders attached to their television sets, hundreds of advertisers have recognized the need to reach this audience."

The Caption Center was established 15 years ago, and the New York outlet is its third facility, with the Boston office established in 1971, by the WGBH Educational Foundation; a Los Angeles office opened a decade later.

In addition to producing captions for television ads broadcast on CBS, NBC and ABC, the Caption Center captions programs for PBS, cable services and local stations.

New AFTRA secretary

John C. Hall has been appointed national executive secretary of the American Federation of Television and Radio Artists (AFL-CIO) succeeding Sanford I. (Bud) Wolff who has resigned after

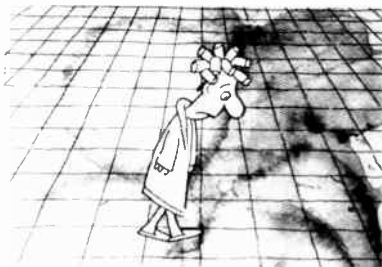
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Commercials (continued)

16 years in the post.

Wolff is retained by the union as a consultant and negotiator for both the national network contracts (which expire on November 15) and the prime-time pacts, which expire in June, 1986.

Before taking on the senior administrative post, Hall served as Wolff's second in command at the national union since September, 1977. He had been recently elevated to the post of associate national executive secretary, after having served as assistant national executive secretary since joining the union in 1977.

Before joining AFTRA, Hall was assistant to the national president of the American Federation of Musicians, and from 1966 to 1975 served as assistant to the president of IATSE. (International Alliance of Theatrical Stage Employees.)

New campaigns

It had to happen sooner or later. One of the colas had to swoop down and pick off **New York Mets** ace baseball right-hander **Dwight Gooden** to do a commercial.

The agency who did the picking was **BBDO**. The cola is **Diet Pepsi**, and Gooden, who has a pretty good pickoff move of his own, has a co-star, retired pitching star of the **California Angels** and the **New York Yankees**, **Catfish Hunter**.

The 30-second spot is destined to be seen in major markets. It will continue the One Calorie Choice of a New Generation campaign, and is entitled "Slider."

Scenario has Gooden discussing throwing a curve ball, while Hunter shows Gooden how to "doctor up" the ball contrary to baseball regulations. **Phil Dusenberry** was executive creative director on the spot, which was written by **Ted Sann** and art directed by **Harvey Hoffenberg**. **Gene Lofaro** produced, while **Ed Bianchi** of Bianchi Films directed the commercial.

Ammirati & Puris is reported to be readying an ambitious new television campaign scheduled to be released next month on behalf of its client, **United Parcel Service**. The campaign will continue through the spring. Details will be spelled out later.

SSC&B continues its **Bayer Aspirin** campaign with a spot set on a desert island just off the Bahamas. Since the midday island sun could wash out all the color, filming had to be completed between 5:30 and 9:30 a.m. or from 5:30 p.m. until sundown.

Helicopters and boats were the only form of transportation to and from the island. On the final morning of filming, an advance crew started work at 4:30

a.m., using palm leaves to erase tracks made in the sand the day before. Actor **Roy Thinnis** appears in his first commercial, according to SSC&B. **Shelly Leigh Palmer** composed the music, and **Bob Gaffney** directed for **Knightsbridge Productions**.

The 15s and 30s are airing over network TV across the country on early evening news and morning news programs, buttressed by radio support that can be heard nationwide throughout the day.

Mike Shalette, SSCB executive vice president, is executive creative director; **John Lerch**, senior vice president, is group creative director. **Bob Gula**, vice president, is art director, and the producers are **Steve Pytko** and **Lori Danenberg**.

Benetton, the sweater manufacturer whose product has made a worldwide impact, is planning to launch its first U.S. broadcast campaign via **Eldorado**, Paris, and the Milan, Paris, and New York offices of **J. Walter Thompson**.

The spots consist of a montage of still photograph of Benetton product taken by **Oliviero Toscani**, the photographer who shoots all the photographs for the company's worldwide campaign.

JWT has come up with a unique media buy for this drive. It will be exclusively on **MTV**, starting in September.

The agency is staking the success of its campaign on the cable broadcast buy.

Ad makers

McCann-Erickson, obviously seeking some additional creative muscle to pour into its work for the new **Coke** and **Coca Cola Classic**, has lured **Curvin O'Rielly** from Ogilvy & Mather Chicago, where he had been senior vice president and executive creative director.

O'Rielly's title at McCann/NY will be executive vice president and creative director, succeeding **Bruce Nelson** and **Ira Madris**, executive vice presidents at McCann's New York offices, who are taking newly created posts as creative directors for McCann-Erickson USA.

Jay McNamara, chairman of McCann-Erickson North America, made the announcement, adding that "our creative growth must be fueled by constantly improving creative product." McNamara, after praising the work of Nelson and Madris, said, "we are bringing in (Curvin) O'Rielly whose talent is demonstrated by his recent work for NutraSweet, Sears, Brown & Williamson, Parker Pen and Cessna aircraft."

O'Rielly had joined Ogilvy & Mather Chicago in 1982 from BBDO, where he had been senior vice president and a creative director.

Arthur L. Hecht has been named creative director, corporate advertising and promotion, NBC, and will report to **Frank Pintauro**, vice president, corporate advertising, NBC. The appointment is effective immediately. Hecht has heavy broadcast experience.

Since 1968, Hecht has been president of his own full service advertising agency, Arthur Hecht & Partners, Inc., a firm that specialized in radio and television broadcast, cable television and motion pictures. Before that Hecht was a vice president for Delahanty Kurnit & Geller, Inc., where he was an account supervisor.

Before that he was director of advertising and promotion for WCBS-TV from 1962 through 1964, and as director of corporate special projects, in 1965.

David Herzbrun and **Charles Abrams**, both formerly with Doyle Dane Bernbach, Inc. have joined **Saatchi & Saatchi Compton** as senior vice presidents and creative directors, beginning with another DDB alumnus, **Robert Levenson**, now vice chairman and chief creative officer at Saatchi & Saatchi Compton.

Prior to joining Saatchi & Saatchi Compton, Herzbrun was senior vice president and creative supervisor at DDB International. During his last three years at the agency, Herzbrun was responsible for Atari International, Chivas Regal, Polaroid and the Spanish Ministry of Tourism. (Both Atari and Polaroid have subsequently exited DDB).

Herzbrun began his advertising career at DDB in 1957. He subsequently moved to Ogilvy & Mather, McCaffrey & McCall, and at Humphrey Browning MacDougall, respectively, as a creative director, and headed his own agency for four years, before returning to DDB in 1983.

Abrams was previously vice president, art supervisor at DDB. Meanwhile, at **Doyle Dane Bernbach/New York, Howard Brookstein, Lewis Byck, Ervin Jue, Jeff Linder, Victor Obsatz** and **Henry Volker**, have been elevated to vice presidential status in the agency's creative department.

Byck joined DDB in 1961 as a letterer in the sketch bullpen. Through the years he has worked on various accounts, including American Airlines, Pan American, Polaroid and Volkswagen. He is currently an art supervisor on Mobil Oil.

Jue began his DDB career in 1979 as an assistant art director. He is now an art supervisor on the agency's Volkswagen business.

Linder joined DDB in 1980 as a copywriter. Currently a copy supervisor. Linder has worked on the Archdiocese of New York, Audi, Excedrin, IBM,

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Commercials (continued)

S.O.S. and Volkswagen. Before joining DDB, Linder worked as a copywriter at various Boston agencies including Ingalls Associates.

Obsatz joined DDB in 1968 as an art director, and now functions as an art supervisor, with GTE his primary responsibility. Earlier he worked on Celanese, IBM, Mobil and Polaroid. Before joining DDB, Obsatz worked at J.C. Penney.

Volker joined DDB as a copywriter in 1968, but left a year later to join Compton, returning to DDB in 1972. He is now a copy supervisor working primarily on GTE, with past experience on Celanese, IBM and Seagram. Before joining DDB he worked at G.M. Basford Co., Hicks & Greist and J.M. Mathes. The promotions are in line with the agencies' plans to elevate its creative people.

David Klehr has been promoted to creative director at **Needham Harper Worldwide** in Chicago. He joined the agency in March of 1979 as a senior copywriter, and, in 1982, was named executive copy director. His previous copywriting experience was at Marvin Frank & Co.

Michael Eakin has joined **Bozell & Jacobs/Chicago** as senior vice president/group creative director. He will be responsible for the daily operation of the creative department.

Prior to joining B&B, Eakin was a vice president/creative director at Young & Rubicam/Chicago. Eakin began his career in the creative department at Rink Wells & Associates, which later merged with NY Ayer.

Molly Clevenger, a creative group head, has been named a senior vice president at **Benton & Bowles**, according to John S. Bowen, chairman and chief executive officer.

Clevenger joined B&B in November, 1981 as a copywriter and was named a supervisor in March 1983, and to her current post in July, 1984. Clevenger formerly was a vice president and creative group head at Kenyon & Eckhardt, Inc., and, before that, a copywriter with Young & Rubicam, Inc.

Warwick Advertising has added two producers to its broadcast production area. They are **Rikki Furman**, formerly with McCann Erickson, Inc. and **Suzanne Yost**, who had been working as a freelance.

David DiMaggio has been named a vice president/creative director of **Tully Menard, Inc.**, a Tampa ad shop. DiMaggio has been working at the shop since 1981 and has been a creative director since 1983.

Leesa B. Gordon has been named creative director for **Haselmire Adver-**



Leesa B. Gordon

ting, Inc. In her new capacity, Gordon will be in charge of mounting agency campaigns. For the past five years, Gordon has done yeowoman chores at the West Palm Beach, FL, ad shop, working as a media buyer, copywriter and account executive.

Prior to joining Haselmire, Gordon was a news reporter at WPTV-TV in West Palm Beach.

Cunningham & Walsh has elected **John Held** a senior vice president of the corporation. Held joined C&W in 1966 as the senior tv producer on the Vacuum Folgers business. In 1970 he was promoted to vice president, and, in 1983, upped to director of commercial production.

Prior to joining C&W, Held assayed a number of assignments with such bygone shops as Fuller Smith & Ross, Inc. the consumer products division of Donahue & Coe, Inc., and Calkins and Holden. Held entered the creative side of advertising in 1951 in the radio/tv department of Ketchum, McLeod & Grove, where his primary responsibility was as TV producer for Westinghouse during its sponsorship of the first NCAA TV football package.

In another announcement, **Cunningham & Walsh** reports the addition of **Robert Santangelo** as an art director. His account responsibilities will be Woolite, Citrus Hill orange juice and Folgers coffee. He most recently held a similar post at Dancer-Fitzgerald-Sample, Inc.

Commercials circuit

The Amoco Co., via **D'Arcy, McManus Masius**, Chicago, and Miami-based **AFI Productions, Inc.** is filming a new Spanish language television and radio commercials geared for the Spanish market.

The two Amoco spots utilize the advertiser's corporate theme "Your Car Knows," which translates to "Tu Carro Sabe."

The production menu calls for two 30-second TV spots, and three 60-second radio spots.

The TV spots, shot on location at the Tamiami campus of Miami's Florida International University feature spokespersons **Ralph Sanchez**, promoter

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of the Miami Grand Prix, and Spanish TV soap star **Andres Garcia**.

Zeida Cecilia-Mendez directed the spot for AFI. **Don Hockstein**, vice president and senior producer for DMM/Chicago, coordinated production. **Tim Terchek** is the senior copywriter. **Scott Thomas** was the executive producer for the production company, while **Larry Williams** was director of photography. **On location in Florida are (l. to r.) D'Arcy senior producer Don Hockstein, Amoco spokesman Ralph Sanchez; AFI Director, Zeida Cecilia-Mendez.**

Sid Myers of **Myers Films, Inc.** created a northern blizzard in a tropical setting to wrap a 30-second spot for **NW Ayer**, New York, and its client, **Kraft Dairy Group**.

The product is **Polar B'ar ice cream squares**, and the tie-in is the theme, *taking the world by storm*. The spot shows beach persons as well as homebodies enjoying the product.

Representing the agency were producer **Elaine Palmer**, as well as creative directors **Howard Rieger** and **Lynn McGrath**.

Bob Pasqualina, Sid Myers stablemate at **Myers Films**, has just wrapped a 30-second tv spot for **Cohen-Johnson Advertising** on behalf of **Hills Bros. High Yield Coffee**.

Executive Producer **Richard Fink** and Line Producer **Alan Sadler** went on location to a private home in Los Angeles, to produce the humorous spot with the working title of *Show Me*. The thrust of the skit is the tongue-in-cheek explanation of what "High yield" means to the consumer. The copywriting answer: "more coffee for your money."

Larry Wren produced for Cohen-Johnson. **Howie Cohen** is the creative director, **Bill Ryan**, the copywriter, and **Georgia Young**, the art director.

Director/cameraman **Peter Moss** has just returned from Canada after a two and a half month gig directing **Labatt' Blue's** new 1985 campaign, via **Scali, McCabe Sloves**, Toronto, for its beer.

Moss is an English director who works out of **The Partners/USA** a Los Angeles, CA, based commercial house.

Theme of the Labatt's Blue campaign is it's time to call for the Blue, and Moss shot three 30-second spots that were produced on a 22-day shooting schedule in six Canadian provinces, Saskatchewan, Alberta, British Columbia, the Yukon, Newfoundland and New Brunswick.

Aside from capturing the rugged beauty of the Canadian provinces, the agency objective was to show a wide variety of people involved in a broad range of activities. The assignment is one of the longer ones awarded to commercials directors.

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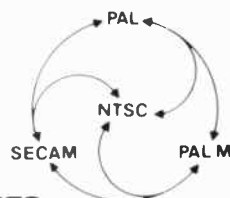
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**METER
UPDATE**

Nielsen eyes
Atlanta; Arbitron
on hold/75

**BUYER'S
OPINION**

A breakdown
of Hispanic radio
formats/79

**MEDIA
PRO**

Advice for retailers
who are new
to broadcasting/80

TELEVISION/RADIO AGE

Spot Report

August 19, 1985

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T.J. HOOKER

A FORCE TO BE RECKONED WITH.

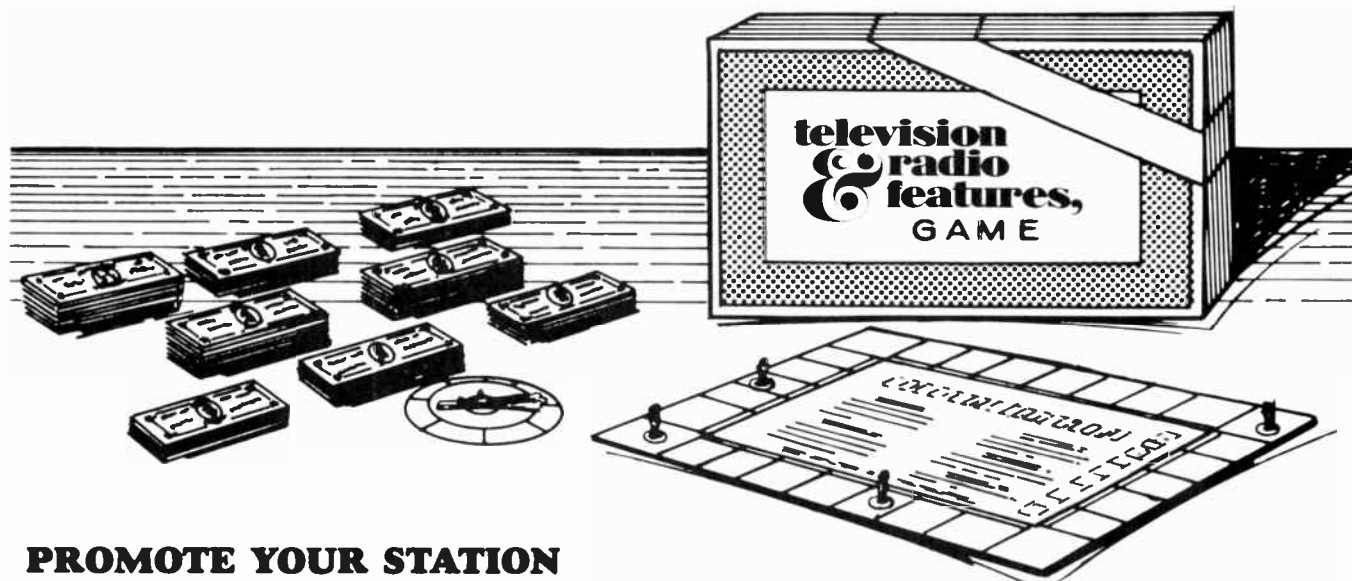


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- Encyclopaedia Britannica • Ames Garden Tools
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- Carter Wallace, Inc. • General Electric
- Rand McNally • Corning Glass • Houbigant
- Syroco • General Mills

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Spot Report

August 19, 1985

Meter race slows down as Nielsen signs 3 in Denver

As Nielsen reports signing three stations in Denver—all but the ABC and NBC affiliates there—for metered service scheduled to start in November, the next market Nielsen has targeted for meter installation is Atlanta, scheduled for fall 1986.

Arbitron, however, isn't announcing any new meter targets beyond its current 11 until conclusion of its people meter and ScanAmerica (joint venture with Burke to link viewing data to product purchase) tests in Denver permit a decision on whether to stop new set metering altogether and go with people meters. If the decision is for people meters, it could still go in any one of three ways:

- Substitution of people meters for set meters in currently metered markets.
- Pushing people meters into new, currently diary-only markets.
- Startup of a national people meter service.

However, right now there are still stations in markets already metered by both Nielsen and Arbitron who have yet to sign up (and pay). Arbitron, for instance has contracts with all independents in all 11 of its metered markets. But it has signatures from only one network affiliate each in Washington, Houston and Miami, and no affiliate customers yet in Dallas-Fort Worth.

As for NSI, outside of Denver it has signed all the affiliates in its metered markets, but is still after a few indies, the company says. There are other indies in the 10 metered markets that are either too small to worry about currently or can't afford to pay for a metered service.

The three Denver stations signed are KMGH-TV, a CBS affiliate and two independents—KWGN-TV and KDVR-TV. Denver is DMA Number 19.

In addition to Denver and Atlanta, Nielsen will start a meter service in Miami with a debut date of October this year.

More Betacart sales

Sony has sold the Betacart multicassette systems to a number of additional markets recently, bringing the total to 45 U.S. stations. Among the bigger market customers are KDNL-TV St. Louis, WBFS-TV Miami, KTZZ(TV) Seattle, KRLD-TV Dallas-Ft. Worth, WNET(TV) New York, WOIO(TV) Cleveland, KPRC-TV Houston, WSB-TV Atlanta, WTIC-TV Hartford-New Haven. Six are independents, two are affiliates and one is a PTV outlet.

New Knight-Ridder CEO

A new president and chief executive officer of Knight-Ridder Broadcasting has been named to succeed Terrence McGuirk, who is retiring.

The new CEO is Daniel E. Gold, president and chief operating officer of Comcast Cable Communications and a veteran manager of large-market TV stations. Gold, who is 49, will have responsibility for K-R's broadcast and cable operations and will be based at the parent company's headquarters in Miami.

Gold worked for Westinghouse Broadcasting Co. before moving to the Post-Newsweek station group in 1969. He was vice president and general manager of P-N's WTOP-TV Washington from 1971 to 1973 and of WFSB-TV Hartford from 1974 to 1978. He joined CBS in the latter year as vice president and general manager WCAU-TV Philadelphia and then went over to Comcast in 1980.

McGuirk, who is 60, was general manager of WTEN-TV before joining the corporate staff in 1982. He will continue with K-R as a consultant.

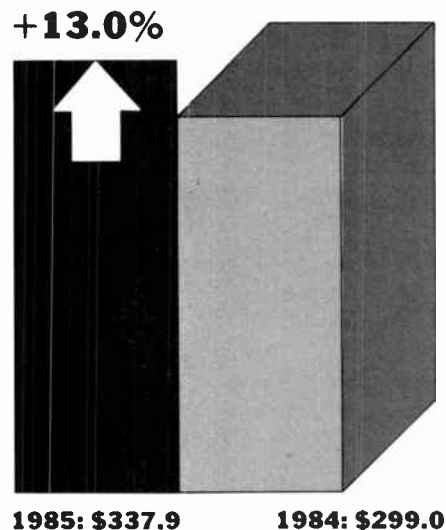
Times purchase of WNEP-TV

NEP Communications Inc. and the New York Times Co. have reached an agreed in principle under which the Times Co. will acquire WNEP-TV Wilkes-Barre-Scranton, a UHF ABC affiliate.

The Times Co. is currently awaiting FCC approval of a previous agreement to buy WQAD-TV Davenport-Rock Island-Moline. The company's other broadcast properties are: WREG-TV Memphis; WHNT-TV Huntsville-Decatur-Florence, Ala.; KSFM-TV Fort Smith, Ark.; and WQXR AM-FM New York.

June

Local business (millions)



Complete TV Business Barometer details p. 36

Spot Report

Campaigns

General Mills, TV

Dancer Fitzgerald Sample/New York
HONEY NUT CHEERIOS and OTHER FOODS are scheduled for eight to 13 weeks of television appearances that started in early June in a long and widespread lineup of consumer markets. Buyers set daytime, primetime and fringe spot to appeal to women and children.

Jerrico, Inc., TV

Foote, Cone & Belding/Chicago
LONG JOHN SILVER SEA FOOD RESTAURANTS are being featured via 13 weeks of third quarter advertising that started on various July air dates in a long and nationwide lineup of spot television markets. Media plans include a full range of dayparts to reach adults 18 and up.

T. J. Maxx Department Stores, RADIO

Ingalls Associates/Boston
BACK TO SCHOOL DAYS are being promoted for three weeks during August in a widespread lineup of radio markets. Media team set schedules to reach mothers 25 and up.

Orkin Exterminating Co., TV, RADIO

J. Walter Thompson U.S.A./Atlanta
PEST CONTROL SERVICES are being advertised for four to 12 weeks starting on various July air dates in a long and widespread list of sunbelt and midwestern consumer markets. Target audience is adults 25 and up, and media is working with a full range of day parts to reach them.

New from Miller

Backer & Spielvogel has placed Miller's new High Life Genuine Draft Beer into four test market areas. They are Fresno, Calif.; Dayton/Springfield, Ohio; Little Rock, Ark.; and in Nebraska markets including Lincoln and North Platte. Primary target audience is men, from minimum legal drinking age to 34, with a secondary target of total men; and local television is being backed with newspaper and magazine exposure. Miller says the new product's brewing operation features a "unique cold-filtration process" that replaces pasteurization and "retains the smooth taste normally found only in draft beer." Other new Miller brews still in the test market stage are Plank Road Original Draft and Sharp's LA.

2 PM/EVENING MAGAZINE			
4	THREE COMPANY	93	BERRY HILL SHOW
5	JEOPARDY	93	HEATHCLIFF
6	WID SOUTH WEST, INC	96	GREAT AMERICAN HERO
7	ENTERTAINMENT TONIGHT	96	ROCKFORD FILES
7	PEOPLES COURT	96	SALLY JESSE HAPHAEL
9	JEFFERSONS	96	SOAP
10	BENSON	100	BATTLESTAR GALACTICA
11	FAMILY FEUD	100	BLACKSHEEP SQUADRON
11	KEY TO HEAVEN	100	CHAMPIONSHIP FISHING R/V BAND
13	DIFFERENT ST	100	CHASSIS (OFF)
14	DONAHUE	100	DESS (OFF)
15	HEE-HAW	100	IN BASEBALL
16	GOOD TIMES	100	FOR COMFORT REPEAT
18	PRIVATE BEN	100	ROUGH
18	THATS JACKIE	100	ES GOSPEL SING
18	WKRP IN CINC	100	INNY
20	ALICE	100	NS OF TOMORROW
20	DUKES OF HAZ	100	
20	MIDDLE-CLASS TAXI	100	
20	WHAT'S HAPPENING	100	TALES FROM THE DARKSIDE
25	SALE OF THE CENTURY	100	THE B-TRON
25	SANFORD AND SON	100	TR OF THE UNIVERSE
27	HEY YEAH ITS MY FAMILY ALBUM	100	
28	\$100,000 NAME THAT TUNE	100	
28	BARNEY MILLER	100	
30	QUINCY	100	
31	FIGHT BACK TO HORROR	100	
31	LOVE BOAT	100	JOKERS W/D
31	TOO CLOSE TO SHOOT	100	THAT FUNNY FAT KID
34	ADROMEDY	100	WILD WAGON
34	BOSON	100	WORLD FEELIN WEST, INC
34	DANCE PARTY	100	DAY OF THE SNAKE
34	FOUR	100	DEYAN (OFF)
38	AMERICAN VIDEOS AND	100	BOON AND FRIENDS
38	ONE DAY AT A TIME	100	PHOENIX FAREWELL SPEC
38	SOAP OPERA SPECIAL	100	PARK ROAD GLOVE-BACK ATHLETE
41	BERRY HILL SHOW	100	I DREAM OF JEANIE
41	BLUE KNIGHT	100	INSPECTOR GADGET
41	LITTLE HOUSE	100	LEAVE IT TO BEAVER
44	FARE	100	LIFE IN THE MONKEY ADORE
44	HART TO HART	100	PAIN IN THE NECK
44	HERLYNDS GAME	100	THE MENTALIST
44	PORCH PAT WRESTLING	100	
48	HAPPY DAYS	100	
48	LOVE	100	
49	DALLAS	100	ENTERTAINMENT TONIGHT-REP
50	STAR OF THE WEST	100	WASHINGTON WISCONSIN
50	WIMMIN	100	ONE STEP BEYOND
53	LETS GET TOGETHER	100	SUPERHERO
53	TRAINING WARS	100	TRIP
55	DIVORCE COURT	100	THE BROTHERS GRIFFIN
56	ALL IN THE FAMILY	100	THE GUNNERY SEARCH
56	HE-MAN MASTER OF UNIVERSE	100	THE LAS TOP TEN
56	LIFESTYLE	100	WITCHED
56	TIC TAC TOE	100	BILL DANCE - OUTDOORS
56	TRAPPER	100	BOB JECKER WACKY WILD SPITS
61	BRADY	100	STILLIGARD ISLAND
61	CHARL	100	ITS A WING
61	HOLLYWOOD	100	LEA
61	SOLO GOLF	100	TRACKS
61	WORLD CLASS	100	
66	ARCHIE BUNKERS	100	
66	CANNON	100	STREET OF SAN FRANCISCO
66	MAID GAME STRIP	100	VEGA
66	PUTTIN ON THE REES	100	BATMAN
66	STAR SEARCH	100	BUGS BUNNY SHOW
66	WOODY WOODPECKER SHOW	100	EMERGENCY I
72	ALL NEW LETS MAKE A DEAL	100	FLASH GORDON
72	SARAHY JONES	100	GURNGHGT
72	COUSTEAU ODYSSEY	100	HOGANS HEROES
72	LARRY GATLIN-GATLIN SHOW	100	I LOVE LUCY
72	POLICE STORY	100	KUNG FU
72	SCOOPY-DOO	100	LORNE GREENS NEW WILDERNESS
78	HONEYMOONERS	100	NAKE ROOM FOR DADDY
78	ROAD	100	MUPPET SHOW
78	WILD WILD WORLD OF ANIMALS	100	PLASTIC MAN COMEDY ADVENTURE
81	BUCK ROGERS	100	START OF SOMETHING BIG
81	CAROL BURNETT AND FRIENDS	100	SUPERHEROES

Source: Arbitron Syndicated Program Analysis May 1985

New Excitement From

GROUP W PRODUCTIONS

WESTINGHOUSE BROADCASTING AND CABLE, INC

Moves Up
to No. 2
Ranking in
Household
Rating...

7-Eleven Convenience Food Stores, RADIO

The Southland Corp./Dallas
 SLURPEE and OTHER ITEMS are being featured for two weeks starting on various August air dates in numerous sunbelt markets from California to Virginia. Media team placed schedules to reach youngsters and adults from 12 through 49, depending on item featured.

Time Inc., TV

Wunderman, Ricotta & Kline/New York

TIME MAGAZINE and TIME-LIFE BOOKS are inviting subscribers to sign up with the help of 13 weeks of direct response television that kicked off on various mid and late-June air dates in a select but coast-to-coast list of markets. Various combinations of day-parts are being used in different markets to reach both men and women.

Union Carbide Corp., TV

Leo Burnett Co./Chicago

WRAPPING MATERIAL and OTHER PRODUCTS are being seen for 13 weeks that started on various early and mid-July dates in a long and widespread list of television markets. Buying team selected a wide range of dayparts to impress women 25 and up.

Union Oil Co. of California, RADIO

Len Scholl & Company, Los Angeles

UNOCAL CHEMICALS are using two weeks of radio scheduled to start on various August and September air dates in agricultural markets in three western states. Buying objective is farm managers.

New from RC

Royal Crown Cola is introducing two new soft drink products into southwestern markets. But at this point, both are so new that the media choice is up to the local bottlers in their respective introductory markets, and there is no national agency involvement yet. However, if one or both new entries yield local pay-dirt, the likelihood is that RC's agency, Dancer Fitzgerald Sample, will take them national.

In southern California markets, a trio of carbonated fruit-flavored beverages, under RC's Nehi label, are scheduled for mid-August launch. Flavors are mandarin orange, lemon-lime and grapefruit. This follows the introduction earlier this month of new Cherry RC in Arizona, southern New Mexico and El Paso, Texas. Co-op ad dollars are being made available to the local bottlers.

PM/EVENING MAGAZINE

PM MAGAZINE

Out-Rates
 492 Syndicated Shows Including
 Mash
 Three's Company
 Jeopardy
 Entertainment Tonight
 People's Court
 Jeffersons
 Etc. Etc. Etc.

Source: Arbitron Syndicated Program Analysis May 1985

New Excitement From
GROUP W PRODUCTIONS
 WESTINGHOUSE BROADCASTING AND CABLE, INC.

Spot Report

Geer shifts brass

Stewart Austin has been appointed assistant media director at Christo-

THE RADIO LIST

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

THE RADIO LIST

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

THE RADIO LIST

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

THE RADIO LIST

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

THE RADIO LIST

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

THE RADIO LIST

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

THE RADIO LIST

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

THE RADIO LIST

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

THE RADIO LIST

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

Terence J. Brown is the new vice president, general manager of KDVR-TV Denver. He had been director of sales for KPLR-TV St. Louis.

New Stations

Under Construction

WTAT-TV Charleston, S.C.; Channel 24; ADI Charleston. Licensee, Charleston Television, Ltd., 4301 Arco Lane, Charleston, S.C., 29418. Telephone (803) 744-2424. Gary Marshall, general manager; Kevin Mirek, sales manager. Represented by Independent Television Sales. Target air date, fall, 1985.

Buyer's Checklist

New Representatives

Katz Radio is now representing KHTT and KSJO(FM) San Jose, Calif., and WCIB(FM) Cape Cod, Mass. WCIB is an ABC affiliate airing an adult contemporary format. KHTT features a top hits/contemporary sound, and KSJO programs album oriented rock.

Petry National Television is the new national sales representative for KAMC-TV Lubbock, Texas. The station is an ABC Television affiliate.

Republic Radio Sales has been appointed to sell nationally for KSTF(FM) Cocoa Beach-Orlando, Fla. The format is adult contemporary.

Selcom Radio has added four more stations to its client list. They are WPLO Atlanta, WBRU(FM) Providence, and KNPA and KLCI(FM) Boise, Idaho. KLCI offers George John's "classy" format, and KNPA programs contemporary hits. WBRU carries an adult contemporary sound, and WPLO airs a personality-country format.

New Affiliates

CBS Television Network has added KMVT(TV) Twin Falls, Idaho, to its affiliate lineup effective September 9. The station is owned by Root Communications and operates on Channel 11.

Mutual Radio Network has signed four more affiliates in California. They are KEZL AM-FM Oceanside, KAAT(FM) Oakhurst, and KXLR San Francisco. Mutual's newest Texas affiliate is KLEF(FM) Houston.

New Formats

WGBS Miami, being sold by Jefferson-Pilot Communications to Mambisa Broadcasting Co., will be switching from a news and information format to Spanish language programming.

Outlet Communications' KIQQ(FM) Los Angeles has dropped its CHR format to adopt Transtar Radio Network's vocal-oriented Format 41, also heard on WLTW(FM) New York and WLAK(FM) in Chicago.

New Facilities

Spanish language KAMA El Paso has extended its reach into New Mexico and Arizona with its new 750 KHz frequency. The station has also added 1,000 watts of night time power to its 10,000 watts of daytime capability.

WGRX(FM) Baltimore reports that its new tower, 1,598 feet above sea level, will be the "highest radio tower in the market," enabling the Shamrock Communications station to reach "two million plus listeners in the greater Baltimore area and surrounding counties."

Transactions

Outlet Communications has agreed to sell WQRS(FM) Detroit to the owners of WTMJ(FM) Miami for \$5,075,000. Outlet bought the station in 1979 for \$2 million.

Dunn Broadcasting Co. has sold KSET(FM) El Paso, Texas, to **Jim Ray, Jerry Ray** and **Bob McDonald**

Multi-station sale

American Broadcasting Companies, Inc. and Capital Cities Communications have agreed to acquisitions of several radio stations by Malrite Communications Group and by Gannett Co., Inc. Gannett plans to acquire KTKS(FM) Denton (Dallas-Fort Worth) from ABC for \$16 million. The agreement with Malrite is for that company to acquire KSRR(FM) Houston from ABC and KLAC and KZLA(FM) Los Angeles from Capital Cities for a combined purchase price of \$75.5 million. Both transactions are subject to FCC approval and to consummation of the pending merger of Capital Cities and ABC.

for \$1,750,000. Jim Ray also owns KGNB and KNBT(FM) New Braunfels, Texas, and is general manager of KOKE(FM) Austin. Dunn was represented in the transaction by Americom Media Brokers, Inc.

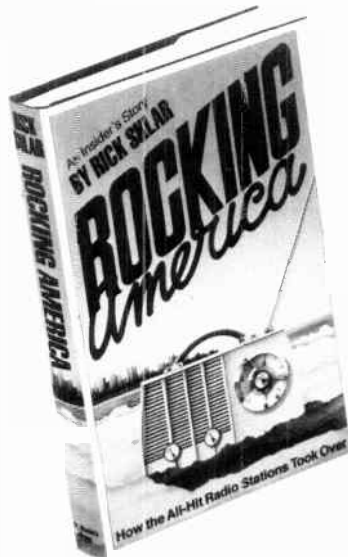
Price Communications Corp. has agreed to acquire KAEZ(FM) Oklahoma City from **All American Broadcasting Corp.** for \$3.3 million, subject to FCC approval. Price already owns KOMA in Oklahoma City.

McCormick Communications, Inc., a subsidiary of **Tech/Ops, Inc.**, reports completion of its \$9.25 million sale of WLPM and WFOG(FM) Norfolk-Suffolk, Va. to **JAG Communications**, headed by air personality John A. Gambling of WOR New York.

The New York Times Co. has agreed to buy WNEP-TV Scranton-WilkesBarre, Pa. from **NEP Communications, Inc.** The station is an ABC affiliate.

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

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—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."



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

—Clive Davis, President
Arista Records

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

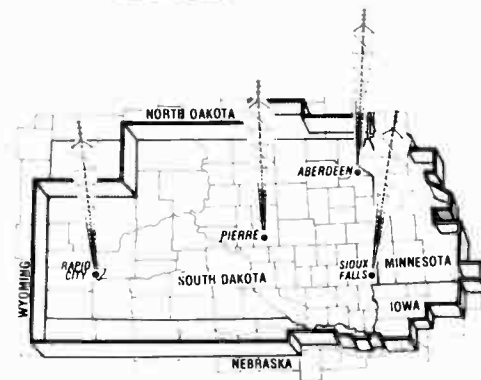
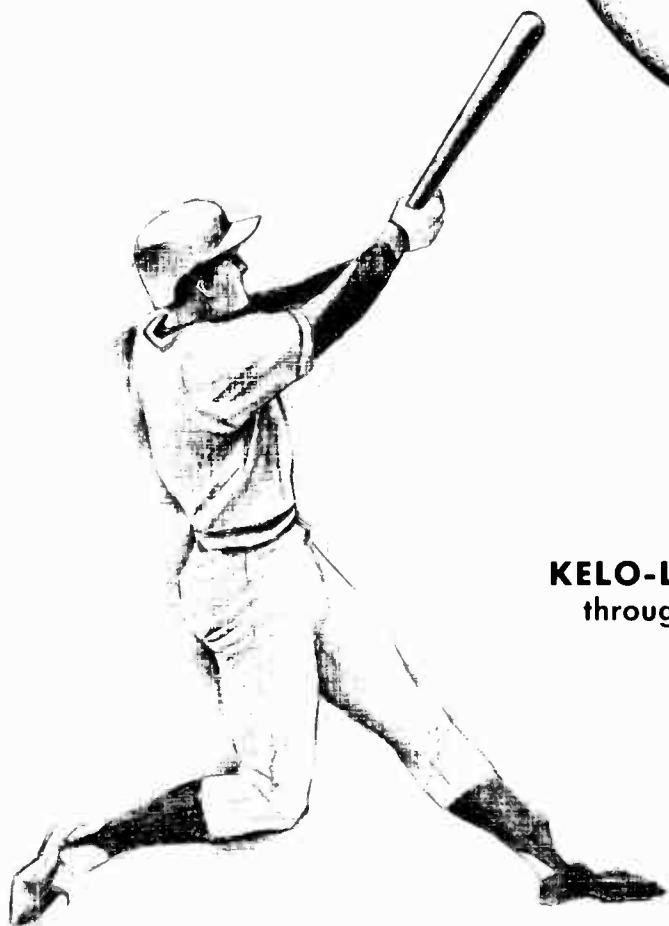
Name _____

Address _____

City _____

State _____ Zip _____

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KELO-LAND TV powers your message throughout some 100 counties in 4 states. And it magnifies your product's importance all the more because of our viewer's respect for **KELO-LAND TV.**

In fact, they've named the market after us. **KELO-LAND.** It's a market with **CLOUT!** And you're at bat!

 **kelo·land tv**

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

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

CableAge

Cable's standards and practices

When it comes to advertising policies and practices, most satellite networks take an ad hoc approach.

C6

Congress to confront copyright

Lawmakers and industry remain split on what to do to assure equity for both copyright holders and users.

C10

Meet Ted Turner, movie mogul

His pending acquisition of the MGM studios makes him a key supplier—and competitor—in pay television.

C3

Dick Cavett for the masses

The thinking person's talk show host promises not to get too intellectual when he debuts on USA Network.

C4

3 of A Kind



SuperStation WTBS

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

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

ELECTRONIC MEDIA
May 30, 1985



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

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

CABLEDAY MAGAZINE
June 1985



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

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

MULTICHANNEL NEWS
June 3, 1985

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

Deal Yourself An SSS Discount.

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

Turner, MGM and pay TV

It's not CBS, but in many ways Ted Turner's pending acquisition of the MGM movie empire greatly enhances his power as a communications mogul—with newfound clout in both movies and pay TV.

In a fashion, the MGM deal bolsters Turner's status as a power broker almost as much as a network takeover would have done. (Indeed, there is evidence that by forcing CBS to make an expensive defensive stock offer, he scored a win against CBS by weakening the financial position of a broadcast competitor (see "Corporate profile," page c14).

While the MGM deal probably won't be finalized until the first quarter of 1986, there is no doubt the shrewd and aggressive Turner Broadcasting System team will exploit to the fullest the value of the 2,200-title MGM film library, in addition to older titles from Warner Bros. and RKO Studios. The Big Three networks, along with pay-cable powers such as HBO Inc. and Showtime/The Movie Channel Inc., soon will find themselves having to compete with Ted Turner's superstation WTBS and his Turner Program Services syndication arm as Turner Broadcasting System engineers the future utilization of often-exposed but still valuable MGM library material.

The recent ten-year non-exclusive licensing agreements between MGM/UA and HBO and Showtime/The Movie Channel call for varying pay windows, generally lasting about 18 months per title, according to TBS officials. When titles come out of the window, where contract provisions allow, MGM library titles



Turner triumphant—at *Goodwill Games* press conference in New York with Olympic athletes

will be featured on WTBS—helping to fulfill Turner's vision of WTBS as the "fourth network."

Turner lieutenants already are mapping out their strategy for the time when the existing contracts run out and they have full say over how the movie studio product is used. "Remember, *The Wizard of Oz* comes off CBS in the '90s," reminds Jack Petrick, WTBS executive vice president.

Pay nets to suffer? Even at this early date, it's probably fair to say that such aggressive utilization and promotion of the MGM library appears to diminish

the value of those long-term, nonexclusive licensing deals with the pay services as titles come in and out of the pay window. And since the deals already are done, there's little HBO and Showtime can do about that eventuality.

Turner's new movie studio clout also translates into greater credibility and respect on Madison Avenue. Control of the MGM library provides his ad sales troops with new muscle as they work to establish WTBS as the first among fourth-network contenders.

"The MGM deal enhances WTBS," states Walter Reed, senior vice president and media director at Foote Cone & Belding. Noting the present travails in the pay TV market, the ad man says the infusion of library titles into the WTBS mix might even attract some of the pay segment to the superstation. The library also could serve as the clincher for an advertising client who sees the opportunity to sponsor, say, a Gene Kelly or Judy Garland film festival on WTBS, says Reed.

Too, Ted Turner's MGM grandstand play makes him a major force in the burgeoning home video field—at a time when both major pay parents Time Inc. and Viacom are increasing the business "synergy" among their pay television, broadcast and home video units. TBS is wisely following suit.

Turner's sports coup. As if the MGM deal wasn't enough, Turner's announced partnership with the Soviet Union in staging the "Goodwill Games," a summer "world-class" multi-sport event to be held between the quadrennial Olympics, starting next year in Moscow.

The idea appears intriguing to Madison Avenue as an advertising vehicle. But the level of advertising success of the games depends heavily on the level of athletic competition, says Bob Igiel, senior vice president at N.W. Ayer.

"If you have the top athletes of the world competing, you have credible games," he says—especially considering that because of Olympic boycotts, Russian and U.S. athlete haven't faced off in a major way since 1976.

Igiel also notes politics could color the games if the Soviets use them for overt propaganda purposes.

Another factor is tape delay. If viewers know who won before air time, as they did in last year's winter Olympics from Sarajevo, it could hurt audience share, cautions Bill Crosdale, senior veepee at BBDO.

Ironically, concept of the Turner-Soviet games had a president in 1979 with the "Spartikaide" games, which cleared nearly 70 percent of the U.S. TV market via Syndicast Services Inc.

"I was kind of amused when I heard about this," says Sheldon Boden, Syndicast president, who notes that Bob Wussler, now TBS executive vice president, produced the Spartikaide games. "He's doing the same thing again." While Boden terms the 1979 event a success, some advertising people remember it as less than stellar. But given the paucity of athletic competition between the U.S. and Russia of late, Boden predicts that the Turner games should score a ratings hit.—**Victor Livingston** □

Undercutting HBO?

HBO, the first major pay service to announce a marketing plan to home satellite dish owners, plans to charge TVRO customers \$12.95 a month for its services, which are now scrambled for 12 hours a day in the final phase of technical tests of its M/A-Com Videocipher system. But now an upstart competitor, Viewers First National Inc., promises to offer the SelecTV Premium pay service for "between \$7.95 and \$9.95," according to a SelecTV spokeswoman.

Viewers First National's principals are major players in the home earth station business, including the attorney for SPACE, the home TVRO trade association. Like the major pay services, SelecTV plans to scramble its signal—but it may use a technology developed by Clarion, its Japanese parent company. Vivian Goodier, a spokesman for Viewers First, says the firm is looking at other possible suppliers, including M/A-Com, whose Videocipher system is being pushed as the cable industry standard, and Scientific-Atlanta.

Viewers First National also is talking to ad-supported satellite networks with the hopes of creating a package of basic services for home TVRO customers, once the basic services scramble their signals.

Cavett for the masses

As he prepares for his latest TV foray, this time on cable's USA Network, the pleasantly cerebral Dick Cavett confesses he's done "too many shows that were too rarified—an awfully heavy load of people aiming at the *Partisan Review* audience."

Cavett promises that his new weekly hourlong show, to debut on USA Monday, Sept. 30 at 10 p.m. ET, will combine comedy, sketches, and an audience "sound-off" segment with just enough intelligent conversation. In Cavett's words, "A commercial show that's entertaining but not crapola, as my intellectual friends say." USA has ordered 26 weeks' worth, and will air each episode thrice weekly in different day-parts.



Dick Cavett (with Sophia Loren)

Cavett and producer George Merlis (of *Good Morning, America* fame) haven't lined up guests as yet. But Cavett says he won't be debuting with a multi-part interview with the likes of Buckminster Fuller, as he did on PBS.

He's not apologizing for the past, but he eschews the "intellectual" tag laid on him by well-meaning fans and critics. "People come up to me with mild European accents, saying 'You're the *only* intellectual on television,'" laments Cavett to CABLE AGE. "I have to resist the temptation to bop them on the head with an ink blotter." But he'll invite a sensible share of authors and thinkers, explaining: "A philosophy professor is better than a bad comic." Cavett hints he may ask his reclusive pal Woody Allen to come on to explain his recent public statements against South Africa's apartheid policies.

Cavett's own Daphne Productions owns the program with USA in a shared equity arrangement. No sponsors have been announced. As for working on cable, a medium in which he has dabbled recently as a host for HBO documentaries, Cavett says: "Cable used to be considered the back alley of television, and, of course, a lot of it is. But it's gained so much prestige, I can't name someone who hasn't been on cable. It's nothing to be ashamed of."

Still, he jokes, "As Carson said when I went on PBS, if I fail now, it's Armed Forces Radio."

Helms attacks 'cableporn'

Despite recent federal court decisions that uphold cable's First Amendment right to telecast what might be deemed "indecent" on broadcast TV (CABLE AGE, July 22, 1985, page c10), the industry's would-be censors continue their crusade.

Sen. Jesse Helms (R-N.C.) says "wives (are) being abandoned by over-sexed husbands"—and with that he opened hearings on his S 1090, the "Cableporn and Dial-A-Porn Control Act." It would prohibit transmissions of "obscene, indecent, or profane language or distributes any obscene, indecent, or profane material by means of radio or television, including cable television.

The measure carries fines of up to \$50,000 and/or imprisonment for up to two years for each offense. Helms goes on to say that "ordinary Americans . . . want to be free of this scourge of pornography" on cable TV and through dial-a-porn telephone numbers. He cites concerns of "humane values and what used to be called common decency."

Jack Smith, general counsel of the Federal Communications Commission (FCC) joins with Barry Lynn, legislative counsel for the American Civil Liberties Union (ACLU) in challenging S 1090 on constitutional grounds.

Both say that not only are the terms used in the bill too vague, but the idea of curbing speech on cable TV contravenes First Amendment guarantees and numerous court rulings. "I don't think there is a single court case that finds cable television is the same as broadcasting," Smith says.

Lynn says Congress went about as far as it could go

last year when, in the Cable Policy Act, it said "whoever transmits over any cable system any matter which is obscene or otherwise unprotected by the Constitution of the United States shall be fined not more than \$10,000 or imprisoned not more than two years."

His point: One man's "indecent" isn't necessarily obscene.

CCI brass gets ultimatum

Storm clouds continue to hang over the Council for Cable Information, calling into question whether its membership will approve the proposed \$12 million continuation of CCI's consumer-directed image and awareness campaign (CABLE AGE, July 8, 1985, page c6).

At a sometimes tense board meeting earlier this month, CCI President Kathryn Creech was handed something of an ultimatum by board members: Get Tele-Communications Inc., which has walked out of CCI, back into the fold and shore up support among other wavering MSOs and programmers, or expect the board to radically scale back—perhaps dismantle—CCI at the next board meeting in the fall.

One source at the meeting voiced the belief that the notion of a national advertising campaign on behalf of the variegated cable industry already is dead, and that board members are simply going through the motions leading to its abandonment.

Meanwhile, Creech and her staff press on. Their latest effort: a recent press breakfast on behalf of the \$750,000 fall radio campaign using newly produced spots that feature the likes of *Preppy Handbook* author Lisa Birnbach and Cabbage Patch Doll creator Xavier Roberts talking about how cable "fits into their unique lifestyles."

ESPN's NHL hat trick

ESPN expects to hook viewers on a regular hockey habit with its recent three-year exclusive cable pact with the National Hockey League. But the largest ad-supported cable network apparently must grant secondary rights to SportsChannel as part of the deal. That means that certain key events, such as the Stanley Cup finals, would be blacked out in SportsChannel markets.

"It's better to get the rights somewhat diluted than risk losing them," says ESPN President Bill Grimes, who adds that former rightsholder USA Network had agreed to the arrangement. ESPN will telecast up to 33 regular season games, the All-Star game, and Stanley Cup playoff action (again, subject to black-out in SportsChannel markets).

Grimes discounts comments by USA Network officials who maintain they're just as happy the NHL has gone elsewhere, because the games didn't pull good ratings last season. "That's an interesting comment, because they made a pretty significant bid themselves, which would indicate to me they were quite interested," responds Grimes.

Live-on-tape from Moscow?

Turner Broadcasting isn't the only cable programmer cozying up to the Russians (see page c3). Starting Sunday, Aug. 25, viewers of Satellite Program Network, SPN, get a unique, albeit official, view of the Soviet Union on *Moscow Meridian*, a magazine-type travelogue produced by the Soviets and hosted by Vladimir Posner, the Russian answer to Dan Rather and a TV personality increasingly seen on American TV (he has appeared frequently on ABC's *Nightline* and on Cable News Network).



SPN's Kip Farmer

The one-hour program starts out with a historical tour of the Kremlin. Other segments include a report on teaching young children to swim, and a lesson in folk dancing.

The Soviets, like most SPN programmers, have bought the time outright. The show could develop into a regular monthly SPN series, says Kip Farmer, vice president of SPN's international division. Gosteleradio, the Soviet TV agency, should decide that sometime this month, he says.

Is the Soviet Union buying American TV time as a propaganda ploy? "Of course, in a sense it's propaganda," Farmer replies. "But we have told them they are not to talk about politics per se. They have agreed in principle to produce programming about people and culture in the Soviet Union."

Nashville goes radio

The Nashville Network is offering the audio portion of its highest rated half-hour program, *Grand Ole Opry Live*, to radio stations across the country. In the deal, TNN asks for five minutes of air time each week from the radio stations, to be used for TNN promotional spots.

Lloyd Werner, senior vice president of sales and marketing at Group W Satellite Communications, marketers of TNN, says "this promotional opportunity offers a powerful consumer promotion for the cable operator, directed at the country radio listener, a prime candidate for TNN viewership."

TNN will not charge either the cable operator or the radio stations for the audio feed. Werner adds, "The radio stations get an excellent program to sell. Where the cable operator sell local avails, the radio and cable spots may be sold in a package, enhancing the value to the local advertiser."

Internal policing of commercials, where it's done, is mostly ad hoc

Checking it out: Cable nets consider ad standards policy

By VICTOR LIVINGSTON

August 19, 1985

CableAge

It is an irony of the cable television business that one of the most financially embattled of the basic advertiser-supported networks is perhaps the only one that employs someone who works full time at evaluating the content of commercials before they are accepted for telecast.

By definition, if Ron Angelone of Lifetime is doing his job, the network must occasionally reject advertising that other cable operations might not. Indeed, Lifetime's 42-year-old manager of advertising standards and practices says that has happened more than once.

An example? "Lose weight while sleeping," Angelone fires back. "The grapefruit diet." Or, the "amazing" jar opener that, when subjected to testing in Angelone's own kitchen (yes, he sometimes takes his work home with him), didn't perform quite so amazingly.


Unlike the Big Three over-the-air TV networks, all of which operate well-established, well-staffed standards and practices divisions, Angelone runs a one-man show. That's still bigger than some cable networks, however. Accord-

ing to a CABLE AGE survey of major advertiser-supported satellite networks, the vast majority police their advertising on a decidedly ad hoc basis, with the ad sales department itself doing whatever policing is done. Most say they adhere to advertising standards and practices close to that of the major broadcast networks in matters of taste and subject matter. But few routinely practice a policy that requires a trained standards and practices official to screen all spots, examine all claims. Most admit that if it runs on the broadcast networks, that's good enough for them. In the case of per-inquiry ads—the ones officials say pose the most problems concerning advertising claims—the scrutiny is somewhat tighter. But even in the case of PIs, it is standard procedure at some shops to depend on the ad sales staff.

"Just because it was on the Big Three doesn't mean it will get approved here," states Angelone, who spent seven years at the National Association of Broadcasters when the NAB "code of good practices" was in force. (That document was officially abandoned in March, 1982, after a federal court struck down its guidelines on commercial frequency and length on

Do cable networks subject their ads to the same standards and scrutiny as the Big Three? No. Should they? Opinions are mixed.

"DO YOU USE CONDOMS?"



Should the business offer a woman a condom? The answer is yes, that was found out from a study that says women are not just interested in sex, but in a woman's sex. With this study, you can help a woman.



Lifestyles Condoms. Because it isn't just about sex. It's about love.

antitrust grounds. While broadcasters almost unanimously believe the code served the industry well, there was concern that other sections of the document could be vulnerable on similar grounds; so the association scuttled the whole thing.)

Continues Angelone: "I don't want to approve something just because somebody else said it was okay. I don't like to operate that way; I might not agree with the editor who cleared it at the networks."

As for depending on advertising salespeople to police advertising, Angelone says it's both impractical as well as a potential conflict of interest. "There's no way an ad sales person could have sufficient knowledge of standards and practices policies," he says. "You can't expect an ad sales person to know about the FTC (Federal Trade Commission)."

Indeed, that is a major reason why the broadcast networks established their standards and practices divisions. The existence of separate divisions, network executives believe, reinforces public confidence in broadcasters' attitudes toward public responsibility. From a pure strategic view, it's also good public relations.

Moreover, all of the Big Three publish impressive advertising standards and practices manuals, freely provided to inquiring ad agencies, members of the public or press. NBC and CBS have separate manuals for programming and advertising. The CBS manuals come in a loose-leaf binder, to allow updates—something that can happen frequently to reflect changes in the regulatory climate, public mores, and mercantile practices. ABC combines all of its broadcast standards and practices in a neat, 22-page booklet.

Major ad-supported satellites networks, however, provide no such reference document. Lifetime's Angelone uses as a personal reference a standards and practices manual developed when Lifetime was still Cable Health Network. That document, however, was completed just before the merger of the Viacom-controlled CHN and Hearst-ABC's Lifetime, and it was never officially adopted, he says.

Is cable 'different'?

So why haven't cable programmers, whose on-air fare increasingly reflects a Big Three mass-audience approach, gone the standards and practice route? One reason, of course, is cost. The basic networks are just now starting to make some money. Broadcast network shares are eroding, for sure, but it's a slow process; television advertising is almost certain to remain dominated by the Big

Three for years to come.

But there's also an attitude among satellite network executives that, because their operations are already transmitted by cable television, they are not subject to the same legal and regulatory constraints on advertising as the broadcast networks.

While the deregulatory stance of the Reagan Administration may have contributed to this perception, the fact is that cable television is no different than broadcast television when it comes to scrutiny by regulatory authorities for truth in advertising, according to Joel Winston, an official of the general advertising section of the Federal Trade Commission in Washington. The FTC is charged with enforcement of Section 5 of the FTC Act, which prohibits "unfair or deceptive acts or practices in, or, affecting" interstate commerce.

Uncle Sam watches cable

It is true, however, that because the FTC is concerned with bringing actions that affect the greatest mass of consumers, its monitoring most often has involved broadcast network TV. Also, liabilities for false and deceptive advertising generally flow to the advertiser, or the advertising agency, and not necessarily to the network which transmitted the message, the regulator says.

However, Winston adds that while the FTC has developed no separate policy toward cable, FTC has discussed how to "target" troublesome cable advertising, especially per-inquiry ads that sometimes make incredible product or value claims. "Safe to say, we're concerned about it," Winston says of cable advertising.

One self-policing body that already addresses cable advertising to an extent is the National Advertising Division of the Council of Better Business Bureaus Inc. That group monitors ads on both broadcast and cable, and adjudicates complaints—often from competing advertisers as well as the public—on a voluntary compliance basis. Ronald Smithies, the division's head, says cable appears to pose no greater problem than broadcast TV. It has sought and obtained modifications in cable advertising, however. This past June, the NAD asked the Walt Disney Music Co. to stop using "language typical of direct marketing messages to adults" in spots for read-along records and books that aired on Nickelodeon, USA, and on broadcast stations. The language, "Order now and receive your special bonus . . ."; "But wait! There's more!" And, "All for only \$12.95."

But NAD only rarely cites cable ads; like the FTC, it focuses on broadcast

TV, which naturally garners more eyeballs. But as cable grows up and commands increasing audience shares, some executives within the cable industry says cable must grow up in the advertising standards and practices realm as well—if for no other reason than as a smart defensive move against involuntary regulation down the road.

That is precisely why officials at Lifetime support the idea of having a separate standards and practices department. Still, the advertising practices of Lifetime and other cable nets can and does vary markedly from those of the broadcast networks on occasion. For example, Lifetime recently accepted spots from Warner Lambert for LifeStyles condoms, a product line not acceptable to the broadcast networks. Lifetime recently accepted spots from Playboy magazine, something that Angelone says would violate the broadcast networks standards and practices.

And Feinstein, Lifetime's vice president of ad sales, says the network would consider ladies' undergarment ads that show live models, such as those which air frequently in Europe (under Big Three network standards, the use of live models for undergarments is generally disallowed).

"There's been a general loosening of tastes," explains standards maven Angelone. "We're likely to take something a little sexier than when we were Cable Health Network. We don't take anything that's vulgar, certainly. But we never would have taken Playboy when we were CHN."

Because the "Doctor's Sunday" portion of Lifetime takes prescription drug ads, Angelone finds himself regularly consulting with a medical expert to validity all medical claims. "Because of our Cable Health legacy, we take a very conservative stance as concerns products that are health-related," he says. But he concedes he's more selective about his scrutiny for general advertising.

Per-inquiry examination

Angelone's presence is also heavily felt in the per-inquiry area, where he says he rejects 40-50 per cent of all spots submitted—"mostly products that are health- and diet-related, where they're making ridiculous claims."

Advertising scrutiny is done on more of an ad hoc basis at most other major cable networks—in most cases, under the aegis of the top advertising sales executive in conjunction with legal affairs.

"We're not regulated to the same degree as broadcasters," says Steve Brenner, vice president of legal affairs at USA Network. "But there is a great



Farrell Reynolds of WTBS: Ads running on big nets pass muster.

degree of self-regulation, and, of course, the affiliates are regulated.

"We have reviewed advertising on a number of occasions," continues Brenner. "We are not requiring the kind of substantiation the networks require." If a spot already is on a broadcast network, he says, it obviously has been cleared for broadcast standards, and that's generally a good enough test for USA.

As for other types of ads, there is no established review policy, Brenner says, adding: "It's kind of like what (former U.S. Supreme Court Justice Potter) Stewart said about pornography—I can't tell you what it is, but I know it when I see it."

A similar situation exists at ESPN, where vice president for legal affairs Andrew Brilliant says there is "not exactly a formalized mechanism, such as at a broadcast network, but we do review on an ongoing basis commercials submitted by advertisers. . . . If a spot is not running on a broadcast network it goes under review." On the rare occasions when ads have been rejected outright, it usually involves per inquiry spots, he adds.

Like other cable networks, ESPN is subject to constraints dictated by law (the ban on cigarette advertising, for example), and by sporting event rights holders. For example, the National Collegiate Athletic Association won't allow in its events commercials for feminine hygiene products, laxatives, fund-raising appeals, or ads using athletes in the same sport.

While ESPN has just broken the condom barrier, there are other product categories it rejects out-of-hand. For example, the network once took an ad for a firearms dealer, but no longer will take firearms ads, Brilliant says. Also, ESPN has unilaterally banned any advertising that tends to promote gambling. Brilliant explains that about a year ago, the network accepted a spot

for a "tip sheet" used in wagering on sporting events. While there was nothing illegal about acceptance of the ad, the network received complaints; viewers were solicited for a payment when they tried to collect a "free tip" offered in the ad.

'Clean' ads at CBN

Brilliant says ESPN would consider spots that show consumption of beer, something the broadcast nets don't allow. But given commercial production costs, no brewery has submitted spots different than those that go to broadcast, he adds.

A much different attitude on alcohol and birth control devices exists at CBN Cable Network, the secular division of the evangelically-oriented Christian Broadcasting Network. CBN Cable accepts no ads from products containing alcohol, and would "categorically pass" on ads for such products as condoms and spermicides, says Doug Greenlaw, vice president for sales. It also bans ads for R-rated movies, and has rejected spots for the new PG-13 classification of the film is deemed too violent. CBN Cable would "take a look" at firearms ads, but the subject hasn't come up, Greenlaw says.

The network generally follows the broadcast networks in deciding the tenor of its spots from national advertisers, but has run commercials for products such as perfume and panty hose that Greenlaw considers "sexually explicit." He explains: "There are some commercials out here carrying it a little too far, but in the long run, we'll air what the (broadcast) networks air, if it's not abusive."

While it is "very rare" that CBN has turned down commercials, it does happen. Steve Lentz, manager of direct response advertising, is responsible for screening PI ads and obtaining verification of ad claims. "We don't have to turn down too many, because we deal with agencies" which conduct their own checks, Lentz says. By the time a spot goes through what he terms "agency tests and procedures," the network is fairly confident of its veracity. On occasion, however, Lentz does his own checks, sometimes trying out a PI-advertized product to make sure it works.

Lentz does reject some PI ads by product category. For example, he says CBN won't run ads concerning "the occult and demonology." It also "won't do a lot of heavy metal type rock" record album ads. "The general thrust here is a little more stringent as far as the moral and spiritual ramifications of the ads we run," Lentz says.

At The Nashville Network, like at CBN, the ad staff handles advertising

standards and practices, according to Michael Lape, vice president of sales, marketing and administration at Group W Satellite Communications, which markets the service for owners Gaylord Broadcasting Inc. The initial screening, he says, is done by a traffic manager. "She usually will raise the red flag" on questionable spots, he maintains. Lape says he does not recall a commercial being rejected in the past two years. But Lape adds that questions occasionally arise; GWSC then might ask to see a script, and sometimes insists on modifications before arising a spot.

Lape recalls a spot for a home garden hose which offered an "unconditional three-year guarantee." Officials asked for proof of the claim, and how it would be honored. Documentation never arrived, and the spot never aired, he says.

Keeping A&E higher-brow

At the Arts and Entertainment Network, which, like Lifetime and ESPN, shares ABC as a parent partner, the question of advertising standards and practices also falls under the aegis of ad sales. But because A&E's sponsors, like its programming, tend to be a bit higher-brow than other networks, it's more likely to get a PI ad from Opera Digest than from your typical slice-and-dice machine outfit. Still, A&E has a special PI ad sales contract requiring that the spot conform to the networks "cable advertising standards and practices, a copy of which is attached." According to Sandy Mosiello, who handles PI ads at A&E, the attached document is a recitation of FTC regulations on the sale of mail-order merchandise, and nothing more.

Whitney Goit, A&E vice president of ad sales and marketing, adds that all PIS submitted to A&E "are reviewed by counsel." For other spots, Goit says the network generally conforms to ABC network standards and practices.

But A&E also offers advertisers greater flexibility than broadcast standards sometimes permit. An example of an innovative advertising policy is the "Promercial"—a programming promo spot that also contains the name of the program sponsor. A&E began the interstitial tie-in last April, and it's now being used by advertisers such as Pfizer, Nissan and Dannon Yogurt as part of an overall buy. "The positive identification the consumer makes to the program is transferred to the company," Goit explains.

Turner Broadcasting System, as operators of the two Cable News Networks as well as superstation WTBS, also consolidates its initial ad screening in its advertising sales department.

Farrell Reynolds, New York-based vice president for advertising sales, explains that because TBS deals mostly with sponsors whose spots run on broadcast, these commercials are in a sense considered pre-cleared. He adds that TBS "rarely" takes a PI ad that hasn't aired elsewhere before.

Jim Kitchell, vice president of operations and administration for superstation WTBS, says commercials are first reviewed in the TBS traffic department in Atlanta. If a question about content arises, he says the matter is referred up the line.

Turner's advocacy policy

In terms of specific policies, TBS has decided to pass on condom ads, and considers other product categories on an ad hoc basis. But TBS is a groundbreaker in the area of advocacy advertising. While many cable networks join broadcast brethren in eschewing advocacy ads, TBS welcomes them. This past April, Cable News Network ran spots from Handgun Control Inc. In July, it accepted a paid ad from the Citizens' Committee for the Right to Keep and Bear Arms. It also has accepted the pro-union spot from the Communications Workers of America, and recently ran ads in the Larry King Live talk show for the publication *Executive Intelligence Review*, a virulently anti-Communist tract published by the once-head of the U.S. Labor Party, Lyndon H. LaRouche Jr.

TBS also accepts public service announcements banned by other networks as "controversial." When the Big Three rejected a 30-second public service announcement from the American College of Obstetricians and Gynecologists as "controversial" because it suggested that young women send for "the facts" on birth control, the TBS networks gladly slated the spot. Cable News Network reaped some publicity



Andy Feinstein, Lifetime:
"We owe it to ourselves to be more professional."

in so doing; not only did it CNN's acceptance of the spot make the news in other media, but the spot itself was featured in a CNN news report.

Turner himself explained his position on advocacy advertising in a speech two years ago. "For too long," he said, "responsible American citizens have been unable to make use of television, the most powerful medium in existence today, to get their message across to the public. At TBS, we feel that we have a mandate to air viewpoints on controversial issues as long as those points of view are presented in a responsible, ethical and legal manner. Such advocacy advertising is completely in line with the TBS commitment to present a balance in thought and spoken opinion in all its programming."

Does TBS fear that viewers may resent the "politicization" of the commercials surrounding its programming? What if one advertiser attempts to get its views across by buying up a particular show? Because the situation has not arisen, TBS has no firm policies in such areas, and would look at each case individually, says CNN spokeswoman Judy Borza.

Remember Jack Schneider?

The question of advertising standards is one that MTV Networks Inc. approaches gingerly. Spokesman Barry Kluger said executives there declined to be interviewed on how MTV Networks handles the issue on a day-to-day basis. Kluger provided this statement attributed to Michele Vonfeld, vice president of program standards and public responsibility: "We have guidelines similar to those at the three networks. All commercials are reviewed at several levels by executives through the company and we operate in accordance with accepted standards of responsibility."

According to Kluger, Vonfeld's office is primarily concerned with the content of programming, especially the videos aired on MTV. Kluger says he is not aware of any internal advertising standards and practices document at MTV Networks.

One possible reason for MTV's reticence to discuss the ad standards issue could involve the many commercials aimed at children on Nickelodeon, which began its life as a commercial-free network and was heavily promoted as such. In the fall of 1983, Nickelodeon announced it would begin to take advertising in January, 1984. At that time, Jack Schneider, then an executive of Warner Amex Satellite Entertainment (now MTV Networks), stated that Nickelodeon would develop advertising guidelines for the children's

channel.

Peggy Charren, Massachusetts-based head of ACT, says she remembers statements made by Schneider and other cable executives about children's advertising.

"Kay Koplovitz at USA said she wasn't going to take ads for sugar and candy (during its *Calliope* kid's show). At Nickelodeon, I remember Jack Schneider saying that they would only take ads that weren't damaging to children." But Charren says she was more concerned that the presence of advertising would encourage Nickelodeon to "begin to look like the rest of television." But, she says, "that did not happen. The programming has stayed an alternative to broadcast television, and I am flabbergasted that it's working."

Charren chides the FTC for what she says is a reduction in its watchdog function over kid's advertising on TV. "The problem stems to Reagan," and over-enthusiastic moves toward deregulation, she maintains.

Could the tide turn again, and the FTC take more aggressive enforcement action that might effect cable? And if so, why not demonstrate a willingness to self-regulate by voluntarily imposing a viable advertising standards and practices system? This is the attitude not only at Lifetime, but among other cable executives as well, including Steve Lentz at CBN Cable. Despite the striking down of the NAB code, he would like to see the ad-supported cable industry adopt its own standard of good practices. And he thinks such a code could withstand antitrust tests by avoiding specific industry constraints and emphasizing the positive values the industry seeks to promote.

"There is a definite need for self-regulation in our industry, and it would benefit everybody," he says.

But others believe the question is best left to each network itself. Whitney Goit at A&E recalls discussion of an industrywide cable advertising code at a Cabletelevision Advertising Bureau board meeting a few years back. "At the time, it was decided it was premature to get involved with something like that, that to make (such a document) legal it would be gratuitous and contain very little of substance."

But some ad sales execs confide privately that writing up a network-specific advertising standards and practices manual for internal and external use might be a smart idea—and in the public interest as well. Says Feinstein of Lifetime, "We aren't 'cablecasting.' We're telecasting. We have more of a responsibility than to say we'll put on anything the (broadcast) network approves. We owe it to ourselves to be more professional than that." □

Industry seeks equity for copyright users as well as for owners

Cable and Congress divided over how to fix copyright

By HOWARD FIELDS

Article 1, section 8, clause 8 of the U.S. Constitution gives Congress the power to: "promote the progress of science and useful arts, by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries." The next clause says it has the power: "to constitute tribunals inferior to the Supreme Court."

Over the years, Congress has exercised both powers, but now some critics are saying it has done the former with only copyright owners' interests in mind—and that its action in the latter has led to a grossly inferior tribunal.

Congress and cable operators, who must pay a copyright royalty for programs they retransmit from distant signals, are unhappy, and a fix appears in the making. But, unfortunately for operators, they and Congress do not seem to be working in the same direction on a fix.

Congress appears more concerned with the institutional aspects of the Copyright Royalty Tribunal (CRT) and is headed toward a possible change in the way the agency or its duties are constituted. The operators want "substantive changes," ones that would spell out—or at least limit—the amount of damage the CRT can do to them and to their pocketbooks.

James Mooney, president of the National Cable Television Association (NCTA) says, "If I had my druthers, I'd like to see some way devised that would keep the compulsory license in place and allow us to do away with the CRT."

Rep. Robert Kastenmeier (D-Wis.), chairman of the House Judiciary subcommittee that handles copyright legislation, also wants to do away with the CRT, which he had a big hand in creating. But he says he is "primarily interested in the structural" aspects of the issue rather than substance. "Substantive changes would follow later," he says—after Congress has decided what to do with the agency.

In its 1976 revision of the Copyright Act, Congress reached a compromise designed to assure remuneration for copyright owners, while at the same time freeing the cable industry from having to have each cable operator get a release from each copyright owner to retransmit a program. The compromise—to that time, cable retransmissions were not covered by copyright law—was the compulsory license, which, in effect, orders program owners to allow cable systems to retransmit their programs. Instead of engaging in separate negotiations, cable operators pay a percentage of gross revenue into a fund collected by the Copyright Office of the Library of Congress and distributed by the CRT, which was created by the 1976 revisions.

Mooney says, "The CRT has shown itself to be something of a loose cannon. It does not function in a deliberative and rational way one normally associates with a regulatory agency. We have trouble believing we get a fair shake from the CRT."

Two bills considered

The House Judiciary subcommittee headed by Rep. Kastenmeier is considering two major bills to deal with the CRT. HR 2752, introduced by Reps. Mike Synar (D-Okla.) and Patricia Schroeder (D-Colo.), would kill the CRT effective Jan. 1, 1988, supposedly giving Congress enough time to create an alternative. Kastenmeier introduced his own bill, HR 2784, which would also eliminate the CRT, but with its duties split among the Copyright Office and a newly-created Copyright Royalty Court.

But Kastenmeier says he is not wedded to his own bill—that he introduced it as a point of departure. He adds, "Other alternatives are possible, including delegation to the executive branch of government, binding arbitration, and, indeed, statutory reform of the tribunal, such as was attempted by this subcommittee last year in HR 6164."

Synar says HR 2752 "eliminates the disastrous Copyright Royalty Tribunal and freezes copyright rates until Congress establishes a more workable rate-making scheme." He says the CRT was a "good experiment in government, but has proved to be nothing more than a dumping ground for startlingly inept political appointees. It has failed in its mission to develop the expertise necessary to administer the copyright compulsory licenses."

HR 2784, in creating a special court, also attempts to issue some instructions on just what it is to decide. The court must, the bill says, "consider, among other factors, the extent to which television broadcast stations compensate copyright owners for the secondary transmission of their signals by cable systems located outside their respective local service areas, the extent to which the value to cable systems of additional distant signals decreases or increases as such signals are carried, the impact of the rates on cable subscribers both as to the availability and cost of receiving copyrighted materials, and the impact of the rates on competition with television broadcast stations."

The 1976 revision of the Copyright Act, of which Kastenmeier was chief author, specified that the CRT was to determine rates by reflecting inflation and average rates charged by cable systems for basic service. Forecasting a successful suit by Malrite TV of New York in challenging Federal Communications Commission (FCC) rules, the act said if should that occur, "the royalty rates established . . . may be adjusted to insure that the rates for the additional distant signal equivalents resulting from such carriage are reasonable in the light of the changes effected by the amendment to such rules and regulations."

The CRT, the law said, "shall consider, among other factors, the economic impact on copyright owners and users." It also grandfathered rates for signals being carried at that time, and set inflation provisions. No standards were set for membership on the commission.

Kastenmeier's new bill also would establish a system of dispute resolution by arbitration, with the court stepping in only if the parties are unable to agree. The dispute process would follow a petition by the Copyright Office in cases of controversy over the royalty fees. Otherwise, the bill would add little of substance.

Kastenmeier says he is aware of industry complaints and appeals for substantive changes, but feels Congress must first decide what to do with the CRT. If the CRT is retained, he says,

then Congress will have to consider giving it clearer guidelines than provided in 1976. He suggests "retaining the CRT in its present form would be the easy way out" and may prove more palatable to his colleagues. "But I would like to do more," he adds.

If the CRT is abolished, Congress may not want to fetter the copyright court with guidelines, Kastenmeier notes. If it is retained, he can see several options, including reducing the number of commissioners from five to three, giving the agency the professional *economist* and other personnel it wants, and setting certain criteria for the type of people who can be appointed to the posts.

Wait-and-see Senate

The Senate is taking a wait-and-see attitude, choosing to act on whatever comes out of the House instead of acting on its own legislation. But a Senate Judiciary subcommittee spokesman says, "even if we don't want to interfere with the CRT, it needs improvements."

Even the two commissioners currently serving on the CRT, Edward Ray, a former chairman, and Mario Aguero, agree that their agency could stand some repairs. But Ray adds, "We do not agree it is a broken agency beyond repair." And they object to both HR 2752 and HR 2784, and argue in favor of the "flexibility that the tribunal has found useful for the past seven years."

They argue that the CRT has a very good record in the courts, which have sustained most of its decisions. Ray says he supports the idea of a three-member commission, but Aguero wants the number to remain at five.

Ray adds, "With sufficient professional staff, the tribunal can render even greater quality determinations than it has in the past."

But he also says, "The kinds of determinations that we make set the parameters that then make it possible for the kind of private settlements that occurred between the jukebox operators and the music people and what I understand is being done with cable. If that happens, then I feel the tribunal has done its job and done it well."

If the CRT were to do nothing but "divide the pie" created by rates set by Congress, adjusted only for inflation, Ray says, "there would certainly not be any need for the CRT."

The CRT currently is deciding the distribution of nearly \$80 million in royalty fees already paid by cable operators for 1983. In those proceedings, broadcasters are making a big pitch for radio stations to receive a share of the pie. It has been estimated that the 1985 chest will surpass \$100 million.

What effect must-carry?

The U.S. Court of Appeals decision in the recent Quincy decision striking down the FCC's must-carry rules includes a paragraph stating that the court did not intend to do damage to the rules governing carriage of distant signals and the royalty fees administered by the Copyright Royalty Tribunal.

In a footnote in the 60-page decision, the court states: "Neither the commission nor the intervenors direct our attention to any suggestion in the act or elsewhere that the must-carry rules serve as anything more than a convenient reference point for determining where a local signal ends and a distant signal begins. By invalidating the must-carry rules on First Amendment grounds, we do not, of course, suggest that they may not continue to serve that function."

Michael Berg, associate general counsel of the National Association of Broadcasters, on the losing side in the Quincy case, acknowledges that there is nothing in the ruling that would require a cable system to pay a royalty fee for voluntary carriage of a signal it no

The lack of substantive changes offered in the bills before Congress bothers some of the leaders of the cable industry.

Steve Effros, president of the Community Antenna Television Association (CATA), is guarded in his praise of the efforts underway. HR 2784, he says, "makes some initial effort at trying to define more closely what Congress was talking about with regard to the standards that the CRT or any successor agency or court would have. We think that's very important."

But, he says, "We don't think that you can do a structural change without a substantive change. And merely changing the structure is not going to solve the problem. We've got to make sure that the substance of the law is clear enough for whatever structure is ultimately elected to be able to understand what they're supposed to be doing."

Both bills, he says, provide "a good starting point" in this process, but the legislation should contain more substantive changes than Kastenmeier has offered. Effros would like to see a flat fee plus inflation arrangement, as the cable industry is now discussing with the motion picture industry.

Kastenmeier applauds those discussions and favors the industries resolving their disputes by themselves. As for the flat-fee proposal, he says, "I think

longer is required by must-carry rules to retransmit.

"Although it was declaring must-carry rules unconstitutional, it had no problem with their continuing to be used for definition of local versus distant signals for royalty purposes," Berg concludes. "At least on the face of it, there would not be a change. Everything that was a must-carry signal would still be considered local for royalty purposes and everything would be distant, just exactly as it is now." Although the rule embodying that wording no longer exists, absent a stay or an overruling, the compulsory license provisions of the Copyright Act "is what gives cable the right to carry the local stuff without any copyright liability," Berg adds.

In light of the court's decision, however, the NAB is threatening to get Congress to change that aspect of the Copyright Act at the same time it is asking the courts to overturn the Quincy decision. But broadcast insiders concede overturn appears unlikely.—H.F.

it is a good idea. We are looking at it at arms length with interest and, generally speaking, I hope we won't need to act on it." Congress would have to step in, he says, only if there is a danger to other parties not a part of the discussions, such as public television. But, he adds, "I don't see that as a problem here."

Mooney wants parity

Mooney sees problems in Kastenmeier's proposal to put some of the CRT duties within the Copyright Office. "Whenever the opportunity comes along for them to exercise discretion, they seem to resolve the instant question against us and in favor of the copyright owners. We think the basic problem we've got here is that the copyright bureaucracy tends to weight things too much in favor of copyright owners, and they tend not to pay attention at all to the needs of copyright users or the consumer.

"And that is a matter not only of (the) 3.75 (issue), which is a CRT issue, but also of the Copyright Office's decisions, for example, on contiguous systems and tiering . . . I don't think the CRT is the sole villain here. We don't like its 3.75 decision, and we think that, moreover, many of the decisions of the CRT have not been supported by either reason or the record. It's not a se-

cret that when the CRT adopted this 3.75 decision, it did so with an eye to reinstating the distant signal rule, and I think that is something beyond the authority of the CRT."

If the CRT is to continue as an entity, Mooney says, "At an absolute minimum, I would like to see the CRT given a congressional mandate to pay attention to the interests not only of copyright owners, but also copyright users and the interests of the consumer . . . I think there are things we can do to constrain the discretion of the CRT by enacting specific legislative standards in reference to behavior, standards that can be the basis of an appeal to the federal courts."

Neither HR 2784 nor HR 2752 "represents a total solution to the problem," he says. But it would be "my inclination," he says, to favor the cable industry taking its chances with judges rather than the CRT "because I think they are more dispassionate and less likely to be captives of the copyright owners."

Cable's problems with the CRT began with the 1980 decision by the FCC to drop its restrictions on carrying signals transmitted from a point beyond 35 miles distant from a cable system, and on syndication exclusivity. The de-

cision was approved by the courts in a case brought by Malrite, effective June 25, 1981. The years and months since that date have become known in cable copyright parlance as "post-Malrite."

In order to get the resultant royalty resolved as soon as possible, the NCTA petitioned the CRT to begin royalty fee adjustment proceedings, which were specified in the Copyright Act to take place if the FCC repealed its distant signal rules. Reams of papers were filed with the CRT from just about every entity with an interest in the matter.

The 1976 Copyright Act set fees for distant signals allowed by the FCC before the Malrite decision at 0.89 per cent of gross revenues for the first distant signal, 0.69 per cent for the second four, and 0.42 per cent for five signals and more. Those responding to the CRT's adjustment proceedings suggested increases ranging from a slight increase to as much as 12 times over. At the end of 1982, the CRT decided to quadruple the fees for post-Malrite signals.

The 3.75 dilemma

The part of the CRT decision that has become the basis for the most complaints by the cable industry today read that the royalty rate for post-Malrite signals carried "shall be . . . 3.75 per centum of the gross receipts of the cable system for each distant signal equivalent." Pre-Malrite signal rates also were adjusted upwards, according to whether the system was located in a top 50 or second 50 market.

The cable operators howled and took their case to the courts and to Congress, pounding on doors throughout 1983. The cable forces armed themselves with figures showing that "76 per cent of the systems affected by the CRT decision were forced to drop distant signals." But all that was to no avail. The rates are now history and a fact of life.

But among the howling were charges that the CRT had exceeded its authority, that it had acted irresponsibly, and that it should either be abolished or reconstituted.

Since then, the cable industry, while attempting to get changes made in the CRT, has shunned the agency, trying to work matters out with the copyright owners—primarily members of the Motion Picture Association of America (MPAA), but also sports leagues, music clearance organizations, authors and broadcasters. In March of this year, all the groups reached agreement on the 1985 cable royalty rate adjustment for inflation, setting out formulas for payments into the fund. The agreement was presented to the CRT as a point of

departure, rather than letting the agency begin from scratch as it did in fixing the post-Malrite rate. The agreement suggested changes in all but the 3.75 per cent rate.

Then the cable associations and the MPAA turned to working on an agreement on establishing a flat fee for paying into the fund, settling on a percentage paid per subscriber per month, instead of basing it on gross revenues. Some arrangement probably would be made to adjust the rates for inflation. That agreement, if reached, also would, in effect, make the industries less subject to what they consider the whims of the CRT.

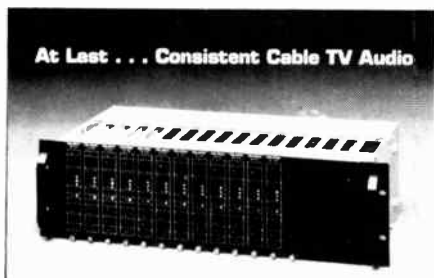
NCTA's lobbying effort

At the same time it was engaged in that activity, the NCTA began a lobbying campaign to undercut the ability of the CRT to repeat what the cable industry regards as its heinous action in adopting the 3.75 rate. In written testimony to Kastenmeier's House Judiciary subcommittee, the NCTA, still smarting from the CRT ruling and decisions by the Copyright Office that abetted that ruling, said, "Some fine-tuning of the CRT and Copyright Office rules also may be necessary in order to relieve this anachronistic, anti-consumer impact and allow consumers access to the greatest possible choice in programming."

It asked Congress: to eliminate the Copyright Office rule that treats contiguous systems as one; to eliminate the inequity of rates that small systems must pay over large systems; to eliminate the royalty fees paid according to the tier of services; and finally to "establish standards and procedures to be followed by the CRT in a rate adjustment proceeding."

In a reference to a filing by Ted Turner seeking new rates for his WTBS superstation, the NCTA testimony warned, "The CRT may again this year consider the rates charged for cable retransmission of distant television signals. If consumers are to benefit from the broadest possible diversity in programming choices, some changes clearly must be made."

Kastenmeier and other copyright-savvy members of Congress were critical of the CRT's 1982 rate-making ruling, but were reluctant to take action in the waning days of the last Congress. This year, the issue, as far as they were concerned, was dormant. The NCTA testimony may have been treated as perfunctory—had not the CRT again made the headlines because of charges of racism leveled against its new chairman, Marianne Mele Hall, who resigned under fire. □



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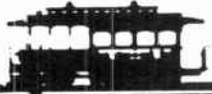
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Corporate Profile

Dissecting TBS-CBS

The recent ill-fated attempt by Ted Turner's Turner Broadcasting System (TBS) to acquire CBS Inc. has been likened to a mouse trying to swallow the cat. Examination of the financial data involved in the transaction reveals no apparent logical justification for the effort. At the same time, the same could be said about CBS' defensive offer to its stockholders, which appears to have thwarted the Turner move.

Turner clearly places a large value on an intangible: control over a major network that reaches the broad mass of America. Thus the question: Is CBS worth more as an instrument of media access than as an investment? An examination of the numbers shows that the managements of both companies appear to be jeopardizing the financial status of their respective operations in their quest to remain in control.

We look at return on assets from four perspectives: TBS and CBS Inc. each taken alone; the two companies combined without pro forma adjustments; and the two firms combining pro forma adjustments.

For TBS, the return on assets for 1984 was 11.2 per cent; 8.6 per cent for 1983; and 12.2 per cent for 1982. For CBS Inc., the return on assets was 7.9 per cent for 1984; 7.2 per cent for 1983; and 6.7 per cent for 1982. For the two companies combined, without pro forma adjustments, the return on assets was 8.2 per cent for 1984; 7.3 per cent for 1983; and 6.9 per cent in 1982. Pro forma data is not applicable to 1983 and 1982. Assuming that the Turner effort is successful, the estimated return on assets for the combined companies, with pro forma adjustments, is 5.9 per cent (considering the assets are as of March 31, 1985 and the pro forma interest and net income are for calendar 1984).

In the event that the Turner effort fails, and assuming that CBS goes through to completing of its offer to repurchase all of 21 per cent of its outstanding common stock, the estimate for return on assets for 1984 is 6.7 per cent.

Mouse that roared. In terms of fiscal magnitude, if not in audacity, Turner is indeed a mouse. During 1984, the revenues of the two companies without pro forma adjustment were \$5.2 billion, of which Turner had \$299.7 million, or 5.7 per cent. CBS represents \$4.9 billion, or 94.3 per cent. Operating profit for the two companies, without pro forma, was \$554.1 million, with TBS accounting for 8.1 per cent and CBS, 91.9 per cent. Assets for the companies without pro forma adjustment were \$3.5 billion, with TBS representing 7.8 per cent and CBS 92.2 per cent.

In the event the Turner effort is successful, the total assets of the combined companies, on a pro forma basis, would be \$7.3 billion as of March 31, 1985, as compared to \$3.5 billion as of December 31, 1984, without pro forma adjustments for the combined companies. The combined long-term debt of the two companies as of March 31, 1985, without pro forma adjustments, was \$544.3 million, and the long-term debt of

the combined companies, with pro forma adjustments, and as of March 31, 1985, is \$4.9 billion. This is greater by a significant margin than the debt on the total assets of the combined companies at the close of 1984. The interest expense of the combined companies without adjustment for 1984 was \$39.8 million. With pro forma adjustments the figure is \$804.9 million, although this latter figure includes unspecified other expenses in the interest category. The net income for the combined companies for 1984 without pro forma adjustments was \$250 million, and with pro forma adjustments, assuming the Turner effort prevails, the net income figure becomes a net deficit of \$376.1 million. The equity of the two companies without pro forma adjustment was \$1.6 billion at the close of 1984 and the return on that equity was 15.8 per cent; the equity of the combined companies with pro forma adjustments, should the Turner prevail, is \$1 billion and the return on that with pro forma adjustments is minus 36.7 per cent.



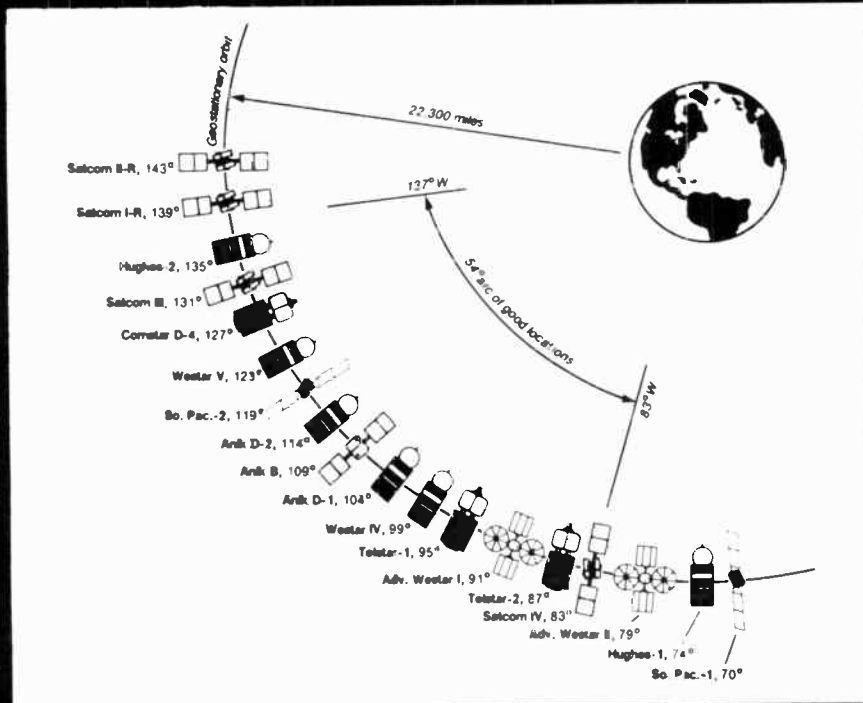
Ted Turner

CBS' big burden. In the event that the Turner effort fails and the CBS defensive move to repurchase 21 per cent of its common stock goes to its fullest extent, CBS will burden itself with a \$954.8 million obligation which will increase the CBS total debt initially to about \$1.3 billion. All this comes in acquiring common shares with a book value of about \$330 million, the difference between that and the acquisition cost being about \$624.5 million. Should the total cost of the acquisition be deducted from the CBS equity of \$1.5 billion at the close of 1984, the residual equity would be \$598.1 million, which should be related to the possible total debt of the company. CBS has stated that following the share repurchase the company will have a program of asset sales designed to reduce the debt level within the next year. To this analyst, this is like a snake eating its tail in order to save its head from starvation.

The role of cable TV in this situation is apparently marginal. As an independent business segment it appears only in the Turner Broadcasting System and in 1984 it accounted for \$88.3 million, or 29.5 per cent, of total Turner revenues; cable operations had an operating loss of \$15.3 million, or minus 17.3 per cent of cable TV revenue. Turner's cable TV assets were \$56.8 million, or 20.5 per cent of all Turner assets. The return on these assets was 6.4 per cent due to the segment's share of interest expense. The cable segment's share of the equity is \$5.8 million, and the return on that was minus 29.5 per cent. In 1983 and 1982, Turner had an equity deficit; there were deficit results in respect to net income in those years as well.—**Basil Shanahan**

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Critics (from page 59)

He stands apart from the ratings wars. "Audience ratings measure popularity," he once said. "The reviewer should be measuring quality. A critic is not, or at least shouldn't be, in the game of picking hits and flops."

Deciding whether Shales or O'Connor has the most admirers—or detractors—in the business would take a special rating service. Shales would not be a sure winner.

A former network executive, now an important producer, speaking off the record, put it this way: "Shales is not a serious critic. He writes for effect and is the most readable. But he is not sincere. What O'Connor writes, he believes. He tries to elevate the medium and raise taste."

Continuing in the Gould tradition, O'Connor is more effective than his predecessor at conveying his ideas about the medium, and in recent years has been given a great deal more space. Plus a much larger staff.

Until a few years ago, the *Times* rarely devoted much space to television. And its approach was often condescending. Reportedly, *The Times*' tardy recognition of television resulted from a survey it made which demonstrated—much to the surprise of its top editorial executives and its publisher—that its most popular features were the daily crossword puzzle, *New York Day By Day* (a column of light, human interest features)—and the radio and television page.

Second critic

A major innovation, for the *Times* was the addition not long ago of a second major critic, John Corry, who is paired with O'Connor. The reviews are now shared by them, on a system which is probably unique in critical journalism.

O'Connor continues to review most entertainment shows, light or serious, whether it's drama, comedy, quiz or game show. Corry is the critic for documentaries, public affairs news programs and features, and anything which might be classified, roughly, as "non-fiction." The line is not too rigid, and docudrama seems to be one category of review which might fall to either critic.

In addition to O'Connor and Corry, the paper now frequently supplements reviews by contributions from other members of the *Times* cultural department thus extending the expertise available.

A dance critic, for example, may review a TV dance program, or a music critic, a televised concert.

Most importantly, the *Times* has

added two more reporters to cover the television and electronic media—Sally Bedell-Smith, and Peter Kaplan, who also does occasional reviews. In a short time, they have demonstrated that they are as good as any in the business; some believe Smith is better than any of them.

Corry has already shown signs of becoming controversial. His style is vigorous and lively and his approach combative. He examines the content of each documentary and not merely its technique. On occasion, Corry seems to use a documentary as a springboard for his own polemics; as if it existed primarily as subject matter for a political affairs column.

Corry is the husband of Sonia Landau, the recently-appointed chairman of the Corp. for Public Broadcasting. She became involved in an acerbic dispute with Edward J. Pfister last May when he resigned as president of CPB. Shortly after the resignation, there were two inadvertent confrontations between Pfister and Landau in the corridors of the St. Francis Hotel in San Francisco, site of a PBS/CPB convention. At one of them, Corry also confronted Pfister, and reportedly made threatening remarks. Landau said later that the reports were exaggerated. Whether or not the episode reflects upon Corry's duties as a critic is still debated.

In an environment where many newspapers carry media columns, analyzing other publications and other media, and where some magazines publish as much gossip about the media as about show business, the *Times* naturally continues to generate articles and comment about itself. And its critics, especially in theatre and television, continue to provoke the criticism of other critics.

There may be a cultural lag among some of the critics of *The Times*; many of their critics seem to be striking out at *The Times* that was, rather than what *The Times* has become. The paper's reporting and reviewing of TV has vastly improved, and, on the whole, is worthy of a great newspaper.

Too heavy handed?

Actually, it may be that what some of *The Times* critics are responding to is the lack of a lighter, livelier touch. It could be that what they miss is someone like *The Times* own columnist, Russell Baker, who combines wit with insightful comment. Elsewhere, as in the new column called "Washington Today" and in its various lifestyle supplements, *The Times* continues to demonstrate that it can be light on its feet.

Eugene Nichols, a veteran radio and

television publicist and former newspaperman, estimates that at most there are a dozen star critics in the country. By any standard, Eric Mink of the *St. Louis Post Dispatch* is one of them—widely read and admired by other critics and by the broadcast community. According to some observers, his job is more difficult because he's not based on either of the coasts, and because he's a one-man band; unlike some other major city critics, he has no reporter or other critic to help him.

At 37, he's been holding down the *Post Dispatch* job for nearly seven years. Like other critics of his generation, he also considers himself "a TV kid," and he remembers how he used to rush home after school to watch *Howdy Doody*; his all-time favorite is Phil Silvers as *Sergeant Bilko*. He even recalls what a big deal it was when St. Louis finally got its third television channel.

Reader service

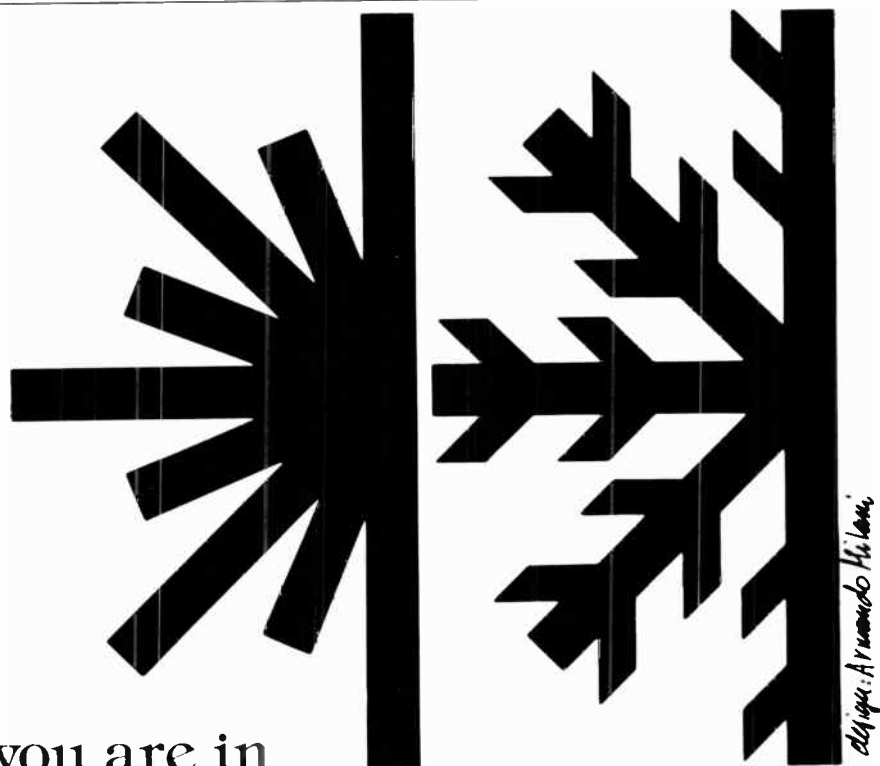
Many TV columnists say one of their main functions, perhaps the most important, is providing a basic service for their readers in advising them what shows to watch and which to avoid—a sort of consumer advocate. Appropriately, that's how Mink started out on his paper. For several years, he was a consumer reporter, and an investigative reporter on behalf of consumers.

"I don't think the TV critic has only one main job. It's not that simple," Mink says. "But I must say that I tend to view television like my old job of being a consumer advocate. I used to give people information on how to spend their money. Now I give them information to help them spend their time. Just as I did before, I give my audience opinion and analysis of the product."

Since he operates solo, Mink only does four columns a week, and the fifth day his space is usually filled by a piece from Fred Rothenberg, an Associated Press reporter and critic whose work Mink admires (as do many other columnists).

He likes to do reviews and reflective pieces, rarely interviews, unless on a significant subject. (His most recent was with Andrew Lack of *West 57th Street*, CBS' new magazine show.) Mink says he works hard to find programs worth his readers' time. He's one of those writers who likes to get feedback from his readers, and he personally handles the phone calls and mail from readers, pro and con, that pour in when he does a controversial column.

The largest reader response he ever provoked—most of it negative—was last spring when, after a certain episode of *Dynasty*, he commented that Rock Hudson obviously looked ill and should



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not be on the screen, but getting treatment for whatever ailed him. Many critics like to receive reader reaction; it's their form of Nielsen.

By his own choice, Mink doesn't cover television business news. *The Post-Dispatch* has a business news section which takes care of the business side of broadcasting. They also carry UPI as well as AP, services which many dailies depend to supplement their own columnists and critics.

"I'm definitely not a snob," Mink says. "I watch TV for my own recreation, not just for work. It's too easy to be an anti-television critic. TV snobs do not make effective critics." Like Tom Shales, whom Mink considers "the best," Mink likes to entertain his readers. "That's important," he says "But if you get fixated on entertaining, it becomes a self-defeating purpose. The reader has to find the column readable and interesting."

Although the St. Louis critic believes that a major critical function is to show readers the way to what's good and bad on the air, he thinks he has very little influence on ratings. "This is properly so," he says. "The function of a critic is not to boost ratings. Whether you praise or pan a show, the most you can do is to get some of your readers to sample it. Reviews, after all, are only one of several factors."

However, he thinks that occasionally when the great majority of critics agree a show is really good," there may be a synergistic effect, as with *Hill Street Blues*."

Mink has some important backup for this view. One of the factors which encouraged NBC to stand firm and keep on the air series like *Hill Street Blues*, as well as *Cheers* and *St. Elsewhere*, despite early low ratings was the press reaction, according to Grant A. Tinker, chairman of the board and chief executive officer of the National Broadcasting Co. "Critics loved them," Tinker says. "And that alone made it easier to suffer the low initial ratings."

In any case, critics are more important to a one-shot, or a miniseries, when they become an event, either in actuality, or through the networks promotion and publicity campaign.

'Basic standard'

A newspaper which takes television, cable and the new electronic media as seriously as any in the nation and devotes as much space, or more, to them than any daily publication, is the *Philadelphia Inquirer*. The paper has five in the TV department—the television editor, Barbara Wilson, two reporters and two critics.

Lee Winfrey does five columns a week, best described as "basic standard

... 'what's on tonight,' short reviews keyed to programs of the particular evening."

David Bianculli, the other critic, turns out five columns a week of criticism, comment and news. On Saturdays he writes a sixth column about cable even though urban Philadelphia is not yet wired, because the *Inquirer*, with its large suburban circulation, estimates that 56 per cent of its readership has cable. Bianculli also appears in the paper's weekend entertainment magazine, with a theme piece or an interview.

The 34-year-old Bianculli is a rarity among TV columnists: He has a graduate degree in communications, in addition to one in journalism. He is, however, a seasoned veteran having progressed up the ladder of TV journalism, from the *Akron Beacon-Journal* to the *Fort Lauderdale News*, to the *Gainesville (Fla.) Sun* and in 1983 to the *Inquirer*.

An M.A. in communications was acquired, while he was in Gainesville. He figured it would come in handy, not for an academic career, but for his daily work of reviewing and reporting. And so it has; the statistics courses, for example, have helped him to understand ratings and audience research and to explain them to his readers. Like Mink, he defines his role as that of a consumer service.

TV historian

He's become something of an expert on the miniseries and its history. He feels that the history of television has generally been neglected, and that many of the young generation of TV executives, and creative people, as well as TV critics, act and think as if television had just sprung into existence, the week before yesterday.

"I like TV, although a lot of it is horrible," he says. "What I love most about TV is that everybody cares about television, good or bad. Sooner or later everything I care about shows up on TV—art, politics, theatre, pop music. TV critics have to be fast experts on just about everything."

Bianculli relishes the range of assignments, which calls for him to discuss Simon and Garfunkel one day, and the next, a documentary on Herman Melville. As a result, he reads a lot, and does more reading than viewing, because "This kind of job demands it."

Although he himself can be characterized as one of the new generations of TV critics, he thinks the idea that there is a "new breed" of critics who are better than their predecessors is fallacious. "That idea has been oversold," he says.

He points to his recent experience at

the networks' "critics' tours" in Phoenix and Los Angeles. "You find out that age is not the issue. Many of the guys who are new to the beat are ignorant. There are some young jerks, and there are some old jerks. There are very good young writers, and very good old writers. Some of the very best are the oldtimers. They're in their prime, and very talented."

Reigning veteran

One of the older TV critics, in fact, the reviewer who has the most years of service on a major daily, is Terrence O'Flaherty of the *San Francisco Chronicle*, who began his critical career there in 1949 and will soon retire. After all those years, he's still one of the best, one who has something to say, and says it with humor and grace. There are many journalism and broadcast veterans who think O'Flaherty is, along with John Crosby and Tom Shales, one of the three best stylists TV criticism has produced.

"My first aim is to write good copy," O'Flaherty says. "My main function is to get them—the readers. I try to hook them, and then get 'em to watch the show I'm reviewing. And if they can't watch it, at least give them the essence of the show. Either way, I have to make it interesting, and that means good copy."

A modest man, O'Flaherty doesn't take his role too seriously. As he reflects about the similarities between print and television: "I'm really like *Laverne and Shirley*," he says. "They fit in the spaces between the commercials, and I fit in the spaces between the ads."

As for influence: "I don't think I or any TV critic has any major effect on the national numbers, at least, not directly."

Occasionally, he does get an indication, though, of his column's impact on local ratings. His column is the single most-read article in the *Chronicle's* Sunday TV magazine, and KTVU(TV), the major local independent, tells him that whenever he gives one of their shows a rave review, the ratings go up substantially—and down when he pans them. He has had a marked effect on the ratings of their *Operation Prime Time* specials.

Wryly, O'Flaherty recalls another demonstration of his influence on television programming. The mother of Steve Bochco, the co-creator and former executive producer of *Hill Street Blues*, wrote him not long ago to tell him, "Steve grew up with your column. You did so much to form his taste, before he got into TV . . ."

Otherwise, O'Flaherty is not sure whether a TV critic can do much to ele-

vate the tastes of the audience, young or old. "It's always been a question that's puzzled me—this notion about critics improving the taste of their readers. I'm just not sure. TV for the most part has always gone for the lowest common denominator. They wanted to get that audience, and they've been eminently successful at it."

He believes what he calls "the discerning viewer" left TV a long time ago. For himself, he prefers cable, especially the cultural services like Bravo and Arts and Entertainment.

"For many, TV has become just something to talk about, during the office coffee break, or at a cocktail party, by persons who talk about TV without watching it. I suppose that's why some folks read television columns."

The usually good humored columnist is annoyed at some of the new, young generation of television reporters and critics, so he stopped going to the network's press tours several years ago, turned off, he says, by their belligerent attitudes. "Most of them are rude, humorless and insensitive. Woodward and Bernstein did these youngsters a disservice—they act as if they're daring investigative reporters, digging for a major exposé, instead of an entertainment story."

Like O'Flaherty, Harriet Van Horne has been writing about television for decades. She started as radio and TV critic on the *New York World-Telegram*, nearly 46 years ago, as a young woman fresh out of college. And after the *World Telly* folded in 1965, she went to the *New York Post*, and now is weekend critic for *Newsday*, the Long Island daily.

She doesn't think critics have much influence on the decision makers of the industry. "Only the ratings that count with them. What you can do, is alert readers to a wonderful show. You can recognize excellence and point it out. Maybe agents or producers will read it. I suppose that's influence of a sort."

'Sounding the gong'

She also says she likes to "sound the gong when I see things on the air that are terrible. Like the reporters who write about politics. They say one of their jobs is to keep the politicians honest. We who write about television try to keep TV from being bogus or dishonest, to spot the phonies and call them by their right names."

Van Horne believes a critic sometimes can shame a producer or executive into doing better. "But critics can't raise the national standards or taste. Only the schools and the home can do that."

As one of the best stylists to cover the

broadcasting beat, Van Horne thinks the best way to criticize is to poke fun—for instance, at all the car chases that clutter up some shows, one of her current peeves. "You have to do it with a light touch. The better you write, the more effective your message will be."

In the future, she says, critics will combine reporting with criticism, more than they do now. "Some of them are getting to be less reviewers and more commentators; they are branching out and becoming like essayists—some of them even 'pundits.' Such critics are concerned with the ethics of the medium and its social and political values." As with many other columnists, she targets her audience as "the discerning readers, the kind who read critics."

Arthur Unger, who's been on his post as TV critic of the *Christian Science Monitor* for 12 years, is another one of those columnists who can write thoughtfully about the medium, without being boring or didactic. According to Unger, the function of a critic depends on a great deal on the paper he's writing for, and how that publication views its audience.

"My main function," Unger says, "is to find worthwhile programs, and to alert my readers to them. Then, I have to make clear, without ambiguity, why the programs I select for review are worth watching. Time is valuable, and people should not waste time watching mindless TV."

Because his paper is different, Unger sees his assignment as different: "There is a place for total recreation via TV, but that is covered very well in other media. So I don't bother with it. I search for television of intellectual revelation."

Peer influence

Do critics have influence? "The only influence they have is on some TV executives or producers who want the approval of their peers, and of the intellectual world. They would like to do shows which could win approval both from the critics and the mass audience—but if there's a chance, they inevitably swing to mass appeal programming. Examples of programs which gained the approval of the critics and the mass audience are rare: *Cheers*, *Cagney and Lacy*, *Hill Street Blues*, *M*A*S*H*—a few others."

Unger believes TV criticism in the U.S. could be improved if our dailies would follow the British example of allowing their serious critics to switch from one field to another. "The British consider criticism as an art form in itself," Unger says. "So a book critic can become a theatre critic can become a film critic. You can change, as long as

you have the right 'eye' and 'ear,' and a reasonably good education. A first-rate television critic should be able to make a good dramatic critic or a good movie critic."

As a result of this cultural mobility, says Unger, British critics usually don't remain overt long in their jobs, before being switched. "Here we tend to keep our critics covering the one medium so long that some of them can't stand it any longer, and they quit if they can't get another assignment."

Apart from reviewing, Unger likes to detect trends and report on them. He's also a lively interviewer and prefers subjects "who are doing worthwhile things."

One of least known critics

The television critic and columnist who probably has the largest circulation is also one of the least known: Fred Rothenberg, who's on staff at the Associated Press and whose copy is distributed to more than 300 newspapers. Rothenberg is not only widely read, but widely respected in the TV industry, and among AP clients.

The AP services five TV columns a week, plus various news stories about TV and other media. Rothenberg writes three columns a week from New York and Jerry Buck two from Los Angeles, plus two weekend columns which are designed for papers with weekend TV supplements.

Rothenberg finds television appealing because "It's a shared culture. Everybody has an opinion about television—your friends, neighbors, family; all the editors here." Until four years ago, Rothenberg was an AP sports writer (for some reason, quite a few TV columnists are ex-sports writers).

Rothenberg views the switch from sports as a natural change. The sports column, as he developed it for AP, got more and more into television, because of the importance of sports on TV.

The influence of critics on ratings is slight, according to Rothenberg. "I don't see a substantial correlation between reviews and ratings. Critics generally have different standards than most viewers. The viewers want lollypop entertainment. They get home after a hard day at the shop or office, and they want to be entertained."

Cable, he figures, has raised audience standards a little. "Networks can less easily get away with trash." And he believes VCR movie rentals are an important trend; they've made a big change in Saturday night viewing habits. Because he must focus on his national audience, he rarely does cable reviews. A recent exception was his review of Showtime's *Murder In Space*,

the novel whodunnit which invited viewers to guess the ending, a column feature which could interest readers who don't have cable.

Viewer choices

If television criticism seems to be changing, Rothenberg believes, it's not because the critics themselves are changing, but their readers—the viewers. “The great number of choices available have made a substantial difference. The viewer used to have a choice basically of three networks, maybe an indie station or two. So it was much easier for the audience to sample a new series, and in those days I think the average viewer sampled everything.”

“Now, there are so many choices and options, that the viewer is swamped. That's why they have to rely more than ever before on the critics.”

Rothenberg also believes there have been times when critics may have had influence on the course of the networks, because of special circumstances. His challenging illustration goes like this:

“Consider the paradox that NBC had the best shows, but the lowest-rated. Obviously the viewers didn't care what we critics were saying about the NBC programs, that they were turning out programs with more quality and reality. When NBC had the lowest ratings, they had critical support. In its darkest days, NBC at least had that going for them. Press support helped keep the advertisers and affiliates off their back, even when ABC and CBS had those broad, big numbers. I think favorable reviews also helped convince important groups that NBC was at least being watched by more of the upscale, educated viewers . . . Now, ABC has low ratings, but no critical support.”

Although Rothenberg does reviews, he finds there seems to be less to review, the way television is developing. He still reviews new series, and major made-for-television movies.

He has a pet peeve. “I don't review busted pilots.”

Underestimate power?

Perhaps the critics may tend to underestimate their power. M. S. Rukeyser, Jr. executive vice president of NBC, asserts that the critics do have a definite influence on executives in the industry, among others.

“We are all influenced by a lot of things,” Rukeyser says. “Intelligent people who write intelligent things *do* have influence.”

Do they have an influence on decision making?

“It's hard to trace a particular decision to a particular column,” Rukeyser answers. “We are all the products of so many different influences; so many words, images, ideas assault us every day. Rukeyser then puts a question to himself about the output of the critics: “Do I think it's just words in the wind? No, I don't.”

Rukeyser believes readers are pretty smart: “If they feel that the critic they usually read is knowledgeable and fair, he's likely to have a strong influence on their opinions and feelings. However, if a columnist is always so negative about TV that anything but a negative column is a rarity, then he eventually tends to lose whatever influence he may have.”

Barrie Richardson, a vice president of CBS Entertainment, is another network executive who believes the critics have influence. “They absolutely do!” he says. “Especially when they collectively get behind a series they all like, such as *Cagney and Lacy* and *Hill Street Blues*. A rave review stimulates viewers to tune in.”

Richardson notes that all the critical applause couldn't save *Paper Chase*, although he thinks the critics may have helped bring about its cable comeback. In his opinion, if the critics praise collectively, they can affect program decisions, but rarely individually.

“As a rule, they don't have a lot of effect on pure entertainment programs, and escapist stuff like *Lace* and *Hollywood Wives*. For the good trash, ‘pulp’ TV, the public will come into the tent, anyway, no matter what the critics say.”

Richard Connelly, an ABC vice president, maintains that whether critics are influential depends on the subject matter. “They influence specials more than series,” he says. “Good reviews can also be helpful to a made-for-television movie, or a miniseries. Viewers know that if they miss one show in a regular series, they'll always have a chance to see it again.”

Before 1969 when the networks first started to allow program previews, reviews didn't matter much, because they were all after the fact, Connelly points out. “People used to make up their minds before the show went on the air, with no guidance other than a ‘Best Bets Tonight’ highlights box.”

Every so often, someone decides it's time to poll the critics to see what they think about their role in society. A classic survey was made by Charles S. Steinberg, a professor of communication at Hunter College and a former CBS vice president. When he questioned 73 newspaper critics in 40 major cities back in 1973, he found that 37 per cent thought their TV criticism has “lit-

tle or no effect” on programming, 60 per cent, “some effect.” And 74 per cent said movie reviews have greater reader impact than TV reviews.

According to John W. English in his book, *Criticizing The Critics*, a Lou Harris poll of several hundred critics, including film, drama and music critics in 1970 reported that, “Only TV critics doubt they can do much to improve the medium.”

A more recent study, made of TV critics in more than a score of cities in 1983, by Ralph C. Smith and Suraj Kapoor of the Department of Communications at Illinois State University, again indicated that the critics own estimate of their importance is minimal: “When asked to assess the influence they may have on the medium many of them candidly admitted it is ‘moderate to little’.”

It is significant that the one dramatic example of critic power that came up again and again in this survey of critics was *Hill Street Blues*. But what critics did for that show was the exception, not the rule.

There are a few critics who claim that bad reviews can affect a program's success. Peter V. Rahn of the *St. Louis Globe-Democrat* is one of them. He says, “Overall rejection of a TV show by the main body of reviewers can harm its chances for survival.”

Rahn's viewpoint is contradicted by the evidence. For instance, Bert Briller of the Television Information Office, made an in-depth analysis of major reviews of new series for 1976, 1977 and 1979 and found “. . . little correlation between what TV critics say about a new show and its chances of gaining a sizable audience.”

Entertainment role

Not long ago, Mary Ann Watson, assistant professor of communication at the University of Michigan, organized an unusual and illuminating conference on television criticism at that university. Several of the participating emphasized the commercial position of the critic, the entertainer.

David Williams, TV critic/reporter for the *the Arizona Press* and former president of the Television Critics Association, put it this way: “TV critics writing for the popular press find the need to keep readers entertained, and the need to fulfill the expectations of the editor can often shape the critical product in compromising ways.”

At the same conference, Mike Duffy, critic/reporter of the *Detroit Free Press* was even more candid.

“Does writing to entertain your readers ever stand in the way of serious program evaluation? Sure, I think it hap-

pens to me sometime, and I have to jump back. I like to make it fun to read. Sometimes you can go for that cute line that might not be fair . . . There have been times when I regretted something if I've not been fair, especially with a series. I try to come back and take a second look."

In showbiz

Whether they want to admit it or not, the nation's newspaper TV columnists are in a kind of show business—newspaper show business.

And entertaining and amusing their readers in the interests of mass circulation can be valid. The thoughtful critics combine good, entertaining writing with serious evaluation of programming and of the medium.

It is amusing though to consider how often TV critics chastise the television networks for emphasizing entertainment, for seeking the biggest possible audience. Apparently, being entertaining is okay, when it's done in print.

Fortunately, there seem to be more writers who take the substantive approach to the medium, among them William Henry, III, media critic of *Time* magazine, who received a Pulitzer in 1973 when he was TV critic of the *Boston Globe*.

"The bottom line," Henry says, is that television is a force in American society, not because it's a big industry; it's only a moderate-sized one. It's nothing compared to steel or rubber. It's a big force because people watch it. I think that when people look to television critics they look for a means to get a handle on this experience, to be able to place it in some kind of context. To get a sense of what messages they're being delivered by, whom they're watching."

Quite a few hacks

Despite the increasing sophistication of the columnists and the more frequent seriousness of their approach to the medium, at the lower end of the scale, there are still quite a few hacks who fall into certain stereotypes.

One, is the *Jester*, whose column exists only for quick and easy gags about the medium. He doesn't know how to deal with a worthwhile program, but he gets a lot of fun (for himself) by jumping up and down on a piece of junk.

Two, is the *Hit Man*, who knocks everything that comes along, and sees the networks as an enemy. He still uses phrases like "idiot box" and "boob tube", as if these epithets have just been concocted.

Three, is the *Anglophile*, who knows that the only good shows are the Bundles from Britain. His passion for BBC knows no bounds.

Four, is a variation of Number 3. The *PBSnik*. He is so uncritical of PBS programs that it is said he once gave a good review to the test pattern on a public station.

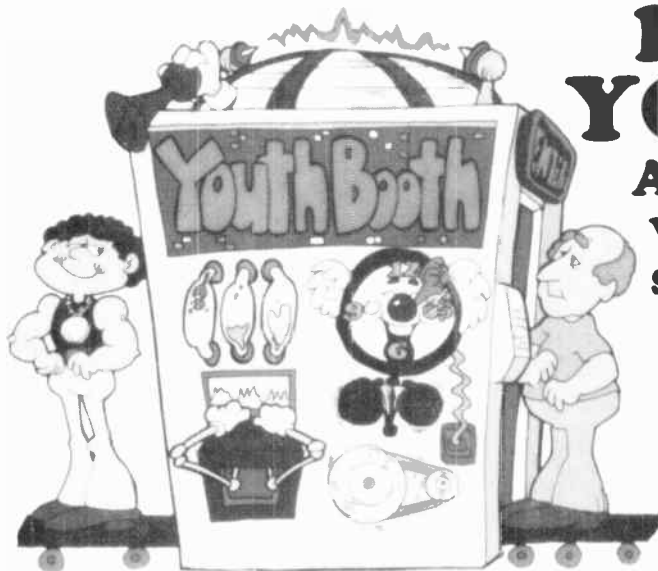
I hesitate to close with a Goldwynism, because I once met the great man, and in four hours spent at his Beverly Hills home—we were trying to buy the complete library of his movies—he did not mangle a single word or phrase. He was charming, witty and articulate.

Still, even if he didn't say it, this Goldwynism is appropriate:

Don't pay any attention to critics. Don't even ignore them!

About the Author:

As a publicity man for the first decade of his career, Richard Pack got to be an expert on the care and feeding of radio and TV critics, as publicity director successively for WNYC, WOR and as senior vice president of programming at Westinghouse Broadcasting Co., he got to know what it was like to be on the receiving end of critical reviews, good, bad and otherwise.



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Syndication (from page 51)

find them if we give them more of a choice. We, as syndicators, will sense there's an audience out there not watching late-afternoon television."

Barbara Atlas, president of the New Zoo Review Co., sees another roadblock to increased children's product. She says news and religious shows in the morning "take a great deal of our time. I would say our biggest competition in the morning is the religious programming, which pays off so well."

Golden oldies

Meanwhile, the golden oldies are flying along in their own galaxy, closer to earth. Bruce Paisner, president at King Features Entertainment, notes that demand for franchised products continues high. He says that some of the company's *Popeye* shows were recently renewed in Chicago for triple the fees obtained only a few years ago. Also, he points out, *Flash Gordon*, after a period of dormancy, has become a recent flash, with sales of the series to 25 markets over the past seven or eight months. Paisner recalls that *Gordon*, via Filmation, originally aired on NBC but was abandoned after an unsuccessful Saturday morning try.

The traditional cartoon area remains active for Warner Bros. *Bugs Bunny and Friends* is sold as a package, as is *Porky Pig and Friends*. (Warner Bros

is celebrating the Golden Jubilee of its cartoons this year and, as part of this, is, along with ABC, putting on a film retrospective and gallery exhibition at the Museum of Modern Art in New York on September 10.) Jack Irving, senior vice president of DFS Program Exchange, says that the influx of new shows hasn't affected product such as *Scooby Doo* and *Bullwinkle*. "We have been able to maintain most of our clearances on both and in good time periods. Half the battle is to maintain dominant positions on strong stations. Clearances on *Scooby Doo* are as high as last year, about 85 per cent of the country. *Bullwinkle* is cleared in more than 50 per cent of the U.S., which is quite good, considering the show is 26 years old."

Walt Disney Pictures' senior vice president for domestic television, Bob Jacquemin, suggests there might be a trend towards traditional cartoon product. "From what I've heard, there seems to have been a resurgence of traditional animation as compared to the superhero animation," he says. "I think there are clues that programs like *Tom and Jerry* seem to have renewed life."

Colbert Television Sales has such oldie series going strong as *The Lone Ranger*, *The Rifleman*, *Lassie*, *Jeff's Collie* and *Timmy and Lassie*. It also has a pair of movies for the new season. One is *The Magic of Lassie*, a Thanksgiving holiday release starring James Stewart; the other is *Lassie's New Be-*

ginning. The Stewart film was a theatrical release, and the other was made for ABC, but company president Dick Colbert says, "This is their first time in commercial syndication."

Advertiser interest

On the advertiser level, people are eager for children's product, according to Group W's Vane. "There is a much greater willingness and eagerness on the part of advertisers to participate in these Monday through Friday syndicated series," he says. "It gives them a chance for daily exposure of their commercial message rather than the once-a-week they would have if they bought a children's show on a network, relegated to Saturday morning."

MPC's Rich has a different view. He compares sponsors for children's programming with those for sports telecasts. "There are only so many advertisers who want to reach men in sports programming," he says. "It's the same with kids' shows. There is going to be a saturation point and I think we have reached it."

Telepictures' Robertson also envisions a potential shortage of advertising dollars, but believes it could hurt the networks. "One of the three networks could cease to program animated children's programming as we know it, because the advertising foundation is not there to support three networks."

Meanwhile, most major product be-

Off-network product includes MCA's unusual two-package, four-show concept and Telepictures' future offering of 'Alvin and the Chipmunks.'

MCA's 'Whiz Kids'



Telepictures' 'Alvin and the Chipmunks'





King Features' 'Defenders of the Earth'

Although King Features' 'Defenders of the Earth' is more than a year away from being aired, it already has a 70 per cent clearance.

ing introduced for the fall is going either the barter or cash/barter route. Last season, the number of new shows sold by barter waned as producers looked for cash deals to offset high production costs. While costs remain high, the hot competition for station clearances, stemming from the glut of new product, has created a large barter environment, rep sources note.

Katz's von Soosten says barter has become widespread in the first-run animation area, which shows that distributors feel stations won't lay out enough on a cash basis to pay for the production. One of the reasons that the barter situation has increased, notes DFS Program Exchange' Irving, is that many stations have acquired them to keep them away from their competitors in the market and, consequently, have expanded their kid block to play the barter shows.

However, he points out, there appears to be a turnaround on the part of station managers from a few years ago, when barter was attractive because of the scarcity of barter product. "Given the tremendous influx of barter programming around, stations are beginning to realize how much inventory they are giving up and are very concerned now."

MGM/UA's Gershman adds, "A year ago I heard that stations were getting tired of barter," but, "it's still working."

Drew Savitch Levin, president of The Entertainment Network, says stations complain about barter "because they have all these barter commitments, and they're having a problem rotating the spots. The stations like to complain that they want more time for themselves. But they have to understand that when we spend millions and the toy companies spend millions; they

are getting a good deal."

Robertson at Telepictures echoes much of those sentiments. "We have put up \$15 million to make 65 episodes of *Thundercats*. Frankly, the stations have laid out zero cash." Additionally, he says, "we've brought a number of our stations in for equity positions in the production of *Thundercats* and merchandising." He predicts those partners will see a profit, something not always realized in complex Hollywood deals.

MCA is introducing an unusual barter-marketing concept by combining two family-oriented shows with kid appeal into two separate packages. Schwab says the company will release the two off-network packages—*Whiz-kids/The Voyagers* and *Street Hawk/Switch*—in the fourth calendar quar-

ter, via barter, with stations getting seven minutes for local sale and MCA keeping five, per hour show. The shows will run weekly. One group from each package will run first—*Whiz Kids* and *Street Hawk*, according to Schwab.

At this point, clearances on the *Street Hawk/Switch* combination are at the 80 per cent level, while the other package has a clearance of 77 per cent of the country, says Schwab. He expects the station line-up on both to exceed 80 per cent by the time the packages go on the air.

One of the few cash animation shows coming up is *Kittens Christmas*, being sold by Almi Television for four runs over two years. Looking for a Yule berth this year, the half-hour special was produced by SEPP in Brussels, which also produced the *Smurfs*.

Children's programs in syndication (from page 47)

Inspector Gadget
Jackson Five
Kid-A-Littles

LBS Communications
Worldvision Enterprises
Entertainment Network

Mighty Mouse-Popeye
New Casper Cartoon
Plastic Man

Viacom Enterprises
Worldvision Enterprises
Arlington Television Sales

Rainbow Brite
Robotech
Rocky and his Friends

SFM Entertainment
Harmony Gold
DFS Program Exchange

Scooby Doo
Space Kidettes
Speed Racer
Spider Man
Star Blazers
Superfriends

DFS Program Exchange
DFS Program Exchange
Alan Enterprises
ARP Films
Westchester Films
LBS Communications

(Continued on page 110)

Children's programs in syndication (continued)

Tennessee Tuxedo	DFS Programs Exchange
Tom and Jerry	MGM/UA Television
Top Cat	Worldvision Enterprises
Transformers	Claster Television Productions
Tranzor	The Entertainment Network

Uncle Waldo	DFS Program Exchange
Valley of Dinosaurs	DFS Program Exchange
Voltron (Rpt)	World Events Productions

Wheelie-Chopper Bunch	DFS Program Exchange
Woody Woodpecker and Friends	MCA TV

Multi-weekly**

Bozo's Big Top	Larry Harmon Pictures
Bugs Bunny Show	Warner Brothers Television
Great Space Coaster	Claster Television Productions

Little Rascals	King World Productions
New Zoo Review	New Zoo Revue
Pink Panther	MGM/UA Television
Popeye	King Features Entertainment

Romper Room	Romper Room Enterprises
Underdog	DFS Program Exchange

Live

Kids Inc.	MGM/UA Television
Kidsworld	Behrens/Syndicast Services
Young People's Special	Multimedia Entertainment

Once-a-week

Hot Fudge Show	LBS Communications
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Adventure

Batman	Twentieth Century-Fox Television
Bionic Woman	MCA TV
B.J. and Lobo Show	MCA TV

Daniel Boone	Twentieth Century-Fox Television
Flipper	Peter Rodgers Organization Ltd.
Gentle Ben	Peter Rodgers Organization Ltd.
Great American Hero	LBS Communications

Life and Times of Grizzly Adams	Viacom Enterprises
Sergeant Preston of the Yukon	Gray-Schwartz Enterprises Inc.
Six Million Dollar Man	MCA TV
Superman	Warner Brothers Television

Tarzan	Warner Brothers Television
Wildlife Adventures	Four Star-Gold Key/Acama

Adventure true-to-life***

Journey to Adventure	GLL TV Enterprises
New Wilderness	American TV Syndication
Wild Kingdom	Bozell and Jacobs
Wild Wild World of Animals	Genesis Entertainment

Meanwhile, toy-producer tie-ins continue to gather steam, giving sales momentum to the toy manufacturers and to the TV shows. Worldvision's Ryan notes that the toy makers are coming off a good year, spurring more tie-in activity on their part. The major difference this year, points out MMT's Shapiro, is that a number of shows being introduced this fall will debut before or simultaneously with the toy. In the past few years, he continues, such things as *He-Man* were successful as a toy, then were launched into a TV series, as a way to increase toy sales.

Harmony Gold's Agrama, says, "We are getting more and more licensees" for items from product which includes *Robotech*. Harmony Gold estimates its more than 20 licensees will have "in the area of \$220 million across-the-counter sales" next year.

TEN has a merchandising agreement with Matchbox Toys for *Tranzor* and *Voltus V* series. TEN's Levin estimates between \$30 and \$40 million in merchandising sales by the end of 1986.

LBS Communications' *MASK* is a toy-driven program, via Kenner Toys, notes Siegel. In 1986, LBS will not enter the strip race for kids, but will debut a two-hour block of animated kid series beginning in April, on Sunday mornings. Called *KIDEO TV*, the barter block will consist of four half-hour programs, as a co-venture with Mattel and DIC Enterprises, says Siegel.

'86-'87 Season

Generally, the 1986-87 season appears to be a downer in production activity of new first-run kid shows, certainly in comparison to the coming season's pace.

Announced previously as a fall, 1986, syndication start are *The Smurfs*, off-NBC network half hour strip going the barter route via Television Program Enterprises.

Telepictures is preparing *The Silverhawks* for the fall, 1986, schedule; TEN is offering *Voltus V* via 65 half hours, for April, and taking its *Kid-A-Littles* off the air; and King Features Entertainment is going with *Defenders of the Earth*.

At King Features, Paisner says the first-run animation series was held off until next season by design because of the flood of animated kid product being introduced this coming season. Although *Defenders* is still more than a year away from being aired, it already has a 70 per cent clearance, including 10 of the top 10 markets and 17 of the top 20, says Paisner.

Orbis Communications is handling the barter strip, and Byrne says "we have a good number of kid advertisers looking at *Defenders* already." Reach-

ing into 1988, Telepictures has recently acquired the syndication rights to *Alvin and the Chipmunks*, which will be sold on a barter basis. A minimum of 65 off-network half hours will be available.

Also set for a fall, 1986, start is *Adventures of the Galaxy Rangers*, a first-run animation strip, to be launched as a co-venture of Gaylord Productions, Transcom Media and ITF Enterprises.

Metromedia Producers' Rich believes live action might be the next trend. "I think somebody is going to come up with an adventure show for kids, a drama show for kids," he says. "It could be a soap opera for kids. Whoever does it will carve out a market."

Levin of TEN says, "I think you will see a lot of short-term series, a one-year strip based on trends in the marketplace, i.e., Cabbage Patch dolls, Care Bears, robots."

Although no breakthroughs seem to have been established for the upcoming season, some syndicators and production houses are working secretly on shows they feel are innovative. Says Levin, "I'm developing a new series which is action-oriented and has nothing to do with robots." Telepictures' Robertson confides that, "We're working on a secret project," and Harmony Gold's Agrama reveals that, "We have some other things we are developing. It will be animation that has never been seen before."

Hill of ARP sees the shape of kid programming of the future in terms of continuing dramas, similar to soap operas. "I see programs developing which have identifiable characters in an ongoing story, as an alternative to the type of animation being shown now."

Meanwhile, while Walt Disney Studios isn't offering new product for syndicate this coming season, Jacquemin, notes that his company will be involved in children's programming in daytime periods. "I guarantee you we will be a factor, Monday through Friday," he insists. He also says that broadcasters can become partners with Disney in co-producing programming which would first appear on the Disney Channel and then go into syndication. "In effect, he explains, "the Disney Channel will be a program laboratory for syndication, and it doesn't risk a loss of ratings for the stations for this development."

In response to a suggestion that Disney product is "soft animation," he says, "I wouldn't describe it as soft or hard. It's unique in that it's the only full animation in the business."

At next year's NATPE the company expects to offer some films from its vast library, as well as episodes of *The Wonderful World of Disney*. □

Healthcare (from page 56)

international business research firm with offices in New York, Boston and London released a survey declaring that "health care is moving out of the hospital and into the shopping center."

Katie Siafaca, director of health care services research for Frost & Sullivan, is quick to emphasize that its current survey entitled *The Freestanding Primary Care and Ambulatory Surgery Centers Market in the U.S.*, is just one in a series of ongoing studies of the new healthcare services undertaken by the company. Among trends:

■ "A variety of alternatives for consumers, for services that were previously done in the hospital. There may be some problems with reimbursement through Medicare, but that will be resolved later. But if the physicians and hospitals wake up to the competition that is in place now, and that will continue to come on line, the former will join with colleagues to provide group services.

■ "Among these alternatives are the HMOs, which I call primary care centers, the outpatient surgery centers and the rehabilitation centers.

■ "The high cost of medical service within the hospital spurred the growth of HMOs and now the hospital emergency room is working to retrieve the business."

The primary care centers are open at least 10 hours a day, seven days a week, provide episodic treatment for routine medical problems and function on a walk-in basis. They usually operate on an independent (of any hospital) basis, and their products, services, availability and moderate pricing structure is advertised by direct mail and, increasingly, on television.

A burgeoning market

The primary care centers, according to the Frost & Sullivan study which employs a different measurement standard than the DOC, represent a burgeoning market, with 1984 estimates of more than 1,500 in the U.S. providing care for between 21 and 26 million patient visits. The total of patient charges is also given a wide range—between \$750 and \$900 million.

The study projects that the growth of primary care centers will grow to 4,000 by 1990, with the number of patient visits expected to reach 104 million, and generate a whopping \$6.3 billion in patient charges.

The freestanding (outpatient) surgery centers perform ambulatory surgery, though some perform more complex surgery that requires an overnight stay. The centers are normally owned

and operated in partnership with local surgeons and other physicians located in a single-purpose building and obtaining the bulk of their case load through referral from participating physicians.

There are currently 300 freestanding surgery centers in operation, F&S estimates. In 1984, these units collected an estimated \$226 million in patient fees, performing slightly more than 500 million surgical procedures. By 1990, the study projects that there will be more than 1,400 centers performing 4.5 million surgical procedures to collect \$3.5 billion in fees.

The spinoff, in terms of a windfall for goods and services suppliers, by 1990, is considerable. Right now purchases of these centers total \$258.6 million, relatively small when compared to hospitals. But the 1990 market projection is estimated at a very substantial \$1.4-billion.

Cost is the catalyst

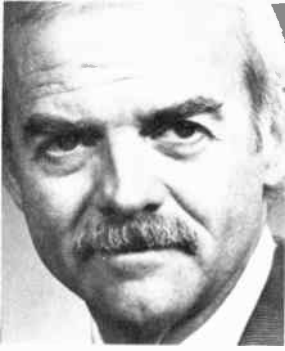
The F&S study confirms the widespread conviction that cost has been the catalyst that triggers patient interest in the new forms of healthcare. Surgical procedures, F&S says, are significantly lower in cost than in hospitals, when performed in a center. An example is the average cost of an eye-muscle resection—\$460 in a hospital, to \$242 in a clinic.

As hospitals pare their costs to meet the new competition, advertising campaigns are expected to become more aggressive. Though predicting rapid market growth in this broad healthcare category, F&S sees the competitive environment more intense, particularly over the next five years.

Other peripheral or collateral services that have begun broadcast advertising are chiropractors, obesity centers, rehabilitation clinics, alcohol and chemical dependency treatment centers, and halfway houses between the residences, and the nursing homes, that provide quasi-medical facilities for the elderly who wish to continue to live alone.

Confirmation on the evolutionary development of the medical and dental services segment of the healthcare field come from expert practitioners and industry observers.

Says Bernard R. Tresnowski, president, Blue Cross & Blue Shield Association: "The greater part of the health care enterprise . . . most of the diagnostic procedures, the lesser surgery, the sub acute care . . . will be dispersed to where the people are, in neighborhood outpatient centers, and doctors' offices and group practices . . . It is clear that the movement of health care out of hospitals and into new places and new



Jack Stevens of Deltakos (medical arm of JWT) says HMOs "are the hottest thing around. Five years ago there wasn't any advertising from hospitals. Now, there's a trade book covering the field."

forms will continue until what is left inside hospitals are the services that only hospitals can provide. The underlying reason it will happen is that this is what the people want."

Agency response

Major advertisers and advertising agencies are sensitive to the growth trend in this field. Jack Stevens, president of Deltakos, the medical division of J. Walter Thompson says HMOs "are the hottest thing around. Five years ago there wasn't any advertising from hospitals. Now, there's a trade book covering the field.

"The Diagnostic Related Groups (a Medicare arm) are telling the hospitals what the Blues (Blue Cross/Blue Shield) will pay for a specific service, and for how long a hospital stay. If a patient procedure is set at four days, and you release him in three, you make money. If he stays five, you lose money. It is that simple.

"HMOs have been around for a long time. The first one dating back to the building of the Hoover Dam in Nevada. In the last five years their number has soared, with or without walls. You know you can have an HMO simply by signing up physicians who are paid only on a per capita basis. They get so much to take care of 100 patients. They are that physician's patients if they come in for one visit, or one every two days."

"There is also a tremendous change in the physician population.

"We've gone from 475,000 physicians to more than 800,000. The patient load is way down, and costs are going to be coming down too.

"Whether he knows it or not, the solo practitioner is out of business. The physician is going to have to change the way he operates. He is going to have to get involved in the community, and he is going to have to market his services. The hospitals are beginning to advertise.

"But the advertising is not yet that meaningful. They say, 'We care!' Who cares about that? They are going to have to decide what they are and what they are going to be to the community, and then tell them."

All this positive information about a new marketing and advertising opportunity has not gone unnoticed among broadcasters. Some of them have done scrupulous spadework, gotten in early and have been rewarded with handsome results.

Broadcaster research

Phelps K. Fisher, vice president and general manager of Fisher Broadcasting with television and radio properties in Portland, Ore. (KATU-TV) and Seattle-Tacoma (KOMO radio and TV), comments: "I've been tracking this (medical and dental services) area since 1981.

"We invested a substantial amount of seed money in a survey conducted by an independent organization, first in Portland, then in Seattle."

"GMA Research of Bellevue, Wash., asked 1,000 healthcare decision makers (consumers over 18 years of age with the purchasing power to make their own determination as to use of healthcare facilities and services) a battery of questions to determine their attitudes towards local hospitals, the HMOs.

"We found that the younger half of the respondents favored the freestanding clinics, the older half were more conservative, favoring the hospital emergency rooms. The young people seemed to favor the new technology, and were not steeped in any traditional views.

"We also talked to the HMOs and to the people at the major hospitals. They were interested in the profiles we had gathered on what the consumers knew about health care, and we're startled, somewhat, to learn how little the layperson knew.

"They also were made aware of the fact that the contemporary consumer is less apt to rely on a physician when deciding on what health care facility or what home care surgical appliance he is going to buy.

"They also found out that they must be more specific and more aggressive in their advertising. They have to tell the consumer about the services they provide and why they are an asset to their community."



Sheila Jacobs, media consultant, predicts that "over the next five years you are going to see a lot of dollars spent on medical advertising."

Fisher says that the presentations of the study were effective. "There were no players in 1981. From 1983 to 1984 business in the medical and medical services classification has doubled in this area of the Northwest. We expect that this year, it will more than double again."

The reason for the success, according to Fisher is that the HMOs (there are six in the Seattle-Portland area, plus 18 hospitals and 11 clinics) have increased their patient load, as have the freestanding emergency clinics. "Those that are not yet advertising, are seeing the positive effects of these campaigns, and generating public relations programs of their own to inform the community of the services that they provide." Fisher reports further that the "doctor glut" already exists in Seattle/King County with one for every 387 people.

DDB acquisition

Sensitive to the need for specialized product in health care advertising, Doyle Dane Bernbach, has acquired York/Alpern, a Los Angeles advertising agency specializing in the health-care industry.

"With the acquisition of York/Alpern," says Barry E. Loughrane, president and chief executive officer, Doyle Dane Group, "Doyle Dane Bernbach/Los Angeles will be better positioned to seize new opportunities and compete in one of the most dynamic and rapidly growing segments of our business."

Rich Edler, president of DDB/LA, points out that the combined resources of York/Alpern and DDB/L.A. will offer clients a mix of creative, marketing and specialized health care capabilities.

As these hospitals, HMOs and allied

healthcare services reach out to the community to market their products, some are seeking specialists to tell their story, others are hiring practitioners with previous experience doing it for other hospitals, while others are preparing their own messages.

Though there have been cases where some institutions have exceeded what is generally perceived as accepted levels of advertising propriety, (one hospital offered free champagne to parents following the birth of a baby; a chiropractor, Coke and chicken following each treatment) most stayed within bounds.

The advertising spiral follows what has become a predictable pattern. First the HMOs advertise. Then the hospital emergency rooms move in to protect their franchise. Then the freestanding clinics, the eye service centers, the hearing centers, the chiropractors, jump in to reach what is becoming a consumer more accustomed to viewing and evaluating the advertising of these services.

"The primary care centers may become a threat to the neighborhood pharmacist," Deltakos's Stevens says. "They can get the prescription drugs as inexpensively as the hospitals, and sell them for less than the pharmacist. If they internalize their own prescription business it could put pressure on the pharmacists, just as there is pressure on the physician and pressure on the hospital emergency room."

The pressure, according to Stevens cuts two ways. Prices that have skyrocketed for medical care and services in hospitals, as well as for physician's services, have to come down, and all the players in the medical and dental services category are going to have to wage an aggressive, cost-oriented broadcast advertising campaign.

Advertiser results

Among the leading television health care advertisers for 1984 were Schick Shadel Hospitals, a multi-market alcohol and chemical maintenance center headquartered in Los Angeles, and Humana, Inc. a multi-market hospital chain based in St. Paul, Minnesota.

Schick Shadel upped its expenditure in 1984 to \$3.6-million, an 80 per cent increase over its 1983 investment of \$2 million. According to Alexandra Laird, advertising and creative director for Schick Shadel, the organization is poised again this year to make what she characterized as a "substantial investment."

Laird says the advertising has been "absolutely effective." Schick has been advertising on television for about five years. "We have changed the tone of the commercials," she says. "They are

true slice-of-life spots that show a problem and suggest a solution.

"The television ads have been providing us with a major portion of our leads. The patient loads are up and we are very, very pleased. The broadcast ads outperform print in every way."

Schick Shadel is a regional advertiser, with centers in Texas, Seattle and Santa Barbara. Their administrative offices are located in Los Angeles.

"The key to our commercials," Laird continues, "is that the consumer knows we know where they are coming from. We talk about the trauma of job loss, that can precipitate an over indulgence in alcohol; the severe blackouts, that alcoholics experience, and the minor accidents sustained by an alcoholic."

In the case of Humana, which is both a hospital chain and HMO, the company increased its spending from \$265,700 in 1983, to \$3,399,100 in 1984, a whopping 1,179 per cent, the spending step-up was primarily implemented to introduce two new hospital insurance plans, Humana Med-First and Humana-Care Plus.

"We need name awareness," says Elroy Schuler, advertising director of Humana's hospital division. "I believe the program helped sharpen this awareness, though I believe we still need more. There is a new direction being developed, as we expand Human's identity as a health care company."

Schuler sees competitive pricing differences being delineated in emergency room and primary care centers alike for scratches and sprains. These will be attended to for a smaller fee than, say, a major trauma. All these services, and the economies involved, are being showcased by medical healthcare groups throughout the U.S. with significant success. All experts point to the trend growing. Here are some positive examples.

The refinement of laser surgery has made cataract surgery, not only operable, but safe, but most times quickly, with the patient being ambulatory in a few hours.

Looking on cataract surgery as being routinely performed in the future on an outpatient basis, a group of surgeons built an Eye Care and Surgery Center in Baton Rouge, despite the fact that currently 80 per cent of the surgery is done in hospital. The surgical group laid in all kinds of state-of-the-art equipment and they struck on a marketing plan.

Television selected

"They hired Sheila Jacobs, Inc., a public relations firm, to do some consumer studies," says Pat Cheramie, general sales manager, WBRZ-TV Baton Rouge." Research showed television

was the best way to get word around about their facility, and communicate the opportunity for out-patient care.

"Aiming at a target audience among the older population, research showed that these people were early risers, and generally retired about seven in the evening.

"The original commercial," Cheramie said, "made people aware of the out-patient eye-surgery concept, showed the facility, introduced members of the staff. The second focused on eye care surgery in the office. The third spot turned to testimonials from patients who had undergone the surgery, and the fourth commercial concentrated on special surgical services offered by the Center. There were two other spots. The advertiser has just come in for a second buy."

First reaction from the station, is that "awareness has gone through the roof." There were many phone inquiries about the office surgery. Most of the advertisers in this medium use the call-back technique, not only generating fresh leads immediately but being able to gauge the effectiveness of the commercial message.

Other pertinent fallout from the spots, according to Cheramie, were that people were not concerned with costs as much as they were with therapeutic effectiveness. People did want to know that the doctor/patient relationship would continue after treatment.

The North Florida Regional Hospital in Gainesville has been running ads on television since 1978-'79, according to marketing and communications director Marilyn Tubb.

Recruiting nurses

"There was a shortage of nurses at the time, so we ran a television ad in concert with our print campaign. The television ad featured an RN on our staff.

"I can't say that the television ad was solely responsible, since we have raised nurses' salaries, but right now we get 18 applications for every opening on our staff, and there are none at the present."

The North Regional Florida Hospital also has a "Wellness Center," which offers classes in stress management for "the over-35 baby boomers who are concerned about their health," Tubb says.

"There is one station, WCJB-TV Gainesville, that coincides with our service area," Tubb continues, "So I don't have to do any subtle media selection. Recently we completed a spot on physician referral (matching the speciality of the physician to the patient problem). We produced a 20 and a 10, with 20 seconds about the hospital and 10 sec-

onds on our referral program, and we have placed it in an evening news slot. We used to get about three calls per day on referrals. Thus far today—2 p.m.—we have received 12 calls. This is a rise in activity that you can attribute directly to television.

"We have produced a spot on behalf of the Wellness Center and run it about three weeks before we open every class. This is done in concert with print, and, I can say that both media work well in tandem so that our classes are filled."

There are many other dramatic success stories: WINK-TV Ft. Myers-Naples held a video health fair that consisted of three one-hour programs taped at local shopping mall, featuring doctors discussing their medical specialties, ranging from child care to illnesses. Medical advertisers as well as general retailers bought time on the show.

Station seminar

A New Orleans outlet, WVUE(TV), put on a healthcare seminar that developed 25 new advertisers. Though some of these advertisers buy in one month flights, many are year round advertisers. Their steady revenue is proving a substantial boon to TV stations, particularly on the West Coast, and in the South and southwestern regions in the country, TvB reports.

William Esty Co. is another agency that recognizes the current volatility of the medical and dental services market. "Right now it's the hot button, almost anything in the health care field is of interest," according to Jack Grossman, senior vice president and director of research. "The changing payments by government have helped HMOs. The hospitals on the west coast are putting up satellite units.

"At the same time," Grossman continues, "the image of the physician has been tarnished. That is why people are looking into holistic medicine. The individual physician is no longer considered omniscient. The high fees that are charged, the malpractice suits that have been instituted, the fact that the physician no longer makes house calls, have had their effect on the public, who have become a little more skeptical of physicians.

"For his part, the physician is sensitive to the increasing competition that he will face over the next decade, and is forming alliances with his colleagues and opening group offices in order to maximize profits.

"In the future you're going to see a fight, in a genteel, professional fashion for customers. The increase of doctors is going to make their fees more in line with what their patients can afford.

"There are also customers who are

going to decide that, 'Hey, I can do it myself.' They are going to buy their own blood pressure machine. There are other products that are going to enter the healthcare market that will tend to short circuit the visit to the physician's office. These, also will have to be advertised."

Sheila Jacobs, founder and prime mover of two companies that service the hospital industry, was in the right place at the right time.

"In 1978 I was vice president of marketing for General Health Hospital, a hospital group in New Orleans. We were among the first hospitals to advertise on television." Jacobs conducted a marketing program, and this was the springboard to opening her own business.

Having been on the cutting edge of this new marketing technique, Jacobs pinpoints the real surge to hospital advertising to less than two years ago.

"About that time the Administration tacked a Diagnostics Related Group provision on the Social Security Act. What this did," Jacobs continues, "is change the entire method of payment to hospitals.

"Instead of paying hospitals by the day, medicare paid by the case. If you had a disorder that could be treated in three days, the government went according to DRG guidelines, compensating the hospital for the term designed to fit the ailment, rather than the length of stay.

"This measure caught the hospital industry by surprise. A bunch of hospitals around the country were already in the expansion mode," Jacobs says, "They were overbedded. There's also a rise in ambulatories. The handwriting is already on the wall. Only the very sick people are going to be going to hospitals.

"Right now," Jacobs adds for confirmation, "50 per cent of my business is medical practice groups, and 50 per cent are doctors. A few years ago there were no more than 100 people in hospitals in the marketing business; now there are more than 2,000.

"When I take on a hospital as a client, we do a lot of market research, trying to identify the business the hospital should be in, as well as the ones that it shouldn't.

"There is a general internal resistance to advertising within hospitals. They are afraid of negative reaction. They are concerned that it be professional. In fact a survey that has just been completed shows that the consumer is a lot more prepared to receive healthcare advertising than the institutions are to providing it."

Jacobs, who has successfully launched marketing and advertising campaigns as a consultant for such

groups as the General Health System, National Medical Enterprises and American Medical International, expects this resistance to wither quickly.

Survival of fittest

"Over the next five years you are going to see a lot of dollars spent on medical advertising. There is a lot of attrition and a lot of consolidation expected to take place in this business. Nearly 1,500 hospitals are expected to close their doors before 1990. The question that is being asked at a lot of regional and national conferences is which are going to survive. The road to survival for hospitals is to selectively diversify their products and market these products effectively."

The two proven media for that, thus far have been direct mail and television. "The medical and dental services category already show signs of being one of our leading product categories through the latter part of the '80s," says TvB's Barbara Zeiger, vice president, member services, who keeps a weather eye on fertile areas for TV development.

Finally, Frost & Sullivan, in its survey on *Freestanding Primary Care* pointed to a specific set of demographic forces, already evident, that would determine the future of alternate health care services.

"Throughout the balance of this decade, the growth and development of the freestanding ambulatory surgery and medical care market will be affected by a set of demographic, economic, social and technical factors . . . These factors are already evident, and are responsible for the sharpening demand for alternate health care services today." The survey reports further that a five-year forecast of the market is dependent on the "playing out of forces already in motion." These are:

- The growth in the population proportion of the "old, old"—those over age 75—that may be more important to providers of continuing medical care.
- The moving of the "baby boom" generation into the age range in which medical care utilization increases.
- The growth in the relative importance of chronic diseases, such as diabetes, chronic respiratory disease, chronic digestive disease, cardiovascular disease and hypertension.
- The growing role health care consumerism and increasing self-reliance will play in the future of free standing centers. "Today's reality," the F&S study points out, "is that patients are acting more like consumers about their medical care and they are learning to shop around for lower cost, convenience and greater attention to their needs." □

Network advertisers (from page 60)

<i>Advertiser/product or service</i>	<i>Agency or buying service</i>
Am. Meat Institute	Bozell & Jacobs
Am. Motors Corp./4-wheel drive	Compton Advertising
Am. Systems/phone service	Direct
Amway Corp.	Stevens Advertising
AT&T/customer base service	N W Ayer
Business sales svc ctrs	Ogilvy & Mather
Consumer products	N W Ayer
Corporate	N W Ayer
Grow the Market	N W Ayer
Long lines	N W Ayer
MacNeil-Lehrer Report	N W Ayer
Various	Needham, Harper, Steers
800 numbers	McCann Erickson
Amtrak trains	Needham, Harper, Steers
Anheuser-Busch/Budweiser	D'Arcy, MacManus Masius
LA beer	D'Arcy, MacManus Masius
Michelob	D'Arcy, MacManus Masius
Michelob Light	D'Arcy, MacManus Masius
Various	D'Arcy, MacManus Masius
Association of Independent	
Insurance Agents	The Mediators
Association of Retired Persons	Needham, Harper, & Steers
Avery Pic Shirts	Saifman, Richards, Beachweed
Avon Books	A C & R
Avon Products/Color event	N W Ayer
'You're Hot' promo	N W Ayer
Bankers Life & Casualty	Kobs & Brady
Bantam Books, Inc.	Gaynor Media Corp.
Barkely Corp./IRA	Zlotnick
Beaird Poulan/wood eater	Key Media
chain saw	Key Media
Beatrice/Samsonite luggage	Leo Burnett
Max Factor/Colors To Go	Wells, Rich, Greene
Lipstick	Wells, Rich, Greene
Make-Up	Wells, Rich, Greene
Nail enamel	Wells, Rich, Greene
Swiss Miss chocht milk mix	Bozell & Jacobs
Swiss Miss pudding bars	Bozell & Jacobs
Sanna pudding bars	Bozell & Jacobs
Beecham/Jovan Gambler cologne	CPM
Beef Industry Council	Ketchum Advertising
Beiersdorf/Basis soap	Posey, Parry & Quest
Best Western Hotels	B-W Advertising
BIC Corp./lighters	Symon & Hilliard, Inc.
Blue Bell/Wrangler jeans	Dancer Fitzgerald Sample
Blue Cross/Blue Shield Insur.	Marsteller
Boehringer/Dulcolax Laxative	Grey Advertising
Borden/Kava coffee	Bozell & Jacobs
Bristol-Myers/Comtrex	Boclaro
Fostex	Boclaro
Clairol hair setter	Boclaro
Clairol Summer Blonde	Boclaro
Excedrin	Boclaro
Fresh & Dry room deodorizer	Boclaro
Keri hand lotion	Boclaro

*(Continued on page 116)***Radio (from page 60)**

hosiery from Consolidated Foods, Dial soap and Chantilly perfume.

In the big food ad category, the two "Generals"—Food and Mills—were among a blue chip list of multi-brand users of network radio. General Foods was represented by a variety of product types, including, not surprisingly, two coffee brands, Sanka decaffeinated and Masterblend.

General Foods also plugged Jello-O pudding, Post children's cereals and Oscar Mayer products. Except for Oscar Mayer, the GF brands were placed by Ogilvy & Mather.

General Mills pushed four food brands—Bacos, Hamburger Helper, Total cereal and Yoplait yogurt. GM also bought time for Red Lobster restaurants.

Two clients with a trio of food brands on web radio were Campbell and Beatrice. The former, in addition to "red and white label" soup advertising, plugged Franco American pasta and V-8 vegetable juice.

Beatrice pushed two Swiss Miss products—chocolate milk mix and pudding bars—plus Sanna pudding bars. Beatrice also used network radio for Samsonite luggage and, as noted, Max Factor.

Dart & Kraft and Del Monte had two food products each on the wired webs. D&K being represented by Miracle Whip and Parkay margarine (the company also advertised Tupperware).

While often considered a tonnage medium because of its broad reach, network radio has also attracted clients aiming at narrow demos. Among them are business equipment manufacturers. Last year, two copier companies—Canon and Mita—were among those in their category on the network radio roster.

Other business equipment makers airing their products in the medium were Pitney Bowes, for its mailing equipment, Digital Equipment, for its DEC-Mate III, and Harris, for its Lanier Thought Processors.

Computer retailing is a sub-category in the business equipment field represented on network radio. Computerland, biggest of the computer retailers, was among the medium's '84 users.

Big 3 automakers

Auto manufacturers have been among the biggest users of network radio, including the Big Three. Last year, all three were again represented. General Motors advertised three of its five cars—Buick, Chevrolet and Cadillac, but also fielded a corporate campaign. In addition, it bought time for its Delco

(continued on page 116)

Radio (from page 115)

stereo radios, its trucks and vans and for its GMAC unit and Motors Insurance Corp. Advertising for the latter, as well as for Buick, was placed by a buying service, Deerfield Communications, a subsidiary of Integrated Barter International.

Chrysler plugged the Dodge Omni and other Dodge models, as well as Dodge trucks. It also promoted Plymouth and aired some general car and truck advertising.

Ford was apparently the least active of the Big Three on network radio, confining its promotion to Lincoln-Mercury, Motorcraft parts and service and a seat belt campaign.

Some of the biggest retailers in the country advertised on network radio last year. These included

J.C. Penney and K-Mart. And Sears used network radio for its brokerage firm, Dean Witter.

At least four other auto manufacturers were on the network radio ad roster last year—American Motors, Toyota, Honda and Alfa Romeo. Also, in related automotive categories were three of the major tire manufacturers, Uniroyal, Goodyear and General Tire and Rubber Co., plus Gulf Oil and Big A auto parts.

Some of the biggest retailers in the country advertised on network radio last year. These included J.C. Penney and K-Mart. Sears used network radio for, among other things, its brokerage firm, Dean Witter Reynolds.

Another of the many categories on network radio is the books and periodical group. Avon and Bantam Books, Dell Publishing, Harcourt Brace and Jovanovich and Doubleday were among those on network radio.

(continued on page 118)

Network advertisers (from page 115)

<i>Advertiser/product or service</i>	<i>Agency or buying service</i>
Budget Rent A Car Corp.	D'Arcy MacManus & Masius
Bunn-O-Matic coffee maker	Donald Arends, Oakbrook
Burlington Industries, Inc.	Direct
Burt Franklin "Amer. By Train"	B. F. Graphics
CBS Inc./TV programs	Ogilvy & Mather
Columbia Records	Direct
Cable News Network	Broadcast Marketing
Cadbury Schweppes, Inc.	Broadcast Marketing
Cal. Almond Growers Assn.	Busse & Cummins
Cal. Tree Fruit Agreement	Busse & Cummins
Campbell's/Red & White Label soup	Needham, Harper, Steers
Franco American pasta	Needham, Harper, Steers
V-8 vegetable juice	Needham, Harper, Steers
Canandaigua wines	Towne Silverstein Rotter
Canon/copiers	Y&R Dentsu
Car Quest	Pittluk Group
Castle & Cooke/Dole fruit bars	Allen & Durward
Champion Laboratories/ Lee oil filters	Keller Crescent Co.
Charles Schwab/brokerage	Lawrence Butner
Chesebrough-Ponds/Ragu spag. sau.	Waring & La Rosa, Inc.
Pizza Quick Sauce	Waring & La Rosa, Inc.
Chevron Corp/Ortho gardening books	Direct
Christian Broadcasting Network/ Project Bible	Compton Advertising
Chrysler/cars & trucks	Kenyon & Eckhardt
Dodge cars	BBDO
Dodge Omni	BBDO
Dodge trucks	BBDO
Plymouth cars	Kenyon & Eckhardt
Classic Water Beds	Media Gen'l B'cstng Serv.
Clint Eastwood films	
Clorox/Kingsford charcoal	Needham, Harper, Steers
Lucite paint	Needham, Harper, Steers
Olympic paint	Young & Rubicam
Club Med, Inc.	Euro-American Communications
Coca Cola Co.	McCann-Erickson
Colonial Penn	Direct
Computerland/stores	J. Walter Thompson
Conagra/Armour hot dogs	Bozell & Jacobs
Golden Star hams	Bozell & Jacobs
Consolidated Foods/ L'GGS Sheer Energy	Dancer Fitzgerald Sample
Hanes women's hosiery	Dancer Fitzgerald Sample
Shasta	Needham, Harper & Steers
Consumer Electronics	Joe Gans & Co.
Adolph Coors Co./Coors beer	GDS & M
Copper Brite/Roach Prufe	Jerry Brite Advertising
Craig Corp./car stereos	Dailey & Associates
Curtis Mathes/various	Stern & Monroe
The Dannon Co./yogurt	HCM/New York
Dart & Kraft/Miracle Whip	J. Walter Thompson
Parkay margarine	Needham, Harper, Steers
Tupperware	BBDO
Del Monte/Hawaiian Punch	BBDO
Canada Dry ginger ale	Young & Rubicam

(Continued on page 118)

THE ONE & ONLY AUTUMN MARKET WORTH PUTTING PEN TO PAPER FOR!

Adler Video Marketing • All Media Enterprises • Anglia Television • Anthony Morris London Ltd • Arabian Gulf Productions Corp • Arts International • Association of Independent Producers • Australian Film Commission • Balfino AG • Bayerischer Rundfunk • BBC Television • Best of British Cinema on Video • Bravo • BRT • BTQ Channel 7 • Bulgarian Television • Burda Publications/Pan-TV • Canal Plus • CBC Enterprises • CBS/Fox Video • Central Educational Network • Central Independent Television PLC • Channel Four Television • Channel Seven Sydney • Chatsworth Television • China Film Export Import Corporation • Coe Film Associates Inc • Colour Film Services • Communication & Entertainment • Consolidated Productions • Croydon Cable Television Ltd • C.T.V.C. • Czechoslovak Filmexport • Czechoslovak Television • Danmarks Radio • Darc Film Distributors • Degeto-Film GmbH • Dennis Livson Enterprises AG • Devillier-Doegan Enterprises • The Dohm Group Ltd • Douglas and Associates • Eastern Educational TV Network • Embassy Home Entertainment • Emirates Video Cassettes/United Film • Enterprise Pictures Ltd • ERT-2 • Eva Redfern Film & Theatre Consultants • Filmnet Abonnee Televisie Nederland • Filmopton Internationale • Film Polski • Les Films Christiane Kieffer • Films du Sabre • Flip Film Productions • France Media International • Fremantle/Talbot TV • Fries Distribution • The Gibson Group • Global Television Services Ltd • Globo TV • Grampian Television PLC • Granada Television Ltd • Granada TV International • Great Oaks Productions Ltd • Grundy Organisation • Hans J Schuchardt • Harmony Gold • Heinrich Bauer Verlag/Bauer TV • Helsinki Television • Herald Sun TV/7 Network Melbourne • Home Video Distributors • HTV • Hungarofilm • Hungarian TV • I.C.A.I.C. • Ikon-Television • Image West • International Media Associates • Inter-Press Film A/S • Interprom • Interregional Program Service • IPPA/Indep. Prog. Producers Assoc. • Isme Bennie International • ITC Entertainment • ITTEL/International TV Enterprises • J. C. Williamson Film Dist. • John N K Billett • JRT/Yugoslavian Television • J. T. TV-Film International Co • King World Enterprises • KONG-Television • KPIS • KRO-Television • KTCA-TV • Lamplight Film Productions • Large Door Ltd • LBS Communications Ltd • Link House Communications • London Films • London Television Service • London Weekend Television Ltd • London Weekend Television International • M A Kempner Inc • Magic Hour Productions • Magyar Televizio/Hungarian Television • Maryland Public Television • MCA Television • Merit Television • M.I.P.M. • Mirrorvision • MTV Networks/Nickelodeon • MTV Oy • Multivideo • NBC • NBD Pictures • NCRV Television • Netherlands Information Service/Film Dist. • Network 10 • New Zealand Film Unit • Nine Network • Nordisk Films A/S • NOS • NRK/Norwegian Broadcasting Co • NRTV/Nantes e Region Television • The Ontario Group • Opalin Trading • PBS • P.T. Trade of Scandinavia • Pötel • Premiere • Premiere International • Ralph C Ellis Enterprises • Rank Film & TV • Ray Atkinson Multi-Media Marketing • Republic Pictures Int'l Inc • Revcom Television • Richard Price TV Associates • RKO Programmes International • RNTV/Radio Netherlands TV • RTL Luxembourg • RTVE/Television Espanola • RVU Educatieve Omroep • SABC • SACIS • SAC • Scottish Television • Sistem Televisyen Malaysia Berhad • Sovexportfilm • Stichting de Evangelische Omroep • Stichting Teleac • M. C. Stuart & Associates • Sueddeutscher Rundfunk Stuttgart • Summit TV • Swedish Television • TAMT Co Ltd • Telepicture Marketing Ltd • Telepictures Corp • TEN/The Entertainment Network • TESE Cable Programmes • TF1/Societe Nationale de Television • Thames Television Ltd • Thames TV International • Thomas Horton Associates • Toei Animation • Trans World Associates Inc • Tri Star Film and TV • TSD Company • TSW-Television South West Ltd • TV New Zealand • TV Ontario • TV Suisse Romande • Tyne Tees Enterprises • Tyne Tees Television Ltd • Ulster Television PLC • United Media Ltd • U.S. Public Television • Video Arts Television • Video Cassette Marketing A/S • VIP Scandinavia A/S • Visual Productions 80 • VPRO-Television • Wallonie Bruxelles Images • Weekend TV • Westdeutsches Werbefernsehen • Western-World Television • WGBH-TV • WNET/Thirteen • Worldvision • WTTW • Yleisradio • Yorkshire Television Ltd • Yugoslavia Film



✂

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DETAILS OF
THE 1985 LONDON MARKET

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COMPANY _____

ADDRESS _____

BUYER SELLER

FILL IN AND RETURN TO: LONDON MARKETS LTD.
33 SOUTHAMPTON STREET • LONDON WC2 7HQ
TELEPHONE 01-240 8676 • TELEX 295037

TVR

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LONDON MARKET IS THE
PREMIER AUTUMN TELEVISUAL
TRADE FAIR FOR BROADCAST
SATELLITE, PAY/CABLE TELEVISION
AND HOME VIDEO.

— FURTHERMORE —

1,000 COMPANIES FROM OVER 60 COUNTRIES
ARE REPRESENTED.

2,500 KEY EXECUTIVES FROM THE
TELEVISUAL INDUSTRIES ARE ATTENDING.

900 INTERNATIONAL BUYERS WILL BE THERE.

150 EXHIBITORS WILL BE PREMIERING NEW
AUTUMN PRODUCT & DISCUSSING NEW
PROJECTS & DEALS.

CAN YOU AFFORD NOT TO BE THERE.

THE LONDON MARKET 1985
GLOUCESTER HOTEL • SOUTH KENSINGTON
30th SEPTEMBER to 4th OCTOBER 1985
CONTACT: LONDON MARKETS LTD. 33 SOUTHAMPTON STREET • LONDON WC2E 7HQ
TEL: 01-240 8676 • TELEX: 295037

Radio (from page 115)

Network radio also sells ideas and images. Among the corporate sponsors last year, in addition to P&G, were the Association of Retired Persons, the American Federation of Teachers, associations promoting eggs, dairy foods, meat and almonds; the Electric Information Council and the Independent Grocers Association.

The comprehensive listing of network radio clients was assembled by RNA's Valerie Cox and Tom Dawson and came from the following RNA members: ABC Radio Networks, CBS Radio Networks, Mutual Radio Network, NBC Radio Networks, Satellite Music Network, Transtar Radio Network, United Stations Radio Networks and Westwood One Radio Networks. Other networks contributing data were CNN Radio Networks, National Black Network, Radio Works, Sheridan Broadcasting, The Radio Co. and Wall Street Journal News Network. □

Advertising agencies/ buying services purchasing network radio in 1984

AC&R
Advanswers
Advertising To Women
Adam's Mark Hotel Advertising
Aloe Advertising
Allen & Durward
Allscope Media
AMS Advertising
Donald Arends, Oakbrook
NW Ayer
Azimuth Advertising

Backer & Spielvogel
Ted Bates Advertising
BBDO
Bentley Barnes & Lynn
Benton & Bowles
William R. Bigg/Gilmore
Black Manafort
Bloom Agency
Boclaro
Clifford Botway
Bozell & Jacobs
Brand Advertising
Jerry Brite Advertising
Broadcast Group
Broadcast Marketing
Broyles Allebaugh Davis
Leo Burnett
Burrell Advertising

(continued on opposite page)

Network advertisers (from page 116)

Advertiser/product or service	Agency or buying service
Dell Publishing, Inc./ "The Almighty"	BBDO Young & Rubicam
Denny's, Inc.	Foote, Cone, Belding, Inc.
DeWitt/Clinomint toothpaste	Leslie Advertising
Diet Center	Ferguson & Assoc.
Digital Equipment/Dec-Mate III	Benton & Bowles
Dominos Pizza, Inc./pizza	Group 243 Design, Inc.
Doubleday Books	BBDO
Dow/Cepastat cough remedy	Shaller-Rubin
Dow Jones & Co., Inc./ <i>Wall Street Journal</i>	Lawrence Butner Advertising
Employment weekly	Lawrence Butner Advertising
Dr. Pepper Co.	Young & Rubicam
Dreyfus Corp.	Media Basics
DuPont/Antron Carpets	BBDO
Quallofil fibers	BBDO
Eastman-Kodak/disc cameras	The Mediators
Kodak film	The Mediators
Trimprint	The Mediators
800 Flowers Delivery Svc.	The Bloom Agency
Electric Information Council	Simmons Advertising
Executone, Inc./intercom system	Marsteller, Inc.
Florafax Flowers By Wire	Hark Advertising
Florists Transwld Delivery (FTD)	D'Arcy, MacManus Masius
Forbes, Inc./ <i>Forbes Magazine</i>	Direct
Ford/Motorcraft parts & service	Young & Rubicam
Seat belt campaign	Wells, Rich, Greene
Lincoln-Mercury	Young & Rubicam
Fred Gretsch/Synsonic drums	Wm. R. Bigg/Gilmore
French Ministry of Foreign Trade	Radio Paris Corp.
Gap clothing stores/ Levis cords co-op	Wells, Rich & Greene
Levis denims co-op	Wells, Rich & Greene
Pioneer cords co-op	Wells, Rich & Greene
General Electric Appliances	Wells, Rich & Greene
Gen'l Foods/Jell-O pudding	BBDO
Post children's cereals	Ogilvy & Mather
Sanka Decaffeinated coffee	Ogilvy & Mather
Masterblend	Ogilvy & Mather
Oscar Mayer	Ogilvy & Mather
Gen'l Mills/Bacos	J Walter Thompson
Hamburger Helper	Needham, Harper, Steers
Red Lobster restaurants	Needham, Harper, Steers
Total cereal	D'Arcy, MacManus, Masius
Yoplait yogurt	Dancer Fitzgerald Sample
Gen'l Motors/Buick cars	Dancer Fitzgerald Sample
Chevrolet cars	Deerfield Communications
Corporate	Campbell-Ewald
Delco Elect/in-car stereo	N W Ayer
Cadillac	Campbell Ewald
Insurance corp.	D'Arcy, MacManus & Masius
Trucks & vans	McCann-Erickson
Gen'l Tire & Rubber Co.	Deerfield Communications
GMAC/financing	D'Arcy, MacManus & Masius
Geocel Corp/Geocel caulking prod.	McCann Erickson
Gillette/Daisy Lady's shaver	Juhl Advertising
	Marshalk

Network advertisers*Advertiser/product or service**Agency or buying service*

Good News razor	BBDO
ATRA razors	BBDO
Goodyear/auto service store	Wingfoot Advertising
Car tires	Wingfoot Advertising
Truck tires	Wingfoot Advertising
Grandmet USA, Inc./	
Red Man chewing tobacco	Benton & Bowles
Great Waters of France, Inc./	
Perrier water	Waring & LaRosa, Inc.
Greyhound/Dial soap	Needham, Harper, Steers
Armour meat products	Bozell & Jacobs
Gruner & Jahr/"Young Miss" mag.	Intl Communications Group
Gulf Oil/gas & oil	Young & Rubicam
Gulf + Western/Big A auto parts	Bloom Agency
Paramount Pictures	Ninety Degree, Inc
Pocketbooks	Allscope Media
Simmons mattress	McDonald & Little
Hallmark Cards, Inc.	Ogilvy & Mather
Harcourt Brace Jovanovich, Inc.	Sussman & Sugar, Inc.
Harris Corp/Lanier Office Syst.	Foote, Cone & Belding
Telecommunications	Foote, Cone & Belding
Thought processor	Foote, Cone & Belding
Hart, Schaffner & Marx, Inc.	Nadler & Larimer, Inc.
Hartz Mountain pet collars	Cooper Square Advertising
Hearst Corp./	
<i>Cosmopolitan</i>	Joe Gans & Co., Inc.
<i>Good Housekeeping</i>	Joe Gans & Co., Inc.
Hershey/chocolate almond bar	Ogilvy & Mather
Milk chocolate	Ogilvy & Mather
Holiday Inns, Inc.	Kenyon & Eckhardt
Hormel/canned chili	BBDO
Spam	BBDO
Houbigant/Chantilly perfume	Young & Rubicam
Howard Johnson Co.	Vitt Media International
E. F. Hutton Co., Inc.	Geer Dubois, Inc.
IC Industries/Whitman's candies	The Haworth Group
ITT/Sheraton Hotels	HBM/Creamer
Inc. Publishing Co./	
<i>Inc. Magazine</i>	Ellentuck & Springer, Inc.
INCO Ltd/Ray-O-Vac batteries	Leber Katz Partners
Independent Grocers, Assn/IGA	Alden Taylor & Assoc
Indpnt Insurance Agents of Amer.	The Mediators
Insilco/Red Devil paint	Waring & LaRosa
Intl Harvester/corporate	Young & Rubicam
International Star Registry	Bentley Barnes & Lynn
Interstate Battery Systems of Am.	Interstate Advertising
Invention Marketing/mail order	Murray Leff
Iroquois Brands/Champale	Western Int'l Media Corp.
J. C. Penney Co., Inc./retail	N W Ayer
Catalog	D'Arcy, McManus & Masius
JVC Portable Stereos	SSC&B
Jeffrey Martin/various	Dunnan & Jeffrey (direct)
Jeffrey Norton/audio forum	Media Development Advertising
Jel Cert Co./Jel Cert ice drink	Trnka Group

*(continued on page 120)***Agencies (from page 118)**

Busse & Cummins
Lawrence Butner Advertising
B-W Advertising
CPM, Inc.
Cadwell Davis Partners
Caldwell Van Riper
Campbell Advertising
Campbell-Ewald
Campbell Mithun
Cargil Wilson Acree
Carmichael Lynch
Central Advertising
Cole & Weber
Commonwealth Advertising, Inc.
Compton (Saatchi & Saatchi Compton)
Cooper Square Advertising
Cramer-Krasselt
Cunningham & Walsh
Dailey & Associates
Dancer Fitzgerald Sample
D'Arcy, MacManus, Masius
Robert Day Communications
Deerfield Communications
Diener Hauser Bates
W.B. Doner
Doyle Dane Bernbach
Dunnan & Jeffrey
Eisaman Johns & Laws
Ellentuck & Springer
John Emerling
Emery-Turrieri-Myers
William Esty
Euro-American Communications
Ferguson & Associates
Fletcher Mayo
Foote Cone & Belding
Francine Pareles
Furman, Roth, Inc.
GSD&M
Joe Gans & Company
Gaynor Media Corp.
Geers Dubois
Geers Gross Advertising
B.F. Graphics
Grey Advertising
Group 243 Design, Inc.
Hark Advertising
Les Hart Agency, Inc.
William Hart Adler
Harvard & Edrichs Advertising
HBM/Creamer
HCM/New York
Hawaiian Tropic Advertising

(continued on page 120)

Agencies (from page 119)

The Haworth Group

Hill, Holliday, Connors, & Cosmopolos
Humphrey Browning MacDougalIntl. Communications Group
Interstate AdvertisingJ.L. Media
Jordan Case & McGrath
Juhl Advertising
Kahn's Co./LFS Media
Karlen Advertising
Keller Crescent Company
Kelly, Zahndt & Kelly
Kenyon & Eckhardt
Mort Keshin Advertising
Ketchum Advertising
Key Media
Kobs & Brady
Kresser RobinsLake-Spiro-Shurman
Laurence, Charles & Free
Leber Katz Partners
Leslie Advertising
Lincoln Advertising
Lord, Sulliver & Yoder
Lowe RunkleMacNamara Clapp & Klein
McBride & McKensie
McCaffrey & McCall
McCann Erickson
McDonald & Little
Marketing Support Inc.
Marshalk
Marsteller
Maurer, Fleischer, Anderson
MDC Agency, Oak Brook
Media Arts International
Media Basics
Media Bureau International
Media Development Advertising
Media General Broadcasting Service
Muller Jordan Weiss
John F. Murray
Murray Leff
The MediatorsNadler & Larimer
Needham, Harper Worldwide
Newsweek Media Services
Ninety Degree, Inc.
North Castle Partners
Norton SimonOgilvy & Mather
Ohlmeyer Advertising
Pace Advertising**Network advertisers (from page 119)***Advertiser/product or service**Agency or buying service*Jensen car stereos
Johnson & Johnson/Shower To
Shower talc
Sure & Natural pads
Johnson Products/Ultra Style
Classy Curl
Gentle Treatment
Ultra Sheen
S.C. Johnson/Agree shampoo
Deepwoods Off
Edge shaving cream
Fiberall laxative
Glade air freshner
Raid flea killer
Shout laundry detergent
Soft Sense skin lotion
Jostens high school ringsK Mart/Olympic sale
K-Tel International/records
Kampgrounds of America, Inc./
Sir Speedy, Inc.
Kelly Services Inc./Recruitment
Kemper Group/insurance
Kerr Glass/home canning supplies
Kiplinger Wash/*Changing Times Mag.*
Krazy Glue, Inc.La Quinta Inns/Hotel
LeMar Labs/Healthbreak smoking
det.
Levi Strauss/501 jeans & cords
Levolor-Lorentz Inc./blinds
Liberty Distributors/Trustworthy
Hardware
Liberty Mutual Insurance Co.
Leaf Inc./Candy
Littleton Coins & Stamps
Loctite Corp.
LTVMCA/Universal Pictures
M&M Products/hair products
MacAndrews/Backwoods tobacco
Manville Corp./Insulation
Marion Labs/OS-CAL tablets
Marmon/Wells Lamont gloves
Mars Corp./Snickers candy bar
Starburst
Maryland Public TV/
Wall Street Week tune-in
Masterlock/padlocks
Matsushita Elec. Corp./Quasar TV
Mayflower Van Lines
McKesson/Armor-All protectant
McKesson Drug Co./
Value Rite Pharmacies, Inc.Benton & Bowles
Young & Rubicam
Cadwell Davis Partners
Burrell Advertising
Burrell Advertising
Burrell Advertising
Burrell Advertising
J. Walter Thompson
Foote, Cone, & Belding, Inc.
J. Walter Thompson
Foote, Cone, & Belding
J. Walter Thompson
Foote, Cone, & Belding
Foote, Cone, & Belding
Foote, Cone, & Belding
Carmichael LynchRoss Roy
Commonwealth Advertising Inc.
Doyle Dane & Bernbach
Campbell-Ewald
J. Walter Thompson
Lowe Runkle
Robert Day Communications
Furman, Roth, Inc.Cunningham & Walsh
Cargil Wilson Acree
Foote, Cone & Belding
Muller Jordan WeissKey Media
Quinn & Johnson
N W Ayer
Pete Vane Advertising
J. Walter Thompson
DirectDoyle Dane Bernbach
McBride & McKensie
Nadler & Larimer
Broyles Allebaugh Davis
Tracy-Locke/BBDO
Direct
Ted Bates
Ted BatesEmery-Turrieri-Myers
Cramer-Krasselt
Needham, Harper, Steers
Caldwell Van Riper
Dailey & Associates
Deerfield Communications*(continued on page 122)*

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*The International Newsletter published by
Television/Radio Age International
tells you what's happening and where it is
happening around the globe in the
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From New York to the Netherlands, from Hollywood to Hong Kong, from The U.S. to the U.K., you will get it all in the International Newsletter published every other Monday—trends, developments, who is buying, and who is selling.

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Please enter my subscription to
TELEVISION/RADIO AGE INTERNATIONAL NEWSLETTER

1 year (26 issues) \$300 or £250

Name _____ Title _____

Company _____

Address _____

County _____

Payment or Company Purchase Order must accompany order.

Agencies (from page 120)

Phonad Inc.
 Pitluk Group
 Posey, Parry & Quest

Quinn & Johnson

Radio Paris Corp.
 Peter Rogers Associates
 Richard Neustadt
 Ross Roy

SFM
 SMY, Inc.
 SSC&B
 Saifman, Richards, Beachweed
 Saunders, Lubinski & White
 Shaller-Rubin
 Simmons Advertising
 Sklar-Lenett Associates
 Slater, Hanft, Martin
 Wayne Smith & Associates
 Stern & Monroe
 Stevens Advertising
 Success Advertising
 Superlative Productions
 Sussman & Sugar
 Symon & Hilliard, Inc.

Tatham-Laird & Kudner
 Alden Taylor & Associates
 Teel-Weir
 J. Walter Thompson
 Thom Cleveland & Associates
 Thompson Koch
 Towne Silversteen Rotter
 Tracy-Locke/BBDO
 TRNKA Group

Pete Vane Advertising

Van Winkle Advertising
 Villa Banfi, USA
 Villadco, Old Brookville
 Visa Communications
 Vitt Media International

Warener Advertising
 Waring & LaRosa
 Warwick Advertising
 Wayne Smith & Associates
 Western International Media Corp.
 Wells, Rich, Greene
 William Hart Adler
 Wingfoot Advertising
 WVWI Radio One
 WW Advertising
 Wyse Advertising

Young & Rubicam

Zlotnick

Network advertisers (from page 120)*Advertiser/product or service**Agency or buying service*

Megatrends
 Melnor Industries/lawn sprinklers
 MEM/English Leather
 English Leather Spice
 Heaven Sent cologne
 Multi brands
 Cambridge cologne
 Members Only by Europe Craft/
 Sportswear
 Mercedes-Benz of North America
 Merrill Lynch Brokers
 Michigan General Corp./
 Pinnacle Books, Inc.
 Miles Laboratories, Inc/Bactine
 Ames Laboratories
 Visidex II
 Alka Seltzer
 Bayer aspirins
 Mineral Ice Health Food Prods.
 Mita Copiers
 Mondale-Ferraro Committee
 Monsanto Carpets
 Mother Goose shoes
 Motorola, Inc/
 Cellular phones

Nabisco/Better Cheddar crackers
 Snak crackers
 Cheese Nips crackers
 Fruit-Filled Newtons
 LSI/Care-Free gum
 Lifesavers candy
 Sugarless Bubble Yum
 Butterfinger
 Cream of Wheat
 Natl. Distillers/Almaden wine
 Natl. History Magazine
 Natl. Life and Accident
 Natl. Liquid Petroleum Gas Assn.
 Natl. Pork Producers Council
 Natl. Potato Board
 Natl. Republican Congressional
 Committee
 Natl. Rural Electric Co-op Assoc.
 Natl. Spa & Pool Institute
 Natl. Tax Services
 Nestle Enterprises/
 Crunch candy bar
 Hot cocoa mix
 Nestea
 Chunky
 Neutrogena/hand cream
 T-Gel shampoo
 New Century Winchester Press
 New York Times Magazine Group/
 Golf Digest

Mort Keshin
 Sklar-Lenett Associates
 MacNamara Clapp & Klein
 MacNamara Clapp & Klein
 MacNamara Clapp & Klein
 MacNamara Clapp & Klein
 MacNamara Clapp & Klein

Harvard & Edrichs Advertising
 McCaffrey & McCall
 Young & Rubicam

Vitt Media International
 Clifford Botway
 Media Bureau International
 Media Bureau International
 Broadcast Marketing
 Media Bureau International
 Karlen Advertising
 Marsteller
 GSD&M
 Advanswers
 Pace Advertising

Young & Rubicam, Inc.

Ohlmeyer Advertising
 William Esty
 William Esty
 William Esty
 Dancer Fitzgerald Sample
 Dancer Fitzgerald Sample
 Dancer Fitzgerald Sample
 Bozell & Jacobs
 McCann-Erickson
 BBDO, Inc.
 Ellentuck & Springer
 Les Hart Agency
 MDC Agency, Oak Brook
 Lord, Sullivan & Yoder
 Ketchum Advertising

SFM Media
 Maurer, Fleischer, Anderson & Co.
 Needham, Harper, Steers
 Pace Advertising

Jordan Case & McGrath
 Jordan Case & McGrath
 Jordan Case & McGrath
 Jordan Case & McGrath
 Eisaman Johns & Laws
 Eisaman Johns & Laws
 Mort Keshin Adv.

Wyse Advertising

Network advertisers (from page 122)

Advertiser/product or service

Agency or buying service

Tennis Magazine
 Family Circle
 NLT Corp. Insurance
 North American Van Lines
 Northwestern Mutual/
 Life insurance
 Norton Simon/Avis
 Noxell Corp./Noxzema 12-Hour
 Skin Cream
 Nu Method Pest Control
 Nursery Marketing Council
 Ohio Mattress/Sealy mattresses
 Paine Webber Stockbrokers
 Paul Simon real estate
 Paramount Home Video
 Pennzoil Co./motor oil
 Pepsico Inc./Frito Lay corn chips
 Doritos
 Lay's potato chips
 Ruffles
 Mountain Dew
 Pfizer/corporate promotion
 Phillip Morris, Inc./Miller Lite
 Phillips Petroleum Co.
 Pilot Penn Co. Ltd, Japan
 Pillsbury, Inc./Burger King
 Pinnacle Books
 Pitney Bowes Inc./Copiers
 Dictaphone
 Mailing system
 Pittsburgh Public B'casting
 Plumbing, Heating, Cooling/
 Information Bureau
 Postal Instant Press (PIP)
 Polygram Corp./records
 Procter 7 Gamble/Always Pads
 Corporate
 Crest toothpaste
 Encaprin Arthritis rel. caps.
 Folgers coffee
 Head & Shoulders shampoo
 Ivory shampoo
 Prell shampoo
 Sure deodorant
 Lilt Home Perm
 Pert Shampoo
 Oxydol
 Pro-Line Corp./hair care
 Psychology Today
 Publishers Advertising/various
 Publishers Clearing House
 Purex Ind./var. cleaning prods.
 Purolator Courier Corp.

Wyse Advertising
 Broadcast Group
 Les Hart Agency, Inc.
 W.B. Doner & Co.
 J. Walter Thompson
 Norton Simon
 SSC&B
 Thom Cleveland & Associates
 Ke*chum Communications
 Bozell & Jacobs
 Compton
 Media Arts International
 Ninety Degrees, Inc.
 Eisaman, Johns & Laws
 Tracy-Locke/BBDO
 Tracy-Locke/BBDO
 Tracy-Locke/BBDO
 Tracy-Locke/BBDO
 BBDO
 BBDO
 Backer & Spielvogel
 Tracy-Locke/BBDO
 AMS Advertising
 J. Walter Thompson
 J. L. Media
 D'Arcy MacManus Masius
 D'Arcy MacManus Masius
 D'Arcy MacManus Masius
 Direct
 Marketing Support, Inc.
 Wayne Smith & Assoc.
 Phonad, Inc.
 Benton & Bowles
 Leo Burnett
 Benton & Bowles
 Dancer Fitzgerald Sample
 Cunningham & Walsh
 Tatham-Laird & Kudner
 Benton & Bowles
 Wells, Rich, Greene
 Wells, Rich, Greene
 Leo Burnett
 Leo Burnett
 Dancer Fitzgerald Sample
 Superlative Productions
 Joe Gans & Co.
 Mort Keshin
 Ogilvy & Mather
 SMY, Inc.
 Wells, Rich, Greene

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Web (from page 54)

sters who've previewed it has been extremely positive."

Superfriends follows at 10 a.m. with all-new episodes featuring the returning Superman, Batman and Robin and Wonder Woman, plus a new young black hero named Cyborg. Cyborg is billed as "a bionic wonder who is half human and half machine."

The short form *Fun Fit* follows at 10:25, and again at 11:25, following ABC's new version of *Scooby Doo*. Rushnell observes that *Fun Fit* "is already reaping the rewards of Mary Lou Retton's sparkle and charisma with a huge promotional tie in with McDonald's," which will be distributing millions of *Fun Fit* booklets illustrating the various exercises.

Then on Friday September 6, in primetime at 8:30 p.m., the night before ABC's new children's season premieres, youngsters will be invited to join Mary Lou's *Fun Fit Test*.

Fitness 'crisis'

Rushnell expects little if any flack from educators due to ABC's substitution of short physical exercise segments for the numbers and phonics games of recent seasons.

After all, says Rushnell, "We're responding to what a Department of Health, Education and Welfare report calls a 'crisis.' This is an official U.S. Government report that calls the physical condition of this country's kids not just poor; they use the word 'crisis.' With Mary Lou's help, we're trying to do something about it."

From 10:30 to 11:25, *Scooby Doo*—now *The 13 Ghosts of Scooby Doo*—has added what Rushnell calls "a new dimension of mystery which is a complete departure from *Scooby's* past." This includes introduction of two new characters. One is a Vincent Price type known as Vincent Von Ghoul, the other "a lovable con artist" named Flim Flam. In the first episode a trunk is opened and 13 "ghastly ghosts" escape. Following episodes consist of trying to catch them and stuff them back.

The schedule at ABC winds up with three returning shows: *The Littles* at 11:30, leading into the *ABC Weekend Specials* at noon, followed by *American Bandstand* from 12:30 to 1:30.

At CBS, Price sees a trend developing "toward the real hero as opposed to the superhero, in the sense of comic book characters with superhuman powers." She thinks the latter are currently on the wane, though she concedes that they "could recycle like any fad and come back a few seasons from now. But right now, most of the super

(continued on page 124)

Web (from page 123)

characters don't seem to be drawing the ratings that they used to."

On the other hand, says Price, "The new heroes of the pop culture are people like our wrestlers. This applies not just to children's television, but wrestlers also seem to be 'in' in toys and movies because they have more of a base in reality. They personify elements of reality while still maintaining the fantasy of the good guys foiling the bad guys at every turn."

Animation dominance

Explaining why the Saturday morning accent is so heavily on animation, Price notes that this half a day, once a week, accounts for a little less than 10 per cent of what children see on television: "All the rest, like *The A Team*, is live action. The youngsters expect cartoons on Saturday morning, and that's what all three networks give them."

She concedes that this could change with so much syndicated animation now available five afternoons a week. But she also feels that this could level off and figures that there could be "a lot less of it around next year, or the year after."

Price adds that in CBS' "constant search for diversity" it's tried live programs, "including the best there is, like Richard Pryor. But as terrific as he is, his appeal was still too narrow in the numbers to compete with animation."

So this season, CBS' live action will be limited to short segments—opens, closes and drop-ins, introducing or in between the longer animated portions. Price adds that even some of the network's "live" segments of the *Muppets* will be "live action shots of real puppets—not of real men, women or children. And our live wrestler drop-ins, though these are really living men, do their live comic schticks and come across as sort of living cartoon characters."

Similarly, Price explains that Bob Keeshan does live openings to set the stage for the books featured by *CBS Storybreak*. The kids, she says, "will recognize Bob as the 'Captain Kangaroo' of their formative years, and the animation that follows will bring to life the illustrations that are in all children's books. The idea is to try to make the youngsters perceive reading books as fun."

"For the youngest we'll be doing this before they start school where they're all too likely to get the idea that reading is 'work' and something to be avoided when possible."

ABC's Rushnell also sees no trend to either more or less live action but does

(continued on page 126)

Network advertisers (from page 123)

Advertiser/product or service Agency or buying service

Showtime Cable TV	J. Walter Thompson
Simon & Schuster/pocketbooks	BBDO
Smart Tapes/educational tapes	Warener Advertising
Smithsonian Magazine	Lawrence Butner, Inc.
J. M. Smuckers Co./	
Smuckers Fruitbutters	Wyse Advertising, Inc.
Preserves & jellies	Wyse Advertising, Inc.
Source Perrier/Perrier water	Waring & LaRosa
Sport Magazine	Direct
Squibb Corp./Bain De Soleil	Advertising To Women
Charles of the Ritz	Advertising To Women
Raytheon/Amara appliances	Foote, Cone, & Belding
Reagan Bush '84 Committee	Black Manafort & Stone
Regina Vacuum Cleaners	Grey North
Remington Product Inc./	
Electric shavers	Grey Advertising
Republican Nat'l Committee	SFM
Revlon/Flex shampoo	Grey Advertising
Oxy Line	Jordan, Case, McGrath
Esoterica	The Marschalk Co.
Fabulaxer	Direct
Richardson-Vicks/Clearasil	Benton & Bowles
Fixadent denture adhesive	Benton & Bowles
Saxon men's cologne	Leber Katz Partners
Vidal Sassoon shampoo	Peter Rogers Assoc.
Rival Mfg. Co./crockpot	Fletcher Mayo
Rockwell international	Campbell Advertising
Rodeway Inns/hotels & motels	Saunders, Lubinski & White
Rustoleum Corp.	Young & Rubicam
Rydelle Labs	Laurence Charles & Free
Safer Insecticidal pet soap	Francine Pareles
Schering-Plough/Coppertone	Lake-Spiro-Shurman
Di-Gel antacid	Lake-Spiro-Shurman
Duration nasal spray	Lake-Spiro-Shurman
For Faces Only Suntan Lotion	Lake-Spiro-Shurman
St. Joseph Aspirin-Free	Lake-Spiro-Shurman
Tropical Blend	Lake-Spiro-Shurman
Sulfur-8	Lake-Spiro-Shurman
Schieffelin & Co./Blue Nun wine	Cunningham & Walsh
Charles Schwab & Co.	Lawrence Butner Advertising
Sealy, Inc.	Bozell & Jacobs, Inc.
GD Searle Pharmaceuticals, Inc./	
Icy Hot arthritis rel.	Tatham, Laird & Kudner
Metamucil laxative	Needham, Harper, Steers
Equal Sugar	Tatham, Laird & Kudner
Dramamine	Needham, Harper, Steers
Nutrasweet	Tatham, Laird & Kudner
Sears Roebuck & Co./various	Needham, Harper, Steers
Dean Witter Reynolds brokers	Needham, Harper, Steers
Servicemaster	Azimuth Advertising
Sherwin-Williams Co./	
Dutch Boy paint	W. B. Doner

(continued on page 126)

the marketplace

The Marketplace Rates

Situations Wanted: \$30.00 per column inch. All other classifications: \$42.00 per column inch. Frequency rates apply. Minimum space one inch. Maximum space four inches. Add \$1.50 handling charge for box numbers. Copy must be submitted in writing and is due two weeks preceding date of issue. Payable in advance, check or money order only.

All ads accepted at discretion of publisher. Address:

The Marketplace
TELEVISION/RADIO AGE
1270 Ave. of the Americas
New York, N.Y. 10020

Help Wanted

JOIN CHANNEL 57 IN PHILADELPHIA AND CHANNEL 66 IN CHICAGO!

We need experienced television broadcast professionals with a minimum of 5 years experience who want the challenge of building the new Channel 57 serving the Philadelphia area and Channel 66 serving Chicago. We promise you a unique opportunity for professional growth and a rich and rewarding experience as Grant Broadcasting expands its operation to Philadelphia and Chicago.

If you want to be a part of the original team in one of these major markets, send a resume to Milton Grant, P.O. Box 4633, Miami, Florida 33014. Opportunities are available for:

- 1) Chief Engineer
- 2) Studio & Transmitter Supervisor
- 3) Program Director
- 4) Salespersons
- 5) Executive Secretaries
- 6) Traffic Manager
- 7) Promotion Manager
- 8) Production Manager
- 9) Accounting Personnel
- 10) Art Director
- 11) Producers

All contacts will be strictly confidential
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GRANT BROADCASTING SYSTEM, INC.

ARTIST/TV

Graphic artist to create storyboards and prepare art for electronic computer animation. Must be proficient in TV adv. and network quality graphics. Ability to create and prepare mech for print ads helpful. Non-smoker. Excellent future for creative person with exp. in TV/computer animation. Send resume to Dolphin Productions, Inc., 140 E. 80 St., NYC 10021

Help Wanted

TV - TECHNICAL DIRECTOR

The Christian Broadcasting Network, Inc., an evangelical Christian ministry, located in Virginia Beach, VA has an immediate opening for a Technical Director in their Production Services division. The qualified candidate will have 5 years experience in live television with news experience a must. Position requires qualified video operator with general knowledge of engineering, audio/video routing, digital video effects, and all areas of production . . . camera, audio, lighting, videotape. Must be able to work well under pressure and willing to work nights, holidays and weekends. If you feel led and wish to serve, send resume and salary requirements, in confidence to: The Christian Broadcasting Network, Inc., Employment Dept.-Box TD, CBN Center, Virginia Beach, VA 23463.

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100,000 WATT FM RADIO STATION NEEDS SALES MANAGER

Top station in southwest Florida has career opportunity for radio sales management professional. Need experienced, mature motivator and sales training expert with proven leadership abilities. Good people skills, community minded, and team player. Large group owner offers excellent salary, full benefits including retirement program. Send resume to: BOX 85A, Television/Radio Age, 1270 Ave. of Americas, NYC, 10020.

An Equal Opportunity Employer

Equipment Rental

BROADCAST EQUIPMENT RENTALS

Mizlou is offering dual-channel frequency extenders for rent. This equipment is designed to convert "two" phone lines into "one" 5KHZ broadcast circuit. For more information regarding equipment rentals, networking, back-haul transmission services and remote engineering contact: Mizlou, 350 Fifth Avenue, New York, NY 10118, ATTN: John Pisciotto or call: 1-800-221-3036, 212-279-4020.

Help Wanted

ON-AIR PRODUCER

Leading independent in top ten market looking for that unusual promotion producer who can merchandise our station's programming in a way that is fresh and imaginative. The candidate must possess the kind of creativity, motivation and sense of humor that generates "rating points." Particular strengths in news and local programming promotion a must. College background should be relevant and candidate should have 7 to 10 years experience in all aspects of on-air production. In addition to being an innovative conceptualizer and adroit writer, candidate must have a thorough knowledge of all State of the Art graphic equipment capabilities. Send cassette, resume to: Box 85B, Television/Radio Age, 1270 Ave. of Americas, NYC, 10020.

An Equal Opportunity Employer.

NATIONAL SALES MANAGER

WSOC-TV ABC/Cox affiliate has opening for National Sales Manager. Two years local sales and rep experience required. National sales management experience preferred. Call—Jerry Pelletier, General Sales Manager—704/335-4717.

EOE M/F

PRODUCTION SALES REP FOR DOLPHIN

World's Finest Production/Computer Animation Firm, seeks Experienced Person with Excellent Track Record dealing with agencies, broadcasters and corporations. Career opportunity. Call A. Stanley (1-6 P.M.) 212-628-5930.

Web (from page 124)

note that "All three networks keep looking for something live to balance and mix in with all the animation."

Thus, ABC's own live *Weekend Specials* from 12 to 12:30 will feature such live actresses as Drew Barrymore playing Con (for Connie) Sawyer opposite "Huckle Mary Finn" in a contemporary version of *Tom Sawyer*, with girls taking over the lead roles.

Much of the animation seen on the networks on Saturday morning is done overseas. Japan's Toi Productions, for instance does *Muppet Babies* and *Dungeons and Dragons*, both on CBS. And Price says that TMS, also a Japanese company, was the first supplier that Disney found "that could produce

As syndicated cartoon product multiplies for weekday stripping, some speculate that ad support for web Saturday morning fare could erode.

animation up to Disney standards with the speed demanded by television's deadlines. All three networks have been trying to bring Disney into children's television for years, but they'd never come with us if it meant dropping their standards of quality after building the reputation they've enjoyed over so many decades. TMS solved the problems."

On the other side of the world, D.I.C. is a French company that produces such programs as *The Littles* for ABC and *The Get Along Gang* and *Pole Position* for CBS. ABC's Rushnell describes D.I.C. as a company owned by Radio Luxemburg as part of Combined Luxemburg Television, and a company that uses Japan's TMS "for the drudge work of inking and painting."

As for Saturday morning's share of the ratings race, one agency network executive observes that ABC's most serious kid audience erosion comes in the fall when they preempt for college football at noon. While it's true that CBS alternates weeks with ABC in carrying early Saturday college football, CBS loses less because ABC "will either

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Network advertisers (from page 124)

Advertiser/product or service

Quaker Oats Co./Gatorade drink
Questor Corp/Spalding weights

RCA Corp./NBC primetime TV
NBC Nightly News

Radio Entertainment Network
Radio Paris/'France Is More'
Ragold, Inc./Velamints

Ralston Purina Co./Meow Mix
Random House, Inc./

Ballantine Books

Fawcett Books

SSS Company/SSS tonic

St. Martin's Press Inc./book

State Farm Insurance Co./

Various insurance

Stearns & Foster Co./

Mattresses

Sterling Drug/Cosprin Analgesic

Midol remedy

Panadol pain reliever tablets

Phillips Milk of Magnesia

Stewart Oxygen Service

Stewart-Warner Corp./

CD2 gas & oil additive

Stride-Rite Corp./Keds

Styl-Land P.C.H. clothing

Sugar Association

Tambrands Inc./Tampax Tampons

Tandy Corp./Radio Shack stores

Tanning Research Labs Inc./

Hawaiian Tropic

Target Pubs/*Howard Ruff Report*

Teleflora Flower Delivery

Televideo Systems, Inc./

Personal home computers

Time Inc./*Money Magazine*

Toshiba America, Inc./

Toshiba copiers

Toyota Motor Sales, USA, Inc./

Cars

Trucks & vans

Travelodge International, Inc.

Triangle Publications/*TV Guide*

Turtle Wax, Inc.

TWA Airlines/Frequent Flyers Bonus

Twentieth Century-Fox Film Corp.

Tynedale Publishing/*The Book*

Tyson Foods, Inc./Chunky Chicken

UNR/Happy Cooker barbecue grill

Uniden/Bearcat radar scanner

Union Carbide Corp./

Prestone anti-freeze

U.S. Government/U.S. Army

U.S. Marine Corps

Agency or buying service

The Mediators

Hill, Holiday, Conners, Cosmopolos, Inc.

Diener Hauser Bates

Diener Hauser Bates

Direct

Euro-American Com

Tatham, Laird & Kudner

Advanswers

Gaynor Media Corp.

Gaynor Media Corp.

Van Winkle Associates

BBDO

Needham, Harper, Steers

Bloom Agency

N W Ayer

Thompson Koch

SSC&B

Cunningham & Walsh

Direct

Brand Advertising, Inc.

Humphrey, Browning, MacDougall

Direct

North Castle Partners

William Esty

Central Advertising

Hawaiian Tropic Advertising

Success Advertising

Doyle Dane, Bernbach

Grey Advertising

John Emmerling, Inc.

N W Ayer

Dancer Fitzgerald Sample, Inc.

Dancer Fitzgerald Sample, Inc.

Intercontinental Advtg. Agency

N W Ayer

CPM, Inc.

Ogilvy & Mather

BBDO

Compton

Young & Rubicam

Media General Broadcasting

Grey North

Leo Burnett Co., Inc.

N W Ayer

J. Walter Thompson

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In the Picture

Michael Brochstein



New vice president, media director at Griffin Bacal describes some evolving patterns in the toy business and how they affect the industry's use of television. Though most recently on the sales side with Blair TV, Brochstein's early career was at major agencies.

Sees indie growth turning syndication business into buyers' market

Mike Brochstein, late of Blair Television, and recently named vice president, media director at Griffin Bacal, Inc., points to the growth of independent television stations in recent years as a growth "that continues to open up the market for all kinds of syndicated product."

This, he explains, includes plenty of animated product that gives toy and other advertisers catering to children "a lot of different places to go with their money, as opposed to Saturday morning, only, on the three networks." (See lead story, page 47) Now," he says, "with all this new animated programming available on so many independents throughout the week, this business has transformed itself from a sellers' to a buyers' market. It's a market where a smart agency can negotiate a reasonably good deal for its clients."

Noting that independent stations generally follow the same rule that the network standards and practices departments do in discouraging commercials for, say, Bugs Bunny dolls, from placement in the *Bugs Bunny* program, Brochstein adds that the multiplication of available syndicated shows alleviates what, without it, could have posed problems for toys like *GI Joe*, whose commercials don't appear in the *GI Joe* program series. "Again," he points out, "now there are plenty of other shows we can place them in."

He also expects that what he says about the competition of more syndicators making this business less of a sellers' market and more of a buyers' market will also apply to the growing competition among the research suppliers. "With Nielsen offering competition to BAR, Nielsen and Arbitron developing services competitive to Behavior-Scan's service linking viewing to product purchase, and with AGB testing its people meter to prod Nielsen into moving faster in the same direction, clients and agencies can only win. More and better information should mean better program choices if it's used right, as well as a brake on research cost escalation as each type of service faces more direct competition."

Toy ads now year-round

Brochstein notes that much of the toy business has gotten away from concentrating its television dollars in the fourth quarter pre-Christmas period, and points out that the larger toy manufacturers today offer a broad base of products, and keep introducing new products throughout the year.

To be a leading force in the toy market today, says Brochstein, "A company has to operate around the calendar, all year long. When a client introduces outdoor toys, for instance, it makes sense to bring them out in the spring and summer, when the kids are spending more time outside. The trade recognizes this, and they buy our clients' products year-round."

He says that the agency had already been on a growth track, and now that the effects of Hasbro's acquisition of Milton Bradley last year "is being felt," the agency's media department has added four new people recently—five including Brochstein himself—and plans to add still more.

He describes himself as "part of this growth, working closely with Art Heller (executive vice president of media, programming and marketing services) to smooth the flow of all the media activity" that comes when an agency's business grows.

He says that the resulting company, Hasbro Bradley, Inc., operates several different divisions, and that "All of them—the Playskool Division, the Girls Toy Division and the Boys Toy Division, are all doing well and keep bringing out major new product introductions.

Early agency background

Though Brochstein spent his last seven years with Blair, most recently as vice president and sales manager of the CBS Red Team in New York, he points out that he originally came from a background of heavy agency packaged goods experience (Scali, McCabe, Sloves; Foote, Cone & Belding; BBDO) and that his "first love has always been agency work. So my goal for a long time has been to land a job as media director with a medium-sized, privately-held agency, and that's just what I have here."

Toys, adds Brochstein, "are different from a can of beans or box of detergent, in that it's natural and a lot easier to get emotionally involved with the product, even if you're only a little bit young at heart. The right toy has its own built in excitement that can generate a natural sense of participation in everyone connected with it.

"This kind of emotion is where the best advertising comes from."

Brochstein says that "an incredible amount of research" is involved in bringing out a new toy product. And though this research is managed by the client, one advantage for the agency is that much of what is learned from this research is "transferable and translatable for our creative staff.

"That gives them the advantage of knowing what's on the way from the drawing board at the client before they actually have to start turning out the story boards for it."

rates boarding our ship, and all we are asking is for a Marine on the deck.”

CBS Inc. president Thomas Wyman spoke from experience when he said, “Shortly after the Turner proposal was made, the best reaction was the reaction of our own affiliates. They have come forward in very large numbers to express quite strongly to the FCC their anxiety. I would say the heart of the matter is that they feel that, particularly the news service, and the core of the primetime and daytime entertaining programming that is available to them as a consequence of being a part of a network is a very sensitive balance.

“If the quality of those services became less competitive, it affects them enormously in their individual markets and their capacity to sell the advertising locally and to operate in ways where they can put on their own programming, both news and entertainment. They see it as a very high-risk question.”

Questionable debt

Bradshaw said the big fear is that those attempting to take over networks are taking on a lot of questionable debt, which would leave the newly merged corporation in a highly leveraged position, without the means to invest in quality programming necessary to keep the network and its affiliates in a profitable position.

Henry Geller, former FCC official and now with the Washington Center for Public Policy, also questioned the financial aspect: “Is it reasonable, or indeed even feasible, to expect the broadcaster to act as a public trustee foregoing maximum profits, when faced with the need to take every conceivable profit maximizing action in order to meet the financial problems caused by the huge price and consequent debt service?”

He attempted to answer his own question: “At the least, where the commission encounters such large debt burdens, it should require a showing as to the present level of public service programming and expenditures, how the applicant proposes to maintain or improve upon such levels, and then the submission of annual reports of what has been done in actual operation.”

Wirth’s subcommittee, which also has responsibility for consumer protection and finance issues, had undertaken a review of the merger mania well before the threats in the broadcasting area. Its worry then, as in the broadcasting issue, was about the ability of the targeted company to carry on research and development at the same time it was fighting off a hostile takeover attempt.

One way corporate management can try to convince stockholders not to sell out to someone offering a higher price for their stock than they could get by selling through usual stock market channels is to divert funds from research and development to increase short-term earnings to raise the stock price

and make it more attractive to keep. The broadcasting analogy of research and development is programming.

As Wirth noted, “Some have also raised concerns that a hostile takeover attempt could so divert the attention of management from the running of the company that program production and the editorial process could be adversely affected.”

The FCC rules, which come into play only because networks own individual broadcasting stations that may be in jeopardy, require only that a company demonstrate that it will be financially viable for three months following a takeover. There are questions whether the FCC is expert enough to make such evaluations of multi-billion dollar corporations.

Cash reserve

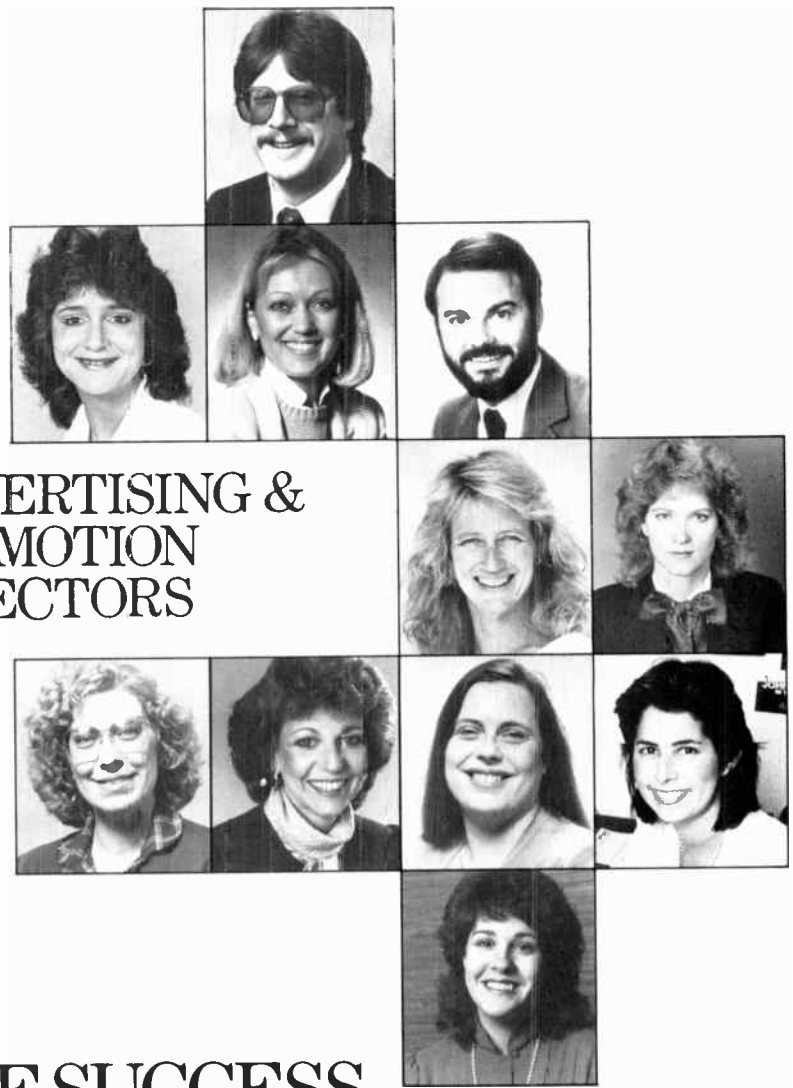
CBS had to dip into its cash reserve to make a partial cash offer to stockholders in order to control enough stock to ward off Turner’s bid, which was to be financed almost totally with high-risk “junk bonds.” The CBS plan contained a ceiling on the amount of debt it could incur. How much CBS’ programming expenditures would be affected as a result is open to question, but there is general agreement that the network is in a better cash-flow position than it would have been if Turner had won control.

The feisty Turner defended his own efforts to take over CBS. “Their performance record as public servants and as entrepreneurs leaves a lot to be desired,” he said.

“In programming, CBS continually has ignored repeated public requests to expand and improve its service for children, minorities and senior citizens, as cavalierly as it ignored the recent request of the Democratic congressional leadership for a same-day reply opportunity to President Reagan’s speech on tax reform. CBS has helped to create and perpetuate television as the ‘vast wasteland’ Newton Minow identified 20 years ago.”

Before both houses are identical bills that would spell out for the FCC the review procedure to follow in considering hostile takeovers of networks. S-1312 was introduced in the Senate by Sens. Larry Pressler (R-N.D.) and Thomas Eagleton (D-Mo.), and HR-2904 was introduced in the House by Rep. Richard Gephardt (D-Mo.). The measures would require the FCC to conduct full evidentiary hearings prior to the approval of a hostile takeover, during which the managerial expertise of the applicant would be established and the benefits or damages to the public interest would be examined. Then respondents would be given 30 days to state their case. That is something generally viewed as a lengthy process that would help protect the takeover target.

To Pressler, Turner said, “Your bill’s a shield for CBS, Senator,” aimed only against TBS. “This is pro-CBS, anti-Turner legislation.” Pressler responded that, “Part of my concern is that we can’t consider the national network without considering the impact on local affiliates. Some of their matter is research intensive on a local level.”—**Howard Fields**



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Top Row

JOHN LEWINSKI, WRKO AM, Boston

Second Row (Left to Right)

NANCY NOVELLINE CLAYBURGH, WROR FM, Boston

ARIEL ADAMS, WFYR FM, Chicago

TONY BONVINI, WAXY FM, Miami /Ft. Lauderdale

Third Row

PAT HINES, K'RTH FM, Los Angeles

ROBBYNN LYSTRUP, KHJ AM, Los Angeles

Fourth Row

DEWEY KEENER, WHBQ AM, Memphis

MARY RECCHIA, WOR AM, New York

GAIL TONNESSEN, WRKS FM, New York

VICKI MANN, KFRC AM, San Francisco

Fifth Row

LYNN ALPER, WGMS AM/FM, Washington

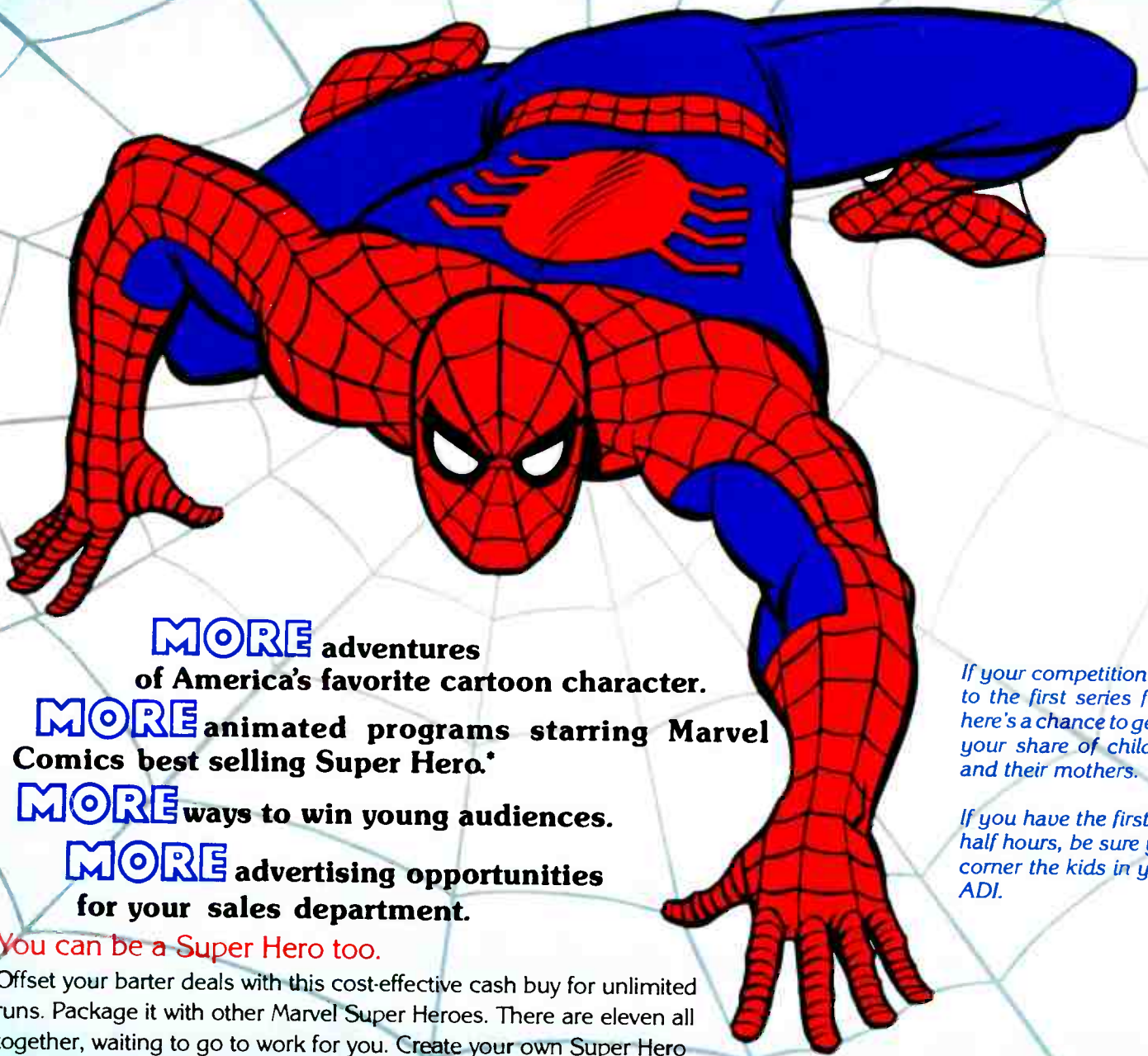


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