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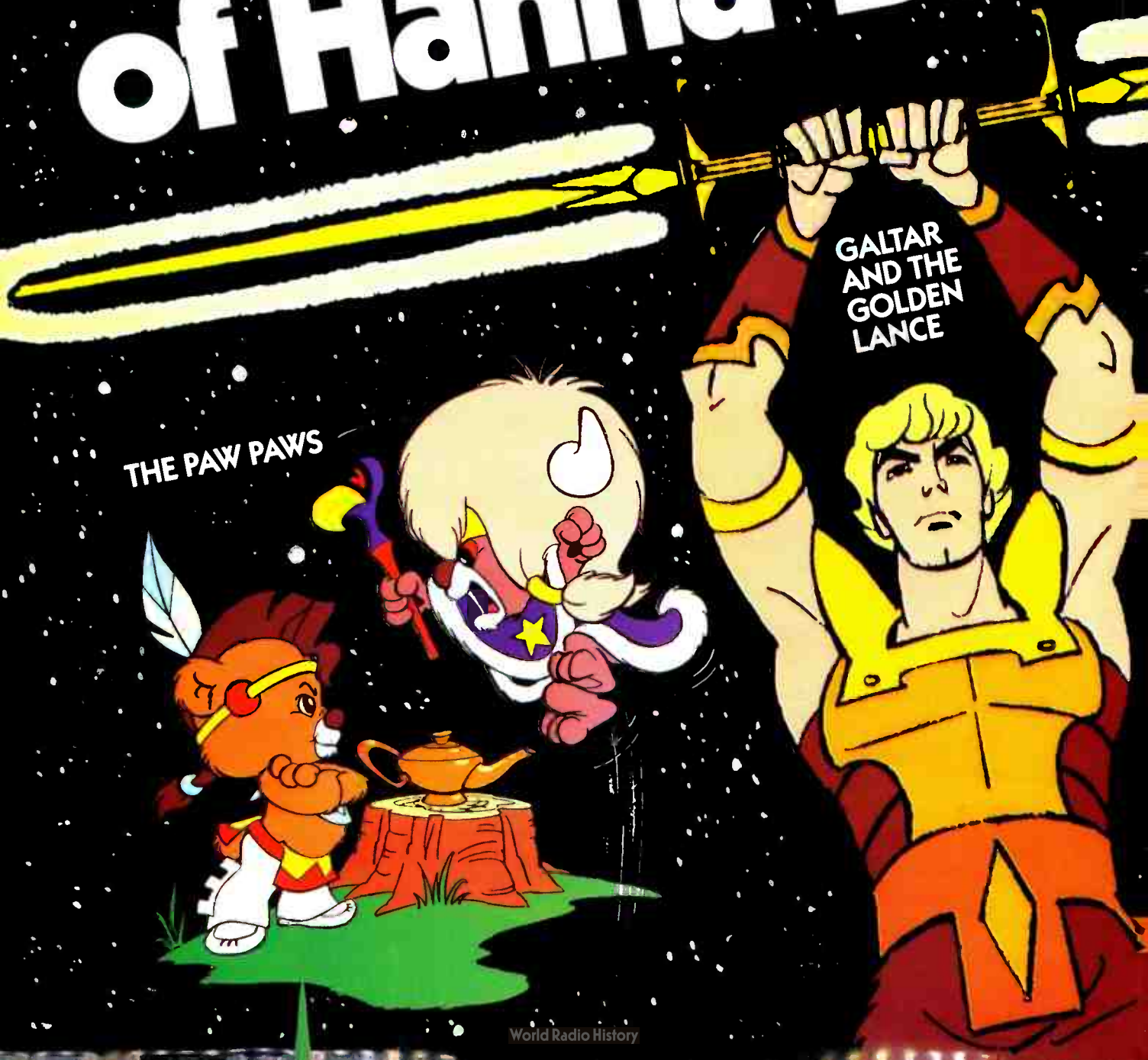
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October 14, 1985

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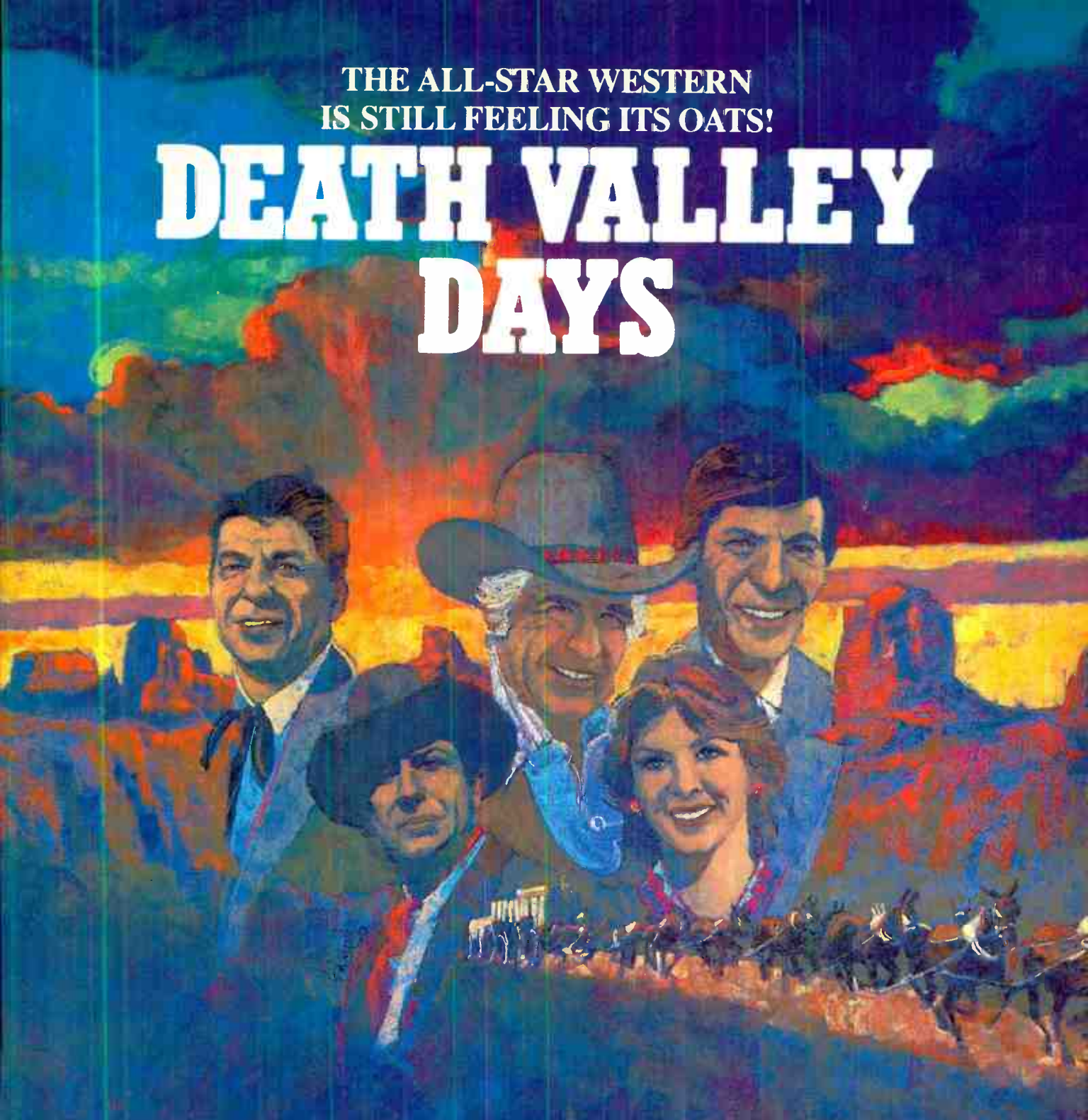
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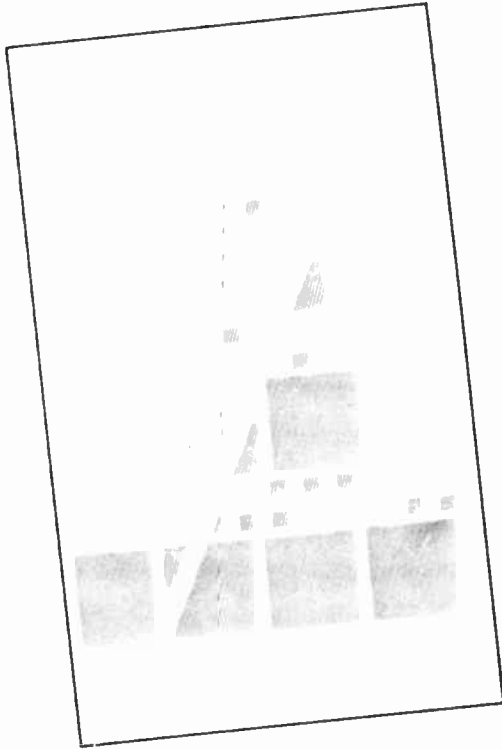
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Tv station owners don't always appreciate value of their reps

The national sales representatives are the avant-garde of the broadcast business. Since better than 50 per cent of the television industry's income to stations is represented by national spot time sales, the reps, in fact, are the economic advance troops of the business. Fifteen firms put a total of 3,000 salespeople on the street selling the medium everyday. This does not include the backup and sales support personnel who are such a vital part of the sales structure.

In the last year (calendar year 1980 and released in late 1981) that the Federal Communications Commission issued market-by-market figures, national spot accounted for 50.6 per cent of total time sales. Local accounted for 43 per cent and network compensation income was 6.4 per cent of the total. In the first eight months of 1985, according to *TV/RADIO AGE Business Barometer*, spot was 50.7 per cent, local 44.7, and network compensation 4.6. While the total amount of revenue has increased, the spot percentage has remained fairly constant.

And yet, with a growing industry, the national reps are facing some serious problems. As the business becomes more competitive, the reps have expanded personnel, added more sophisticated research, computerization and other services. At the same time, the widening presence of multiple ownership has increased the competition of the marketplace. The reps are being squeezed by some of their client stations.

The rep today has to be knowledgeable in every facet of television. He stands, in a sense, as a vanguard between the network and the represented station. He has to perform several auxiliary services for which he is not compensated, and he helps the stations in many areas such as program analysis, local and co-op advisories.

A partnership. In this kind of climate, the station and its rep, in a sense, are in a day-to-day partnership. This fact is not fully realized, in many instances, by multiple owners. The old adage applies, in the representation business, that it is possible to get it cheaper but not necessarily better. Many stations, for example, eliminate the rep from national sales in an adjoining large market, servicing the market with their own sales staff, when as a matter of fact, the rep could do it more productively. The rep sells television medium more aggressively and consistently at all levels of the business, more so than any other facet of the industry.

It may be just a matter of time, maybe sooner rather than later, when television representation follows the lead of radio reps in representing more than one station in a market. This makes a lot of sense, since practically all the reps are divided into teams. The competition between the teams can be more intense inside a company rather than outside. In addition, the backup services can be shared.

In the past three years, two rep companies have gone out of business, Peters, Griffin, Woodward, and, more recently, Avery-Knodel. As an example of the upheaval in the rep business, some 50 stations, both large and small, have changed representation in the past 12 months, with more to come. Those stations involved approximately \$200 million in national billings.

The focal point of this industry is the station. As the station goes, so goes the trend and direction of the broadcast business. Barter, for example, has and will continue to make a deep incision into rep revenues, but barter is one of those facts of life that won't disappear and over the past few years, has been on the increase. All of this means that individual stations should be, not only concerned, but supportive of their rep organization. With the proper direction, the station, the rep and the entire industry will benefit.



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Letters

Cable ratings

Recent articles in many broadcasting and cable trade magazines are suggesting that cable is suffering from what is being termed as "ratings drop."

The interpretation that cable networks have suffered loss, however, is quite misleading.

HUT levels dropped less than 3 per cent in cable households, from 31.5 to 30.7 on a 24-hour basis from the second quarter, 1984, to second quarter, 1985. There is quite evident a relative decline of broadcast ratings and the overall growth in cable originated ratings. Network erosion continues apace with the affiliates declining 7 per cent from last year. Independent stations also lost audience share in cable households with a ratings decline of 4 per cent.

Meanwhile, commercial cable ratings grew from 4.2 last year to 4.5 this year. Not phenomenal growth, perhaps, but a 7 per cent increase in rat-

ings, a 9 per cent increase in share, and an overall growth in households delivered of 15 per cent due to subscriber increase.

If cable originated ratings have increased, how can it be that most of the individual networks have lost fractions of ratings points? There is a growth dynamic occurring in the cable universe with implications not widely reported. The programming environment for the cable networks grows increasingly competitive as cable operators upgrade their channel capacity and new systems over 35 channels.

While overall cable origination ratings are twice as high in 35+ channel systems as in systems with 14 or fewer channels, the number of available cable signals is eight times greater. The result is that ratings for any individual cable channel average only one-fourth as high in the systems with high channel capacity.

Since cable networks enjoy their greatest subscriber growth in these larger systems, we can expect national ratings will inevitably decline as the overall number of channels per household increases. Data we have seen suggest this decline *should* be in the order

of 7-10 per cent. That we continue to grow year to year in spite of this is, indeed, good news.

We hear and read so much about TV ratings that we forget that these variable, unstable estimates are not necessarily the best yardstick to measure the vitality of our medium.

Ratings alone conceal as well as reveal.

DOUGLAS J. GREENLAW
Vice president, sales,
CBN Cable Network,
New York

Public service

I thoroughly enjoyed the comprehensive roundup of television station public service efforts in your September 2 issue (*Station specials: from shockers to heartwarmers*).

Whenever I read negative criticism of TV, I think of all the wonderful public affairs programs of the type you described (and have often described in the past).

As your article so deftly pointed out, television station documentaries and special programs no longer simply take the safe route. They are tackling controversial, albeit vitally important, subjects such as child abuse, teenage suicide and alcoholism.

It takes real guts to tackle some of these subjects, and it's time someone saluted these broadcasters for the true public service they are providing.

I was particularly struck by some of the individual station efforts and community involvement with regard to prevention of drunk driving. The "Operation Prom Graduation" at WSBT-TV South Bend-Elkhart, for instance, was especially impressive. Getting youth involved along with athletes and musicians is, I think, an extremely effective way to get the message across.

A similar type of approach, I noted, was also mounted by KMTV in Omaha. This is terrific. Where are all those who complain about the deleterious impact of television when these special efforts are on the air?

Television is a wonderful medium, and, although I would be naive to deny that it sometimes does go to extremes in the interests of gaining a larger audience and, thus, higher ratings, I think, on balance, television stations provide the type of public service within their communities that can't be matched by any other medium.

It is public service that, unfortunately, often goes unrecognized.

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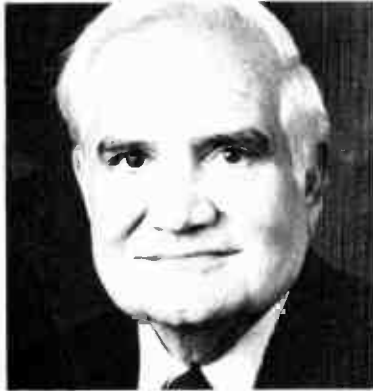
Sidelights

For the people

The following remarks were made recently by William A. Leonard, former president of CBS News, before the Committee on Rules and Administration of the U.S. Senate. Leonard was speaking on behalf of the National Association of Broadcasters.

My name is Bill Leonard. For most of my professional life, I have been associated with CBS News, from which I retired as president in 1982. While I remain a consultant to CBS, I am appearing here today representing the National Association of Broadcasters—on whose First Amendment Committee I serve.

There is a young member of my family who is just old enough to be impressed when he heard that I was going to be talking to, as he understood it, the whole United States Senate on the subject of broadcasting what goes on in the Senate. I think he might have seen *Mr. Smith Goes to Washington* on TV, and he is mildly excited at the idea that I might be sort of like Jimmy Stewart.



Bill Leonard: "Every broadcaster . . . feels these great instruments of radio and television should . . . be used to the fullest practical extent to . . . enhance the democratic process."

"Which side are you on?" he wanted to know.

I huffed and I puffed, unable to conceive that even a dumb kid, a dumb lovable kid, wouldn't understand from birth that the right side, the Redskins' side of the field . . . my side . . . was in favor of TV and radio coverage.

"Okay," he said, and followed with that all time zinger, "Why?"

"Why?" Well, heck, I'm a radio and television person, and I've always felt

this way. For years and years. For such a long time, in fact, that it did me good to have to answer to myself the question, "why?"

I'll try. Instinctively, radio and television people know they deal with a miracle. A seventh sense, if you will. This instrument of ours gives us the power to entertain, of course. And certainly to inform. And I believe every broadcaster worthy of the name feels these great instruments of radio and television should also be used to the fullest practical extent to enhance the democratic process.

We broadcasters know that the future of our country's freedoms depends on the belief of the people in that process. Opening the doors a little wider, so that the people can see more of the system at work, helps to cement that necessary bond between government and the people it serves.

One major opportunity remains . . . for the Senate to reap the riches of total communication through the miracle of electronics with the people of the United States. I haven't the slightest doubt that tomorrow, or the day after tomorrow, or the year after tomorrow, the Senate will seize this opportunity.

Not because broadcast people want it. Or news people like it. Or the House is happy with it.

But because it will bring the Senate of the United States closer to the people of the United States.

CBS outplacement

Severed but not forgotten, victims of CBS personnel cutbacks are being offered a range of services including outplacement, career and emotional counseling, and continued medical coverage. Meanwhile, ABC, which laid off some 350 employees over several days at the end of August, has no formal program for outplacement. An ABC spokeswoman reports that severed employees were given a packet which included advice on writing resumes and a listing of employment services.

CBS' largest cutback came on September 26, when the news division was sliced by 10 per cent, affecting 74 filled and 50 unfilled positions. A total of 115 have been terminated or retired early to date. According to Dick Plante, director of resource and career development, news division personnel have two job search entities working for them. The news division, itself, is canvassing affiliates for open positions, while the corporate outplacement office is working on a broader level.

The outplacement office apparently is geared up for the long haul, as all divisions are "mandated to cut costs for



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Tele-scope

Nielsen planning to speed up people meter schedule

In a major move, Nielsen is expected to announce tomorrow (October 15) that it will be stepping up its people meter testing schedule. The research company, it was learned, may integrate its people meter sample into NTI measurement procedures in less than a year from now (see story on people meters in September 30 issue). In responding to the challenge of British-based AGB Television Research, Nielsen is now setting the groundwork for the possibility of dropping household meters entirely and increasing its people meter sample to 2,700 households by September, '87, and even more later. In the meantime, Nielsen has already decided to increase its people meter household sample from the 600 scheduled to be installed by next March to 1,000 by next summer.

The scenario likely to be unveiled tomorrow calls for a decision by June 1 as to whether the NAC diary sample, which provides persons data on national TV viewing, can be replaced by the people meter sample. This means that people meter figures would be adjusted by Nielsen's 1,700 household meter data, just as the NAC diary data is adjusted now by household meter data. There would be parallel data generated by both people meters and diaries starting early next year.

Key decision. If the decision is made to replace diaries, which would be dropped altogether, then Nielsen would continue to validate people meter input to determine if the people meter household sample, which would be enlarged, would entirely replace the long-running household meter sample. This key decision is scheduled to be made in January, '87, and would set the stage for the 2,700-household people meter sample by the following fall.

Nielsen executives are also expected to reveal some results from its people meter measurement. One key parameter is the net response rate, which is understood to be running at about 56 per cent (the NTI rate is reported to be 60 per cent, which is also the rate reported for NSI in Boston).

Perhaps more important, the viewing levels are said to be running lower than NTI's. (It is understood that the AGB test in Boston is showing lower viewing levels than both Arbitron's and Nielsen's local data.) Much of the Nielsen people meter data, according to one report, is consistent with the beliefs about one major weakness of the diary method—that the woman of the house, as the prime diary keeper, tends to inflate her viewing relative to the rest of the family.

Improved delivery. Also set for tomorrow's announcements are Nielsen plans for improved delivery of data to clients. This entails a "megabase" system which would permit clients more flexibility, via direct computer access, in defining demographic and geo-

graphic targets.

Nielsen may also touch on its R&D work on Audience Detection by Sonar (ADS), a passive system for detecting how many people are in the same room with a TV set. While Nielsen won't talk about it, it is believed that the company has successfully tested a VCR playback system that codes programs recorded off the air for meter measurement. At present, Nielsen includes only off-air recording time in its program ratings and HUT levels.

Salhany to Paramount post

Lucie S. Salhany has been named president of Paramount Domestic Television and Video Programming, and Steve Goldman, senior vice president of sales and client relations, has been promoted to executive vice president of sales and marketing at Paramount Domestic Television. Salhany replaces W. Randolph Reiss, who has resigned and is expected to be part of a new investment company. Salhany has been vice president, TV and cable programming, at Taft Broadcasting as well as consultant to the 12 TV stations owned by Taft. She was promoted to the group level in 1979 from WLVI-TV Boston, where she was program director. Salhany began her broadcast career as promotion manager with Kaiser Broadcasting at WKBF-TV Cleveland in 1967. In 1972, she was promoted to program director.



Lucie Salhany



Steve Goldman

Goldman now occupies the chair left vacant by Robert Jacquemin, who joined Walt Disney Pictures Domestic Television as senior vice president. Goldman joined Paramount distribution in 1980 as mid-west division manager and was promoted to vice president, eastern regional manager, in 1981. In 1983, Goldman was named senior vice president of sales and client relations. Goldman has had sales management positions with TeleRep in Chicago from 1977 to 1980; with Petry Television from 1976 to 1977 in Chicago; and from 1970 to 1975, he was with Metromedia Television in New York.

Standalone 15s emerging

Whether CBS' precedent of selling standalone 15-second spots on regular programming will be followed by the other two networks will depend on both the inventory situation and whether they lose important

WATCH OUT SANTA... HERE COME THE KIDS.

And they've put together the perfect Christmas special—one that's filled with music, laughter and the spirit of the Holiday season.

Just imagine a delightful group of kids dressing like famous recording artists and lip-synching and dancing to popular rock versions of their favorite Christmas songs. Add to that one of Hollywood's brightest young performers—Christopher Atkins—as host, and you've got a first run, half-hour Christmas special the entire family will love.

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Host Christopher Atkins
and "Friend."

advertisers as a result, according to agency executives. CBS, after experimenting with CMP (corporate multiple product) split 30s from August, 1983, through last September, sold its first schedule of standalone 15s to Weightman Advertising, Philadelphia, for Alpo pet foods. They will air October and November on daytime dramas.

ABC has somewhat given in to the pressure of 15-second spots by accepting them in news, business and sports briefs as a substitute for the 10s it was selling. The network now only sells 15s in the briefs except to those who had been buying 10s before the new policy was instituted. Along with NBC, ABC says it has no plans to accepted standalone 15s in the regular schedule. An NBC spokeswoman, though, is less firm: "Right now we don't accept them. We're in no hurry. But there may be marketplace pressure at some point." The first use, she reported, would likely be in newsbreaks, which still use only 10s.

Pricing of spots. CBS' standalones and CMPs are selling at half the price of a 30, but 10s and 15s on briefs on all three networks go at a premium—which agencies say they're paying for the environment.

Marcella Rosen, senior vice president and media director of N W Ayer, contends recall of 15s is only high when everything else is a 30. Seeing no stampede to 15s, she adds that, if they became common, recall would drop and prices would go up. Richard Kostyra, senior vice president and media director at J. Walter Thompson, says three clients are exploring standalone 15s. He contends that, when NBC and ABC find large chunks of advertising they can't bid on, they'll have to face their affiliates on the issue. He expects them to cave in for the fourth quarter of this year.

Howard Nass, senior vice president of media at Cunningham & Walsh, believes the period between the end of Christmas shopping and the end of January will be the moment of truth. He contends it's "inevitable" that the others will follow the CBS lead.

RCA equipment phasing out

RCA Corp. reportedly will look for a buyer for its transmitter and antenna business, employing some 230 persons, while the remaining product lines in its Broadcast Systems Division are being "phased out." Production has been discontinued on cameras, VTRs and telecine equipment, according to an RCA spokeswoman, but sales will continue from existing inventories for perhaps up to a year. It is reported that no price reductions are contemplated on these lines and that the company will continue to honor commitments with existing customers, warranties and parts support commitments.

The Broadcast Systems Division had sales of some \$80 million in 1984, a spokeswoman said, but also had a net loss of about \$15 million, which was not considered a significant enough improvement over 1983's \$73 million loss.

Disney names sales execs

Walt Disney Pictures domestic television division has made several key appointments on the sales level, including the naming of three vice presidents. According to an announcement by Rich Goldman, vice president and general sales manager, Larry K. Frankenbach joins Disney as vice president, midwest division manager, based in Chicago; Peter B. Newgard becomes vice president, southern division manager, based in Dallas; and David S. Morris, is appointed vice president, western division manager, based in Los Angeles.



Larry Frankenbach



Peter Newgard



David Morris



Peter Affe

In addition, four new sales account executives have been appointed: Matthew Jacobson, midwest division; John Attebery, southern division; Janice Marinelli, western division; and Tony A. Faske, eastern division.

Frankenbach has been midwest division manager, Group W Productions, in Chicago, for the past two years, handling the marketing of *PM Magazine* and *Hour Magazine*, among other Group W programs. From 1981 to 1983, he was a sales executive for Multimedia Entertainment in Nashville. Newgard, before coming to Disney, was southwest division manager in Dallas for MGM/UA since 1984 and, before that, was account executive for the company, based in California, from 1982 to 1984. Morris most recently was vice president West Coast manager of TeleRep for three years, promoted from various sales positions. Before that, he was an account executive at Petry Television in Los Angeles. Faske reports to Peter Affe, vice president, East Coast operations.

Faske was an account executive at Colex Corp. and in LBS' sports division. Jacobson comes from The Entertainment Networks, Attebery worked for Petry Television and Marinelli was at Katz.

TELEVISION SPEAKS FOR ITSELF - AND LISTENS

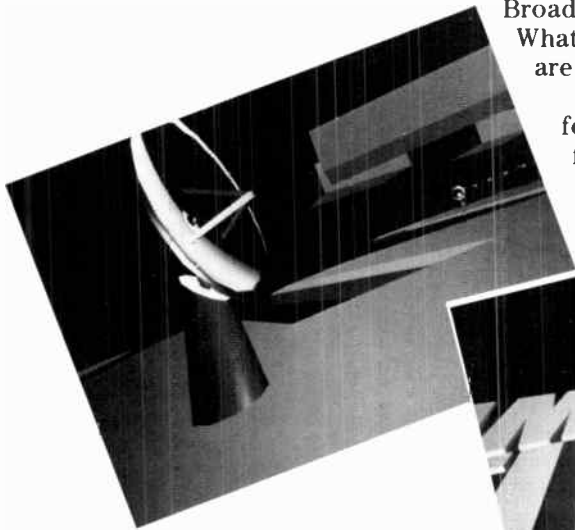
And viewers are paying attention.

Response to "American Television and You" has been excellent. An independent survey by R. H. Bruskin showed nearly 20 percent of those people aware of the informational program said they now felt more positive toward American television.

"American Television and You" includes on-air television spots, print advertisements on op-ed pages in major newspapers and meetings with viewers in visits across the country. It's part of a coordinated effort at ABC to make television a two-way street. Sometimes we agree; sometimes we disagree. But we are listening *and* responding. We've stepped out from behind the camera to talk about television.

On October 7, we began the second phase of "American Television and You." In a series of related messages, Jim Duffy, President, Communications/ABC Broadcast Group, will discuss the network system. What it is. How it works. What its responsibilities are to the public.

We'd like to thank our fellow broadcasters for joining in this important dialogue. It's time for television to finally speak for itself. And listen.



AMERICAN BROADCASTING COMPANIES INC.,
P.O. Box 1330, Radio City Station, New York, N.Y. 10101

TV Business Barometer

August local biz increased 11.9%

Local TV time sales in August was about at par, with an increase just about equal to the year-to-date figure. The rise for the month was 11.9 per cent, making August the seventh month this year in which local TV showed a double-digit increase (putting aside the Standard Billing Month differences with '84).

August is one of the few months in which local billings have been higher than spot. The local total came to \$383.8 million compared with \$373.5 million for spot. Local also beat spot '84, with a total of \$343.0 million as against \$329.4 million for spot in August.

The August local billings were also higher than those in July, which amounted to \$356.7 million, a feat that spot was nowhere near repeating.

For the eight months through August, local time sales stand at \$2,912.4 million, up from \$2,600.0 million during the same period in '84. That's an increase of 12.0 per cent. Spot, on the other hand, which totaled \$3,301.9 million through August, is up only 8.3 per cent.

Meanwhile, network compensation showed the first double-digit increase since August, '81. The '85 rise came to 11.1 per cent, almost identical to the 11.2 per cent hike in August, '81.

The network comp total in August came to \$39.3 million, the third largest dollar figure on record, ignoring inflation. Topping the August dollar total were the comp figures for April of this year and last. The April, '85, figure was \$43.5 million; that for April, '84, was \$41.3 million.

Eight months of network compensation came to \$298.3 million, \$15 million higher than the same

period last year. The increase amounts to 5.3 per cent.

The grand total for the month—spot and local time sales plus network comp—was \$796.6 million, as against \$707.8 million in August, '84—up 12.5 per cent.

It might be noted in passing that both August, '84 and August, '85, were four-week Standard Billing Months. However, because '84 was a 53-week year under the Standard Broadcast Calendar (the year started with six days from '83, due to the last-Sunday-of-the-month rule), there were 35 weeks through August, while this year there were 34 weeks through August.

Local share

The local share of station business through August—the total of spot and local time sales plus network compensation—was 44.7, as against 43.8 for the first eight months of '84. For the calendar year '84, the local share was 45.1, the highest annual share on record.

Local business +11.9%

(millions)

1984: \$343.0 1985: \$382.8

Changes by annual station revenue

Under \$7 million -3.3%
 \$7-15 million +11.5%
 \$15 million up +13.9%

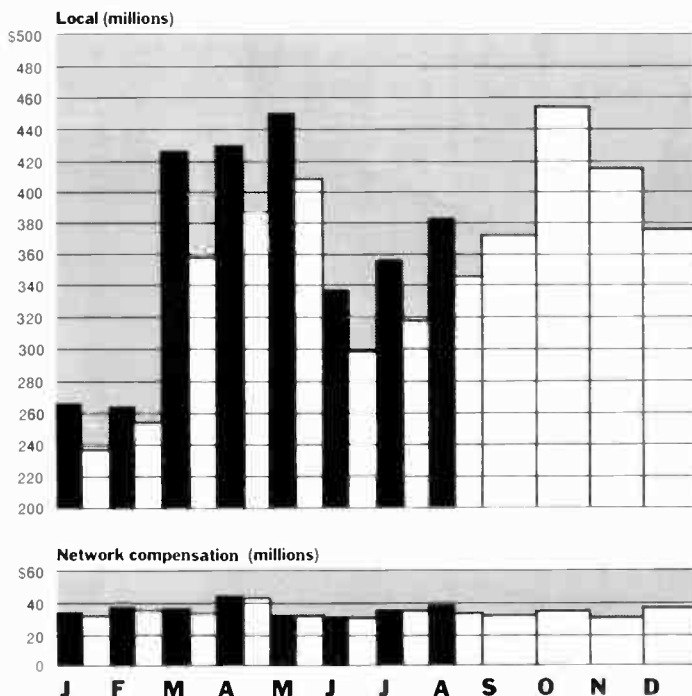
Network compensation +11.1%

(millions) **1984: \$35.4 1985: \$39.3**

Changes by annual station revenue

Under \$7 million +11.1%
 \$7-15 million +3.4%
 \$15 million up +12.8%

August



BLAIR HAS ONLY ONE RECORD TO BEAT.



OUR OWN.

Everyone wants to win. But Blair *trains* to win. With a program that's unique in the industry. Only 1 out of 20 candidates makes it into our program. It takes three months. It's demanding. And it works. Because it teaches Blair sales people to negotiate the ratings, not the rates. To know the competition. And know how to beat it. To sell the value of the audience *and* the value of the station. Blair people train to sell more aggressively. More intelligently. That's why they sell more than anyone else. Three months is a long time to spend on training. But our clients have a lot invested in us. So we invest a lot in ourselves. Training hard helps our people grow. Which helps our clients grow. Growth. It's a tradition we share with our clients.

BLAIR. ONLY BLAIR.

Television



International Report

London

London Market activity brisk, but '86 fate depends on MIPCOM

There were a number of people who did not give the London Market much chance of surviving after this year, but that was before it was held. Now that prognosis is being reconsidered by the same prophets who predicted it in the first place. Almost everyone attending was pleased with the genuine business activity that took place. In fact, more than 1,700 visitors showed up, close to half of them buyers.

All is not completely bright, however. Many of the London visitors were also scheduled to be at MIPCOM the following week and were reserving a decision on whether they returned to the London Market until after they evaluated their Cannes success. Further the organizers have moved the London Market to a later full date, November 3-7. "We made the change," says organizer, Karol Kulik, "in response to requests from the exhibitors." Kulik says that she has conducted a number of surveys. She also points out that producers will have more programming available in November and that by moving the Market out of the high season, she will be able to negotiate more favorable hotel rates. Kulik adds that the new dates coincide with the 1986 London Film Festival, making the city a "pretty exciting place to be at that time."

Total surprise. If the change of date came at the request of participants, it was difficult to find one who was not surprised by the move. Nevertheless, most accepted it without suggesting it would keep them from coming. Non-Europeans thought that the major drawback would be coming back and forth to Europe assuming

that MIPCOM survives and retains its early October dates.

The question of survival undoubtedly keeps Kulik up at nights. She acknowledges that she doubts whether the business can sustain two markets, but she remains confident that "it won't be the London Market to go. We have improved our participation considerably during the past three years and we intend to continue in that vein."

Leading Australian firm embarking on 3-year production schedule

One of Australia's leading independent producers, Roadshow, Coote, Carroll Pty, Ltd, is embarking on a three year, A\$5 million (\$35.7 million) production schedule. The program includes dramas, miniseries, documentaries and feature films.

In London to discuss plans on a number of projects, managing director, Gregory Coote, told TV/RADIO AGE that he is enormously satisfied with the progress of the past year since he set up the firm with co-director, Matt Carroll. Roadshow, he says, has become one of Australia's most important independent producers: "The last year has been incredibly busy for us. Three miniseries have been completed—*Durera Boys*, *The Last Bastion* and *Waterfront*—and we have started pre-production work on a series of new projects which have generated worldwide interest."

Coote has a knack for choosing top talent to work on his productions. In the past he has managed to bring together such well-known Australians as Pat Lovell, who produced the highly acclaimed and award winning, *Gallipoli* and Brian Hannat, cowriter on the successful, *Mad Max II*.

Roadshow's latest project is a miniseries based on the

Australian victory in the America's Cup, *The Challenge*. Thames Television (U.K.) has acquired distribution rights and Coote claims that Roadshow is close to a deal with Paramount for first run U.S. syndication. The company also is set to make a 26 part drama/documentary to commemorate the country's bicentenary celebrations in 1988.

Coote says that the plans for a rather light-hearted look at Australian history has prompted a great deal of interest in Australia.

Not short on ideas, the organization soon will be filming a drama dealing with Australia's first rugby tour of Britain at the turn of the century, entitled, *The First Kangaroo*.

Coote clearly intends to see that the Kangaroos keep coming.

Filmoption has success with jazz product, music documentary

At Filmoption International Inc, the Canadian distribution company, international sales manager, Lizanne Rouillard, looks to MIPCOM to complete deals with people she could not see at the London Market, where she reports excellent results.

Encore, a collection of one-hour excerpts from the Montreal Jazz Festival, heads the Filmoption list of successes. Malaysia bought the lot, 55 in all, while others were more conservative, opting for *Dream Jazz Festival*, the 90 minute version of the best from the festival. A few stations picked up a few extra segments as well: Oy Yleisradio, Finland, took the 90 minutes plus Miles Davis and Catherine Lara excerpts; Sweden got *Strange Advance* and Catherine Lara and a number of other countries showed interest, among them, the U.K. and Singapore.

Scandinavian interest. Finland and Sweden both purchased *Jeunesses Musicales*, a documentary about

the young people attending the 32nd World Congress of Young Musicians held in Canada this year.

Another popular production is *Close Quarters*, a sitcom about a lonely widow who suddenly decides to make a new life for herself. Poland, Greece and Singapore showed interest while Ulster Television, Northern Ireland, and Iceland bought. Iceland also bought an ice ballet version of *The Nutcracker*, *Zig Zags*, a series about school children (available in English and French) and *Open Book*, children's stories adopted from popular picture books. WDR, West Germany bought the first series at MIP-TV in April and now is expressing interest in the second series.

RVU, Netherlands, and Greece are considering *Child Abuse: The Ongoing Tragedy*, a three part documentary drama covering physical, psychological and sexual abuse.

Paris

Proponents of local private TV bill hoping for quick passage

Proponents of the bill to establish local private television are looking for quick passage, although opponents are expected to try to tie it up in committee. The bill is currently before the French parliament.

Under the legislation, owners would be granted 10-year licenses, with the following provisions:

- No one owner can have a monopoly in his local area.
- Local stations may have network affiliations, but must maintain independent news operations.
- No one person or organization can have majority interest in a station.
- No one group can control more than three TV or radio stations or cable channels.

Technical facilities for all private broadcasters will be managed by TDF. And as for advertising parameters—this will be the subject of a ministerial decision after the bill is passed.

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Radio Report

Spot gains leveling off? Reps don't agree

Depending on who's doing the forecasting, spot radio's fourth quarter could wind up posting gains of as little as 5 per cent or less, or as much as 10 to 15 per cent more than the same 1984 quarter. Both Blair Radio and McGavren Guild aren't expecting much more than 5 per cent increases for fourth quarter unless the pace of business picks up considerably between now and Christmas. Those rep companies more bullish, and who are expecting double-digit fourth quarter gains, or close to it, include Eastman Radio, Torbet Radio, and member firms of the Katz Group of Radio Companies.

Such divergent estimates cast a shadow over earlier expectations for the \$1.3 billion or so that spot radio would attract during 1985 if it can maintain the 12 per cent increase the industry averaged during the year's first seven months, as reported by Radio Expenditure Reports.

Fluctuations. On the other hand, Mike Bellantoni, executive vice president, Torbet Radio, points out that though business was nothing to brag about at presstime, RER's seven month average of 12 per cent is made up of fairly wide month-to-month fluctuations, and that August's 10 per cent increase followed a very slow July. August, he notes, "turned out better than expected, and most of our offices are projecting a good September and a reasonably good fourth quarter. We're looking for 1985 as a whole to maintain increases of 8 to 9 per cent."

At Eastman Radio, executive vice president Dave Recher says that while October is presently showing only a small increase, advance bookings for November are strong and that fourth quarter "could finish 10 to 12 per cent ahead. Our Midwest offices have shown improved activity, with the automotives picking up out of Detroit."

Dick Romanick, president, Katz Radio reports his company up about 12 per cent ahead of third quarter '84, and expects a 12 to 13 per cent increase for this year's fourth quarter over last year's.

At Christal Radio, president Bill Fortenbaugh says fourth quarter "hopes to be about the same as third, with a 10 to 14 per cent increase. This is supported by good expenditures from the airlines, automotive and consumer products categories. These dollars will be invested in all radio areas, from sports franchises, to spot, to the unwired networks."

Bottom line boosted. Jerry Kelly, president of Republic Radio, notes that Republic's third quarter bottom line was boosted substantially higher than the '84 third quarter by 15 newly acquired markets, but that a comparison of like-to-like stations that Republic sold for both this year and last shows a third quarter gain of 10 to 11 per cent. Kelly anticipates that fourth quarter for Republic will end 13 to 15 per

cent higher than fourth quarter 1984.

But at McGavren Guild, Ellen Hulleberg, executive vice president, marketing, sees the fourth quarter coming up "flat to 5 per cent up," but adds that, "We've been pleasantly surprised earlier this year, and things could pick up as we get closer to the Christmas season."

Similarly, Charlie Colombo, president of Blair Radio, reports that following spot's third quarter slowdown, there's been some pickup for fourth quarter, "but it's not coming around yet the way we thought it would. So at this point, it looks like we'll be running 5 per cent or less ahead for fourth quarter, unless something better happens pretty soon."

Colombo adds that there has been activity on the unwired networks, "but probably not enough to keep the industry from ending the year with less than double digit growth." He does observe, however, that such disappointing industry averages "vary by format, and we have different markets doing better than we had last year. Some midwestern markets like St. Louis are up this year, and some of the sunbelt markets that have been traditional gangbusters are doing less."

Mutual specials scheduled

The first of 26 adult contemporary, customized entertainment specials from Mutual Radio Network has been scheduled for January, according to Dick Carr, vice president, programming. The initial special will be "Motown Memories." In addition to themed specials, other are timed for holidays.

The specials were developed by Mutual in cooperation with Drake Chenault and are designed for station customization. Mutual will provide stations with scripts, tracks and other features, allowing them to personalize the specials with their own talent. Each of the 26 specials is composed of 24 elements, approximately five minutes in length each.

Arbitron adds surveys

Arbitron will be adding winter radio surveys in Salt Lake City and Atlanta next year, and a summer survey in Atlanta. For Atlanta the change means four books a year and listening measurement virtually all year round. The move will put winter reports in 27 markets next year and summer reports in 16 markets, compared to 260 that are measured in the spring and 131 that get fall measurement. In the past year, Arbitron has added surveys in Salt Lake City, Dallas-Fort Worth, Stamford-Norwalk, Sacramento, Seattle-Tacoma, and Naples-Marco Island.

New diary cuts errors

In addition to Arbitron's redesign of its local market reports (see story, page 46), the ratings service has

completed testing of a new format for its radio diary, designed to eliminate diary-keepers' mistakes in checking off a.m. or p.m. as they enter time of listening. Ellen Hulleberg, executive vice president, marketing at McGavren Guild, says that test findings indicate that the daypart diary succeeds in eliminating the noon-midnight confusion, that the response rate was improved, and that radio listening levels "were virtually unchanged, although a statistically significant difference in audience ratings did occur for the black/urban contemporary format." Overall, she says the new daypart diary "seems to represent an improvement in measurement, improved time entries, and improved response rate."

RAB's small market council

The Radio Advertising Bureau has formed a small market advisory committee of "working sales managers" to help the Bureau develop sales materials and the direction of radio's retail sales efforts. Selected to head the new group is RAB board member Jack Sampson, president of Sampson Communications Co., owners of KLEO Wichita and KSKU (FM) Hutchinson, Kans.

RAB president William L. Stakelin says the committee will include 10 to 12 sales managers from RAB member stations in smaller markets. He cites the "need to directly address the needs of professional radio marketers in small and non-rated markets" with a group that can "serve as our eyes to allow RAB to respond more effectively to developments in the marketplace on Main Street in towns all across the country."

Over half use sidebands

Fifty-one per cent of FM radio stations in the top 30 U.S. markets are using sideband capacity, and 9 per cent are using two or more channels, according to *The 1985 FM-SCA Census* from Waters Information Services, Binghamton, N.Y. With 535 stations in the sample, Waters found 274 using sideband capacity, 224 using it commercially—excluding in-house uses like telemetry—and 46 using two or more channels.

The most frequent applications are data communications, 26 per cent; music services, 22 per cent; telemetry, 16 per cent; and physician radio networks, 9 per cent. Channel breakdown is 67 KHz, 75 per cent; 92 KHz, 12 per cent; 57 KHz, 11 per cent and other, 2 per cent. Leading users are Muzak and Muzak dealers, 11 per cent; Bonneville Telecommunications, 9 per cent; and Physicians Radio Network, 9 per cent.

Paging services, which at one time was held out to FM stations as a major potential source of revenue, are provided by only 6 per cent of the stations, according to the Waters Information Services study.

The complete *1985 FM-SCA Census* is available on floppy diskette for IBM personal computers and compatibles at \$1,095. Printed individual market reports are available at \$89 per market.

Regional news computer

A computer device called "Watson" is providing stations in eastern Michigan with 24-hour access to broadcast-ready regional news stories. The Dial-It Local News Center is a project of veteran newsman James E. Doherty, who essentially gathers news for small stations that cannot afford extensive regional coverage of their own.

Watson is made by Natural Microsystems Corp., Natick, Mass. The Watson board is installed by the user inside an IBM personal computer or an IBM PC-compatible computer. The system allows the storage of speech on floppy or hard disk and can be used either at the computer keyboard or remotely by push-button telephone.

To use the system, subscribers enter the access code Doherty assigns them by punching the correct buttons on their telephone keypads. Once the correct code number has been entered, Watson "reads" them a list of available stories. Each story has a corresponding index number. The caller can listen to and/or record a desired story by entering a story's index number.

Eastman's avails picture

Almost three fourths—73 per cent of second quarter spot campaigns generated by Eastman Radio—were one to four week flights and 18 per cent were of five to nine weeks duration. And when Eastman analysts cross-tabbed the demographic targets of these campaigns with their length in weeks, 18 to 49 accounted for half as many weeks of radio advertising as the ever-popular 25 to 54 break, even though 18-49 added up to only 18 per cent of all second quarter avail requests to Eastman. But generally, there was not much difference in the comparative prevalence of key demographics, whether reported by number of avails requests or by the number of weeks during which they served as prime listener target.

Meanwhile, as Eastman and other reps have been reporting quarter after quarter, over 90 per cent of Eastman's second quarter flights were based on metro ratings and 25 to 54 won again, hands down as most sought after demo break. The 25 to 54 bracket accounted for 42 per cent of avails requests, against 18 per cent for 18-49, and nine per cent each for 25-49 and for 18-34.

Ketchum's radio 'insight'

Ketchum Communications/Pittsburgh has launched "Insight," a month-long series of daily seminars for agency personnel covering radio advertising, creativity and marketing. Judy Hofschler, senior vice president/media director, says she's bringing "outside experts together with our internal experts to present informative sessions that will shed light on some new areas and new ways we can approach radio."

Radio Business Barometer

August spot radio billings up 10.4%

August just barely generated a double-digit increase for spot radio, which shaved down the year-to-date increase very slightly. All in all, it was nothing to mourn about, though the August increase was less, percentage-wise, than that in July.

Data from Radio Expenditure Reports, the Larchmont, N.Y.-based research firm that collects spot radio data from the radio reps, show a 10.4 per cent increase in August over the same month a year ago. That compares with a 13.6 per cent figure (adjusted) for the first month of the third quarter. July was one of the best months in '85 for spot, topped only by the 17.3 per cent figure (adjusted) for January. The adjustments are computations for creating comparable year-to-year periods due to differences in the Standard Broadcast Month.

Commissionable rep billings for spot radio in August came to \$70,033,800, compared with \$63,446,300 in '84. Both Augusts were four-week SBMs.

Rep billings for the eight months of '85 stand at \$568,601,400. Last year's billings through August were \$524,519,300, which puts this year's increase at 8.4 per cent.

However, since the first eight months of '84 totaled 35 weeks and the first eight months of '85 totaled 34 weeks ('84 includes the last week of '83, an SBM anomaly), the '84 year-to-date figure was adjusted downward by RER to an equivalent 34 weeks. That made the '84 billings total \$509,533,100 and thus increased the increase, which calculates out to 11.6 per cent.

The top markets did not do as well in spot radio as the rest of the country in August. In the top 10, the increase was only 8.3 per cent. Billings this year were \$26,749,800, compared to

\$24,710,000 in '84.

In the 11th-to-25th market group, the August rise came to 11.9 per cent, with billings reaching \$15,567,400. The 26-50 group went up 10.4 per cent to \$10,628,000 and the 51-plus group climbed 12.5 per cent—the best performance of all—to \$17,088,600.

The year-to-date figures for the four market groups all involved adjustments because of the 35-vs.-34-week situation previously alluded to.

Market groups

For the top 10 markets, the billings total came to \$219,071,400 through August—8.6 per cent above the '84 figure of \$201,698,600, but 11.8 per cent above the adjusted total of \$195,935,800.

Similarly, the 11-25 group reached \$122,466,600, up 7.3 per cent, but 10.4 per cent above the adjusted figure of \$110,911,100. In the 26-50 group, billings were up 7.4 per cent to \$86,815,600, but 10.6 per cent above the adjusted figure of \$78,497,500.

National spot +10.4%

(millions) 1984: \$63.4 1985: \$70.0
1984 adjusted: \$63.4

Changes by market group

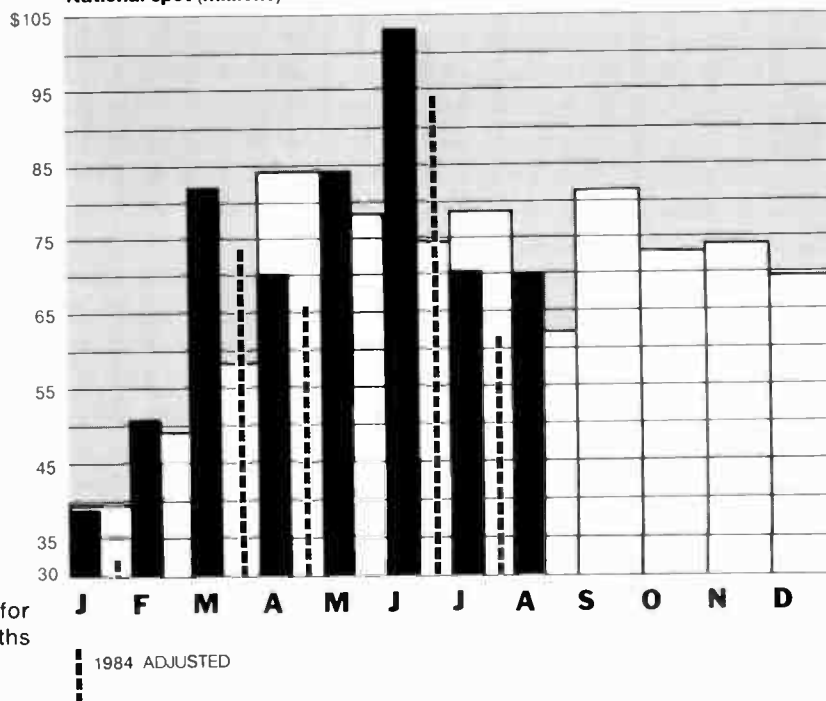
Market group	Billings (mils.)	% chg. 85-84
1-10	\$26.7	+8.3%
11-25	15.6	+11.9
26-50	10.6	+10.4
51+	17.1	+12.5

Source: Radio Expenditure Reports

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

August

National spot (millions)



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1985

Champion-Tuck Awards

The Champion-Tuck Awards are given to media professionals for outstanding reporting that improves the public's understanding of business and economic issues.

The program embraces five areas: newspapers; magazines; local or syndicated columnists (including news and wire services); television; and radio. Entries may include documentaries, multipart series, regularly scheduled broadcasts, investigative reporting, short articles, and special programs.

A total of \$105,000 in cash prizes will be awarded. All entries must be accompanied by an official entry form and should be postmarked no later than January 15, 1986. Winners will be announced in May.

The Champion-Tuck Awards, now in its ninth year, is administered by The Amos Tuck School of Business Administration, Dartmouth College, and sponsored by Champion International Corporation.

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Professor of Communication
Stanford University

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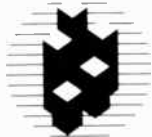
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Agencies look for better support in their use of radio in conjunction with merchandising and for improved network feedback on clearances for special events such as concerts.

Fragmentation and localization seen as 'horrors' that could be selling points

Agencies rap radio failure to capitalize on targeting ability

By EDMOND M. ROSENTHAL

Radio is missing its golden opportunity by not turning its perceived liabilities into assets, according to some media executives. Fragmentation of television audiences, advertiser interest in lifestyle marketing and cable's often undelivered promises are all leaving an opening for spot and network radio to create renewed interest at the agencies, it's said, but the trade associations, reps, networks and stations reportedly are missing the boat.

Fragmentation and localization, according to David Lehmkuhl, senior vice president and group media director at N W Ayer, are aspects of radio that traditionally have made it a headache to agency media people, "but they're also what's made radio such a good thing for the audience." He contends these qualities could become an asset if stations were sold as "local networks," packaging stations, for example, with common demographic and psychographic appeal to provide broad coverage of a geographic area where station loyalties are splintered by localism.

In such groupings there may also be more stability, according to Larry Spiegel, executive vice president of Tracy-

Locke. "Radio's audience is much more stable than television's," he offers. "You see fluctuations on an individual station, but if you're buying five stations, it remains the same."

Charles Trubia, senior vice president and director of radio negotiations at Ted Bates, is another executive who has found an advantage of radio that hasn't been promoted by the medium itself. "Everyone's breaking demographics in the wrong places so that they don't reflect the changes in lifestyles," he asserts. He points out that the varying formats of radio allow for finer demographic breaks.

Radio's progress

Some agency executives contend that radio's steady gains in time sales could be a lot more spectacular if supported by sales techniques and packaging that better reflect the nature of the medium. They also mention the need for better support for agencies that use radio in conjunction with merchandising and for improved network feedback on clearances for special events like concerts.

As things stand now, commissionable radio billing to reps for the eight

"Radio as a whole is probably the major medium that is least effective in selling itself to the media



community. It hasn't addressed the real and obvious flaws but has left them to the media people to work out ..."

David Lehmkuhl
Senior vice president
NW Ayer

“When we make a radio buy, we’ll make extra pressure against 18–34. This is one of the newer and more



creative approaches. We also have to be compatible with the formats out there.”

Charles Trubia
Senior vice president
Ted Bates

months through August, according to Radio Expenditure Reports, was up 11.8 per cent over the equivalent eight months of the previous year. Adjusting for year-to-year differences in Standard Billing Months, these revenues on a like-period basis were \$219,071,400 in the 1985 period and \$195,935,800 in the first eight months of '84. Meanwhile, network radio for the same periods was ahead 13 per cent, according to Ernst & Whinney figures from 10 reporting network companies released by the Radio Network Association. Revenues were \$208,528,428 in the '85 period and \$184,674,816 in '84.

Elaborating on how the results could be better, Lehmkuhl contends, “Radio as a whole is probably the major medium that is least effective in selling itself to the media community. It hasn’t addressed the real and obvious flaws but has left them to the media people to work out for themselves. The creative people hate radio; it’s kind of an orphan child. If the radio industry could create some excitement, this would make it more of a medium worth fighting for.

“Radio has a low CPM; it’s twice as efficient as TV and magazines. That hasn’t changed much in the past 10 years—so if you’re buying just on tonnage, one would buy radio. But the Radio Advertising Bureau isn’t doing anything to make it fun instead of just a chore.

Multiple stations

“The fragmentation is so huge that you have to buy a number of stations to achieve any market penetration. It’s such a local medium that its range of influence is small.” Lehmkuhl points out that, for example, people in New York’s suburban areas may not have allegiance to a New York station, so covering the New York ADI would mean buying also a number of limited-

reach stations in New Jersey, Connecticut and Long Island.

The Ayer executive recommends that such stations be packaged as a local network so that agencies could buy spots, for example, across the 3 p.m. time period. He notes, “A few years ago I threw this idea out to RAB, and the general response I got was, ‘Great idea. Go away and we’ll discuss it later.’”

He asserts that the demographic-honing capability of radio could come more into play with such an approach: “The Arbitron sample size is too small to get income data, but you can hone in on age groups.

“If it’s such a chore to buy radio in New York, then what about Lansing, Mich.,” he adds. “We don’t have a real pulse on what’s hot and what’s new there. The reps can’t tell you enough. In my buying days, I found out the reps were just the guys who brought in the avail and a price list.”

According to Pat Springer, broadcast supervisor at Ketchum/Pittsburgh and network radio buyer for the entire

agency, “The degree of support we receive depends on the individual rep. Some are very good, some very bad.” The greatest deficiency that she finds is failure to alert the agency to such opportunities as sponsorships and sports events.

“Locally there are a lot of opportunities to tie in our clients with a local personality, a marathon or a regatta,” she says.

“Our clients also like to sponsor football and basketball. Radio is a very creative medium, but we seem to channel ourselves into morning and afternoon drivetimes.” She reports her agency is using 1–2 per cent more radio than last year and that radio represents about 20 per cent of its broadcast billings, with about 85 per cent of radio billings in spot. Network radio spending has been decreased from last year along with some other media due to budget cuts by clients, she says.

Springer says her agency generally uses radio in conjunction with TV, but radio is sometimes used alone when immediacy is demanded. For example, a client bank in Maryland, where some savings and loans institutions were reported going under, went on the air on a next-day basis to reassure its clientele of its fiscal health.

To Richard Kostyra, senior vice president and media director at J. Walter Thompson, radio’s unique capabilities also are more important than its CPM efficiency. “To a large degree,” he holds, “I don’t see the efficiency of TV versus radio being a factor. You buy radio because you want additional frequency in certain markets, you want a certain radio program or you want teens. We will often show the client a comparison of efficiency, but it’s a meaningless comparison. It’s like comparing outdoor with TV.”

At JWT, he reports, total radio

“We’re happy with what we’re using radio for, but we’re not using it for new products or test products or as an isolated medium. If we did, we’d try to get some kind of measure of awareness . . .”



Susan Gottleib
Vice president
Doyle Dane Bernbach

spending is up about \$20 million from a year ago, currently running some \$90 million and representing 5-6 per cent of total media expenditures. About 75 per cent of radio spending is in spot, with the remaining 25 per cent in network including unwired networks.

A major JWT account using radio is Burger King, which uses it to support franchisees on a localized basis. Kostyra says the medium is used heavily for teen-oriented accounts. While radio spokespersons have accused agencies of neglecting radio because of the complexity of buying the medium, Kostyra labels this "totally false." He contends, "Most agencies separate planning and buying, and the planners don't care if someone is going to be totally tormented in executing their plan. It's silly, of course, for a planner to recommend spot radio in every market if national radio can do the job."

What Kostyra finds inefficient is local cable, which he sees as incapable of providing radio's reach or cost efficiency: "Local cable is totally inefficient unless you're tying in with a local baseball team; it's almost ludicrous. If you want only 10 per cent of the country, it costs as much as it costs for an entire cable network. The time we spend on cable is ridiculously out of proportion to its value."

Network radio problems

Network radio, meanwhile, is a holding action from the perspective of Tom Fulds, vice president and associate director of network programming at BBDO. He reports his agency is spending \$10-15 million in network radio this year, about the same as during 1984.

"As we get new clients into network radio," he says, "others drop out, so instead of building it stays flat. This is because there's not a good reporting system as far as clearances and ratings are concerned."

There are just the two RADAR books each year, and there are doubts as to their accuracy.

"A lot of clients are using special programming strictly on gut feel—like creating a concert for young people. But it's not easy to create them far enough in advance to get the promotions ahead of them, so you can't take full advantage of these specials. And on a one-time special, you're not going to get any ratings."

The timing problem generally relates to getting clearances in time, with that aspect complicated by changing affiliations, Fulds reports. If a syndicator handles the special, he notes, it is frequently not fully cleared until a week before air time. Even a wired network has to sign up its affiliates each time, he

adds, although "it has an appeal to them because they're going to get more promotion out of it."

There has been a problem in getting adequate clearance information from networks, he states, but this is being resolved as the networks become aware that low credibility with advertisers is affecting retention of accounts. In the past, he says, RADAR reports which include clearance data along with viewership, have been released only to the networks, which could tell the agencies whatever they wanted. But just recently, Fulds explains, there has been a general agreement between the research organization and the networks that the reports can be sold directly to the agencies.

Beyond that, he asserts, "I think we need these reports more often than

to surpass \$30 million this year and run about the same in 1986. "Ten years ago, when I joined the agency, we were only doing \$5-6 million a year," he adds.

"We're on a campaign here," says Trubia, "not just to get clients to use radio but to use it correctly. In TV, people go out and get the best CPM. A radio buy is much more complex, and we try to custom tailor it."

Targeting demographics

The finer demographics of radio offer a major opportunity, Trubia explains: "Different formats have different audience compositions. For example, album oriented rock is getting an older audience. Audiences are changing because lifestyles are changing. A lot of this has to do with the greying of

"Most agencies separate planning and buying, and the planners don't care if someone is going to be totally tormented in executing their plan. It's silly, of course . . . to recommend spot radio in every market . . ."



Richard Kostyra
Senior vice president
J. Walter Thompson

twice a year. I know that there's a problem of who's going to bear the cost and that we're dealing with a lower unit cost. It's a valid question. But we can only show that CPMs and CPRPs are traditionally lower for radio than for TV. We also have to show that these numbers are valid and pick up the confidence level of advertisers."

Pepsi Cola is a major BBDO client using special concerts on radio to reach the youth market. Clients like Hormel, Almaden wine and Dell books use more of the regular music and news programming. "This type of use is more stable," says Fulds, "and there's a greater confidence level in it."

At Bates, where 80 per cent of radio expenditures are in network, Trubia reports a different experience than that of BBDO: "The clients who are using radio seem to be using it more. We have a couple this year who are new to the medium."

Out of the New York office alone, he reports, total radio buying is expected

America, but while people are getting older, they're also getting younger-older."

He reports most of the agency's radio dollars are targeted to an under-50 audience but that, instead of buying 18-49, "we buy 18-34 and 35-49 and look at them side by side. When we make a radio buy, we'll make extra pressure against 18-34. This is one of the newer and more creative approaches to radio.

"We also have to be compatible with the formats out there. We use different music and creative approaches as much as possible. For a Michelob commercial, we'll use at least five different executions with different music and talent to reach our target audiences."

As for the agency's ability to buy radio efficiently, Trubia reports, the agency has 12 people who do nothing but buy radio, each specializing in 10-15 markets which are visited frequently. "They have increased levera-

(continued on page 99)

Audience is estimated at more than 170 million; budget is \$305 million

U.S. overseas broadcast service expanding, updating

By HOWARD FIELDS

It has a TV network, four owned-and-operated radio stations, news correspondents (among a staff of more than 5,000) around the world; it reaches an audience estimated at more than 170 million; and has an annual broadcast budget of \$305 million. At a time when network news departments are laying off people, this organization is hiring, expanding and modernizing. It has even become entrepreneurial.

The outfit is not any of the major broadcast entities, for Americans aren't supposed to be able to hear or see any of its programs. It is the U.S. government. (Not included is the Armed Forces Radio and Television Service, which broadcasts U.S. news and entertainment to U.S. service people stationed around the world).

The expansion of U.S. foreign broadcasting activities is analogous to the arms race. The Communist bloc is limited in the amount of signals it can jam,

under a very costly procedure, so the West steps up the number of signals penetrating those countries. The response is to increase jamming or find a more effective alternative.

But those who view the U.S. broadcasting services as they did in 1975 need to take a new look. The post-Watergate cleanup of the federal government appears to have had a sharp impact on its broadcasting arm.

Before 1975 there was a telecommunications czar, closely controlled by the White House. Since then, the notion of a czar has become a thing of the past, with the broadcasting services divided into distinct arms with closely defined jobs to do. But there is an empire abuilding and it is headed by Charles Z. Wick (nee Zwick).

Wick's fledgling empire is worthy of network envy since he became director of the U.S. Information Agency (USIA) in 1981 when his close friend, Ronald Reagan, took up residence in the White

House. Wick doesn't head all of the government's broadcasting services, but he does oversee its two fastest growing and newest services. One of these is its only television service, at less than two years of age, already a major player.

Wick brought into the federal government the combined talents of a Hollywood agent and lawyer, and has emerged in just over four years on the job as the senior person among U.S. government broadcasting executives in terms of service. His highest-ranking broadcast executives have been on the job less than two years. Some are brand new in their jobs. The executive of one service, who had only been in his post for less than a year, was named October 1 to become president of another. And the other service's parent had just named a new chairman.

Outdated facilities

While other federal agencies have seen drastic budget cuts because of the austerity movement, the government broadcasting services have received ever-increasing funding, some of it for added personnel and services, but admittedly mostly to bring the facilities and equipment up-to-date.

One U.S. broadcasting facility in Munich, Germany, for example, is still operating with radio station equipment that was captured from the Nazis at the end of World War II. It is so old, in fact, that when a part needs replacing, it must be custom-made.

But because of a modernization program throughout the government's

While other federal agencies have seen drastic budget cuts, the government broadcasting services have received ever-increasing funding.

USIA's Charles Z. Wick



VOA's Gene Pell



Worldnet's Alvin Snyder



Worldnet has been on the air with a daily program since April, a government version of the 'Today Show,' complete with anchors, news features and interviews.

broadcasting services, they are soon to have state-of-the-art equipment—the same high-powered transmitters that large U.S. commercial stations now take for granted—new sites, and the highly trained personnel to run all of that. Also being added are vast new audiences speaking many more languages, as more and more countries are brought within the reach of U.S. radio broadcasts.

While Wick's exuberance has led to a broad expansion of federal broadcasting operations, his zealous conservatism also has brought him criticism.

Early in his directorship, the VOA staff morale sank to new lows because of a sweep of management and a perception that Wick wanted the Voice of America (VOA), one of the main components of his broadcasting empire, to lean toward more propaganda. The management sweeps continue, but now the executive positions tend to include people with professional broadcasting experience.

Wick, whose domain includes many non-broadcasting activities, also emerged unscathed when his chief deputy failed to get Senate confirmation because of the existence of a blacklist of persons considered too liberal to represent the USIA in cultural exchanges to foreign countries. The list included such American institutions as Walter Cronkite. But Wick did receive at least verbal reprimands when it was discovered he was taping his telephone conversations without the other party's consent, a la President Richard Nixon and the Watergate tapes.

Now, the VOA people say, political ideology is confined to the daily editorial that is run in each of the languages, serving, as one put it, as "the federal government's commercial for supporting the rest of what goes on here, which is not dictated by policy considera-

tions."

The largest of the government services, in terms of budget, personnel and audience reached, is the VOA. It already gets the major portion of the government broadcast funding—\$161 million a year, and that is just to operate the broadcasts in 42 languages. In addition, however, the "Voice" is one-third of the way through an ambitious, five-year, modernization program that will cost \$1.3 billion.

Stronger signals

Besides merely bringing the broadcast services up to the times, much of the expenditures are due to the practice of other countries jamming the VOA signal to prevent its broadcasts from reaching their citizens. Gene Pell, VOA's chief until he takes his post in Munich as new president of RFE/RL in November, replacing James Buckley, says, "One of the reasons for the modernization program is to try to help us penetrate that environment through higher-powered transmitters. We currently have no true 500-kilowatt transmitters. We have a few combinations of old 250s which we've lashed together."

Pell, who earlier this year became the latest in a long string of VOA directors under Wick's leadership, adds, "In addition to penetrating jamming, it's im-

portant to us just in terms of putting consistently strong and reliable signals into a lot of places where we are either weak or in some places where we are not heard at all at this point."

Pell and other federal broadcast officials speak much as their private-industry counterparts do, peppering their discussions with words about challenges by the competition. In this case, the competition comes from the propaganda efforts of other governments trying to win the hearts and minds of the people who are foreign to them.

Pell says, "If you're going to meet the competition, you've got to have better equipment than we've got. We've got transmitters 30 and 40 years old out there that we're still operating... I think something like 30 per cent of our facilities are 30 years old or more, 80 per cent of them are 15 years older or more. So we're really playing catch-up in a very big way."

Two years ago, with a five-year spending authorization totaling \$1.3 billion, the VOA began making up for lost time. It has negotiators around the world trying to line up new sites for 500 kw transmitters, including 10 in Morocco alone. Those are expected to be in operation by the end of the decade.

Four 500 kw transmitters have been
(continued on page 92)



Worldnet control center



Worldnet set

For Telepictures, move caps one of speediest successes in TV business

Proposed Lorimar, Telepictures deal joins 2 strong firms

By ROBERT SOBEL

The surprise proposed merger of Telepictures Corp. with Lorimar Productions brings together two of the strongest players in the syndication game, and combines the resources of two companies in different aspects of the communications spectrum. Lorimar has a large stake in network and theatrical production, along with off-network syndication, and ad agencies, while Telepictures is heavily involved in first-run syndication production and publications, and is owner of five TV stations. While the details of the organizational structure of Lorimar-Telepictures has not been revealed as of

presstime, the two companies will be integrated into one joint venture, it's believed.

In the case of Telepictures, the move caps one of the speediest success stories in the business. (For a TV/RADIO AGE profile of Lorimar, see issue of April 1.) Formed in 1978 by Michael Solomon, chairman and chief executive officer, with Michael Garin, president and chief operating officer, Telepictures has few—if any—peers which can match its growth in such a relatively short time in terms of sales, net earnings, and successfully-produced properties.

It has increased its sales almost five-

fold from 1981 to 1984, from some \$22 million to nearly \$107 million, while its net earnings climbed in each of the four years, rising from \$1.5 million to about \$9.3 million. Sales from the 1982 to 1983 calendar year alone increased more than 50 per cent for the publicly-held company, from first-run syndication, principally, *The People's Court*, off-network programming and from sales of one of its publications, *Muppet Magazine*.

Even before the merger, which has been agreed upon in principle, Garin saw Telepictures maintaining a steady growth pattern of about 30 per cent in sales for this calendar year and sustaining that pace for 1986 and beyond, based on projections of old and new business. "In distribution and production, we already have contracts for programs to run through 1992, including *Alvin & the Chipmunks*, sold for 1988, and for a major new animation project to be available in September, 1987 (see *Programming* section for details)."

Strong financial position

The proposed merger notwithstanding, Solomon notes that Telepictures is well-positioned. "We have \$60 million or \$70 million in cash, and we are debt-free, except for the interest we are paying on the convertible debentures, which is not really a debt. How many other companies in this industry can make that statement?"

Nevertheless, despite the advances the company is making rapidly, Solomon says, "We are not relaxed. It is not our nature to be relaxed. We are very driven people. Having the quarterly earnings pressure has been very healthy for us."

To Garin, the most important development at Telepictures before the merger was its ability to make the transition successfully from being a pro-

Chairman Michael Solomon



President Michael Garin



Vice chairman David Salzman Exec v.p. Richard Robertson



Telepictures' sales have almost quintupled from 1981-84—\$22 million to nearly \$107 million.



'People's Court'

'People's Court', according to Garin, "paved the way for our involvement in production."

gram distributor to becoming a communications company with a "solid asset base." Garin describes that base as consisting of a program distribution structure, television stations, magazine properties and a library of programs of significant value.

Garin believes that diversification into the four communications areas has put the company on secure ground, so that it is not dependent on one specific project for its well-being, as is the case with some other distributors.

There are four major operational areas at Telepictures: domestic distribution, production, international and publishing, with each contributing profitably to the climbing assets of the company and each carefully constructed with individuals with tested management skills in his specific area, says Solomon.

As set up before the merger, Solomon was not only CEO, but also oversaw the international division. Garin, president, handled administration and the business side; in production, which is divided into two separate entities, David Salzman, vice chairman, headed program development and production, while Frank Konigsberg ran the network and pay-TV production end; Richard Robertson, executive vice president, headed sales and marketing for Telepictures. Joseph Goldfarb is in charge of the broadcast (station) division; and Donald E. Welsh was president of Telepictures Publications. Garin says Telepictures' reservoir of executive talent is one of the "secrets" of the company's success.

In keeping with its growth in the four areas, Telepictures formed Telepictures Media, a division for handling ad-supported (barter) programs, and later set up Telepictures Perennial, for marketing established off-network series,

movies and animated programming.

First meeting

Solomon and Garin met about eight or nine years ago, when Solomon, who had his own distribution company, was looking to get the TV rights to Time-Life Films for the Middle East from Time, Inc., where Garin was an executive. Later meetings hatched plans for starting a company together and both men formed an international distribution company, Telepictures.

Later, in September, 1978, Telepictures was incorporated with funding of \$1.2 million. A week after, Robertson came on board. In August, 1979, the company decided to go public, although "everybody thought we were crazy," recalls Solomon.

During that time, most of Telepictures' income came from the international marketplace, generated by Solomon. But the company decided to acquire product for domestic use and bought a package of 14 films from the American Film Theatre, which was in bankruptcy. Today, the company is a significant producer of miniseries and made-for-TV movies such as *Ellis Island* (CBS), *Wet Gold* (ABC) and *Surviving* (ABC).

Off-network debut

Soon after, Telepictures began getting other miniseries and films, and wrapped up a deal on *Here's Lucy*, 144 episodes, after some effort because the company was still comparatively unknown. *Lucy* was Telepictures' first major off-network distributed series, points out Solomon. Its first first-run series was *Look at Us*. Then came distribution of *More Real People* for syndication, and *People's Court*, which represented the company's first suc-

cessfully-distributed first-run program.

Salzman was the fourth principal of Telepictures. Solomon explains that Salzman came to the company after leaving Westinghouse, with an idea for a new program service, *N.I.W.S.*, which Telepictures decided to produce. "But more important we liked David, so we made a deal with him with the stipulation that within a year he would become an integral part of management."

The reason for adding Salzman, continues Solomon, was because he "could balance out the rest of us. He had expertise in areas where the three of us didn't have. The whole philosophy of Telepictures was to bring in people who had these enormous dimensions that we didn't have, so we could balance each other out, which is what makes Telepictures what it is today."

All the four principals work as a unit, communicating with each other seven days a week, says Solomon. "All major decisions are made by all of us together," an overall design he terms as a "management style."

We are all equal, regardless of our title in the company. In buying product for domestic syndication, for example, Telepictures even includes its domestic sales executives in the decision-making process." In this regard, it should be noted that four of the five executives of the office of the president formed to manage the operations of the proposed merged company are Solomon, Garin, Robertson and Salzman. The other executive, Lee Rich, is president of Lorimar. Merv Adelson, chairman and chief executive officer of Lorimar, takes the same titles at Lorimar-Telepictures.

The "equality" practice is a far different cry from Solomon's days at MCA, where as a sales rep he was re-

Promotion is fueled by market research

Telepictures' highly regarded promotion department is headed by Jim Moloshok, vice president for creative services. "The tools we are providing are based on market research," Moloshok says.

"Once the show's on, we continue to do research. We will actually edit test spots, doing some things that are normal and some that are far out in the spectrum."

Expensive spots, says Moloshok, do not buy ratings. "What buys ratings," he claims "is information and research and knowledge about the consumer marketplace and what will get people to watch the show. What we have done is analyze the programs. We've determined what are the hot spots that will turn on the audience, and we accent

those in our spots.

"We also have discovered what the cold spots are that will turn off the audience, or will be a negative to the audience, and we eliminate them in our promotion."

There is also a process of educating station promotion managers as to a show's content. "Since the shows are purchased by general managers and program directors," Moloshok says, "A lot of the promotion managers are not dialed in on the new programs coming on the air until the last minute. They don't know what the audience appeal of the show is before they have to work with it. We try to introduce the promotion managers to what the show is about."

A Telepictures' promotional effort

begins, obviously, with the announcement of a new show, usually in newsletter form. For *ThunderCats*, Moloshok's staff started sending out "Thundergrams" more than a year before the show was scheduled to make its debut.

In the case of *ThunderCats*, Moloshok says all of that series' episodes, "will have 30- and 10-second TV spots, plus special generic spots that stations can run anytime. Each spot is designed to promote a different area of the show. For instance, we have special spots that just promote the girls." Furthermore, Telepictures has distributed material to 40,000 elementary schools in the U.S.

The purpose is to have children use the material to discuss the show's messages and story content. □

sponsible for "bringing in millions of dollars," but was not consulted on the company's purchases. While he has fond memories of MCA. ("MCA is still one of the best companies in the industry"), he believes such a policy was a vast mistake. Solomon's stint with MCA was for 14 years, and he wound up there as head of international sales of all Universal theatrical pictures outside of the U.S. and Canada.

Before that, Solomon spent about eight years with United Artists. All along, however, he says he had a burning desire to start his own company,

and when he reached the ripe old age of 40 in 1977, he formed Michael J. Solomon Films International Inc., representing TV stations in Latin America as a paid consultant and in buying and selling of product.

'People's Court' success

In referring to *People's Court*, Garin says, "it has been renewed for another season, has been very profitable for both its producer and for us. But more importantly, it showed us the profitability of production and paved the

way for our involvement in production." Consequently, the company became involved in future projects either as a producer or co-producer of first-run product, he points out.

First-run programs in which Telepictures is producer or co-producer for the coming season include *Catch Phrase*, *The All-New Let's Make a Deal*, *Love Connection* and *N.I.W.S.*, weekly news service, plus *ThunderCats*, animation strip, produced by Rankin/Bass Productions, which was acquired by Telepictures. Telepictures already has a "go" on its next animation strip, *SilverHawks*, for the 1986-87 season, and has a present lineup of close to 100 stations. Robertson predicts a coverage of more than 85 per cent of the country for the strip.

Robertson takes pride in "our workhorse, one of the most successful shows in the history of syndication, *The People's Court*. It's having its highest ratings this year than it's had in the last three years. *Love Connection*. He says, "has yet to reach its potential and is becoming quite a big success for us, *Let's Make a Deal* is doing excellent

'ThunderCats'



Telepictures is elated over the early ratings success of 'ThunderCats'



Richard Burton and Faye Dunaway in 'Ellis Island'

Telepictures acquired its first miniseries, a western, in 1978. Today, it is a significant producer of both miniseries and made-for-TV movies.

numbers. *Catch Phrase*, our new show, is starting off a little shaky."

The latter show's deal with stations has what Robertson describes as a "unique insurance policy." If *Catch Phrase* doesn't work after the October, November books are in, the stations will get a new show to replace it, at the same license fee and barter deal as *Catch Phrase*, as agreed with *Phrase*. "We're the only company in the syndication business that offers that option," says Robertson.

Telepictures is elated over the early ratings success of *ThunderCats*. "We have the highest rated kids show on television," Robertson says.

Both *ThunderCats* and *Silver-Hawks* are paying extra dividends on the merchandising side, adding to the company's coffers. Garin notes that *ThunderCats* toys were sold out within the week that the strip went on the air. He projects that *ThunderCats* will take in about \$100 million wholesale over the first few years. Telepictures gets 8 per cent of the take, he says, from L.J.N., its toy manufacturer.

No radio planned

Radio is one of the areas of communication that Telepictures is not disposed to enter at this point, and which bears out the company's philosophy of embracing only areas where it has expertise, Garin says that the company will not go into radio because of telepictures unfamiliarity with the business and its desire to focus on areas where the management has had key operating roles.

But Solomon offers a somewhat dif-

ferent perspective of Telepictures' views of radio. He notes that while the company is not actively pursuing radio acquisitions, it is open to the possibility, but with several strict criteria. "We have thought about radio, but none of us really know much about it. But if something really interesting came up, an offer to buy one, two, or more radio stations in very good markets—plus if excellent management came along with it—I would say we would take a good look at it. It's something we won't shun automatically. Radio is a fairly-related business to what we are doing now, but if something came along that wasn't related, we wouldn't get involved." Whether this aspect will change as a result of the Lorimar tie is not known at this time.

But while Telepictures is adopting a cool attitude towards radio acquisitions, it has set its sights firmly on further purchases of television stations. As in the case of radio, certain prerequisites must be met. Garin says the company would like to own its full complement of stations, as a part of its plan to grow in all four areas. "Prices are high for TV stations in the top 20 markets, but they haven't trickled down to the smaller markets, and the stations we will probably own, including our present five, will be in markets 50 and below.

"We buy stations profitably. If the stations we want to buy are too expensive, we will sit on the sidelines until some bad deals by others fall out of bed and then buy their mistakes." Solomon notes that while it's Telepictures desire to buy 12 TV outlets, he concurs with Garin that the company's broadcast

philosophy is to focus on smaller markets. "We don't have to buy outlets in the top 50 markets. We may buy a station three weeks from now or we may not buy another one until next year; it depends on the situation."

Solomon continues that because of the company's management capability for running TV stations, it can acquire a losing outlet or one which is not tops in its market and turn it around within a short period of time. "The proof is in the pudding," says Solomon, who explains that Telepictures improved the position of KMID-TV, ABC affiliate in Midland-Odessa, Texas, from a poor second, to the Number 1 spot in the market in just over a year."

Another example of Telepictures' management track record on station performance is at KSPR-TV Springfield, Mo. The indie was losing money, according to Solomon, when Telepictures purchased it some six months ago, but is expected to break even by the year's end. In addition, Solomon expects its recently constructed Chico-Redding, Calif., station, KCPM-TV, built recently with partners, to be very successful in a short period of time. In operation for only a few weeks, the station is an NBC affiliate, which Solomon feels will help it to achieve the top rank in the market. "NBC has real momentum going."

Also, Solomon is looking to the two Puerto Rico station acquisitions, WKBM-TV San Juan and WSUR-TV Ponce, as doing well—especially in terms of profitability relative to their acquisition price. Bought in bankrupt-

(continued on page 104)

Redesigned format, due in fall, 1986, reflects thinking of Advisory Council

New Arbitron radio book drawing kudos

Arbitron Radio has finally come up with something that's winning it almost unanimous applause from buyers and sellers alike: redesign of its local radio market reports.

Contributing to this broad-based approval for the new look, scheduled for implementation with the fall, 1986, sweep and to appear on users' desks in early 1987, is the fact, say observers, that this time Arbitron listened to the advice of its Radio Advisory Council, representing radio broadcasters, to radio buyers at the agencies, and to the rep research executives who make up the Radio Advertising Bureau's GOALS Committee, before plunging ahead with its new format.

The chairman of the Advisory Council, Larry Wexler, vice president, general manager of WPEN and WMGK(FM) Philadelphia, agrees that agreement in favor of anything that Arbitron does, by either station subscribers or agency users is highly unusual, and that to achieve agreement from both sides "borders on the amazing."

Wexler points out that there's no "really new" data planned for the new-look book because what will be in it is there now on tape for the big agencies who are using computers more and the printed reports less. So, as he sees it, while the redesign will be more useful to anyone who uses the printed books,

"It will be *much* more useful to radio buyers at smaller agencies and to the local station sales person. It's being re-done to be more of a 'street book' to help local station sales people get at the most frequently-used data faster, compared to what we have now, which is more of a 'Madison Avenue' book."

Agency view

At Needham Harper Worldwide/New York, radio supervisor Mary Lou Ahern calls the redesign "a positive move because it will be easier for buyers to read. And it will be easier for new buyers who aren't yet too familiar with the reports to learn, which means that training new buyers should go more smoothly."

Ahern says Arbitron has promised to add sections helpful to buyers, and leave out information that most users don't need too often. "And where they're putting some of the information that's used most often together on one page, it should cut down confusion and cut the possibility for error, because the buyers won't have to do a lot

of page flipping to find what they're looking for."

Richard Kostyra, senior vice president, media at J. Walter Thompson, U.S.A., says the many changes Arbitron is planning "will add up to a much more 'user-friendly' printed report that should be a tremendous help to the people who will be using it."

He points out that while each individual change is not major in itself, "Everything taken together, from the larger print to placing everything that pertains to the same demographic on one page, to the many improvements that will eliminate the need for users to do their own calculations, should represent considerable time savings for users."

Getting down to specifics, Kostyra notes that for just one example, all the dayparts pertaining to 18 to 49 will now be on one page. "And while audience composition was always there, users who wanted it have had to go through a number of time-consuming calculations. Now it will be there to see without having to go through all the calculations."

Similarly, he adds, Arbitron will be combining some of the most frequently used demos, such as 12 to 24, "that now require adding teens to 18 to 24. And they'll be providing separate reports with black and Hispanic audience information for those markets where ethnic audience size is significant."

At Dancer Fitzgerald Sample, Sam Sotiriou, vice president, director of media research, says that Arbitron's move "to upgrade its reports after years of no

Arbitron's new look has a vertical page layout, along with new information and rearrangement of current data.

Sample page from the new book

Metro Audience Trends

Persons 12+

	MONDAY - SUNDAY 6AM - MID					WEEKEND 6AM - MID				
	Spring 85	Summer 85	Fall 85	Winter 86	Spring 86	Spring 85	Summer 85	Fall 85	Winter 86	Spring 86
WAAA										
SHARE	3.3	3.7	**	3.2	2.6	3.0	3.7	**	2.9	2.1
AQH(00)	168	187	**	163	133	128	163	**	125	96
CUME RTG	10.7	11.6	**	10.8	10.0	5.9	5.9	**	6.2	5.1
WBBB										
SHARE	3.6	3.7	**	3.5	4.4	3.0	3.2	**	3.0	3.4
AQH(00)	183	187	**	179	228	128	143	**	129	150
CUME RTG	11.7	11.1	**	11.6	13.2	5.6	6.4	**	5.8	6.8
+ WCCC										
SHARE	8.0	7.6	**	7.8	9.4	7.5	7.0	**	7.8	9.5
AQH(00)	404	385	**	395	488	324	315	**	331	426
CUME RTG	16.7	14.9	**	15.7	17.1	10.4	9.5	**	10.0	11.1
WDDD										
SHARE	2.5	-	**	2.1	2.3	-	3.4	**	2.3	-
AQH(00)	-	-	**	-	-	-	-	**	97	-



Larry Wexler,
WPEN/WMGK(FM)
Philadelphia: *"A key addition will be introduction of 35-plus in the new Target Audience section. The importance of this demographic will continue to grow for both advertisers and radio broadcasters."*

change proves one more time the value of competition—in this case the pressure from Birch—in motivating companies to make a better product."

Sotiriou notes that though Arbitron actually gathers the same types of information that Birch does, "To get it from Arbitron now, a customer has to wait for a special AID run, which can eat up time, not to mention that it comes with an extra price tag on it."

He says that while he hasn't seen the end product of Arbitron's discussions at the agencies yet, he "hopes the new reports will include information like the PRIZM lifestyle profiles that Birch prints in its standard reports without the waiting and extra charge of special computer runs."

The rep research specialist currently serving on the Advisory Council, Elaine Pappas, vice president, research director of Hillier, Newmark, Wechsler & Howard, sees the new format "making it easier for both buyers and sellers to assess quickly the position of a station vis-a-vis other stations in the market."

She adds that some information that is currently available only by running the tape will now show up in print for the first time, and that for some data, "Users will be able to look at just one page and get a much clearer and more complete picture of a station's comparative ranking at a glance. They'll no longer have to turn to two or three different pages to find what they want." Pappas also notes that if both stations and buyers like the change, "It's because Arbitron spent sufficient time

talking to all parties."

The redesign has, in fact, been under consideration since September, 1984. Besides discussions with RAB GOALS Committee members and station members of the Radio Advisory Committee, Arbitron conducted 182 interviews on the redesign this spring, and sent out a questionnaire which drew 535 client replies. There were also interviews with 39 clients about changes in Arbitron's Condensed Market Report and 96 responses to a questionnaire about the Condensed Report.

The end product

As laid out by Arbitron at the NAB-NRBA Radio '85 Management and Programming Convention in Dallas, the new look, which involves a vertical, in place of a horizontal, page layout, will include new information, rearrangement of current data, reformatted sections and two new sections. Rhody Bosley, Arbitron Radio vice president, sales and marketing, points out that the demographics added to the trend section are 18-34, 25-54 and 35-64, which, he says, "correspond with the age groups that stations use to focus their formats." Teens are included in many sections alongside other demographics, but are no longer presented as a separate section.

To spotlight comparative strengths of different radio buys, dayparts have been rearranged. The Target Audience section, for example, will compare Monday to Friday, 6-10 a.m., 10 a.m.-3 p.m., 3-7 p.m. and 7 p.m.-midnight to weekends, 10 a.m. to 7 p.m. "to show how well radio delivers weekend listeners and give radio its full due."

Similarly, a new section on Overnight Listening, covering midnight to 6 a.m., underlines "another strong, but often untapped daypart," says Bosley. And a new section on Audience Composition will show how well stations reach listeners over a broad daypart. Each of 14 demographics will show up as a percentage of total listeners.

Not all of the changes originally proposed by Arbitron were endorsed by the Advisory Council. Dave Martin, vice president and general manager of WLW Cincinnati, recalls that getting a consensus, even among the stations, "was no easy task. We found a wide variance of views, determined mostly by market size. What should be added and what left out turned out to be one thing in the opinion of people from stations in the top 25 markets, and something else among people from markets 50 through 100. And part of that depends on whether a station is in a four-book-a-year market or in a one-book-only market. But some of the changes got unanimous approval."

One that did not was Arbitron's original proposal to include an ethnic composition section, which was voted down. Zane Roden, president and general manager of WOKJ Jackson, Miss., reports that a majority of the Advisory Council voted to mail ethnic composition separately on request. Says Roden: "We operate three stations formatted for black listeners, and I represent black formatted stations on the Advisory Council. My constituents felt it best not to include ethnic composition in the new reports because it might influence some people to buy around our stations and avoid us."

Another station head observes that ethnic composition is available through AID and will be sent to agencies separately, as well as being mailed separately to stations who want it. "Agency people who understand it and who know how to use it know where to find it," says this source. "But some of the broadcasters felt that there are other buyers who don't know how to use it, just as there are buyers who buy radio on the TV concept of cost-per-point instead of cost-per-1,000. These broadcasters felt that ethnic composition could be a two-edged negotiating sword in some cases, and not necessarily always beneficial in selling radio." But overall, the end result wins wide approval.

Dan Halyburton, vice president and general manager of KLIF Dallas-Fort Worth, observes that Arbitron's current radio reports "use basically the same format they've had almost since
(continued on page 90)



John Lauer, WGST
Atlanta: *"easier for users to read, with specific information on demographic breakouts that will be more useful because they conform more closely to current buying trends and patterns."*

Poll of 32 media buying executives shows heavy retail demand in West

Spot market tight: INTV agency survey

The farther west you go, generally speaking, the tighter the spot TV market will be during the fourth quarter.

Such is the conclusion of a survey of 32 agency buying supervisors polled by regional marketing directors of the Association of Independent Television Stations. Overall, the consensus of the 32 agency media execs was that the current quarter will be a little on the tight side with, as indicated, variations by region.

In order to come up with an overall measure of demand and supply for the final '85 quarter, INTV researchers quantified the answers of the agency buying executives.

Each response was placed into one of five levels describing market conditions. If the buying supervisor anticipated "greater supply than demand resulting in dropping or softening of rates," that was labelled "soft." If there was expected to be "heavy demand, less availability of spots and increased costs-per-point," that was considered "tight." And if the situation was such that the buyer feels "able to achieve goals within budget, (with) continuation of normal seasonal patterns," then that was called "stable." The other two categories of market conditions were in-betweeners: "soft/stable" and "stable/tight."

Each of the five levels was weighted, higher numbers correlating with tighter market conditions: "soft" was given a weight of one, "soft/stable," two; "stable," three; "stable/tight," four, and "tight," five. Thus, in averaging opinions, the range could only go from one to five.

The consensus was 3.6, which puts the average between "stable" and "stable/tight."

As summed up by INTV: "The fourth quarter is a characteristically heavy demand period for time. Buyers anticipate that market conditions will generally be stable, continuing the trend of the third quarter, but that increased demand will manifest itself later in the period, making the market somewhat tight." Hence, the prediction is not only for some variation by region, but variation over time.

As an example of the regional variations, one New York City buyer predicted a tendency for the market to be "soft, except for Thanksgiving and the two weeks before Christmas." Los Angeles, on the other hand, is expected to be very tight, according to most respondent/buyers in that market. However, the word out of Dallas is that "prices will go up but that buyers will buy around the high prices." (That possibly could be explained by the large number of independent TV stations in Dallas-Ft. Worth.)

According to the INTV survey, no

denly "walking away from" their planned drives, presumably due to unexpectedly slow sales.

On the other hand, heavy demand from local retailers made it difficult for buyers to achieve objectives in San Diego and Phoenix, both of which are also test markets. San Diego was also cited as a market highly fractionalized by cable and outside signals and thus calling for the placement of more spots than a market that size would ordinarily require.

Four INTV regional marketing directors participated in the survey. They were Bob Jones, New York (East); John King, Chicago (Midwest); Paul Williams, Los Angeles (West); and Paula Benko, Dallas (Southwest).

The survey, done entirely by phone, was conducted from August 26 to September 6. It covered a combination of large, medium and small agencies, including buying services, with a skew toward larger shops.

The survey was mainly structured, consisting of a few major questions. Respondents were first asked: "Given the

Buyers' opinions of anticipated TV spot market conditions: INTV survey

4th quarter, 1985

Market/INTV region	No. of respond.	Anticipated mkt. conditions					Weighted opinion	SCALE
		A	B	C	D	E		
New York (East)	10	1	3	3	3	—	2.8	Stable/soft
Chicago (Midwest)	8	—	2	1	5	—	3.4	Stable/tight
Dallas (Southern)	7	—	1	2	—	4	4.0	Stable/tight
Los Angeles (West)	7	—	—	1	—	5	4.4	Tight
TOTAL	32	1	6	7	8	9	3.6	Stable/tight

Code	Weight	Description of market conditions
A = Soft	(1)	Anticipate greater supply than demand resulting in dropping or softening of rates
B = Soft/stable	(2)	Able to achieve goals within budget; continuation of normal seasonal patterns
C = Stable	(3)	
D = Stable/tight	(4)	Heavy demand, less availability of spots, increased cost/point
E = Tight	(5)	

buyer had any trouble meeting third quarter buying goals. A couple of buyers even found themselves getting lower costs-per-point than anticipated because of soft market conditions.

One cause cited for the soft buying period was "light auto advertising" in such cities as Detroit, St. Louis, Pittsburgh and Cincinnati. Another factor cited by buyers in the East was the action of some major advertisers in sud-

budgeted cost-per-point you maintained for the third quarter, were you able to generally achieve your rating point goals?" They were also asked which markets and dayparts were tight or soft in the third quarter. And the questioning ended with: "Based on your observations and experience, what do you generally anticipate market conditions for the fourth quarter to be?" □

Viewpoints

William O'Shaughnessy



President, WVOX and WRTN Westchester, N.Y. and director of the National Association of Broadcasters, in a recent speech before the Radio '85 Conference in Dallas

Porn rock only today's version of 'Love for Sale' and 'Makin' Whoopee'

A song is like an eyewitness report. The writers of those songs write of the daily life in America—the daily passions of our countrymen, the milieu in which they live. They write in the vernacular and with the currency of the day.

In any society there is a fine line of taste which constantly changes. The populace redraws it every season. And we can't stop it. People have been making songs to reflect their environment since the beginning of time. The first music was probably a repeated note similar to the insistent rhythm of an Indian tom-tom. And incidentally, the American Indian has a marvelous trove of bawdy songs.

I make a living playing the songs of Fred Astaire—and Mabel Mercer—and Bobby Short. I don't even understand most of the songs on today's hit parade. But I'm persuaded they deserve respect and sensitivity from us.

The immortal Cole Porter was a genius at detecting shifts in social behavior and standards. What would Cole Porter write today? Would he write of the chic, sophisticated world of high society which has expired and no longer exists? Would he write for the approval and edification of his classmates at Yale?

Puritan America would not let us use the word, "hell," on radio for many years. Indeed, and somewhat ironically, the word "virgin" was considered unacceptable for a good, long time. But to assume that popular songs could be apart from the vernacular itself is a mistake.

What is the difference between a suggestive lyric and a dirty lyric? What is the difference between prurient and risqué? I'm afraid that the scraggly haired, unshaven songwriter of gross, clumsy, prurient—even vulgar—lyrics has to be treated with the same protection and sensitivity we now give, in retrospect and with great affection, to Cole Porter or Johnny Mercer or Johnny Burke.

Today's songwriter and record producer and artist have been accused of "doing it for money." And yet Cole Porter, we know, considered his songs as "goods, merchandise." And as the introduction to that stunning collection of his lyrics which was published last year pointed out, "The primary aim of popular music's songwriters and publishers *then* (in the pristine '20s) was unabashedly *commercial*."

Few people then, including the creators of songs, thought of songwriting as one of the higher arts. Just as today the great, classic American songs, the playing of which on WRTN provides me with a handsome income, began as "product"—meant to become as automatically obsolescent as last year's fashions. It's too easy and perhaps risky to say that the music of today will never emerge as enduring work.

Are the songs of Cyndi Lauper or Venom or Def Leppard or Prince any worse than those of some of the ikons of the musical stage? Listen again to Noel Coward's "Mrs. Worthington, Don't Let Your Daughter Go On The Stage." Listen again to the great Cole Porter: "Some get a kick from cocaine . . ." and listen to the orgasmic suggestion and pulsating rhythm as the airplane goes higher and higher. Or the girl in *Kiss Me Kate* who is "Always true to you darling, *in my fashion*." Or "Love For Sale." Or "Let's *Do It*."

The so-called *great* songwriters wrote of sugar daddies . . . and mistresses with such anthems as "My Heart Belongs to Daddy." Listen carefully to that classic song, "Adelaide's Lament," from *Guys and Dolls* and Frank Loesser's lyrics about the travails of a single girl getting "a kind of a name for herself." Or Eddie Cantor's "Makin' Whoopee." Making whoopee was doing "*you know what*" in the vernacular of the day. Scandalous and shocking indeed.

Influences already present

The Parents Music Resource Center wants a world which is uncomplicated, without pain for their children, not obscene and not profane. But, the hard, real truth is that their children, *our* children, in their private lives, are meeting the very influences we are trying to restrict. Indeed, if you've ever debriefed a child on returning from summer camp, you will realize that children make up their own songs which are a lot worse than those on the radio!

I'm afraid we have a great fear of what we already know. Those who fight pornography know the *meanings* of the words. They have used and *lived* them. But nothing has happened to them. They are up-standing and respectable. Because nothing takes the place of an honest home.

We are concerned about children, our most precious resource. They are of us. They are ours. But the only thing we can hope for is that what we give them at home will prevail and carry them through life. If parents give our children the right kind of vehicle, those kids will float on any kind of debris. The censors and the blue noses can't, however, get rid of the debris. It's always been there. It's part of the landscape. It's called life. A song is a banner. But without the banner, the parade will go on.

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Programming/Production

Telepictures \$20 mil. 'flexible' kid block

Kid animation projects for syndication are running at high levels, and Telepictures Corp., which has found ratings success with *ThunderCats* this current season, and is introducing *SilverHawks* for 1986-87, will add to its productivity with a \$20 million, two-and-a-half-hour kid animation block, designed to run in two different ways. Called under the umbrella name of the Comedy Strip, it has been sold to more than 60 stations, representing about 45 per cent of the country, including indies in the Malrite, Cox, Meredith broadcast groups, in the early weeks of the offering, according to Peter Temple, Telepictures vice president. Station commitment on the Comedy Strip are for three years, similar to the arrangement with *ThunderCats* and *SilverHawks* and, similarly, charter stations are given an equity position in the show or down the line in merchandising. The Comedy Strip, which will be produced by Rankin & Bass, will contain 65 half-hours and will center on five sets of characters and stories. The five titles are *Karate Kat*, *Mini Monsters*, *The Street Kids*, *Spellsinger* and *The Sea Angels*, and contain music, comedy and fantasy.

The new project is unusual in that stations have the option of playing the block either as a horizontal strip, Monday through Friday, or as weekend fare against the network's morning shows. In the case of the strip method, *Karate Kid* will air on Mondays, *Mini Monsters* on Tuesdays, etc. At this point, stations are favoring the vertical play, notes Temple. And, an additional choice being offered to stations is that the group may be aired vertically in the fourth quarter and as a strip from January to September, in the three-year run of the contract. Sold via barter, Comedy Strip is available with stations getting three-and-a-half minutes for local sale and Telepictures keeping two-and-a-half for each half-hour episode the first through the third quarters. Telepictures will relinquish a 30 to stations in the fourth quarter, says Temple, to give the outlets an additional 30-second sales opportunity during the traditionally heavy kid advertising time.

In addition, as a bonus, Telepictures will give the stations 52 pro-social inserts of two minutes each, *The Job Squad*, without charge, to be used either within the series or at any time they see fit. The inserts are on video tape, and will be produced by Telepictures. On the vertical end, the series are



"Karate Kat," one of the group of animation characters featured in Telepictures "The Comic Strip."

built so that they appeal to kid demos in chronological order, with *Karate Kid* as the day's opener. Each half-hour has two complete episodes, so that an episode can be transferred or combined to the other.

New Century executives

New Century Telecommunications, a division formed by New Century Entertainment, Los Angeles, with Robert Morin as president, is putting its top management in place and has named three executives to handle various responsibilities. Michael O. Presbrey, who has been handling cable sales, will have added responsibilities in syndication. David Skillman, who had been vice president, western division sales at Twentieth Century Fox, joins the company as vice president, syndication, and will be headquartered at New Century's Los Angeles office. Jack Dube, who had his own business for the past 10 years, but previously was with Desilu Productions and other companies, joins New Century to handle acquisitions and international along with Morin. Also on the personnel side, Morin is in the process of hiring a sales executive to be based in Chicago.

Presbrey has been senior vice president/partner, marketing at TVS Television Network, from 1983 until joining New Century. From 1979-83, he was at ESPN as vice president, advertiser sales from 1979-82, then as senior vice president sales. Before that, Presbrey was vice president special program sales at CBS, from 1978-79 after several promotions at CBS, which he joined in 1972. In addition, Presbrey worked for NBC from 1962-64.

Presbrey has already made several cable deals on the pay side, notes Morin in an interview. Sold are "pieces" of the Janus library of 233 motion

pictures, acquired by New Century. Titles sold include *The Lavender Hill Mob*, *Great Expectations*, *Oliver Twist*, *The Lady Killers*, *39 Steps* and *The Lady Vanishes*. Marketing plans call for a pay exposure first, then syndication.

A "little under 100 films" have been sold to the pay services, notes Morin.

On the syndication end, Morin continues, the company just began sales efforts on the Janus pictures. "We made our first presentation on October 1." Films sold to pay will be available for syndication to stations on a slightly delayed basis.



Michael O. Presbrey

While New Century hasn't entered the international arena, it is close to buying "something" for the overseas marketplace. Also, the company is near moving into gear on production with a least six deals which are in contract stage for syndication, cable and the international marketplaces, which will involve both series and features. On the series end, a one-hour first-run weekly program is planned, although Morin didn't spell out details.

Morin doesn't envision the company developing productions for the networks. "The road to syndication and pay seems to be easier. We aren't just thinking of the U.S., we are thinking about worldwide. Quite often you get trapped in a deal with a network and nothing gets done and you're hung up with a property for a year."

'Pyramid' building

Twentieth Century Fox Television's *The \$100,000 Pyramid*, first-run game show, delivered dramatic time period increases in September to stations across the U.S., including a New York, Pittsburgh, Orlando and Albany, according to Michael J. Lambert, executive vice president for domestic syndication at Fox. Lambert notes the following stations and markets where *Pyramid* is boosting time period numbers:

WOR-TV New York: Ratings showed a 50 per cent increase over year ago

programming (*Dallas*) from a $\frac{1}{8}$ to $\frac{9}{12}$, and 100 per cent over July 1985 (*Sale of the Century*). At WTAE-TV Pittsburgh: a 15 per cent increase in share points over July 1985 programming (*Family Feud*), from 20 share to 23; WCPQ-TV Charlotte: *Pyramid*, 13 share; *Name That Tune*, 6, a 116 per cent improvement; WESH-TV Orlando: *Pyramid*, 18 share; *Sale of the Century*, 15, a 20 per cent rise. Source is NSI, September 9-20, July 1985, and incidentals week of September 16.

Also, WTEN-TV Albany: *Pyramid*, number 1 in 7 p.m. time period, up 16 share points over July programming, from 19 share to 35, up 84 per cent; WTSP-TV Tampa: *Pyramid*, number 2 at 7:30 p.m., up 8 per cent from *People's Court* in July, from 24 to 26 share. Numbers are based on Arbitron July 1985 and incidentals week of September 16.

Behrens new show

Young Universe, a weekly half-hour news program for young people, hosted and reported by youngsters, is being offered for syndication by Behrens Productions, producers and distributors of *Kidsworld*. Available as 26 half-hours or as a weekly international story service, the program will premiere worldwide in September, 1986. The format is similar in style to *Kidsworld*, now in its 10th season, which *Young Universe* will replace in the 1986-87 seasons.

The difference between both shows will be in subject matter content. These include background to current events, history, interesting places, people and things, science, nature, kids and families, kids with problems, doing for others and kids and animals. *Universe* will be delivered to international TV clients in three ways: 26 complete half-hours with fully mixed English-language track; 26 half-hours with split tracks throughout; all intro and promo positions as well as all stories; voice on track one mixed in balance with music and effects on track two; full script for the program accompanies video tape; and a weekly story service of three to five stories a week, no less than 14 minutes of programming with split tracks on all stories; full script for each story accompanies video tape.

Terms to stations are cash for 52-week contracts, and the contract calls for each client delivering to Behrens a group of stories on young people in their country on a regular basis.

'Deja View' sponsor

Marking its first syndication buy, the Lincoln-Mercury Co., will be the sole

sponsor of All American Television's two one-hour specials of *Deja View*. Production of the two specials, which will be the basis of a proposed series to be produced by Scotti-Vinnedge Television for the fall 1986, will be aired in December and March. Stations clearing the specials will get first crack at getting the series.

According to Joel Gallen, All American vice president and producer, the shows will contain the best new videos this year, created from the classic hit songs of the 1960s and 1970s. *Deja View* will be hosted by John Sebastian. L-M will sponsor five minutes in each of the barter specials, with stations keeping seven in each.



Joel Gallen

L-M's sponsorship is an extension of the "baby boom" advertising strategy at L-M's ad agency, Young & Rubicam, designed to reach the affluent 25-49 demo through the music they heard while growing up. Most of the stations in the *Deja View* network will clear the specials via live satellite delivery on December 7 and March 15, with other stations in the lineup taping the shows for delayed broadcast with a two-week window of the feed. Repeats will be made in January and June, 1986.

The specials, which are in stereo, have currently cleared 80 stations for prime or access time. These include WNBC-TV New York, KCOP-TV Los Angeles, KYW-TV Philadelphia, KTVU-TV San Francisco, WNEV-TV Boston and WJBK-TV Detroit. Directors of the *Deja View* specials will be critically acclaimed feature film people, making their music video debuts according to Gallen.

Syndication shorts

Miss Manners, series of 100 70-second inserts produced by **Post-Newsweek Stations**, has cleared seven new markets. Among those stations bringing the current lineup total of the Judith Martin etiquette show to 58 are WFAA-TV Dallas-Ft. Worth, WTAE-TV Pittsburgh, WTVT-TV Tampa-St. Petersburg and WISH-TV Indianapolis.

Prijatel Production's *The Missing Children Network* has reached a current lineup of 100 markets, including KOLD-TV Tucson, WLBT-TV Jackson, WBAK-TV Terre Haute, and KTVB-TV Boise.

On the Air has cleared 35 additional markets for *The Soap Opera Awards*, for a station lineup of 95, or 85 per cent of the U.S. New clearances for the awards special include WJBK-TV Detroit, WPXI-TV Pittsburgh, KOMO-TV Seattle-Tacoma, WJZ-TV Baltimore, WDSU-TV New Orleans and KTVY-TV Oklahoma City.

Lionheart Television International has obtained the U.S. distribution rights to *Colour in the Creek*, 10-part kid series co-produced by **Revcom Television**, France, and **PBL Productions**, Australia. *Creek* consists of 10 half-hours. Lionheart will have the distribution rights for both for all of North and South America.

All American Television has begun offering *Elvis: The Echo Will Never Die*, one-hour ad-supported special hosted by Casey Kasem. Available air dates are from January 6 to February 4. Special was produced by **Four Point Entertainment**. Featured are B. B. King and stars who shared the spotlight with Presley.

John Lennon Remembered, one-hour TV special on Lennon being syndicated by **Syndicast Services**, will air beginning in December, the fifth anniversary of the singer/composer's death. The special is hosted by Wolfman Jack, with interviews with former Beatles and others.

Lorimar TV has cleared *Greatest American Hero* in top 10 markets in two weeks, including stations in New York, Los Angeles, Chicago and Philadelphia. Lorimar acquired the distribution rights to *Hero* when it acquired Syndivision Corp., the original distributor, earlier this year.

On the Air has cleared 95 markets, representing 84 per cent of the U.S., including 19 of the top 20, on *Years of Danger*, *Years of Hope...The Post-War World*, two-hour special retrospective on America's post-war era. Markets signed for the barter show include WOR-TV New York, KHJ-TV Los Angeles, WGN-TV Chicago, WSJT-TV Philadelphia and WTTG-TV Washington.

Barris Industries is planning *The All New Dating Game* as a strip, for entry September, 1986, with **Bel-Air Program Sales** handling the cash distribution. Barris' *The New Dating Game* has been sold in 60 markets.

Divorce Court is entering the new season with 130 markets, more than double the 57 which launched *Court* last year. New stations sold by **Blair**

Entertainment include WPCQ-TV Charlotte, KTVX-TV Salt Lake City, KMOL-TV San Antonio, WGHP-TV Greensboro and KARK-TV Little Rock. The 30-second barter spot in each episode is marketed by **Orbis Communications** for Blair.

Access Syndication has taken over the first-run syndication of *Hollywood Close-Up* from Colbert Television Sales. Colbert and Access previously offered the series on a cash basis. Under Access, *Close-Up* is being sold via barter, with a split of four minutes for local sale and two-and-a-half for Access' national sales. Seven stations have recently been added for a total of 28, including four ABC-owned stations.

Colex Enterprises is distributing *Route 66*, Columbia Pictures Television's action/adventure series, on a 52-week basis, beginning January 6. Thirty markets have already been cleared in only two weeks of selling, according to Dan Greenblatt, president of Colex. Stations include KNBC-TV Los Angeles, WMAQ-TV Chicago, KRON-TV San Francisco and WNEV-TV Boston.

King World's Headline Chasers has cleared 12 stations, a current total of 125. The newest stations include KOMO-TV Seattle—Tacoma WTSP-TV Tampa—St. Petersburg WGME-TV Portland, Me., KGUN-TV Tucson and WSJV-TV South Bend. Also at KW, five cities have been added for *Special Friends*, hour special with host Bruce Jenner, for a total lineup of 146, representing more than 83 per cent of the U.S. homes. Added to the lineup are WSBK-TV Boston, KTXA(TV) Dallas-

Fort Worth, WTAE-TV Pittsburgh, KXII-TV Missoula and WCYB-TV Bristol-Kingsport-Johnson City.

D. L. Taffner/Ltd. is releasing *Danger Mouse* U.S. syndication for fall, 1986, airplay. The series has been on the Nickelodeon cable network, for 15 months. *Mouse* originated on British TV in 1981. Syndication of the half-hour series will be as a strip airing in the fourth quarter for cash, then as a weekly program, airing in the first, second and third quarters on a straight barter basis, with two minutes for barter and four for stations.

Genesis Entertainment has closed its Pennsylvania office, effective October 1, as part of a corporate plan to consolidate its activities to the Los Angeles area.

Harmony Gold has cleared 94 markets, representing 78 per cent of TV households, on *Robotech*. Sixty-five new half-hour episodes are being prepared, based on the success of the show, according to Harmony Gold.

Worldvision, Globo deal

Worldvision Enterprises has wrapped up a major deal with TV Globo, Brazil's leading network, covering more than 130 hours of programming for the 1985-86 season. Negotiations were concluded in Brazil by Raymundo Rodrigues, managing director of Worldvision Filmes do Brazil, and Roberto Buzzoni, director of programs at TV Globo.

Programs included in the sale are *The Key to Rebecca*, *Sins*, *Dallas*, made-for-TV movies, and a selection of

children's animated programs from Hanna-Barbera Productions.

Fremantle foreign sales

Fremantle is maintaining a hot sales pace in Britain. Through its subsidiary, Talbot Television, it has made the first-ever sale of a daytime TV soap opera, *Ryans Hope*, to Great Britain. The ABC series will begin on Mirrorvision cable network this month, and initial contract is for 268 half-hour episodes. Also, with the start of the new season, British television is showing six weekly primetime series and one daily strip, via Talbot. The shows are on all three British national networks, the BBC, ITV and Channel 4.

The ITV carries *Play Your Cards Right* (based on American series *Card Sharks*) on Fridays; *Child's Play* on Saturdays, and *Blockbusters* as a strip. On Channel 4: Talbot markets *To Tell the Truth* (Fridays); *Babble* (Saturdays); and *Silents Please* (Wednesdays). On the BBC: *Blankety Blank*, (based on the U.S. *Match Game*), on Fridays.

Other shows marketed by F-T will be starting in the U.K. later in the season. These are an hour-long version of *The Price Is Right*, and *What's My Line?* and *Family Fued*. *Line* was on the ITV in the early 1950s, but will be carried by the BBC with the original British host. Talbot maintains a staff of five game show experts in London, as well as bringing over executives from the U.S.

Zooming in on people

Jim Marrinan has been named vice president/general manager of Latin American operations at **Viacom World Wide Ltd.**, a Viacom International subsidiary. Marrinan takes over the responsibilities of Benigno Nosti, who retired as president of Viacom Latino Americana. Marrinan has been vice president of international marketing at Viacom Enterprises. He joined Viacom International in 1974. Also, the subsidiary has appointed **Noreen S. Brittenham** as associate director, sales administration of the Latin American operations, a newly-created post. Before joining Viacom, Brittenham was with the American Broadcasting Cos., most recently as manager, TV distribution and sales, for the ABC Pictures International division since 1984.

Tom McManus of McManus and Co., and former president of NBC International, has been named international broadcast consultant to **Fox/Lorber Associates**. He will consult for both acquisitions and sales.

Bonnie Hiramoto, WCVB-TV Boston research veteran, has been promoted to



The Silverbach-Lazarus Group will distribute the *Post-Newsweek Stations Inc.* one-hour documentary "In the Name of God," which examines television evangelists and their finances. At advance screening of special in New York are, from l.-r., **Toby Rogers**, senior vice president, Silverbach-Lazarus Group; **Jim Snyder**, executive producer of the special; **Robbie Gordon**, producer/writer of the show; and **Joel Chaseman**, president, *Post Newsweek Stations, Inc.*

director of research, and in a related appointment, **Lisa R. Pesanello** has been named research/sales promotion manager. Hiramoto has been with the station since 1978, starting as a research analyst. Pesanello has been a research analyst since March, 1984, and was a sales assistant with the station for three years before that.

Wayne Baruch has been appointed development consultant and West Coast representative for the **Radio City Music Hall Productions** TV division. He comes to the division from a 15-year career in broadcasting, which includes development, production and distribution of a number of TV programs.

Sidney Cohen has been promoted to president, domestic television distribution at **King World**, position occupied by Roger King. King will continue to be chairman of the board for the parent company. Before joining King World, Cohen was vice president, feature planning and sales development at Paramount. At KW, Cohen was senior vice president, national sales.



Sid Cohen

Frank Di Graci has joined **Prijatel Productions** in the new post of director of marketing. Most recently, he was project director of the Dayton International Air Show for TeleRep.

Barbara Broglatti, Lorimar Inc. new senior vice president for worldwide public relations and corporate marketing, will also consult and serve as liaison in those areas for Lorimar Motion Pictures, Karl-Lorimar Video, Bozell & Jacobs, and Kenyon and Eckhardt, all owned by Lorimar.

WHCT-TV back on air

WHCT-TV, Hartford indie station, has returned to the air and cable systems with new owners, a stronger signal and a full schedule of syndicated programs, movies, sports and other fare, plus a \$1 million promotion budget. The new owners, Astroline Communications, has invested close to \$20 million to buy programs and state-of-the-art broadcasting equipment. Some \$12 million in programming and in building of pro-

duction facilities has been invested, plus \$4 million for studio and transmission equipment.

When studios are complete, the station expects to move heavily into local production as well, according to Richard P. Ramirez, general manager of the station and managing general partner of Astroline. A staff of more than 30 broadcasters has been hired. Initially, the station will broadcast from its existing tower, but a new antenna and transmitter have boosted the signal strength and quality by 1,000 per cent. The station is looking for a new tower and transmitter. Astroline bought WHCT for \$3.1 million. It was off the air for several months for the installation of new equipment from Astroline.

O'Brien on look-alikes

A strange thing has been happening to television, says Kevin O'Brien, vice president, general manager, WNEW-TV New York. He told the New York Chapter of the National Academy of Television Arts and Sciences recently that independent TV stations are starting to look more and more like network affiliates used to, and that affiliates are acting more like too many people think independents still act.

"In a major market like New York," he said, "we have affiliates conducting an early-evening contest for viewers, pitting game shows like *Wheel of Fortune* and *New Newlywed Game* against each other. And what the affiliates call their early news looks more like talk shows about entertainment. It's the independents that are adding more hard news these days."

O'Brien's own WNEW-TV, for instance, recently launched *First Edition* at 11:30 a.m., followed at noon by its new daily live one-hour community-oriented talk and information program, *Middy with Bill Boggs*.

In spite of this, said O'Brien, independents are still "out in left field at some of the agencies—even though the agencies know better. Though the agency people I see are very knowledgeable professionals who are on top of all the improvements independents have made in their programming as well as the problems faced by so many network affiliates, too many of them still wimp out when they get into that conference room and the client says he's a prestige company that has to be on affiliate prime time or news.

"Even though the agencies' own media people know everything I've just said, too many agencies go along with this artificial demand for affiliate primetime and news that can only work to drive up the costs of television time for them."

SMPTE award winners

The Society of Motion Picture and Television Engineers will hold its annual honors and awards luncheon on October 28 at the Los Angeles Convention Center, with recipients to receive various gold medals. Ronald J. Zavada will be presented with the Progress Medal Award, the highest award the Society can bestow, in recognition of his contributions to the advancement of motion-picture and Television technology. He has been with Eastman Kodak for 34 years.

Richard J. Taylor will get the David Sarnoff gold medal award for his contribution to digital TV techniques. Taylor managing director and president of Quantel. Dr. Thomas G. Stockham, Jr. will receive the Alexander M. Poniatoff gold medal for technical excellence, for his work in pioneering digital magnetic sound recording for professional mastering. At present, he is a professor of electrical engineering at the University of Utah and chairman of the department.

Allan "Craig" Curtis, currently chairman of the Hollywood Section/U.S.C. Education Committee, and director of recording and post-production at NBC Studios in Burbank, will get the Eastman Kodak gold medal award. He's getting the honor for his contributions to telecommunication education within both the TV industry and the academic community. Dr. Keith Whitmore, a retired Kodak research fellow, will be awarded the Herbert T. Kalmus gold medal for his 50 years of research and development in the manufacturing of color motion-picture film.

Other winners: William C. Shaw, vice president, engineering and operation, and corporate secretary of Imax Systems Corp., Oakville, Ontario, will receive the John Grierson international gold medal for his many years of research, design and development of the IMAX camera and large-screen projection technology. Ioan Allen will be presented with the Samuel L. Warner Memorial Award. Allen, vice president, advanced marketing at Dolby Laboratories, San Francisco, will be honored for his contribution to the development of the Dolby stereo optical sound process.

A citation for outstanding service to SMPTE will be given to John Barry, the John Barry Group, Sydney; Richard L. Cornell, RLC & Associates, Des Plaines, Ill.; John F. Donovan, Australia, Epping, N.S.W.; Yvon Jean, Societe Radio-Canada, Boucherville, P.Q., Canada; and Thomas J. McCormick, Noto Audio Visual Supply Inc., Toppanga, Calif.

Commercials

Visa campaign attacks underdog

In its new campaign breaking this month on national television, Visa is telling American Express cardholders essentially, "You can leave home without it." That's not exactly the copy line being used, but it's the interpretation of Phil Dusenberry, BBDO vice chairman and executive creative director. BBDO is the first agency to represent Visa in some 10 years. And John Bennett, Visa's senior vice president for marketing and product development, tells TV/RADIO AGE his company will not go back to purely in-house advertising efforts as long as BBDO continues to fill the bill.

Bennett says this is the first time his category has directly taken on the competition. What's especially unique, though, is that Visa is not going after the leader but is aiming its competitive guns at a rival with significantly fewer cardholders and much lower sales volume. Visa reportedly was tied with Mastercard, with some 2.1 million U.S. outlets accepting each, while American Express was accepted by only some 600,000 outlets as of 1984. In the same year, there were 81.9 million Visa cardholders, 60.7 million for Mastercard and 15 million for American Express. U.S. sales volume for Visa was about \$61.2 billion, compared with \$41.4 billion for Mastercard and \$36 billion for American Express.

Bennett asserts that, although the available figures show otherwise, American Express had been perceived as being more widely accepted. He adds that Visa, owned by member banks, is being compared with American Express, but the campaign is aimed really at "all non-bank competition."

The campaign revolves around three commercials, to be placed as a group within the same TV program, showing establishments that accept Visa but not American Express. All three can be categorized as out-of-the-way places discovered by those in the know. The establishments are Rosalie's, an Italian restaurant in the old town of Marblehead north of Boston "where only local people used to eat"; Captain John's Boat Rentals in Bermuda; and the Austin Angler in downtown Austin, Texas—"one of the few places in Austin where you can find a custom-made split bamboo fly rod."

All three commercials end by stating that the establishments don't take American Express and signing off with "Visa. It's everywhere you want to be."

Bennett would not divulge the actual cost of the campaign, only saying his company is spending "more on TV than

ever before" and that the previous high was \$20 million. The campaign uses primetime network TV, and Bennett says the technique of showing all three commercials within the same program "will communicate the entire campaign effect to more than 90 per cent of Visa's target audience within the first two weeks." That target, he adds, is adults 25-54 in A and B counties and with annual incomes over \$20,000.



John Bennett, senior vice president for marketing and product development, Visa U.S.A.

The only definite plan to extend the campaign so far is for magazine advertising in January, featuring an entirely different set of merchants. Bennett discloses, though, that he sees opportunities for extending the campaign to radio and that, "We'll be taking this presentation to our international board meeting." Visa claims to be the leading consumer payments system in the world.

The 30-second commercials were scheduled to appear on *Riptide*, *Late Night with David Letterman*, *Helltown*, *CBS Late Movie*, *Cheers*, *Today* and NFL football. The commercials were taped at Michael Daniel Productions, and the music is from Sicurella Production. Gene Lo Faro was BBDO executive producer, and Gerard Hameline the director.

Bennett says all three merchants are restricted by contractual obligation from rocking the boat and signing up with American Express and that this aspect has been checked out against the danger of restraint of trade action by the U.S. Justice Department.

Asked how he expects American Express to respond, Bennett contends, "We expect them to respond in strategic, versus tactical ways. There won't be anything observable—not immediately. They'll spend a lot of time thinking about it."

'Lifestyle' confusion

Advertisers are high on using a "lifestyles" emphasis in their advertising, according to a survey commissioned by Vitt Media, but a good number of them don't have a clear picture of what lifestyles really are.

Fifty-three per cent of the advertisers queried in the buying service's survey said they were "currently using lifestyles emphasis in their advertising," but 71 per cent, when asked what they consider the most important lifestyle indicators, named such traditional demographic indicators as disposable income and occupation.

The survey, according to Vitt, was conducted by an independent research firm in a total of 100 interviews by telephone with senior level executives of consumer goods and service companies. Interviews generally lasted 15-20 minutes.

Only 21 per cent said they had no plans to go the lifestyle route, 4 per cent said they had not heard of lifestyles research and 14 per cent admitted they had only heard the term, "lifestyles research," mentioned. Against the 71 per cent that had a misconception of lifestyles data, 41 per cent chose non-demographic categories as important lifestyle indicators—leisure and recreational activities, attitudes, beliefs and values.

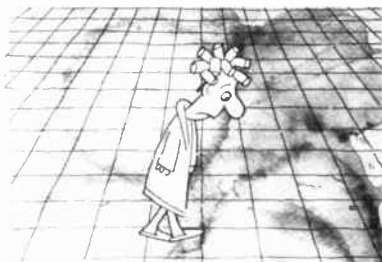
Some 75 per cent of the advertisers said they expect lifestyles research to increase throughout the advertising industry, and about 12 per cent expect it to stay at its current level. Fifty-three per cent expect lifestyles research usage to increase at their own company, while 28 per cent said it would remain unchanged and only 2 per cent expect a decrease.

The leading areas for which lifestyles research is considered "very useful" by the advertisers are: targeting specific population groups that can be reached, 58 per cent; developing advertising themes, 50 per cent; planning an overall strategy for an ad campaign, 50; selecting media, 50; developing product-oriented ads, 50; developing content of specific ads, 47; developing brand-oriented ads, 45; selecting geographic areas for specific ads, 27; and making timing decisions for broadcast media ads, 26.

According to the survey, lifestyles groups that are "hot now and likely to stay hot" are successful executives and professionals at the peak of their careers, physical fitness enthusiasts, active and affluent senior citizens and "superwoman"—the wife and mother with a successful career. Groups considered "hot now but likely to cool" are yuppies, young singles in their 20s who are heavily into the social scene, and

Selling Commercials

Armstrong Flooring • Kalish & Rice



GIFFORD ANIMATION, New York

Celebrity Pursuit • C.E.L.



LEWIS COHEN & COMPANY, INC., New York

Honeynut Cheerios • Dancer Fitzgerald Sample



KCMP PRODUCTIONS LTD., New York

Knopf Video Books



DOLPHIN PRODS., N.Y., COMPUTER ANIMATION

Lender's Bagels • Velv Advertising



KCMP PRODUCTIONS LTD., New York

Peoples Drug Stores • Ehrlich-Manes & Assoc.



BANDELIER INC., Albuquerque, NM

Shop Rite • Gianettino & Meredith



BANDELIER INC., Albuquerque, NM

WALA-TV • Mobile, Alabama



I F STUDIOS, New York

Commercials *(continued)*

affluent teens who have the latest of everything.

Groups "not hot now but likely to get hot" are altruists interested in various causes, "self-discovery types into personal growth and increased awareness of inner self," and capable, educated young women who forgo careers in favor of being wives and mothers.

Asked what types of research they would emphasize over the next five years, 40 per cent mentioned some form of consumer research, 36 per cent creative research and 25 per cent media research.

Casting for commercials

Herman and Lipson Casting, Inc. located on West 25th Street in Manhattan, doesn't harbor any delusions of grandeur. "We cast for commercials," says principal Elaine Herman. "We try to tape as many performers as possible and help them with every aspect of their craft, says co-principal Linda Lipson.

As a result, Herman & Lipson Casting has developed an unusually warm rapport with agency and client alike, and a visit to their quarters often finds actors with a few hours to spare "filling in" by taking messages, working around the office and doing what they can to advance what many of them consider to be a cooperative enterprise.

Lipson & Herman has been a factor in the commercials casting business for six years. "We were both in the film business before that," Lipson puts in. "As far as commercials casting goes, we do everything—voiceovers, dancing, comedy, beauty. If we do beauty, we have special lighting, so the girls look as good as if they were almost doing the commercial. We have rooms set up to do comedy. We have a large room set up for dance. Then we do a lot of radio and voiceover projects as well."

As far as casting trends are concerned, Herman says, "Commercials are veering towards real character people. We are going more towards middle America. We are starting to lighten up considerably on the white bread, as we call it. Very clean cut actors with classic features are not that much in vogue. Several years ago if your nose was bad, or your features irregular, forget it. Today agencies want people who are average looking and resemble those you would encounter in the street. [Director] Joe Sedelmaier can be credited, I think, for bringing that about."

Lipson says, "Joe went to the other extreme, of course, and this made the agencies realize that going, say half as much, would get the 'real look' that



Elaine Herman, I., and Linda Lipson

they are seeking."

Casting in a commercial is the most important element as far as both principals are concerned. "You can have a perfect commercial," Herman says, "beautifully written, well boarded, creatively directed, but if the performers aren't gifted enough to make the person on the other end of the set stop what they are doing and watch the first 15 seconds of that spot, all the effort goes for naught."

"A good director will pay very careful attention to casting tapes," Lipson says.

"The director does not have as much say in the casting as he used to. The creative people in the agencies are asserting themselves a lot more. The director is no longer the only authority. There is a dialog that takes place, and the casting goes much more toward what they both want."

The expense involved in casting commercials has remained relatively stable over the past few years, according to Herman. "The money, with regards to casting, rarely seems to be the problem. In fact, one could say it usually is the least crucial part of the exercise."

Many casting companies have their regulars, people who they send out, and who seem to consistently get the work. Not so with Herman & Lipson. "I don't think this holds as true as it did a few years ago," Lipson says. "People used to have a run. He's hot. Everybody wants him. You see him in every spot. I think that people avoid this now. The agencies really say, 'Do you have a new face?' They really want new people to be seen in a spot."

Both women emphasize, however, that though the agencies are trying to seek out new people, they do want professionally trained actors.

"When it comes right down to it, there is so much that can be seen on the screen—though they talk about using 'real people'—the agencies will take those with the professional training and experience every time."

Herman & Lipson cast an average of five spots a week and approach 300 a

year.

The firm has been hired by most of the top 10 agencies as well as some of the leading commercials directors and the established production companies.

"The key to who is going to have the biggest say as to how the commercial looks, Lipson concludes, "is the entity that hires us. If the director hires us, he will have the greater influence. If the call comes from the agency, they are usually the ones who will call the shots."

The people in Pontiacs

Pontiac's 1986 television advertising campaign is focusing as much on human reaction to its new line as it is on the automobiles themselves. The campaign, out of D'Arcy MacManus Masius/Bloomfield Hills, Mich., has the theme, "Conversations." Included are spots dealing with a surprised son confronting his father's new 6000 STE, another son talking his "still young" mother into a red Sunbird, two Maine lobstermen arguing whether a young friend bought his Pontiac for "performance" or "prestige," and an attractive blonde woman in a Fiero impressing a policeman out of a parking ticket.

"Cars never have lives of their own," explains Noel Nauber, D'Arcy's creative director on the Pontiac account. "Rather they receive a personality, a character and an image through people's thoughts, opinions, perceptions, involvement and emotions. Through 'Conversations,' we see the image of the cars by looking at them through the reactions of consumers. . ."

Spots will be aired regularly through early 1986 on such network shows as *Miami Vice*, *St. Elsewhere*, *Hardcastle & McCormick*, *Cagney & Lacey*, ABC and NBC Sunday movies, ABC *Monday Night Football* and NCAA basketball.

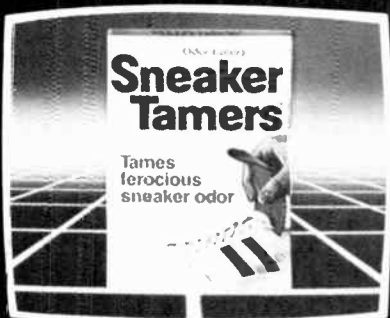
Carrying over the "We Build Excitement" theme music into radio, the advertiser has three different rock versions. And Pontiac will be the exclusive sponsor of the ABC radio program, *America's Top 40 Countdown*, with Casey Kasem, in 1986. Radio listeners will also hear the Pontiac theme played on the Motor Racing Network.

Mitsubishi on the scene

The 1986 cars and trucks from Mitsubishi Motor Sales of America are being introduced with 30 second TV commercials and print ads with the theme that Mitsubishi "takes you where you want to be." The campaign was created by Cunningham & Walsh.

"Sunset" shows a man leaving from

Conception to Completion



LIVE ACTION
ANIMATION
COMPUTER

DOLPHIN

140 East 80th Street, New York,
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Commercials (continued)

San Francisco and a woman leaving from Los Angeles to go to a halfway meeting place—an amusement park. One drives a Tredia, the other a Cordia. "Soak It Up" features two young women on a beach. Two young men in Mitsubishi Mighty Max trucks circle the girls and end up getting splashed as the girls roar by in their own Mighty Max.

In a third spot, a lifeguard meets an attractive girl who's just parked her Mitsubishi Mirage in the middle of the beach. "German" combines running shots of the Mitsubishi Galant with a conversation in German between the driver and passenger about the car's features. The announcer says, "Europeans are talking about Mitsubishi Galant. Voted Germany's most prestigious motoring award." The other spots advertise the full line of Mitsubishi cars and trucks and describe special truck savings and incentives.

The commercials were created by Cunningham & Walsh, Los Angeles under the supervision of Dan Bockman, creative director. They were written by Loren Markus and Jim Kruse and art directed by senior art director Darrell Lomas and Mark Forer. Dick James and Fred Peterman were the directors.

Toyota changes themes

After six years of "Oh What A Feeling" and no sign from consumer tests that the theme was wearing out, Toyota has decided that it's time for a new message just the same. The new theme is, "Who Could Ask For Anything More," taken from the George and Ira Gershwin song, "I Got Rhythm," with a new musical treatment.

Explaining the shift, Jim Perkins, group vice president for sales and marketing at Toyota Motor Sales USA, stated, "For many years, we have been recognized by car and small truck buyers as the leading manufacturer of economical and dependable vehicles. Now we want them to recognize that our products offer superior technology and performance as well."

Perkins said the new TV commercials, developed by Dancer Fitzgerald Sample, will retain some familiar elements, such as the well-known "Toyota Jump." Commercials for the passenger car line include several with dramatic graphics techniques, using new computer processes. The commercials for the truck line are narrated by actor Eli Wallach or continue to feature golfer Lee Trevino.

A "spectacular"—a three night, three network blitz—is planned for the last week of this month. Perkins said the campaign would be supported by a

wide range of promotional activities, including increased participation in a professional golf sponsorship and a new program with the College Football Association in which a Toyota "Leadership" Award will be presented to one player from each team in each televised game who excels both on the field and in the classroom.

Wendy's black push

Lockhart & Pettus is rolling out its second commercial for Wendy's aimed at increasing the fast food chain's share of the \$3.6 billion spent annually by U.S. blacks on fast food. Titled "The Will," it revolves around a reading of the will of a wealthy, eccentric uncle. Michael Roberts, who has played Mr. Arrechia on the *Double Trouble* network series and Rooster on *Baretta*, appears as the hopeful beneficiary who introduced his uncle to the Big Mac—only to see the money go to a younger cousin who introduced the departed millionaire to the "old-fashioned goodness, value and freshness to be found at Wendy's."

According to agency president Keith Lockhart, "An increase of just a single share point for Wendy's among black consumers translates to over \$36 million annually at Wendy's 3,000-plus locations. We're looking to raise Wendy's share by several points."

The commercial, lensed on location in Hollywood, will go national through LBS-syndicated *Fame* and *Dancing In The Wings* and will be cablecast on Black Entertainment Television. It will be available to local Wendy's franchisees for use, with local tags, in shows like *TV 2000*.

The radio version is being aired during October and November on National Black Network and Sheridan Broadcasting Network along with local slottings by franchisees in such markets as New York, Los Angeles, Philadelphia, Atlanta, Baltimore, Washington, Memphis, and New Orleans, according to Lawrence Cooke, L&P media director.

Celebrity locator

LBS Communications has launched a new subsidiary, LBS Celebrities Inc., to serve both current clients and smaller ad agencies. Jim Waters, formerly general manager of Celebrity broker Ingels, Inc., will be general manager of the new company, based in Los Angeles.

According to Paul Siegel, LBS executive vice president of finance and president of LBS Enterprises, there is a great need for assistance in securing celebrities among the middle range to

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smaller ad agencies as well as advertisers who advertise on a regional basis. He adds, "Experience has shown that 90 per cent or more of the clients using a broker in the past have a talent budget of under \$100,000."

30-frame film weighed

A study group is being organized by the Society of Motion Picture and Television Engineers (SMPTE) to consider changing the frame rate of films produced for television and theatrical use from 24 frames-per-second to 30. Many commercials already are shot at 30.

SMPTE holds that the higher rate would be compatible with the existing 30-frame television standards and the proposed 60 HZ HDTV world standard. The study group will be chaired by Edmund DiGiulio, president of Cinema Products.

Commercials Circuit

National Video Center/Recording Studios reports enhanced capabilities. Co-founder **Irving Kaufman** claims a new audio for video sweetening room and a state-of-the-art, fully automated mixing studio with 24-track capability and Dolby for the New York facility. Kaufman says the new room was designed so that clients can view the video monitor and hear their audio with proper perspective at any point in the room.

Century III Teleproductions, Orlando, Fla., has purchased Bee-Jay Recording Studios and rebuilt the facility, to open this month as a new teleproduction facility. **Rich Parent**, Century III's vice president of post-production, supervised the design and equipment buys. The facility will offer one-inch editing on Grass Valley 300 switchers, CMX 3400 editing systems and Sony BVH 2000 one-inch VTRs.

A "frequent shooter" program has been launched by **Wright-Banks Films** in Los Angeles. According to executive producer **Steve Banks**, clients will receive free round trip airfare and hotel accommodations for three every third time they shoot with Wright-Banks. Meanwhile, the company has named **Phelps & Jones, Inc./Visual Contacts** as sales representative in the southeastern U.S. The Atlanta-based firm will cover an area from Kentucky on the north to Florida on the south and through Virginia and Mississippi on an east-west basis.

Director **Brian Gibson** has become available for commercials through the Hollywood office of **Lofaro & Associates**. He has directed award-winning productions for McDonald's, Wrangler, American Express and Diet Rite Cola. His frequent collaborator, cine-

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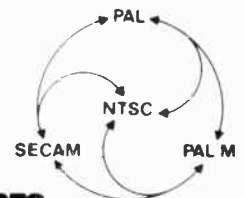
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Commercials (continued)



On a McDonald's set, Brian Gibson, r., and Stephen Goldblatt.

matographer **Stephen Goldblatt**, will also be available during the fall shooting season.

Eighteen locations in San Francisco were used by Snazelle Film and Tape to simulate such locales as the English provinces and post-World War II London in a shoot for **Jaguar** automobiles through **Bozell & Jacobs**. For the only non-San Francisco shooting, the crew traveled to the Sears Point Raceway to film the Jaguar XJS in action. Director **E. E. "Gregg" Snazelle** spent five days shooting the two spots involved. Creative director **Marce Mayhew** led the agency creative team.

"Son of Beep," Clio-winning **General Electric** commercial scored by **Ciani/Musica** composer-synthesist **Suzanne Ciani** for **BBDO**, has been re-recorded as a 15-second spot. The original 60, which introduced the 2800 dishwasher, was highlighted by Ciani's synthesized "beep-over" track, through which the dishwasher describes its technological advances. **Mitch Farber**, vice president and creative director, arranged for Ciani/Musica.

A pair of 30-second commercials were cut for **Paine Webber** by **Jay Gold**, editor of **Jay Gold Films**. In the first, tennis star Jimmy Connors introduces a life size cardboard reproduction of himself in a business suit, saying, "I want you to meet my financial partner." He then topples it over by lobbing a tennis ball at it. A shot of Paine Webber activity follows, delivering the message, "Leave the tennis to Jimmy Connors and the stocks to Paine Webber." In the second spot, golfer Arnold Palmer is surrounded on the golf course by hundreds of Paine Webber consultants on golf carts. **Compton** agency producer was **Bill Gross**.

New attractions at the Universal Studio's tour were promoted in a trio of

30s edited by **Chris Kern** of **AdVenture Film & Tape**, Hollywood. **MCA/Universal** agency is **Foote, Cone & Belding**. A key spot includes coverage of a show based on the film, *2010*, in which children look up and see their father flying through space, projected against a star background. **Pat Garvin** was Foote, Cone & Belding producer. **Victor Haboush** directed the spots.

A motorist lifting the hood of his car and having his head disappear in a cloud of steam delivers the message, "Change your radiator hoses when you change antifreeze." The spot was edited by Edie's **Jeff Wishengrad** for **Gates Rubber Co.**, promoting its radiator hoses. Representing **Ogilvy & Mather/San Francisco** were **Michael Porte**, producer; **Paul Mimiaga**, copywriter; and **Tom Tieche**, art director. The director was **David Stern** of **Andreozzi & Toback**.

MTI posted six national spots promoting subscriptions to *The Wall Street Journal* for **Lawrence Butner Advertising**. The three 30s and three 60s included toll free numbers for direct response and featured a businessman touting the newspaper's ability to give a competitive edge to its readers. Each spot is personalized for various markets. **Beverly Beach**, broadcast producer at Butner, coordinated the project. Editor **Ron Procaccio** tagged the commercials. **Bob Koch** was account supervisor for MTI.

Mediatech, Inc. has been awarded the Frito-Lay account for duplication and distribution of TV and radio commercials. **Pat Sweeney**, Mediatech national sales manager, says the client will make use of all three Mediatech divisions: Mediatech, Inc. in Chicago and Mediatech East and West, joint ventures with **Unitel Video** in New York and Hollywood.

Children were cast from the ground up in a 30-second spot directed by **Cosimo** for **Stride Rite** Zip sneakers. In a portion of the commercial, the sneakers alone were shown in motion against a multi-hued background. Several pairs of prototype sneakers were available only in specific sizes, explains New York director Cosimo, so fit and footwork were the keys to casting. **Jim Feyereisen** produced for **Iris films**, while **Amy Wagner** produced for agency **Hill, Holliday, Connors, Cosmopoulos**, Boston.

An "explosive" animated opening was created by **R&B Efx & Animation** for the TV teaser for **Twentieth Century Fox's** film, *The Man With One Red Shoe*. An illustrated red tennis shoe is shown with one of its laces untying and then sizzling like a dynamite fuse. The shoe finally explodes into comic book-like chunks. The three-second segment opens each of six TV spots produced by

trailer company **Starfire Productions**. Executive producer for Glendale, Calif.-based R&B was **Michael Morreale**. **Ed Youngblood** was director and **Rocco Damiano** technical director for the firm. **Martin Shapiro** produced for Starfire.

Young & Rubicam's Texas East conformed two national commercials for **Sanka Brand** decaffeinated coffee using the conforming system of **Creative Services**, New York. Thirty-four scenes reportedly were auto-assembled with zero-frame accuracy within 30 minutes after programming of edits and effects. The spots were edited by **Lenny Friedman** of **Jay Gold Films**, laid out by **Walter Crespo** of **Creative Services** and color-corrected by **Nick D'Antona** of **Manhattan Transfer/Edit**.

A jury-rigged biting machine was employed to eat a hamburger when three 30s were shot for **Jojo's Restaurant**, Cocio's counterpart in Texas. Food specialist **Elbert Budin** traveled to Los Angeles from New York to shoot the spots for **Ampersand** via **Grey Advertising**, Los Angeles. The commercials were edited by **Peter Verity** of **Film Surgeons**, Los Angeles. Verity reports, "Many of the scenes were designed to be a subjective camera eating a bite of food. The director had the problem of having a pair of hands pick up a hamburger, bring it to the lens and then remove it with a bite having been taken out." The biting machine did the critical job. Grey producer was **John Bashew**.

In northern California's wine country, **Ned Copp & Co.** lent production services to **Ogilvy & Mather** and **Griner/Cuesta & Associates**, New York. On a campaign for **Gallo Wines**, director **Norman Griner** led the project on a six-day shoot covering 25 locations throughout the Dry Creek area of the Alexander Valley. When completed, the 60-second commercial will combine 33 vignettes. **Irwin Kramer** produced for **Griner/Cuesta**. The O&M group included creative director **Bruce Campbell** and producer **Barbo Eddy**.

Drawing upon his experience with the recent Goldwyn feature, *The Golden Seal*, **Plum Productions** director-cameraman **Eric Saarinen** was again confronted with animal training techniques in a spot for **Chevron** featuring an eagle. Working with **J. Walter Thompson**, San Francisco, Saarinen shot for three days in Wyoming, where food was used to train an eagle to land in a certain spot. The shoot featured dramatic tension in cutting back and forth between the eagle and a power pole threatening it with electrocution. **Chuck Sloan** was executive producer for **Plum Productions**. For **J. Walter Thompson**, **Jim Phox** produced and **Tom Burgess** was art director.

**MARKET
RANKS**

30 of top 50 change
in latest TV
estimates/63

**BUYER'S
OPINION**

More data on local
radio expenditures
needed/67

**MEDIA
PRO**

Some first-hand
views on TV ad
zapping/68

TELEVISION/RADIO AGE

Spot Report

October 14, 1985

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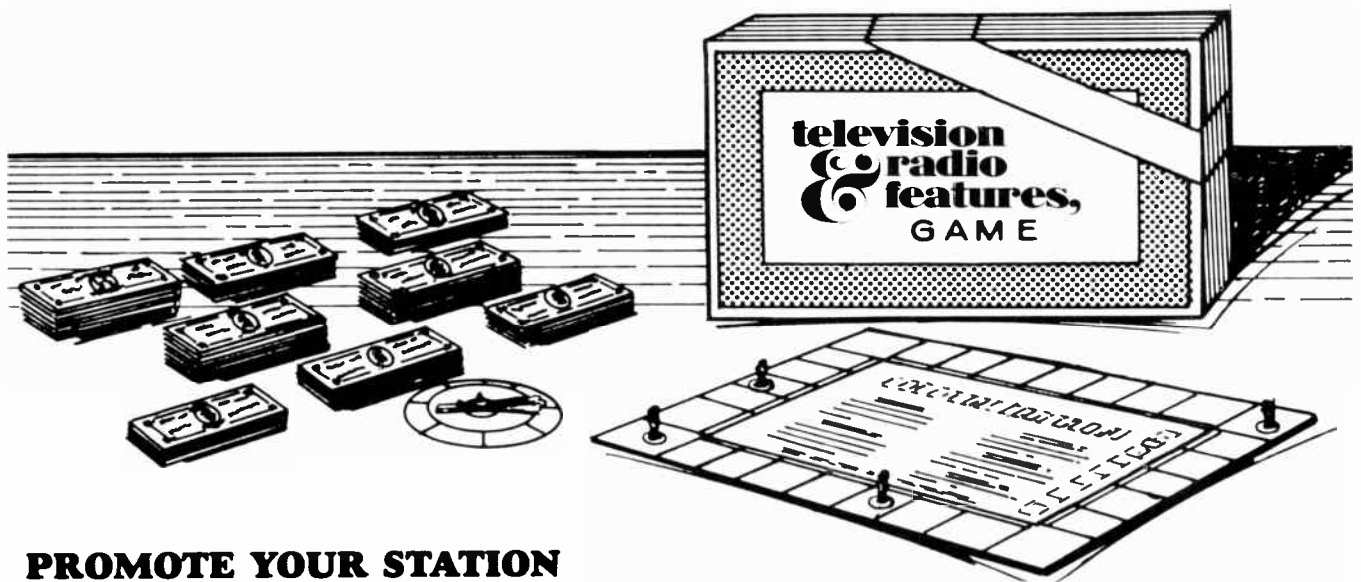
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SAMPLE CLIENT ROSTER

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- Encyclopaedia Britannica • Ames Garden Tools
- Teledyne-Water Pic • Longine-Wittnauer
- Carter Wallace, Inc. • General Electric
- Rand McNally • Corning Glass • Houbigant
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Spot Report

October 14, 1985

30 of top 50 TV markets changed in the rankings

Thirty of the top 50 TV markets were changed in ranking as a result of the latest annual estimates of ADI and DMA households by Arbitron and Nielsen, respectively. The new household estimates are as of January 1, 1986, and are being used as the base for local TV audience data during the 1985-'86 season. Among the top 50 ADIs, 24 rankings were changed; the DMA total was 22. In each case, one market was moved into the top 50 and one moved out.

There were no changes in ranking in the top 12 markets of either Arbitron or Nielsen (though the eighth-, ninth- and 10th-ranked markets of each service differ from the other). Below the top dozen, Seattle-Tacoma moved up three places (to 13th) in the Arbitron list and moved up two places (to 14th) in the Nielsen lineup. Miami-Ft. Lauderdale remained in the 14th spot on the ADI roster, but dropped three places (to 16th) in the Nielsen list. In both cases, oddly enough, the market's TV household total increased and the increases shown by the two services were quite close.

Down three places. Minneapolis-St. Paul dropped three places in both the Arbitron and Nielsen lists (to 16th and 17th, respectively). On the other hand, Orlando-Daytona Beach-Melbourne moved up four places in the DMA list (to 27th) and moved up three places in the ADI list (also to 27th).

Other markets in the top 25 whose rankings were changed included Atlanta (up two places to 13th DMA); Tampa-St. Petersburg (up one to 17th ADI, up two to 15th DMA); St. Louis (down one to 18th ADI), Phoenix, (up one to 22nd ADI, up one to 23rd DMA); Indianapolis (up two to 23rd ADI); Hartford-New Haven (down two to 24th ADI, down one to 24th DMA), and Portland, Ore. (down one to 25th ADI).

One anomaly is that while both Arbitron and Nielsen put Providence-New Bedford in 42nd place, the market moved *down* three ADI places and moved *up* two DMA places to get there. Another is the continuing wide disagreement between the two services on Birmingham's rank: the 47th ADI and 38th DMA. The two agreed, however, that Louisville dropped four places—to the 49th ADI and 47th DMA.

Top 50 switches. Wilkes Barre-Scranton, the 50th ADI last season, tumbled to 58th in the latest roster, replaced by Greensboro-Winston Salem-High Point. Albany-Schenectady-Troy made the 50th DMA this time around, moving up from 51st, while Dayton, Number 50 last season dropped to 51st.

Merger viewed bullish

Wall Street analysts specializing in media and/or entertainment are looking at the whopping and surprising merger of Lorimar Productions and Telepictures generally on the upside, with some caution thrown in. Harold Vogel, Merrill Lynch, Pierce, Fenner & Smith vice president and entertainment industry analyst, sees the tie as a good fit, with both companies' strengths complementing each other, while filling in weaknesses on the opposite side. "The merger is a good business combination in these terms," he says. "I think the merger is logical," he continues, "and is good in its general characteristics."

However, he notes, there is an untenable relationship at the top, with the present management structure "rather top-heavy, which I imagine will be changed, if and when the merger is completed down the road.

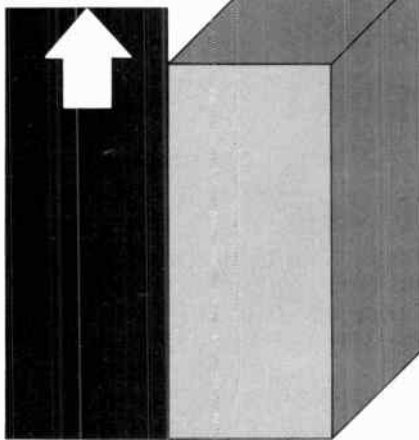
"The specifics in this regard have yet to be worked out, in which case I'm sure the operation will work smoothly. At this point, however, there appear to be too many chiefs."

Alan Gottesman, vice president at L. F. Rothschild, Unterberg, Towbin, sees the merger on the bullish side as well. He notes that the principals of both companies have successful track records in their specific areas, or at least are able to go into ventures without incurring losses. Telepictures' deals, he says, have been as creative as most of the programs they have been involved in. "Every financial deal I have looked at by Telepictures has always had some kind of spin on it. Even their initial public offering was not simply a straight sale of stock. Also, when they wanted to get involved in the kidvid business, they did it in a different way. They made *ThunderCats* available not only on the station and advertiser level, but also to license manufacturers."

August

Local business (millions)

+11.9%

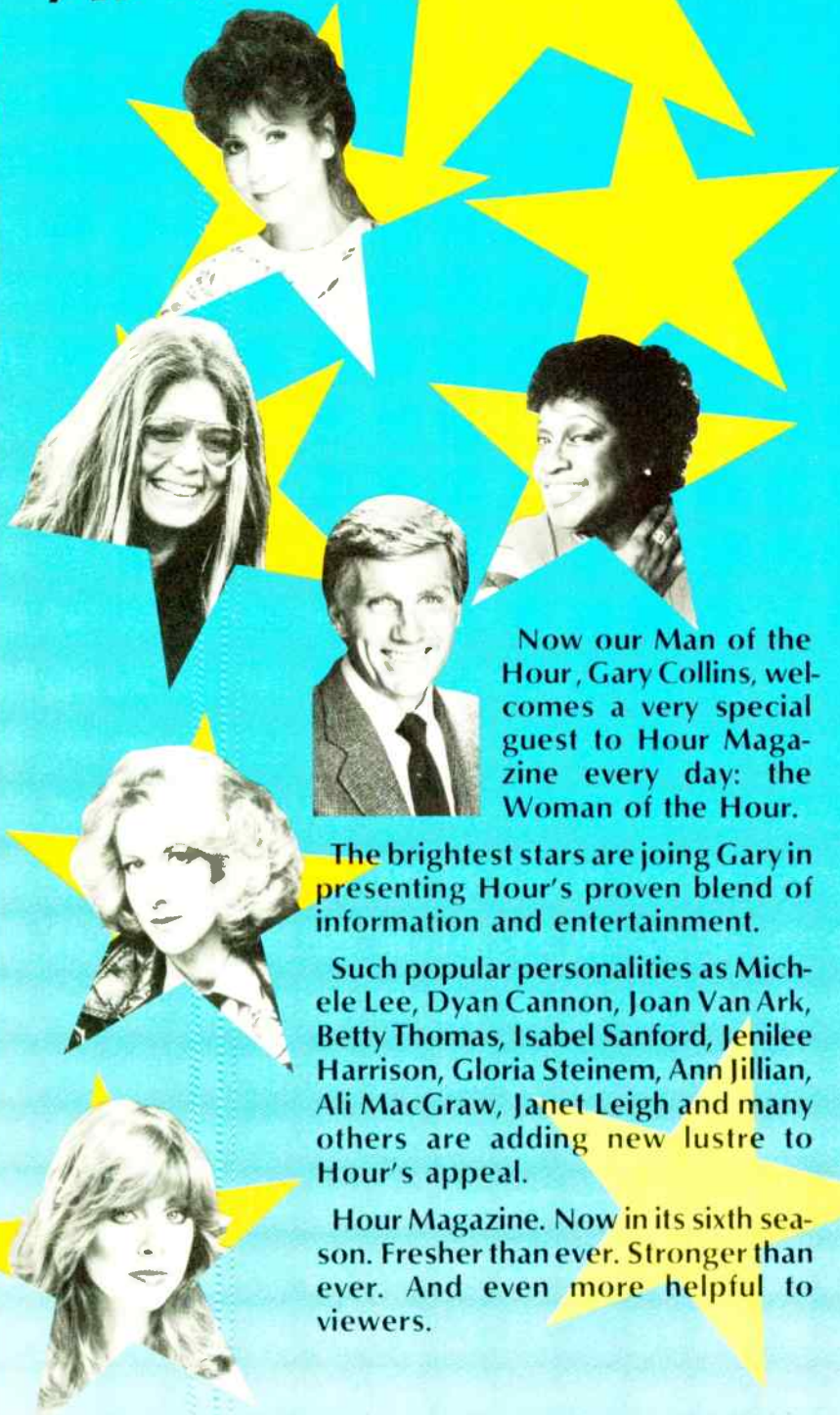


1985: \$382.8

1984: \$343.0

Complete TV Business Barometer details p. 26

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MAGAZINE**

**GROUP W
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Spot Report

Campaigns

ABC Television, RADIO

McCaffrey and McCall/New York
NEW SEASON SHOWS are being promoted for four to six weeks that started September 20 in a coast-to-coast list of larger markets. Target audience includes teenagers and adults.

Associated Milk Producers, Inc., RADIO

Crume & Associates/Dallas
GOOD HEALTH is being tied into milk consumption in a good many southwestern radio markets. The eight week campaign is scheduled to run through October and November, targeted to young women.

Century Importer, Inc., RADIO

Ogilvy & Mather Partners/New York
O'KEEFE BEER is using eight weeks of radio advertising during October and November in a fair list of east coast and New England markets. Buyers set schedules to reach young men of legal drinking age and up.

The Jim Dandy Co., TV

Cole Henderson Drake/Atlanta
TENDER CHUNKS DOG FOOD is set for four weeks of television appearances that started in mid-October in a good many southeastern markets. News, fringe and daytime inventory was used to reach adults 25 and up.

Procter & Gamble, RADIO

Wells, Rich, Greene; Benton & Bowles/New York
PRINGLES are being offered for 13 weeks that started in early September, and CHARMIN is being featured for five weeks set to start in Late October, in a select but widespread list of radio markets. Targets are women for Charmin and teenagers for Pringles.

Volume Shoe Corp., TV

Foote, Cone & Belding/Chicago
SHOES are being sold for five to 18

New Joy from P&G

Grey Advertising is launching Procter & Gamble's New Joy dishwashing liquid nationally to reach women. The "product improvement," which started national advertising October 8 following successful test marketing, is billed as "the toughest little squirt on dirt." It's already replaced just plain Joy on some supermarket shelves.

weeks that started on various September and October air dates in a long and widespread lineup of television markets. Negotiators placed fringe, daytime and primetime spot to reach men and women in various age brackets, depending on featured items of footwear.

Western Air Lines, TV

Dailey & Associates/Los Angeles
AIR TRAVEL is being advertised for 10 weeks that started in late September in a fair list of western and mid-western television markets. Buyers used a full range of dayparts to attract men 25 and up.

Walgreen Co., TV

CPM, Inc./Chicago
SELECTED OTC PHARMACEUTICALS are being recommended for four to 13 weeks, starting on various September and October air dates in a great many television markets across the country. Negotiating team worked with news, fringe and daytime avails to reach both men and women.

Zale Corp., RADIO

The Bloom Agency/Dallas
JEWELRY STORE CHAIN will be using two weeks of radio advertising scheduled to begin in mid-October in a long and nationwide spread of markets. Target audience is young men and women 18 to 34.

Advisors for Blair nets

Clarke Brown, general manager of KSON San Diego, has been elected chairman of the Blair Radio Networks' recently-formed Station Advisory Board. Other board members are general managers Mickey Luckoff of KGO San Francisco, Tim Medland of WIBC and WNAP(FM) Indianapolis, Ray Quinn at WMJJ(FM) Birmingham, Ala., and Bruce Dodge of WIMZ Knoxville, Tenn.

Bob Lion, vice president, general manager of the Blair Radio Networks, says stations have a lot of questions about unwired networks and generate a lot of ideas on how networks can be used to develop new business for stations. "We work for both the advertisers and stations," says Lion, "and we formed the Advisory Board as a forum through which the stations can funnel their questions and ideas through a group representing stations of all formats and market sizes."

Next meeting of the Board, which plans to assemble on a formal basis twice a year, will be held at the RAB Sales Management Convention in February, 1986.

ONE SMASH HIT AFTER ANOTHER!

1983:

HE-MAN™ CREATES A SENSATION!

And it's been #1 ever since its debut!

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1985:

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Los Angeles	UP + 44%
Chicago	UP + 9%
San Francisco	UP + 24%
Boston	UP + 54%
Detroit	UP + 81%
Washington	UP + 33%

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1986:

GHOSTBUSTERS: A WINNER FROM THE START!

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Spot Report

Appointments

Agencies



Kenneth Caffrey, executive director of media operations for Ogilvy & Mather/U.S. has been elected an executive vice president of the agency. Caffrey joined Ogilvy in 1963, was promoted to vice president in 1968 and to senior vice president in 1974. He was elected to the U.S. Board of Directors last year.

Nancy L. Sullivan, media director of Kenyon & Eckhardt/Boston, has been appointed a senior vice president of the agency. She joined K & E in 1979 from Hartford, where she had been vice president and media director at Wilson, Haight & Welch.

Kay Collins has been promoted to media director at Sawyer Riley Compton, Inc., Gainesville, Ga. The former associate media director for Lee King & Partners in Chicago joined Sawyer last year as a planner/buyer.

Lorraine Morgan has been promoted to associate media director at Ketchum Advertising in Pittsburgh. She first joined the agency in 1975 as a media assistant and worked up to senior broadcast negotiator before leaving.

DFS promotes

Stepping up to new titles of executive management directors at Dancer Fitzgerald Sample/New York are executive vice presidents E. Freeman Bunn, Richard F. O'Brien, and Robert E. Weekes. All three had been management directors. In other promotions at the agency, Thomas E. Burke, Raymond J. Caro, Michael D. Keeshan, W. Timothy Love, Richard A. Pounder, Robert L. Reed and Marion (Skip) D. Sims III move up from senior vice presidents, management supervisors, to executive vice presidents and management directors.

She returned to Ketchum in 1982 and has most recently been a member of the Planning Group.



Nira H. Lipner has been elected a senior vice president of McCann-Erickson. She joined the agency in 1983 from BBDO and is now a senior associate research director in New York.

Bernadette Alexander has been promoted to vice president, marketing services at Elkman Advertising, Bala Cynwyd, Pa. She came to the agency four years ago and now steps up from marketing research director.

Sandra Fiegel has been promoted to national broadcast research supervisor in the Chicago office of Needham Harper Worldwide and **Terry May** and **Betty Pat McCoy** step up to network supervisors in the Department of Media Resources. McCoy and Fiegel

came to Needham in 1980 and May came aboard in 1982 as a network planner from J. Walter Thompson. All three executives report to **William F. Heimann, Jr.**, senior vice president and director of media operations.

Michael Styles has been promoted to media supervisor on the Colgate-Palmolive and AT&T Technologies business at Foote, Cone & Belding/New York. He came to FCB four years ago and now steps up from media planner.

Media Services



Leonard Kay has joined Kelly, Scott and Madison, Chicago, as senior vice president and director of media operations. He was formerly vice president and director of media technologies at BBDO.

Blair TV's new vice presidents



New vice presidents at Blair Television in New York are, from l., sales managers **John J. Rafferty**, who heads the ABC Red Team; **Martin D. Bratman** of the Independent Blue team; **Dennis R. McGlone**, manager of the ABC Blue team; and **Steven C. Schwarz** (foreground, with mustache), who heads the NBC Blue team. Next to Schwarz are **Thomas F. McGarrity**, manager of the NBC Green team; and **Leo M. MacCourtney**, vice president, sales manager of the ABC Green team.

Representatives



Patty Lynch has been appointed office manager of the St. Louis sales office of Independent Television sales, **Ernie Rizzuti** has joined ITS as San Francisco manager, and **Dick Hughes** becomes vice president/southeastern sales manager, working out of Atlanta. Both Hughes and Lynch move in from sales management posts at Avery-Knodel; Rizzuti had been a group manager for Petry Television in Los Angeles.

Randall R. Harris has returned to Blair Radio as sales manager for the Dallas office. He had been with the Dallas sales staff from July 1980 through April 1983, left for the sales staff of WLS-TV Chicago, and now moves back to Blair from the Dallas office of ABC-TV Spot Sales.

Ed Stanley has been promoted to New York spot sales manager for Turner Broadcasting Sales. He came to Turner as an account executive last year from Harrington, Righter & Parsons.

Birch wins another

Tully-Menard Advertising, Tampa, has adopted Birch Radio ratings as its exclusive radio audience measurement service for its home base, Tampa-St. Petersburg, and a number of other markets, mostly in Florida, but including Lexington, Ky. and Appleton-Oshkosh, Wisc. Tully-Menard media director Deborah Fuddy notes that Arbitron surveys Tampa-St. Petersburg "three times a year, asking listeners to record their listening in seven-day diaries. But Birch surveys are conducted daily here, with respondents contacted by phone and asked to recall listening during the past two days. They are also asked several qualitative questions that reveal more specific information about their lifestyles and buying habits. Birch's sample base is larger, its reports are more detailed and the response rates are higher. The more useful information we have, the more effective our media decisions become."

One Buyer's Opinion



McQuality

Better creative, fuller spending data urged for radio industry

Radio is both a valuable extension of television reach and an effective medium on its own. Radio provides efficient targetability and, with the proper creative, potent, intrusive and effective frequency. Why, then, are clients and agencies reluctant to invest in radio?

There are two primary reasons. The first is that the radio industry does a poor job of tracking competitive expenditures. Currently, competitive tracking services provide spending data only for national spot advertisers placing time through national rep firms. The RAB estimates that national spot accounts for only 15 to 20 per cent of total radio revenues. Network radio's share of revenues is only 10 per cent. This means that approximately 70 to 75 per cent of radio advertising is placed direct to stations, and consequently, the dollars are not reported.

The only way advertisers can collect local radio competitive data is by calling stations in each market. But each station provides the data in a different form—some in dollars, some give flight dates only, some in numbers of spots, and others in estimated weight. The data gatherer must interpolate all this miscellaneous information to project a market's competitive dollar expenditures. To do this for a large number of markets is simply too time consuming. The result is that many advertisers hesitate to use radio if they perceive that their competitors are not using it.

The second reason many hesitate to applaud radio is experience with past creative executions which have failed to produce positive results. Many advertisers and agency copywriters seem to ignore radio's key advantage—format selectivity/targetability—and develop broadly directed executions to air in narrowly targeted formats. This is inexcusable in light of radio's relatively low production costs. Further, radio copy creators rely far too often on imagery transfer from existing television campaigns, rather than "imagery transfer" developed from the listener's imagination. Several years ago we developed and tracked television and radio executions for the Phillips Performance campaign. Some copylines were executed in both television and radio, and others for radio alone. During followup focus group sessions we often heard consumers recite storylines executed only on radio, which they attributed to television. This clearly indicated that radio can and did deliver intrusive and memorable impressions.

During the recent NAB-NRBA convention in Dallas, NRBA president (Bernie) Mann was quoted as saying, "Radio's share of the advertising dollar has not gained in 10 years. . . because we permit too much of our business to come at the discretion of ad agencies." His solution was for radio salespeople to bypass agencies and sell directly to clients. If the NRBA wants to build radio acceptance, they should pursue better competitive reporting procedures, and should better address radio's creative strengths to agency creative teams. From a media planning perspective, radio's "numbers" are very impressive, and an easy sell. But efficient frequency with less-than-effective creative will not move products. And that's everyone's bottom line.—**Sandra McQuality**, vice president, group media director, Tracy-Locke, Dallas

Media Professionals

A commercial's advice on avoiding the zap



Herb Isaacs

*Executive vice president
Kelly, Scott and Madison, Inc.
Chicago*

Playing the role of a 30-second commercial, Herb Isaacs of the Kelly, Scott and Madison media service pleads, "Wait . . . Stop! Don't fast-forward that tape. I resent being zapped!"

After all, observes Isaacs, "The company that commissioned me spent a lot of money to expose my message to millions of television viewers. In fact, if it wasn't for the commercials, there wouldn't be 'free television.'"

Answering his own question of "Who zaps?" Isaacs points to "the amazing VCR people—more than 20 million Americans who, since 1977, have purchased videocassette recorders. There's now a VCR in about

one of every five homes." And what these VCR people do, he says, is "See movies when they want to. They skip commercials! They watch *Saturday Night Live* on Sunday morning. They practice a metaphysical form of convenience worship called 'time shifting.' They have the power to change things. For instance, network viewing on Saturday night, already lower than any other evening, is even lower now—because the VCR people use Saturday night, more than any other, to watch their rented cassettes or replay the programs they taped during the week."

Isaacs says he can easily understand that all this is quite convenient to the VCR people, but asks, "As a commercial, is it convenient to me to be seen at a later date? What if I'm a retail spot, geared to a specific sale date? Chances are, the VCR people will play my program too late, or, worse yet, zap me!"

As a result, Isaacs' advice to advertisers is that if they want to minimize the chances of having their commercials zapped, they would do well to buy programs such as the network morning shows that run Monday through Friday, 7 to 9 a.m. Or they could buy the early or late local news shows, late movies, or some of the syndicated game, action and adventure programs available. And except for the daytime soaps, says Isaacs, most other network programs could be a good bet.

On the other hand, he warns, "Avoid daytime and primetime soap operas, stay away from the networks' primetime specials and movies, and also steer clear of sports specials. These latter programs are the ones that seem to be the main target of those VCR people. So if your commercial is 'timely,' and you'd like to reduce your chances of being zapped, skip them."

Sam Bowers has transferred to Detroit as sales manager there for Katz Independent Television. He joined Katz earlier this year from TeleRep to head Katz Independent's Cleveland office.



John E. Lynch has been appointed manager of the Dallas sales office of Republic Radio, and **Bruce Hoban** joins Republic as director of research. Hoban, formerly director of research and strategic sales systems for ABC Radio, was most recently vice president, director of research for the Cable TV Advertising Bureau. Lynch transfers from a post as assistant sales manager in Republic's New York office.

Michael W. Cleary has joined the Minneapolis office of Seltel, Inc. as sales manager. He had been sales manager for Avery-Knodel there.

Priscilla Brown has joined Torbet Radio as an account executive with the Atlanta sales office. She had been an account executive for Weiss & Powell, Atlanta and also handled that office's administrative duties.

Carlos Acevedo and **Marion E. Coughlin** are now account executives at Caballero Spanish Media/New York. Coughlin moves in from a sales post with Spanish-language KBRG(FM) San Francisco. Acevedo returns to Caballero from a post as marketing manager with Progresso Quality Foods.

Liz Ferraro has joined Selcom Radio as an account executive. She moves in from a similar sales slot at Weiss & Powell, and before that she had been a broadcast buyer for Wells, Rich, Greene.

Roger Hoefler has been named an account executive with the Ravens team at Petry Television/New York. Before joining Petry last year and completing its sales training program, Hoefler had been eastern regional sales manager for Federal Express.

Maine stations elect



Claus Wiese has been elected president of the Maine Association of Broadcasters. Wiese, station manager of WMTW-TV Auburn, had served as president-elect during the 1984-'85 season and will now serve a one-year term as president. He joined WMTW-TV when the station went on the air in 1954 and was appointed station manager in 1982.

Stations



Robert J. Lind has added responsibilities as vice president, sales, for the radio division of Multimedia, Inc., and will continue as general manager of the company's WEZW(FM) Milwaukee. He came to WEZW in 1982 from sales management posts with Group W.

Patrick W. Norman has been appointed vice president and general manager of RKO Radio's KRTM(FM) Los Angeles. He is succeeded as vice president, general manager of KFRC San Francisco by **James F. Smith**, who had been president of Alta Broadcasting in San Jose.



Dorothy Jones moves up from assistant general manager to vice president, general manager of WXKS AM-FM Medford, Mass. She succeeds **Richard M. Balsbaugh**, who now devotes full time to his responsibilities as chief executive officer of Pyramid Broadcasting.

Samuel J. Yacovazzi has been named vice president and general manager of Cox-owned WHIO AM-FM Dayton. He moves in from WKGN Knoxville, where he had been president and general manager, to succeed **Donald L. Kidwell**, now executive vice president-

C-E direct unit

Campbell-Ewald Co. has formed a direct marketing division, which will report to Ronald W. Mitchell, executive vice president, director of agency planning in Warren, Mich. Paul Drothler will be general manager of the new unit and Mary Doris-Smith becomes its director of marketing. Both have served as outside consultants to Campbell-Ewald during the past year.

KOLN-TV/KGIN-TV consistently ranks in the top 10 in both early and late news.



Most recently,* the KOLN-TV/KGIN-TV Early News ranked 9th in both ARB and NSI, and the Late News ranked 7th in Nielsen and 8th in ARB in the top 100 markets.

Get all the facts and figures about KOLN-TV/KGIN-TV and the Lincoln-Hastings-Kearney market from your Harrington, Righter & Parsons representative.

*Arbitron and Nielsen, May 1985



*A Feltzer
Station*

KOLN-TV/KGIN-TV

Channel 10 A CBS Affiliate Channel 11
LINCOLN, NEBRASKA / GRAND ISLAND, NEBRASKA
1500 FT. TOWER / 1069 FT. TOWER

Harrington, Righter & Parsons National Representatives

radio for Cox Communications' broadcasting division.

Edward J. Adams has been named general manager of WUTR-TV Utica, N.Y. He joins the Park Communications station from the general manager's desk at WFMJ-TV Youngstown, Ohio.



Jon Harmelin has been named general manager of WDVT Philadelphia, formerly classical music WFLN, which now carries a talk format. He was previously with the sales staff of WHAT and WWDB(FM), also Philadelphia.

Willard J. Stone is now general manager of WUSV-TV. Albany-Schenectady-Troy. He moves in from the PBS sta-

Second language

With the debut of *Mystery Movie*, KTLA(TV) Los Angeles has added two more hours to the 15 during which it simulcasts its programs in Spanish for viewers equipped with stereo television sets. *Mystery Movie*, aired from 8 to 10 p.m. Saturday evenings, consists of *Columbo*, *McCloud* and *McMillan*. Other shows that KTLA(TV) has been simulcasting in two languages are two hours of the *Love Boat* at 10 a.m. and 5 p.m. weekdays and the *News at Ten* on weeknights.

tion there, WMHT(TV), where he had been director of operations.

Donald B. Wilburn has joined WNTZ-TV Natchez, Miss., as general manager. He had previously been program manager for WVUE-TV New Orleans.

Mark Davison has been promoted to general sales manager at WWW(FM) Detroit. He is replaced as sales manager by **Phillip C. Pettelle**, who had been a senior account executive at WXYT Detroit.

Roger Werner has been appointed general sales manager of KMSP-TV Minneapolis-St. Paul. He joined the station in 1979 and now moves up from national sales manager.

William E. Parke is the new general sales manager of WIP Philadelphia. He had been president of Metroplex Marketing Corp. of Philadelphia, and before that had been general manager of WIPi Philadelphia and senior vice president of GCC Communications.

Lou Fernandez has been named general sales manager of KSDO AM-FM San Diego. He came to the stations last March and now moves up from sales manager.

Frank Bennett, general sales manager for WFMV-TV Greensboro-Winston-Salem-High Point, has added new responsibilities as acting station manager of the Harte-Hanks property.

Dustine Davidson has been appointed station manager of KOIN-TV Portland, Ore. She was formerly business manager for the station and now returns after a leave of absence to serve with Mercy Corps International as field director in Khartoum, Sudan.

New Stations

On the Air

WTGS-TV Hardeeville, S.C.; Channel 28; ADI Savannah, Ga. WTGS-TV, P.O. Box 2010, Hilton Head, S.C., 29925. Telephone (803) 726-3689. John Baillie, general manager; Dave Gilreath, general sales manager. Represented by Petry Television. Air date, September 1.

Under Construction

WTZA-TV Kingston, N.Y.; Channel 62 ADI New York (Non-ADI report; station will reach into parts of the New York, Hartford-New Haven, and Albany-Schenectady-Troy ADIs). Licensee, WTZA-TV Associates, 721 Broadway, Kingston, N.Y., 12401. Telephone (914) 339-6200. Edward Zellefrow, general manager; Dan Viles, general sales manager; Gerard Harrington III, news director. Target air date, November or December 1985.

Buyer's Checklist

New Representatives

Adam Young has added WLTZ-TV Columbus, Ga. to its list of represented stations. The station is an NBC affiliate.

Hillier, Newmark, Wechsler & Howard has assumed national representation of WQAM Miami, WVOL and WQQK(FM) Nashville, and WFDF Flint, Mich. WFDF programs MOR music, WQAM offers a country format, and both Nashville stations air urban contemporary music.

Independent Television Sales has been appointed national sales representative for KCIK-TV El Paso and KNMZ-TV Santa Fe, N.M. KNMZ-TV is owned by Channel 2 Associates and the owner of KCIK-TV is the Cristo Rey Corp.

Katz Continental Television is now selling nationally for WBAY-TV Green Bay, Wis., and for WAKA(TV) Selma (Montgomery), Ala. Both stations are CBS affiliates.

Republic Radio has been named national sales representative for WZUU AM-FM Milwaukee and WTPI(FM) Indianapolis. WTPI features an adult contemporary format with strong per-

K

Dallas

Ft. worth

the
Indie
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Dallas!

K D F I - T V

Represented nationally
by
SPOT TIME, LTD.
(212) 575-5077

sonalities. Both Milwaukee stations program contemporary hits.

Savalli Schutz & Peterson has been appointed national sales representative for three Florida radio stations. They are WRHC Miami, WQSA Sarasota and WCAI Ft. Myers. WCAI and WQSA are news-talk stations and WRHC programs news-talk in Spanish.

Weiss & Powell have assumed national sales representation of WBSM New Bedford, Mass. The station airs a news-talk format.

New Formats

KPEZ Austin, Texas and **CHAS(FM)** Sault Ste. Marie, Ontario are now broadcasting the TM easy listening sound.

Transactions

Cox Communications has completed acquisition of WFTV(TV) Orlando-Daytona Beach-Melbourne from **SFN Communications of Florida, Inc.**, for \$185 million.

DKM Broadcasting Corp. has agreed to sell WZNE(FM) Clearwater (Tampa Bay) Fla. to **Sandusky Newspapers, Inc.** for \$10 million, subject to FCC approval. Broker representing Sandusky in the transaction is Ted Hepburn.

Group W has agreed to acquire KMEQ AM-FM Phoenix from **Scripps Howard Broadcasting Co.**, subject to FCC approval. The FCC ordered Scripps Howard to divest itself of the stations when the company bought KNXV(TV) Phoenix in January.

Tribune joins EMRC

The Tribune Broadcasting Co. is now a member of the Electronic Media Rating Council, the non-profit "watchdog" organization that monitors the procedures and performance of the rating services. Tribune Broadcasting is a subsidiary of the Chicago Tribune, which owns television and radio stations, cable television systems and newspapers.

George Babick, director of Corporate Development at Tribune Broadcasting, calls his company's membership "a vote of confidence in the ability of the EMRC to assure the credibility and the integrity of the audience measurement services."

Heritage Broadcasting Co. will purchase WMET(FM) Chicago from **Doubleday Broadcasting, Inc.** for \$12.5 million, subject to FCC approval. Principals of Heritage are George and Reg Johns and Williams Yde. Broker in the transaction is H. B. La Rue.

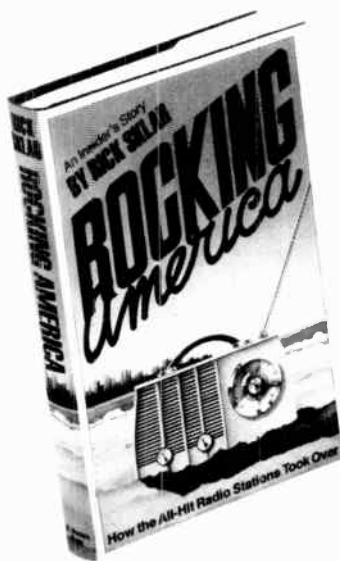
Price Communications Corp. has agreed to acquire WKBW Buffalo, N.Y. from **Capital Cities Communications** for \$2 million, subject to FCC approval.

Griffin Television, Inc. has agreed to purchase KPOM-TV Fort Smith, Ark. from the **Ozark Broadcasting Co.**, subject to FCC approval. President of Griffin, which also owns KWTW(TV) Oklahoma City, is Duane Harm.

Century Broadcasting Corp. has completed the purchase of KLSZ Denver from **Leo Payne Broadcasting, Inc.** Century also has an application pending for the unassigned frequency of 770 khz Garland, part of the Dallas-Fort Worth metro area.

THREE DECADES OF RADIO & ROCK 'N ROLL

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



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

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

—Michael L. Eskridge
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).

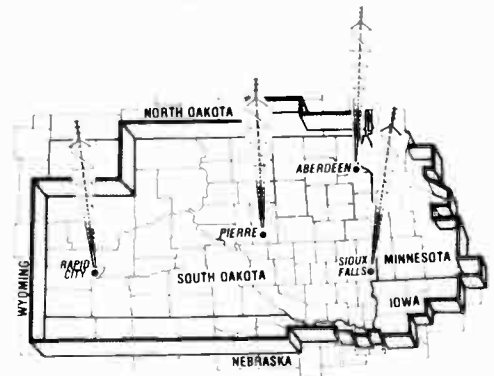
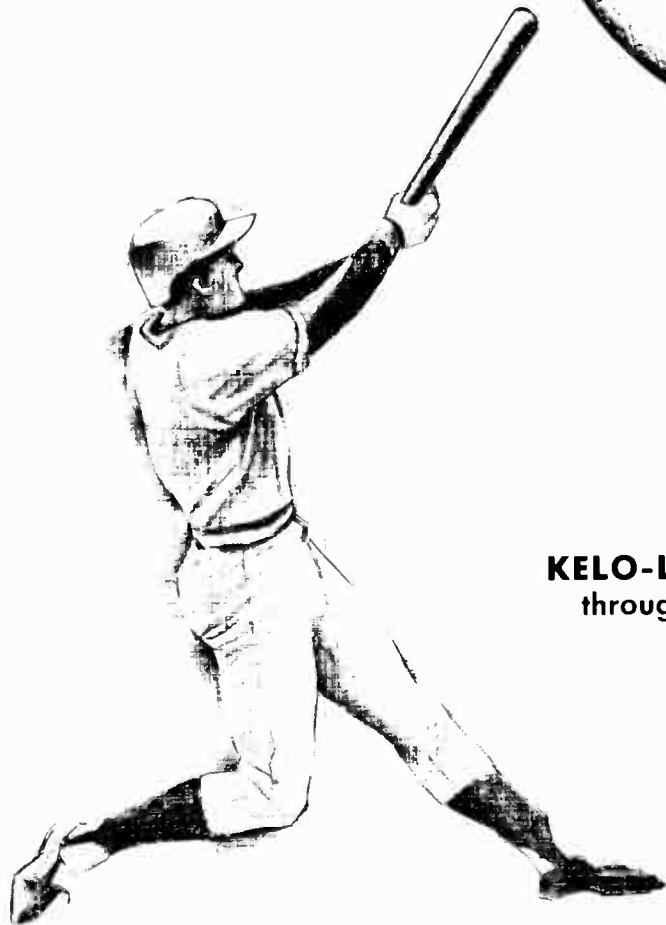
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Address _____

City _____

State _____ Zip _____

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



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 **SETTEL** In Minneapolis by **WAYNE EVANS**

CableAge

Ad 'holdouts' discover cable

More broadcast advertisers are finding they need cable to combat Big Three erosion in cable homes.

C6

Public relations gets respect

As the industry matures, p.r. people become corporate advisors, not just flacks.

C9

NYC system's programming push

Manhattan Cable offers "Overnight TV" wee-hours weekend block to attract the upscale intellectual set.

C4

Cable benefits MacLean Hunter

Canadian company finds MSO operations add to revenues from print segment.

C14

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

Journalism and p.r.

Public relations people and press people experience a unique symbiosis in their working relationships. The goal of both groups is communication. Each uses similar channels, from personal contacts to the printed page to electronic media, to get the message across. Practitioners of both professions measure their success by the clarity and impact with which the message is received.

But, as the story on page C9 of this issue indicates, there are basic differences as well. The public relations person practices "strategic communications," which Insider defines as the highly selective presentation of a set of facts intended to accomplish a corporate or marketing goal related to the enhancement of image and the bottom line. On the other hand, the journalist's mission is to deliver a comprehensive, cogent and well-balanced presentation of facts fairly and accurately reflecting the true realities surrounding a particular event or situation. The goal of journalism is to aid the reader or viewer in understanding issues and events, rather than employing the tools of communication to persuade and influence beliefs and perceptions—what public relations is all about.

Because reality cannot be depended upon to be "positive" or image-enhancing, sometimes good journalism can translate into bad public relations. This is especially true when judged by p.r. people whose livelihoods depend on the generation of "positive" stories, as defined from the client's self-interested perspective. And the opposite can be true as well; a form of bad journalism, exemplified by the so-called "puff piece," often results from what some consider "good" public relations. If a p.r. person somehow influences a reporter to see the world within the strategic parameters of the publicity campaign, certain corporate short-term goals may be achieved. This, however, can come at a price—the sacrifice of a component that is key for both journalists and public relations professionals. That key component is credibility. The "planted" story or the "puff piece" may appear to achieve strategic gains; but most sophisticated readers or viewers aren't so easily fooled—and deem it an insult to their intelligence when puff and palaver is passed off as journalism.

P.r. people and their corporate masters are ultimately best served by the preservation of credibility—their own, and the journalist's. Sometimes that means responding to a line of questioning that strategically might be perceived as a "negative." By cooperating with the inquiring journalist—and respecting the validity and the importance of journalistic inquiry—the enlightened publicist best serves the press corps as well as the long-term corporate interest.

Long-term considerations. Notice the term employed here is "long-term." There is no denying that short-term gains can be achieved in certain quarters by heavy-handed, high-pressure p.r. Indeed, Insider has experienced, and continues to endure, his share. But

heavy-handedness rarely works to anyone's benefit over the long-term, and actually can work to damage corporate image—the last thing a CEO wants from a public relations campaign.

This perhaps explains an encouraging trend in the cable business: having the public relations department report directly to the CEO, rather than to the marketing department, whose executives often demand quantifiable short-term "results." By having public relations report to the top, the CEO gains a valuable and well-informed advisor, while ensuring that short-term marketing considerations don't compromise highly valued corporate image.

This organizational structure also is a recognition that the strategic values of an informational campaign may very well be an intangible commodity that defies quick and easy measurement. Good relations with the media, for example, doesn't easily translate into short-term sales gains—although professionals in public relations and the news media will tell you that over the long haul, healthy and mutually respectful relations between industry and media enhance corporate credibility. And the company that can be believed is often the company that can best convince consumers to buy.

Yet a marketing executive of a major pay service recently told a trade show group that his department assigns a dollar value to stories that result from in-house public relations efforts, as determined by comparing story length to the cost of advertising in the publication in question. Such an apples-and-oranges comparison draws several false parallels, not the least of which is the fact that real news cannot be bought.

Is trade press different? Which brings Insider to an issue that brings all of this home—the care and handling of the so-called "trade press" by cable's p.r. ranks. It has been Insider's experience that the expectations and treatment of the trade press by the p.r. establishment differ from the norms applied to the general "consumer media." The thinking is that the trade press is "part of the industry," and as such, should "promote" industry causes and interests.

This is dangerous thinking. While certain "puff books" exist in every business, the cheerleading brand of trade journalism has largely been replaced in this country by business journalism in the full, professional sense of the term. The publishers of the best of today's trade journals often recruit editors and writers with pedigrees such as masters degrees in journalism and extensive experience in the consumer media. Enlightened publishers believe that the editorial credibility earned by fair and accurate business journalism works best to achieve their long-term goals of profitability.

That is because journalistic enterprises really offer only one commodity to both readers and advertisers—credibility. For the business journalist, credibility requires balance, and to ensure balance, the journalist must pursue the truth. Not the selective truth of a public relations campaign, but the whole truth that results in credible journalism.

As Big Three shares continue to erode, cable's case grows more compelling to agencies and clients.

But is overall spending still far too low considering audience gains?

Cable nets attract holdout clients, bigger budgets

By VICTOR LIVINGSTON

While advertisers' spending on cable television remains but a small fraction of broadcast budgets, the industry appears to be at an important threshold: Some major broadcast advertisers who avoided cable in the past are beginning to use the medium as a significant tool in combating the erosion of major network shares in cable homes, which represent nearly half of all television households.

What's more, some major advertisers who in the past dabbled or experimented in cable but chose not to commit big dollars are upping their cable ante to significant levels. These new cable commitments are beginning to show in this last quarter of 1984, but will make the most visible impact in the coming calendar year.

"None of our major clients are not buying cable, and those two negatives equal a positive," states Ira Tumpowsky, senior vice president at Young & Rubicam. "There is no one who has used cable and has not stuck with it."

But such indicators of added confidence in cable have yet to translate into the kind of commitments that officials of advertiser-supported cable networks believe they deserve, in light of a growing bank of data chronicling network erosion (see chart).

"If advertisers would commit to cable in line with the percentage of the audience we're delivering, we'd be home free," states Bob Roganti, senior vice president of sales at MTV Networks Inc., which is aggressively pursuing broadcast advertisers that thus far have eschewed cable. Roganti, working from a computer printout of major broadcast advertisers who are not using cable, is targeting those clients as prime prospects.

The gross numbers tell the story. According to figures released by the Cabletelevision Advertising Bureau, advertiser spending on national cable in 1984 was \$462 million, compared to some \$14 billion for broadcast advertising. The national cable figure is expected to climb to some \$621 million this year,

and to \$790 million in 1986, but it's likely that cable will remain a relative small slice of the overall spending picture for some time, despite the fact that by 1986 cable will have penetrated half of all TV households (with a predicted continued erosion in major network shares due mainly to cable and home video).

Holdouts join the fold

Still, notable progress is being made among advertisers that heretofore had been cable holdouts. Not surprisingly, satellite networks with the highest audience ratings are the major beneficiaries—although smaller outlets delivering well-targeted demographics (Lifetime and Arts and Entertainment, for example) also are benefitting from cable's growing respectability as a national ad medium.

The most important of advertisers making significant cable buys may be Lever Bros., whose parent firm Unilever is ranked 17th among national advertisers, with total annual ad expenditures of \$395.7 million. Lever, satellite network executives say, is making its first significant cable buys this quarter and into next year. Art Cohen, sales manager in the New York office of Turner Broadcasting System's Cable News Network, says Lever is spending significant dollars on CNN this fall and winter, and is considering commitments throughout next year. Lever also is buying time on superstation WTBS, Turner officials say, and on USA Network. There are hints it could use other satellite networks as it plots its strategy for 1986.

Also new to cable at CNN is the powerful Citicorp, which is advertising its full line of financial services in a schedule heavily weighted to sports updates and programming, says John Barbara, CNN vice president of sales. Citicorp is in for "close to \$1 million" on the fourth quarter, and has signalled commitments into next year.

"It's the first time they've used cable," says Barbera. "They saw us as pro-

viding an environment conducive to the service products they're selling. They are using CNN as a transitional medium from print and broadcast to cable. CNN is a news outlet not unlike Time or Newsweek to them."

Visa, another financial services provider, also is increasing its cable presence, due mainly to a shift in advertising agencies to BBDO, according to CNN account executive Larry Goodman. The client had been dormant throughout most of 1985, but just committed to a fourth quarter buy of some \$200,000. Spots are running mostly on feature shows such as *Showbiz Today*, and around sports reports. While Visa is buying quarter to quarter, CNN expects it to continue advertising throughout 1986.

CNN also is profiting from the first really big cable buy from Lipton. The tea and food unit of Unilever has been in cable in "dribs and drabs" in the past, but recently made a 52-week, multi-million dollar commitment to CNN. As explained by CNN's Barbera, Lipton's new buy takes advantage of the programming flexibility that many cable networks employ to attract major advertisers.

Specifically, Lipton is sponsoring a series of specially created two-minute CNN features entitled *Looking Up*. These short packages, which debut October 21, are produced by the news department and consist of upbeat, "positive" soft features that create the desired environment.

Some 40 to 50 segments will air each week. Initial subjects: a profile of the man who wrote the anthem to the State of Liberty, and firemen who saved kittens with mouth-to-mouth resuscitation.

According to Barbera, Lipton was reluctant to buy scatter in news program-

ming, believing the news was "too depressing" for its product line. So Barbera pitched the idea of a soft feature segment, something that would please the advertiser while creating a new editorial product. It took about a year to finalize the arrangement.

While Barbera says CNN had ready access to the feature material through its own news bureaus, he says the advertiser interest made possible an anchored segment. A sponsor billboard and the ad itself follows the feature segment, in keeping with CNN policy that separates commercials from the editorial content, he adds.

Discovering USA

According to John Silvestri, ad sales chief at USA Cable, breakthrough advertisers there include Lever Bros., Casio's line of electronic keyboards, Seagram's Cooler, Stearns & Foster bedding, Kenwood Electronics, Ace Hardware, and consumer products from Combe. "We're getting the broad spectrum of advertisers, package goods advertisers who never talked to us before, who previously may have used only Turner," he says.

"They're finding us an attractive way to reach hard-to-reach pay TV households." Other recent new advertisers to USA include Colgate, Sterling Drug, Block Drug, and Johnson & Johnson (which, like Lever, has heretofore not used cable to a great extent).

Like CNN, USA this year has created environments for new advertisers. In conjunction with the Bloom agency, it has been producing *By Design*, 90-second wraparounds that include home decorating tips surrounded by the commercial message. Other advertisers are buying specific programs; Casio is

heavy on USA's *Night Flight* and *Radio 1990* rock video shows, while Ace Hardware, through Bozell & Jacobs, is buying mostly sports as an extension of its national TV ad buy.

Seagram's Cooler, as a new youth-oriented alcoholic beverage, is buying the rock video shows along with prime-time and weekend movies and some sports.

CBN Cable Network ad executives are most excited about snagging Colgate-Palmolive, handled by Foote Cone & Belding, a shop that is giving the client a heightened cable presence this quarter and into next year. Dick Hammer, CBN sales manager in New York, is also excited about a buy from Campbell-Ewald of Detroit on behalf of Mennen Speed Stick and Baby Magic, and BBDO's buy on benefit of Menley and James' Sine-Off. Others new to CBN: Armour-Dial, Universal Pictures, and the American Cheese Federation.

"Several of these have been using TBS, but we've been after them, trying to persuade them they'd benefit from our family programming with its strong appeal to women," says Mike Hadlow of CBN's New York office. "Obviously, we've been successful." Most of the new buys are straight scatter, along with sponsorships such as the participation of Ralston-Purina, General Mills and the American Cheese Federation in CBN's upcoming (December 8) four-part miniseries, *Butterfly Island*. CBN got Ralston-Purina for that show because "they don't want to associate themselves with tired rerun programming," Hammer says.

Lifetime doesn't yet have big ratings to help its pitch, but it's starting to get ratings action from its new movie blocks running daily from 4-6 p.m. and 11 p.m.-1 a.m., according to ad sales

TOTAL WEEKLY VIEWING PER HOUSEHOLD (24 hours)

In All Cable TV HH	1st Half 1983		1st Half 1984		1st Half 1985		% Change '84 vs '85	% Change '83 vs '85
	Hrs:Mins	Share	Hrs:Mins	Share	Hrs:Mins	Share		
Satellite Networks	5:23	10	7:11	13	8:01	15	+11	+49
Superstations	4:14	8	4:49	9	4:58	9	+3	+17
Total Ad-Supported Cable	9:37	18	12:00	22	12:59	24	+8	+35
Pay Services	5:55	11	6:02	11	6:00	11	-1	+1
Network Affiliates	32:42	60	32:52	58	30:40	56	-7	-6
Independents	7:34	14	7:19	13	6:58	13	-5	-8
Public	1:39	3	1:30	3	1:42	3	+13	+3
Total Usage	54:10		56:17		55:01		-2	+2

Minutes do not sum to Total Usage due to Multi-Set Households. Source: A. C. Nielsen. Prepared by Cabletelevision Advertising Bureau.

vice president Andy Feinstein. As of early October, the 4 p.m. movie is doing about a 0.6 rating, with a 0.7 for the later movie. Those numbers, while small, are more than double the ratings of the reruns of talk shows that previously occupied those slots, he says. As a result, largest national advertiser Procter & Gamble has come in with what the ad official terms a "sustaining schedule."

Drug chain signs up

Lifetime also is the first cable outlet to be used by the Chicago-based Walgreen's drug store chain—thanks to Marsha Sapstein, media supervisor at CPM Inc. in Chicago and a cable subscriber in the city's suburbs (network execs say buys from Chicago are relatively few because many ad people don't get cable in the unwired city).

The drug chain has purchased spots in the Philbin show, on *Woman's Day*, and other female-oriented vehicles. "I felt it was a very efficient and upscale way to introduce Walgreen's to the cable market," Sapstein says. "They go for women, and a 35 plus audience. And the programs we picked are perfect for that." She adds that the buy supplements a "very heavy" broadcast TV presence. "If you're talking strictly on efficiencies, who's kidding whom? But we're reaching an exclusive audience that you may not find on broadcast. We're hoping to reach a new viewership on a new medium; it's a test." To gauge its effectiveness, Walgreen's probably will advertise different items on cable than on broadcast, and compare sales impact.

Interestingly, Sapstein's first baptism into cable came with another client, Jovan, whose sultry TV spot for its musk product features a young girl being stalked by a leopard in a park. The spot, she says, was rejected as too hot by broadcast TV. Since she wanted to reach very young women and teens anyway, she decided to try MTV for the fourth quarter. "We ran 24 spots a week, and got dynamite results," she reports.

Also new to MTV is the Casio line of electronic keyboards and Clarion car stereo, an advertiser that had been almost exclusively print before coming on with MTV earlier this year, according to MTV's Roganti.

Indeed, awareness is growing of cable's ability to target hard-to-reach demographic groups—something the industry's been touting for years. Case in point: The San Francisco-based Marschalk Co. agency earlier this year tried the Arts & Entertainment Network for its client, Royal Viking Cruise Lines. The client, a tiffany of cruise operators, was seeking "older, more affluent, dis-

criminating adults with the propensity to travel," according to associate media director Jerry May. Along with the purchase of several flights on A&E from January to March, it also bought some spot broadcast. To test the effectiveness of the buys, the agency did pre- and post-awareness studies in Phoenix. Results: "We found that there was a higher level of awareness among the A&E viewers than among the spot broadcast viewers. This was somewhat surprising, in light of the fact that there were many more broadcast viewers than cable viewers." Those results pleased the client, which is targeting a luxury cruise market said to represent only about 5 per cent of the general population.

Says Bill Birkbeck, media director at Marschalk: "We are seeing a change taking place in the marketplace. We're looking at cable now for a number of package goods products, because we're seeing network erosion—and there are some fine programs on cable. All indications are that it's the kind of audience we're looking for, a group that is considerably more selective in its viewing habits."

No guts, no glory

Cable only comprises about 2 per cent of the agency's buying, but Birkbeck vows that the percentage will increase as major advertisers with large budgets come to believe in the medium. "As large advertisers take the risk and find a payout, you'll see more advertising moving to cable," he says. But in general, he adds, smaller advertising "can't take the risk," especially those with limited product lines and limited budgets.

Birkbeck says his agency is now "testing" MTV by way of local avails for the Dep Corp., makers of hair products appealing to young women. "MTV will probably be an important part of what we do," he predicts.

A&E also has attracted Baldwin Pianos of Cincinnati. Baldwin is a sponsor for the October debut of a four-part BBC series entitled *The Life of an Orchestra*, a musical documentary on the London Philharmonic. The network also has produced a study guide on the series in conjunction with the Baldwin buy. Also new with A&E: KLM Royal Dutch Airlines, which, like Royal Viking, prides itself on its carriage trade clientele. The airline, which has limited its budget mainly to print in recent years, has bought a flight on the documentary series *The Aristocrats*, which began October 2.

Also new to A&E is the Tenneco oil and energy company, which is running image advertising to reach what A&E ad vice president Whitney Goit terms

the network's "high concentration of opinion leaders."

At Black Entertainment Television, ad support has been consistently strong for product lines specifically designed for blacks, such as hair care and cosmetic products, says Janice Thomas, BET advertising vice president. But it's attracting more general advertisers of late. While the fast food category has been slow to use cable, BET has had McDonald's for the past two years; in September, the Wendy's chain began advertising on the channel.

Other major new advertisers at BET include the KFC Corp. of Louisville (Kentucky Fried Chicken) and Coors beer of Colorado, both of which signed on in April.

The news from sports network ESPN reflects the steady, but slow, progress in the national cable advertising arena. Says ad sales director Bob Jeremiah: "At ESPN, there aren't as many new accounts that have discovered cable as there are accounts that came into cable a few years ago and are now spending bigger and bigger bucks, getting out of some arbitrary formulation where somebody said cable should get only 3 or 6 per cent of the budget."

For example, Volvo has been with ESPN for some time, focusing on tennis. But it's increased spending significantly with fall and winter buys on college football, hockey, basketball and skiing, through Scalley-McCabe. Others who have increased spending include American Motors Jeep, and the U.S. government's joint recruiting effort.

At the Atlanta-based Weather Channel, advertising executives work closely with programming producers to link weather-related segments to the advertising message. Some recent additions include the *Michelin Driver's Report*, a national overview of driving conditions that represents a "seven-figure" deal for this calendar year, according to Weather Channel New York sales manager Scott Holtz.

Also new are *Eating Smart* and *Shaping Up Weather*, segments running for 18 weeks and sponsored by Dannon Yogurt through HCM Advertising, New York.

At The Nashville Network, the Hunt-Wesson division of Beatrice and Pillsbury are making an increased commitment to the network as sponsors of *Country Kitchen*, a newly debuted half-hour cooking series starring Florence Henderson that airs on Sundays at 2 p.m. ET.

"They came on because of the environment" created by the program, according to Peter Weisbard, ad sales vice president at Group W Satellite Communications. □

Public relations methods have become more sophisticated as industry grows up

Cable's p.r. troops earn respect as corporate strategists

By STEVE WEINSTEIN

As the cable television industry has matured and grown, so too have the functions and reputation of its public relations people. Put simply, p.r. in cable has come of age. True, the stereotypical image persists of the smiling but unsubtle "flack" who would do or say anything for a piece of positive publicity. But in the main, public relations in cable is perceived as downright respectable—and crucial. In the lexicon of Madison Avenue, p.r. is not just flackery anymore.

Corporate executives increasingly value the counsel of their p.r. department and recognize its importance to corporate image, public perception, and, ultimately, to the bottom line. Top p.r. people in cable often rank as vice presidents, and typically draw paychecks commensurate with their rank. Their advice on government, the media, investors, franchises, viewers and the attitude of local cable operators is highly valued in the executive suite. This new breed of p.r. sophisticate does a lot more than simply disseminate information and influence perceptions and media coverage; the p.r. person is a corporate strategist as well. Credible, effective persuasion has pretty much taken the place of overt threats or the expectation that advertising or other assorted pressures can "buy" a public or industry image.

But as p.r. people occupy the role of corporate strategist, there is some concern among their own ranks, and among the targets of their efforts. The

concern is that the dissemination of credible information could be compromised in circumstances where full value is placed on short-term marketing advantage, as opposed to long-term corporate image. The issue is whether p.r. efforts are being judged solely on short-term, bottom-line "results," or on long-term enhancement of a company's image and market standing. Long-term gains often are more intangible and harder to quantify, but every bit as important, if not more so, than short-term marketing advances. That is one reason why some p.r. people privately confide they prefer that their departments report to the CEO rather than to senior vice presidents of marketing.

Advisor, not hypester

"My job has changed to a great degree," confirms Rosa Gatti, vice president for public relations, who reports directly to ESPN President William Grimes. "I am more in communication with other department heads of ESPN, handling more planning and strategy." As a result, Gatti says, she's needed to expand the size of the p.r. staff, which has gone from three to twelve people over five years.

Likewise, at the Arts & Entertainment Network, the p.r. staff has doubled in the past year and a half, to eight. "Our general responsibilities have increased, including stepped up efforts to increase awareness of the net-

work in top markets around the country," notes A&E p.r. director Burt Berliner.

Despite the general atmosphere of new-found respect, however, some p.r. people complain that certain programming services and MSOs still don't give p.r. its due. Says Richard Holcomb, vice president for public affairs at Time Inc.'s American Television and Communications, the second-largest MSO: "Some of the big MSOs literally have no one in their field units." One former public affairs director for a smaller but still sizable MSO states that "none of our managers were allowed to speak to local newspapers"—a policy that didn't exactly enhance the chances of generating publicity for local cable company activities.

And news media reporters among the trade and consumer press, along with some other cable watchers in and out of the cable industry, continue to cite an alleged lack of professionalism in cases where the prevailing business reality doesn't quite square with the selective, totally upbeat and positive information parroted by the p.r. brigade. Among objectionable practices: Heavy-handedness, stretching the truth to unacceptable limits, using advertising lineage as a tool to influence editorial coverage (an anathema to credible and responsible journalists and an insult to their readers or viewers), and the besmirching of reputations of media types who do not report the totally positive, upbeat story that represents the ideal p.r. "placement."

"They're well intentioned, but not especially knowledgeable and terribly, terribly naive about media," comments Ron Wolfe, a general business writer with the Philadelphia Inquirer who has covered cable TV. "The whole business is so new that everybody who does it doesn't seem to have been in their job long enough to find their way to the washroom. It's frustrating from our side."

"They're certainly not as sophisticated as the broadcasting networks are," adds David Crook, a TV critic of *The Los Angeles Times*. He adds that "I'm not certain that's necessarily a



P.r. organizers, back row, from l.: Mark Harrad, HBO; Gail Wallace, United; Cheryl Daly, Group W; Lynn Yaeger, Viacom; Dave Anderson, Cox. Front row, from l.: Sandy Wildman, Showtime; Bob Russo, Daniels, Dick Holcomb, ATC; Ed Dooley, formerly at NCTA.

bad thing, either. The broadcast networks are such phenomenal self-aggrandizement machines."

For MSOs, local government relations remains a top priority. Companies are eager to avoid the experience of Warner Amex, whose Dallas system became a political football of the city government. (Heritage has since bought the franchise.)

Viacom takes its government involvement one step further. "Viapack" is a political action committee that solicits contributions from employees. Such interest in politics brings criticism from industry watcher Tom Shales, TV critic for the *Washington Post*. "They're so busy lobbying for deregulation," he complains, "all they care about is Capitol Hill. It's the youngest industry to lobby for deregulation in history."

"No one's arguing any more about whether they ought to get involved in local communities, whether they ought to deal with the media, or whether they ought to be more sophisticated in government relations," counters Holcomb. "It's just how to get it done. Until recently, that has just not been a priority."

Banding together

To correct that deficiency, and to help p.r. directors exchange ideas and information in general, Holcomb and other p.r. directors such as Dave Anderson of Cox Cable, Lynn Yaeger at Viacom and Mark Harrad of HBO have founded a new industrywide group, the Cable Television Public Affairs Association.

Public relations is acutely necessary when systems feel the heat from controversial programming content. One service with extensive experience in dealing with local governments is the Playboy Channel and Rainbow Programming Services, its marketing arm.

"Rainbow felt the heat directly, because they were trying to market it," recalls Len Stein. Stein, who now heads Visibility Public Relations, guided Playboy through its initial growth period as a publicist. "As they would go out and sell, and stations would announce the imminent launch, that's when it would begin."

He remembers the channel's Canadian launch as a particular p.r. error. It was decided to announce the launch from the Playboy Mansion in Los Angeles because, as one official told Stein, "Our partners are here and we want to do a big splash here."

"I said, 'Well, that seems a little odd to me. I would recommend you do the Canadian announcement at home, not in L.A.' The next thing anyone knew,

Women Against Pornography was marching in 10 degree weather in Toronto, and a nationwide protest began." The use of American actors at the launch helped make it a political issue as well.

Ironically, as with so many of Playboy's battles, this one demonstrated the uses of publicity — adverse or otherwise. The channel that carried Playboy on the launch date had more subscribers than anybody else. "So while you bite your lip at the moment and say, 'Gee, people are upset,' other people are putting their money on the table and subscribing," Stein concludes.

System leakage also caused headaches for Playboy. The channel shared a transponder for a time with Christian Broadcasting Network's CBN Cable, and occasionally, Playboy slipped into CBN homes. "That was very frightening for us," Stein says, "because we did not want to go where we were not welcome. That was the last thing we needed to do."

Playboy Enterprises now handles p.r. for the channel in the wake of a realignment between the two companies.

At MTV, a channel sensitive to criticism by groups objecting to content of certain rock videos, the program standards department deals with viewer concerns. However, "Often certain kinds of problems go through the affiliate relations area," notes MTV's Barry Kluger. "Then the p.r. department monitors those and deals with the system on those issues."

Showtime is perhaps typical of the way most program services handle their p.r. campaigns. The department usually coordinates its strategy with whichever department is involved.

Right now, the operations and production services department is implementing scrambling, so p.r. needs to bone up on the fine points of the issue, including marketing and consumer concerns as well as technology as it relates to operators. "We're trying to keep a lot of discussion going to prompt operators who have not yet sent in paperwork," says Showtime's Tola Murphy-Baron. Toward that end, mailings have gone out to every cable operator, and she has placed stories in trade media.

Last year, she relates, Showtime switched satellites from Satcom to Galaxy. "We worked hard to notify everybody," she says. "But the day we switched, we got hundreds of phone calls from people who were confused." Obviously, in campaigns like this one, the p.r. department's crucial role is as disseminator of information to the public and trade press.

Ted Turner's bid for CBS is another case in point. The situation presented



Rosa Gatti of ESPN sees p.r.'s role as corporate advisor.

Arthur Sando's department at Turner Broadcasting System with a "hectic" schedule. "It was one of those very fast-moving stories," he recalls. "We were bombarded by phone calls. But I thought the media handled the story well. We had no problem with the coverage."

Similarly, David Fluhrer oversaw press relations during Viacom's recent purchase of MTV and the remaining half interest in its Showtime subsidiary. "It's all been manageable," he says. "On the first day, we dealt with 30 major media organizations, including the trade press." His strategy involved channeling essential information he couldn't answer to the appropriate parties. "I was handling calls, in terms of who to interview and providing basic background material. For quotes and more strategic stuff, I was feeding (reporters) to three top executives." Dailies were given priority over trade magazines with longer deadlines.

Mixed reviews from press

Such arrangements generally seem to work. Many top reporters, such as Sally Bedell Smith, TV and cable correspondent of *The New York Times*, find p.r. executives to be helpful.

"Generally, I'm pretty happy with the p.r. people I deal with," agrees the *L.A. Times'* Crook. "It really helps to work at the Times," he adds. "People generally don't want *not* to help." But Crook recently wrote a column criticizing HBO's p.r. department for not being especially helpful when he had tried to obtain ratings of a movie.

Cable p.r. also receives mixed-to-good reviews from the trade press. "It varies a lot," comments Tom Southwick, editor of *Multichannel News*. "People in the programming end have an interest in making sure what they do is known not only to the trades but to the general public as well.

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"The best p.r. people recognize the press has a legitimate interest in what's going on in a company and serve as a conduit for information, rather than trying to steer a story in one direction or another," he adds. "They end up serving both the press and companies very well—rather than the p.r. person who is simply out to get the best story in the paper and avoid bad stories."

The criticism can cut both ways. Carole Shander, head of corporate communications at Rainbow, relates an experience with a trade reporter who, she alleges, "invented" a quote. Her company wrote a letter to the editor of the publication involved. (It was printed, she says.)

Sando complains that he rarely sees a positive story about cable in the *Washington Post*. "The *New York Times* at least has a Sunday review column," he says. He singles out Tom Shales, who, he says, "continues to write stories about cable's unfulfilled promise."

The outspoken Shales replies: "Tell Arthur Sando, for whom I have no respect since he works for Ted Turner, that TV itself is still getting nasty press, and it's 35 years old."

Generally, however, corporate p.r. heads in cable seem to get along with the press more often than not. As Len Stein points out, reporters tend to empathize with other media, particularly where first amendment issues are involved.

In fact, the most frequent complaint comes not from the media, but from cable p.r. people who have trouble placing stories and listings about their programs.

In the past, Sando points out, newspapers in major markets may have ignored cable shows because their cities weren't wired. Even now, large areas like the outer boroughs of New York lack cable, which leads critics and reporters to deemphasize cable programs. Berliner of A&E points to *TV Guide's* cable listings and coverage of cable shows as a hopeful sign of increased awareness of cable, and of its programming services.

On the other hand, Howard Thompson, who handles film reviews for *The New York Times'* TV listings, says it would be foolhardy to try to place stories in *The Times*. "The p.r. people," he says, "they don't pressure. Of course they try. But we're on to all their tricks."

For Joe Boyle of Multichannel News, the independent p.r. agencies are far more aggressive about placing stories than in-house contacts. "They have to be, or they'll lose the account in a year," he says. "HBO and Showtime, they never strongarm you."

Bob Brewin, who writes the "Monitor" column about the TV industry for the iconoclastic *Village Voice*, has the exact opposite problem. "They don't want to talk to me," he laughs. "I eventually get ahold of them, but a lot of times they're not thrilled to hear from us."

Stonewalling scorned

"For the longest time, HBO never returned my phone calls." On the other hand, Showtime is "the best p.r. outfit in the business. They don't try to snow you. When you call up with questions, they get back with the answer; if you want a videocassette, they get it to you immediately; and if you want to get someone on the phone, they get them to you."

Brewin particularly appreciates Showtime's professionalism in providing information, even when the channel's personnel understand that it may not produce a story beneficial to the company. That is not the case at some other shops, he maintains.

Brewin also was the only reporter willing to relate a story about a company exerting pressure via his paper's advertising. This remains a sensitive topic for the media, especially the trade press, which derives most of its income from such ads, but whose editors generally consider themselves business journalists, not industry publicists.

Brewin wrote a nasty two-line "toss-away" about The Weather Channel, he says, "and they cancelled a run of ads — and let the ad department know that the reason they cancelled was because I said something." Fortunately, the ad-rich alternative weekly never missed the additional revenue. "We're the *Voice*," Brewin jokes. "If there were many more ads in there, there'd be no room for copy."

Given the fact that their functions are divided among community and government relations, investor relations, trade and general media and affiliate p.r., it is not surprising that most departments organize their personnel around such responsibilities. Most departments, for instance, now have a specialist in media relations — often one person for trade media, another to deal with consumer magazines and newspapers.

The departments themselves are about evenly divided between those that report to a marketing vice president and those that are autonomous within the organization. At A&E, Berliner reports to Andrew Orgel, vice president for affiliate sales and marketing. At the Playboy Channel, all p.r. executives report to Bruce Binkow, corporate communications director for



Barry Kluger of MTV:
Doing a "p.r. job" inside and outside.

Playboy Enterprises.

On the other hand, "All divisions are autonomous" at Viacom, which is the 11th-largest MSO and now owns four programming services, Fluhrer says. "All people outside my (headquarters) operation report through their own ranks," he says. Fluhrer says such decentralization has resulted in "very friendly cooperation and diplomatic relations" among Viacom's various enterprises.

p.r. image problem?

Despite their varied functions, however, many cable p.r. executives still complain that too many companies, especially MSOs, still don't recognize p.r.'s value.

"It's still in a formative stage," agrees Ed Dooley, recently departed vice-president of NCTA. "Not all companies recognize public affairs or p.r." But, he adds, "In the evolving marketplace in which cable finds itself, public affairs is vital. You've got to develop good relations with customers. So it's another form of customer relations — the ability to create a feeling of goodwill for the company."

Another difficult hurdle cable p.r. executives face, however, may be acceptance from their own peers on the broadcast side. MTV's Kluger was the first cable representative on the boards of the National Academy of Television Arts and Sciences and the Broadcast Promotion and Marketing Executives organization. "By putting someone on the board from cable, the cable industry was able to do a good p.r. job within BPME," he says. Kluger recently challenged the TV Academy's local Emmy Awards for excluding cable shows.

"I think one of the functions is really to do a p.r. image on cable itself," he adds. "I really am doing a p.r. job on the cable industry, both internally and externally." □

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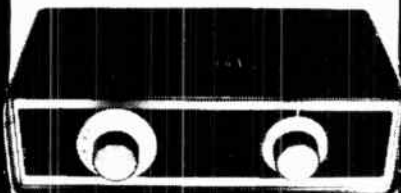
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Corporate Profile

MacLean Hunter stats

Maclean Hunter Ltd. is a Canadian company and all financial data, except as noted, are in Canadian dollars. A review of historical statistics of the company suggests that the company has enlarged its activities in Canada about as much as it can and prospects of growth there are only moderate. As a result the company looks to the United States for room to grow. A single significant example of this was the acquisition of *The Houston Post* in December 1983, and during 1984 the newspaper contributed substantially to the operating income of the company.

Newspapering is a relatively new significant business for Maclean Hunter; its business segment data only recognizes it since 1982. By contrast, cable TV and the other business segments have been part of the company for a decade or more. It is interesting to examine a concern in which cable TV is a traditional line of business and newspapers is a relatively novel one.

In 1982, newspapers accounted for 13.3 per cent of revenue, a figure that moved up to 20.7 per cent in 1983 and 35.2 per cent in 1984. In the first quarter of 1985, the comparable figure is 33.8 per cent and for the second quarter of 1985 the figure is 33.3 per cent. In 1983, newspapers contributed 18.1 per cent to operating income and 23.7 per cent in 1984.

Cable contribution. In 1983, cable TV contributed 18.1 per cent to revenue and 33.2 per cent to operating income. In 1984, cable TV added 15.2 per cent to revenue and 29.5 per cent to operating income. In the first quarter of 1985 cable TV contributed 17.5 per cent to revenue and 44.8 per cent of operating income. In the second quarter of 1985 cable TV put in 16.5 per cent of revenue and 33.1 per cent of operating income; although newspapers had one-third of second quarter revenue, the contribution to operating income was 20.9 per cent.

Operating income as a proportion of revenue also puts cable TV in a good light as compared to newspapers. For 1983, cable TV operating income was 26.7 per cent of revenue as compared to 12.8 per cent for newspapers. In 1984, the cable TV proportion was 28.2 per cent, compared to the 9.8 per cent for newspapers. For the first quarter of 1985 the cable TV proportion was 30.4 per cent versus 4.9 per cent for newspapers. For the second quarter of 1985 the cable TV figure is 31.1 per cent and the newspaper figure is 9.7 per cent.

When an estimate of the return on assets by business segment is made in the manner customary for this column, the return for 1983 for cable TV was 11.4 per cent and 6.8 per cent for newspapers. For 1984, the comparable figures were 11.2 per cent for cable TV and 8.2 per cent for newspapers.

First quarter results. For the first quarter of 1985, the estimated return on assets for newspapers on an

annual basis was 5.6 per cent; for cable TV, it was 12.2 per cent. For the second quarter of 1985, the comparable figure for newspapers was 8.3 per cent, also annualized, and for cable TV it was 13.7 per cent. The figures for 1985 are based on assets at the close of each quarter, but the allocation of those assets among the segments was the same as for the close of 1984.

There is also a contrast between the newspaper and the cable TV segments in respect to return on equity, as calculated by this column. For 1983, it was 12.1 per cent for newspapers and 27.8 per cent for cable TV. For 1984 it was 13.8 per cent for newspapers and 23.5 per cent for cable. For the first quarter, on an annualized basis, it was 6.2 per cent for newspapers and 27.1 per cent for cable. For the second quarter of 1985, also annualized, it was 14.1 per cent for newspapers and 30.6 per cent for cable.

In respect to growth since 1982, inclusive, the numbers are bigger for the newspaper segment. From 1982 to 1984, newspaper revenue gained at a compound annual rate of 113.5 per cent; the comparable figure for cable TV was 21.7 per cent. The like total revenue figure was 31.2 per cent. Net income for the whole company advanced at the rate of 50.8 per cent, while equity advanced 43.5 per cent. Total assets were up at the rate of 28.4 per cent; the figure for long-term debt was 12.3 per cent, but this excludes convertible debentures, which were \$55.0 million at the close of 1984.

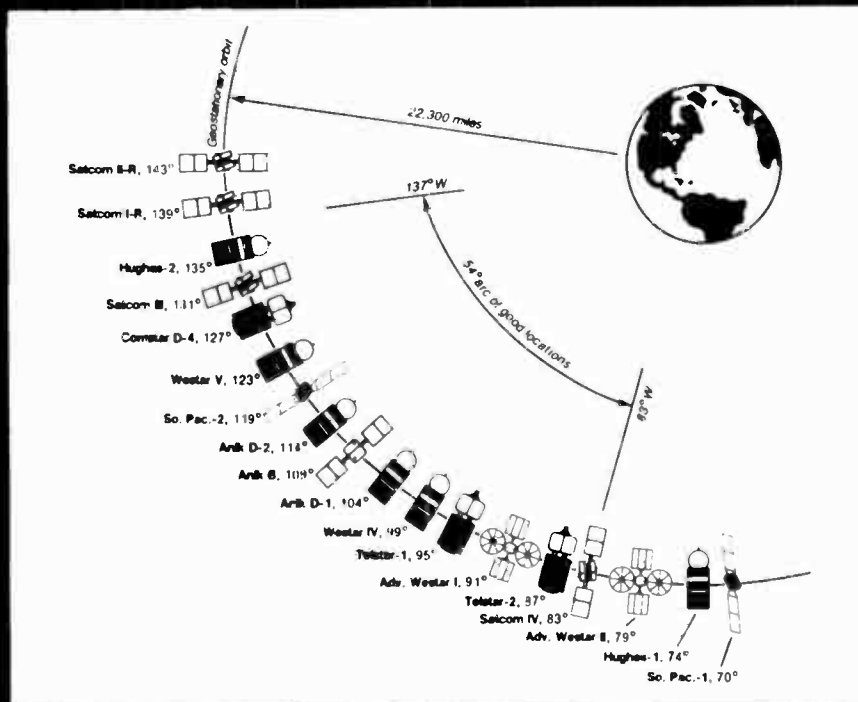
Linear projections. As an attempt to offer relatively more detailed projections of net income, quarterly results for the 1982 through the first half of 1985 were used as an historical base as the linear estimation method was applied. The coefficient of correlation was 0.7817 of a possible perfect 1.0000. This method projects net income of \$15.3 million for the third quarter of 1985, with regular increments to \$22.9 million for the fourth quarter of 1987. There is, however, seasonal variation. Aggregate net income for the 1984-1984 period was \$101.6 million, for the three years and to this the aggregate first quarters contributed 36.6 per cent, the combined second quarters 19.1 per cent, the combined third quarters 29.5 per cent, and the combined fourth quarters 14.8 per cent. The historical first half of 1985 and the projected last two quarters of 1985 have a total of \$56.6 million. When the quarterly shares of full year results mentioned above are applied, the estimate for the third quarter of 1985 is \$16.7 million. For the fourth quarter of 1985 it is \$8.4 million.

Assets of the company for June 30, 1985 are reported at \$685.6 million, consolidating total current assets and total current liabilities into a single working capital figure. When the total current assets and liabilities figures are used, a total asset figure of \$820.2 million is obtained, of which total current assets represent \$235.1 million or 28.7 per cent. The major liability side item is equity at \$269.6 million, or 32.9 per cent.

Sources and uses of funds in 1984 totaled \$230.7 million. Operations contributed \$147.8 million, or 64.0 per cent with income before extraordinary items, at \$49.2 million, or 21.3 per cent.—**Basil Shanahan**

What Broadcasters Should Know About Satellites

by John P. Taylor



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New Arbitron (from page 47)

day 1. We wanted something that would be a better reflection of the way radio is bought and sold today."

Halyburton explains that the current report "carries demos and dayparts that were perhaps more popular among advertisers 10 years ago, but that are used less often today. We wanted to highlight those demographics and dayparts that get the lion's share of buyer attention today." He points out that some of the areas included in the new format are available now through special AID runs, but adds, "Once they're in the book, users should be able to save money they'd otherwise have to invest in AID."

At WTIC AM-FM Hartford, president and general manager Perry Ury comments that "While it often gets lost amid all the criticism about (controversies) like Arbitrends and pricing, Arbitron does have a group of very skilled and dedicated technical people who do a fine job. These changes are part of that job, which is to improve their service and the delivery of that service."

Bill Sommers, vice president and general manager of KLOS(FM) Los Angeles, says he voted for the redesign "because it will be easier to read. A format that reads down instead of across will be especially useful in the biggest markets like Los Angeles, where 46 stations make the book and

people have to turn pages to see it all."

Sommers says that while some demographic breaks and dayparts are being added and others deleted, "The net result will be that it should be easier to find both the younger age breaks and the older ones. But probably the best feature from the stations' point of view is that the changes won't add any extra cost to the subscribers."

John Lauer, vice president, general manager of WGST Atlanta, describes the changes as "well thought out over the course of three or four fairly extensive meetings (of the Advisory Council). And he believes the results will be "a simpler format, easier for users to read, with specific information on demographic breakouts that will be more useful because they conform more closely to current buying trends and patterns."

As an example, Lauer cites 25 to 54, "with every sub-age cell broken out so that they can be put together or mixed and matched to fit any advertiser's customer profile."

And Lauer also points out that weekend 10 a.m. to 7 p.m. information "is being included as a prime classification in order to throw a spotlight on a different group of listeners, engaged in a different set of activities than weekday listeners. Buyers will be reminded of a group that many of them have overlooked in the past."

He adds that 35-plus will be included

"because more advertisers today recognize the importance of an older market segment, more affluent now than ever before in the history of our economy."

WPEN's Wexler also points to the importance of 35-plus: "A key addition to my mind will be introduction of 35-plus in the new Target Audience section. With all the recent studies pointing to how many more people are living longer, healthier, active lives, and how discretionary income climbs when the kids graduate and leave home, I think the importance of this demographic will continue to grow for both advertisers and for radio broadcasters. Now, with stations' 35-plus audience in an upfront, plain-to-see place in the new report, I think 35-plus will get more of the consideration it deserves from advertisers."

Sales tool

W.L.W.'s Martin sees the new look as "a step forward in producing a more useful, more workable sales tool with which to equip local station sales representatives."

The Advisory Council attitude, he recalls, "from the start, was in favor of a ratings report that could serve as a more functional sales tool, so long as the changes wouldn't cost subscribers any more money. I think Arbitron is sincere in wanting to redesign its product to meet the needs of both its station clients and its users at the advertisers and agencies."

Another broadcaster opines that Arbitron, "like any company, was looking at their competition when they asked themselves how they could improve their product. They streamlined their product just like the auto companies do when they bring out their new models. Only what Arbitron is doing is less superficial. They're including real improvements that follow more closely than today's books the kind of information that computers now let us access from the tapes."

KLIF's Halyburton notes a benefit to Arbitron: "They'll be able to produce their reports more efficiently now that the radio books will be the same 8½ by 11 size as their TV reports, and now that they've invested in new laser printing equipment, which turns out a better quality print job."

Wexler confesses that when Arbitron first came up with the idea of investing their own money in redesigning their printed reports, "I was a little surprised. Their recent thrust had been to concentrate on their computerized Arbitrends data delivery system."

In any event, following all the criticism about Arbitrends, says Wexler, "This time the Council insisted on playing a major role in the redesign. □



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installed in Greenville, N.C., and they are expected to be operational next year for broadcasts to Africa and South America. Eventually, Pell says, the plan is for the VOA to be operating about 100 of the 500 kw transmitters.

Work also is being done at the headquarters in Washington, D.C., where the Voice is now operating out of studios that date back to the early 1950s, studios Pell terms "vacuum-tube technology." By the end of the year he expects to have state-of-the-art studios in place.

The programming, produced at headquarters, also is being expanded. The VOA now produces broadcasts in 42 languages, with English still the primary transmitting language. In fact, the newest project that just came on line is a 24-hour English service to Western Europe, called VOA Europe.

That's just for a start. Pell says, "We are engaged in a major research project in Western Europe, the results of which will determine how much farther we go." It might mean a return to broadcasts in German, French, Italian, and Spanish to Western Europe, services that were lopped off in the pre-Reagan days when budgetary restraints included the USIA.

More important than the fact that a new English-language service has begun is the method of delivery. In addition to the traditional shortwave broadcasting, which is a declining medium for residents of a more affluent Western Europe, the Voice is exploring many other alternatives, including AM, FM and cable.

Negotiating with all the European governments for rights to do that type of broadcasting is burdensome, but Pell and others feel the time is ripe. European radio and TV is at the point now that its U.S. counterparts were at five to 10 years ago. AM frequencies are scarce, FM is exploding and cable is burgeoning.

Cable is hungry for programming and wants the products of the U.S. government. A few years from now, when program suppliers have come forth as they have in the United States, European cable systems are expected to begin charging for access, and the U.S. government claims it will not pay. So it wants to get on now.

The first test of cable comes this month when the VOA is uplinked from its Munich station to the ECS1 Westbeam satellite and downlinked to cable heads throughout West Germany. The Voice will also be offered as an audio service.

FM also is fast coming on line. "We have an arrangement now, for example,

with an FM station in Paris," Pell says. "The operator is running an English-language station and is taking three of our morning newscasts, and some other news and current affairs programming." A new two-hour nightly jazz show for Western Europe audiences, with Willis Conover as host, is part of that pilot project with the Paris FM.

Pell says many other new FMs in Europe also "are interested in carrying some or a great deal of our programming," primarily for its news content.

How objective?

Wherever federal broadcasting efforts are discussed, the subject of objectivity invariably comes up. Just as invariably, the head of each of the services claim that his service is operating in a most impartial manner, exclaiming that the services depend on their credibility for listenership, even in news-starved countries behind the Iron Curtain.

But when each is asked whether the incident of the British government ordering the BBC, its counterpart of U.S. federal broadcasting, to kill a planned documentary on Northern Ireland could be repeated in the United States, each answers with a noticeable lack of confidence.

Pell, who was a broadcast correspondent for Westinghouse, Group W, NBC, and two Boston stations before joining the VOA, believes that's a "difficult question. We operate under a charter that requires us to do certain things, and I think that is generally recognized by officials here.

"Do we get complaints about something we broadcast? Everyday, no question about that. . . I can't think of anything we've had complaints about that we haven't covered. We have made the editorial judgments on our own as to whether we should be covering a specific thing or not. . . But I'm not going to sit here and say it's not possible that if we produced a documentary on X subject, that somebody might not come down on it."

Pell also is responsible for Radio Marti, which was thrust upon an unwilling USIA by Congress and this year began broadcasting RFE/RL-type programming to Cuba via VOA's Marathon, Fla., transmitters. Otherwise, Marti and VOA are entirely separate entities, each with its own facility and staff.

Ed DeFontaine, who served as managing editor of AP Radio and as a reporter with Westinghouse and Mutual and other VOA positions before becoming director of news and English broadcasting for VOA this past summer (succeeding Pell), notes that, "U.S.

policies dictated the broadcasting posture" of the VOA at one time. He adds, "I wouldn't work here under those circumstances." The VOA he sees today, he says, "couldn't be cleaner than this administration runs it."

The VOA may have its charter, but its TV counterpart, which just began service this year as Worldnet, is still working on one. Nonetheless, its chief, Alvin Snyder, with 2½ years at the USIA under his belt, feels his service also is insulated from government interference with programming. "I don't think Congress would stand for it," he says. "That's the reason it is set up that way."

Snyder adds, "We're going to strive to be objective, we're going to present equal treatment on stories and we're going to reflect what the news is as it's being reported to the domestic audience in the U.S. We want to play it straight, because if we don't, we're out of business."

Reflecting the views of his counterparts in government broadcasting, Snyder, who has been a news writer and producer for CBS News, WCBS-TV New York, WMAQ Chicago, head of news for Multimedia stations and TV adviser for President Nixon, says, "Nobody's going to take us seriously if we look like we're grinding out propaganda, which is not really what we're all about."

Promoting awareness

What Worldnet is purportedly about, is strengthening foreign understanding and support for the United States policies and actions." It goals are: "to promote foreign awareness and knowledge of American society, counter hostile attempts to distort or frustrate the objectives and policies of the United States."

It already is providing interactive television to overseas posts and provides administration policy makers an opportunity of speaking directly to foreign audiences. But, like VOA Europe, Worldnet also is expanding onto European over-the-air and cable television stations, a far cry from just a few years ago when the visual branch of USIA consisted primarily of a lackluster film service.

It has only been on the air with a daily program since April 22, a government version of the *Today Show*, complete with dual (male and female) anchors, news features and interviews.

Operating out of warehouse-like facilities adjacent to the capital's judicial section, Worldnet beams a two-hour daily show to Europe where it is routed to U.S. embassies that have receive-only satellite dishes, to cable system

head ends, and to hotels.

Worldnet is still in its first phase of operation, which is to establish a worldwide network of satellite downlinks, microwave retransmitters, and land lines to make it widely available. Negotiations are underway with many host nations to allow the United States to install dishes on its embassies as a way of avoiding the expensive leasing of post, telephone and telegraph company facilities in each country. The USIA also has negotiated a package deal with Eutelsat, an organization of European PTTs, to allow it to have as many downlinks as it wants, including audio, for \$1.2 million.

Using ECS TF1 satellite as the second link of a double hop, Worldnet is able to reach all the way from Madrid to Rome and Helsinki, "a beam coverage that we wanted at a strength that would permit us to put relatively small dishes on the embassies," Snyder says.

Negotiations are underway for a similar arrangement with Intelsat to cover Pacific Asia on its spare Intelsat 4, and for a service for Latin America, in Spanish, expected to be on line by the end of the year, using Intelsat's Atlantic spare. After that, Worldnet hopes to make arrangements for a similar daily service to Africa, the Middle East and to Australia, using the Ausat launched on the September space shuttle. The Western Europe programming soon will be available to Eastern Europe and the Middle East on the east beam of ECS.

The two-hour service includes *America Today* during the first half hour, followed by 90 minutes of a variety of programming, including interactives, in which journalists in the region question a U.S. official on a specific topic.

Plans already are underway to expand the service "as we think the market will bear," Snyder says. "There's a strong possibility that USIA will be offered its own cable channel (in Sweden) if Worldnet programming could be extended to six to eight hours a day on a seven-day-a-week schedule" and some technical problems involving other countries can be worked out.

Worldnet fully intends to try to fill the requests it gets for expansion, Snyder says. "Our problem now is to come up with eight hours a day. We can't do it yet" despite a huge increase in staffing and budget, which have outpaced the programming on American culture and values that has become available.

Still the viewership, which Snyder estimates at about 1.5 million now, is limited. Without widespread retransmission as yet on the systems in the host countries, or carriage in hotels (Inter-continental Hotels has just begun using Worldnet), Worldnet is limited

to U.S. facilities where a large screen usually is set up in an auditorium or other room and the local citizens invited to come in and watch.

Snyder wants to move quickly to get Worldnet on as many European cable and over-the-air stations as possible before the programming catches up with the TV explosion and becomes a buyer's market. "For the foreseeable future, I think there's going to be an expanding market. A lot of systems are small, and they don't have much money, so they love free material."

BIB's jurisdiction

When the USIA's broadcasting activities were reorganized in 1975, with the VOA given a new charter (updated recently), the feeling around the world was that the service was no different than RFE for Eastern Europe and RL for the Soviet Union, both of which had been largely financed by the CIA.

At the same time the VOA was ordered to become more objective and non-propagandistic, the CIA involvement in RFE and RL was ended and

the services placed under the direction of the Board for International Broadcasting (BIB), created just for that purpose.

The BIB just got a new chairman, magazine publisher Malcolm Forbes, Jr., a member of the 11-man board, to replace Frank Shakespeare, RKO General vice chairman who became U.S. ambassador to Portugal.

Before the changes in the top leadership at BIB and RFE/RL, plans were underway to begin broadcasting to Afghanistan under authority granted last summer by Congress. In the talking stage, plans were to begin by the end of this year with 15 minutes once a week in a Persian language in which RFE already was broadcasting.

Farther down the road, the BIB is considering the possibility of adding broadcasts to Albania, one of the most isolated nations in the world. But problems could crop up there since Albania, with 2 million people, abuts Yugoslavia, which has 1 million Albanians of its own and may not want emotions stirred. Discussions are underway

(continued on page 94)

Latest ADI rankings

Rank	ADI	TV HH
1	New York (Poughkeepsie)	6,696,000
2	Los Angeles	4,401,300
3	Chicago	3,006,300
4	Philadelphia	2,640,400
5	San Francisco (San Jose & Santa Rosa)	2,043,800
6	Boston	2,005,800
7	Detroit (Ann Arbor)	1,661,700
8	Dallas-Ft. Worth	1,541,500
9	Washington, DC	1,522,100
10	Houston	1,417,500
11	Cleveland (Akron, Canton & Sandusky)	1,392,300

(continued on page 94)

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Rank	ADI	TV HH
12	Pittsburgh	1,238,900
13	Seattle-Tacoma (Bellingham)	1,178,400
14	Miami (Ft. Lauderdale)	1,173,100
15	Atlanta	1,167,400
16	Minneapolis-St. Paul (St. Cloud, MN)	1,164,200
17	Tampa-St. Petersburg	1,056,900
18	St. Louis	1,034,400
19	Denver	1,011,600
20	Sacramento-Stockton (Modesto)	914,700
21	Baltimore	878,800
22	Phoenix (Prescott, AZ)	829,500
23	Indianapolis	820,500
24	Hartford-New Haven	810,700
25	Portland, OR	777,700
26	San Diego	765,300
27	Orlando-Daytona Beach-Melb. (Leesb.)	718,900
28	Milwaukee	693,500
29	Cincinnati	692,600
30	Kansas City	688,400
31	Nashville	665,100
32	Charlotte (Hickory)	655,300
33	Columbus, OH	643,700
34	New Orleans	638,500
35	Buffalo	613,500
36	Oklahoma City	611,100
37	Greenville-Spart.-Ash.	604,200
38	Raleigh-Durham (Fayetteville, NC)	602,600
39	Salt Lake City	582,600
40	Memphis	576,900
41	Grand Rapids-Kalamazoo-Battle Creek	576,200
42	Providence-New Bedford	561,200
43	Charleston-Huntington	525,100
44	Harrisburg-York-Lancaster-Lebanon	521,600
45	San Antonio	521,200
46	Norfolk-Portsm.-Newp. Nws-Hamp.	511,300
47	Birmingham	508,300
48	Dayton (Richmond, IN)	502,900
49	Louisville	500,900
50	Greensboro-Winston Salem-H.P.	493,400
51	Albany-Schenectady-Troy	481,200
52	Tulsa	459,100
53	Shreveport-Texarkana	442,800
54	Flint-Saginaw-Bay City	442,700
55	Little Rock	438,900
56	West Palm Beach-Ft. Pierce-V. B.	431,800
57	Mobile-Pensacola	425,700
58	Wilkes Barre-Scranton	421,000
59	Wichita-Hutchinson (Colby, KS)	419,300
60	Knoxville	418,200
61	Jacksonville	406,100
62	Albuquerque (Santa Fe)	404,400
63	Richmond	403,300

U.S. *(from page 93)*

within the administration on the advisability of starting the service.

Although RFE/RL share some technical and logistical work with the VOA, the two entities are otherwise entirely separate and even have opposite purposes. VOA broadcasts information about the United States to other countries, including friendly ones. RFE/RL broadcasts information about the Communist-controlled, closed-society countries into which its signals are being beamed. They are the Soviet Union, Poland, Czechoslovakia, Romania, Hungary and Bulgaria. VOA broadcasts from headquarters in Washington, D.C.; RFE/RL from headquarters in Munich.

(East Germany is served by RIAS, an acronym for "radio of the American sector" in German. Once U.S. funded, responsibility is now shared by the United States and West Germany.)

Otherwise, the BIB says RFE/RL has the same commitment to objectivity as the VOA, Worldnet and Radio Marti.

Their official mission, in fact, "is to encourage a constructive dialogue with the peoples of Eastern Europe and the Soviet Union by enhancing their knowledge of developments in the world at large and in their own countries."

The mission statement says that as media of news and news analysis, they "observe high professional standards of accuracy, objectivity, timeliness and relevance to the interests of their audiences," but consistent with the "broad foreign policy objectives of the United States."

RFE/RL also attempt to arrange their schedules to avoid conflicting with VOA broadcasts in certain Eastern European languages at the same time.

And all the RFE/RL broadcasts are subjected to periodic review by academics and other specialists.

Some persons closely connected with RFE and RL have cited them as at least partially responsible for the new relative openness in Eastern Europe countries in the past few years as the broadcast systems in those countries struggle to counterbalance the impact of the broadcasts that are getting by their jamming devices.

The stations also have added a medium-wave station that will be even harder to jam. It is used for broadcasts into Czechoslovakia and Poland, augmenting the short-wave service to those countries. The medium-wave station was one of several that were captured from the Nazis. Another was turned over by the VOA and others to the AFRTS and RIAS.

The oldest of the U.S. broadcasting operations is the Voice, which began broadcasting to Latin America early in 1942 in German to present the U.S. view of the world war it had just entered. Operating then without a name, its first words were "this is a voice speaking from America."

Radio Free Europe began in the cold war days of 1950, and Radio Liberty first aired in March, 1953, just a few days before the death of Josef Stalin.

The USIA itself was born only a year before Radio Liberty, and in recent years has gone through some embarrassing name changes. Once it was called the International Communications Agency, which created an acronym too close to the CIA for there to be much distinction in foreign minds. It recently returned to its original title.

VOA has the largest number of employees, at 2,909. RFE/RL has 1,750 and is adding more. The TV branch has 200 and is adding, and Marti has 187. VOA claims an audience of about 120 million, and RFE/RL, 50 million, Worldnet 1.5 million. Marti's audience is unknown as yet, but Cuba numbers 10 million people and responses from exiles arriving in the United States report a good listening audience.

The budgets of the services are relative to their size, with VOA leading the pack with \$161 million (a 50 per cent increase in just three years), RFE/RL, \$100 million, TV, \$32.4 million, and Marti, \$11.2 million for a total of nearly \$305 million. All those figures reflect increases over the previous year.

'Video club'

And then there is the latest venture by the U.S. government's broadcasting arm. Snyder boasts that the federal government now is operating "the world's largest video club."

As Snyder tells it, he and Wick were traveling in Jordan nearly two years ago when they noticed the flourishing videocassette rental business there. "He said, 'Look, we've got to tap into this ready market. Why don't you go ahead and set some things up, and we'll take a look at it.'"

The USIA stores have been operated out of U.S. facilities in 10 sites serving as test markets. They proved so popular, that the service is being expanded to 110 sites this fall. The tapes are free to the foreigners who visit the U.S. facilities, and they may choose from 1,000 titles, mostly classic U.S. films, but also including films on U.S. agriculture, science and technology, medicine, literature, documentaries, and a wide range of other subjects.

Says Snyder: "We found that there's a great market for home videocassette playbacks in countries all over the world." □

Latest ADI rankings

Rank	ADI	TV HH
64	Fresno-Visalia (Hanford)	396,100
65	Toledo	382,500
66	Des Moines	375,300
67	Syracuse	367,900
68	Green Bay (Suring, WI)	359,700
69	Springfield-Decatur-Champaign	349,200
70	Omaha	348,900
71	Rochester, NY	347,300
72	Roanoke-Lynchburg	336,200
73	Cedar Rapids-Waterloo-Dubuque	327,300
74	Davenport-Rock Island-Moline	326,400
75	Paducah-Cape Girardeau-Harrisburg-Marion	322,400
76	Portland-Poland Spring	320,300
77	Lexington (Beattyville & Hazard)	313,200
78	Spokane (Wenatchee, WA)	312,200
79	Austin, TX	307,500
80	Chattanooga	297,100
81	Johnstown-Altoona	286,500
82	Tucson	285,000
83	Springfield, MO	284,800
84	South Bend-Elkhart	279,200
85	Jackson, MS	277,900
86	Bristol-Kingsport-Johnson City: Tri Cities	277,100
87	Columbia, SC	266,700
88	Evansville (Madisonville, KY)	261,100
89	Hunsville-Decatur-Florence	260,500
90	Lincoln-Hastings-Kearney	256,500
91	Baton Rouge	256,000
92	Youngstown	234,500
93	Ft. Wayne	232,600
94	Waco-Temple	225,900
95	Sioux Falls-Mitchell	225,700
96	Las Vegas	222,300
97	Greenville-New Bern-Washington	222,100
98	Burlington-Plattsburgh	219,000
99	Colorado Springs-Pueblo	214,900
100	Lansing	213,200
101	Peoria (Bloomington, IL)	213,200
102	Fargo	211,000
103	Springfield, MA	208,700
104	El Paso (Las Cruces)	205,900
105	Augusta	204,600
106	Charleston, SC	203,600
107	Ft. Myers-Naples	200,500
108	Savannah	200,400
109	Madison	200,300
110	Salinas-Monterey	196,400
111	Lafayette, LA	195,100
112	Rockford	189,800
113	Snta Brbr-Snt. Mria-San L. O.	186,800
114	Monroe-El Dorado	184,600

(continued on page 96)

SMPTE (from page 45)

1,125-line, 60-field scanning. Both Panasonic and Sony have large screen projection TV systems to show off their HDTV performance.

Larry Thorpe, Sony's director of studio product management, confirmed that the HDTV demonstrations at the upcoming "Technology Display" at SMPTE will indeed have some added HDTV hardware to extend the capabilities of the system. Rank Cintel will have a telecine operating at 1.125/60 and Grass Valley has developed wide-band distribution amplifiers and other terminal gear. Thorpe feels strongly that HDTV is the only way of the future, and that the attempts to enhance NTSC are short-term solutions.

All-digital studio

The all-digital studio will be discussed and exposed for the first time in North America (following its debut in Montreux), when a French combination of representatives from industry, public television and national TV research will explain and show their system. The paper will be given by Michel Oudin, general manager of SFP, who will describe the components used in the world's first all-digital studio in Rennes.

These components include a digital switcher and slide scanner made by Thomson-CSF, three digital VTRs built by Bosch/Fernesh around the BCN one-inch, type B transports, and an editing system based on a CMX-3400, modified to control the digital devices.

Oudin will also show the first all-digital commercial music video production called *Nous Deux (We Two)*, featuring the French rock star Jesse Garon, who does an Elvis Presley take-off. The digital tape has up to 15 generations in overlays, yet shows no image degradation because of the use of digital techniques.

Oudin has also indicated that SFP hopes to bring some of the digital equipment to Los Angeles, for use or display during the 127th Conference. The obvious question raised by this is: should studios go to interim analog component schemes in the next five years, or hold out a little longer for all-digital equipment?

The overall program for the SMPTE conference, stretching as it does for five days, will have some other key topics thoroughly aired. Stereo audio on television will be reexamined in the light of a year of operational experiences. Computer graphics have become a major part of the broadcast equipment scene, and new companies will be giving papers and exhibiting products. Bosch/Fernesh has already announced that it

Latest ADI rankings *continued*

Rank	ADI	TV HH
115	Columbus, GA (Opelika)	184,000
116	Montgomery	175,900
117	McAllen-Brownsville: LRGV	175,500
118	Amarillo	174,800
119	Joplin-Pittsburg	174,100
120	Duluth-Superior	173,400
121	Corpus Christi	170,200
122	Beaumont-Port Arthur	168,400
123	Yakima	167,200
124	Wheeling-Steubenville	164,900
125	Reno	163,000
126	Wichita Falls-Lawton	161,600
127	La Crosse-Eau Claire	161,400
128	Wausau-Rhineland	159,400
129	Sioux City	158,800
130	Tallahassee-Thomasville	158,100
131	Terre-Haute	157,200
132	Macon	155,700
133	Eugene	155,000
134	Binghamton	154,600
135	Columbus-Tupelo	152,700
136	Boise	151,800
137	Columbia-Jefferson City	151,700
138	Erie	151,600
139	Traverse City-Cadillac	151,400
140	Chico-Redding	148,700
141	Lubbock	148,400
142	Rochester-Mason City-Austin	146,200
143	Topeka	144,300
144	Odessa-Midland	141,200
145	Florence, SC (Myrtle Beach)	140,500
146	Minot-Bismarck-Dickinson	140,200
147	Bluefield-Beckley-Oak Hill	138,700
148	Bakersfield	136,700
149	Ft. Smith	135,700
150	Albany, GA (Valdosta)	129,400
151	Wilmington	128,800
152	Quincy-Hanniban	122,800
153	Bangor	122,200
154	Tyler (Longview)	119,900
155	Abilene-Sweetwater	115,700
156	Medford	113,200
157	Sarasota	112,000
158	Utica	101,300
159	Idaho Falls-Pocatello	97,900
160	Dothan	96,000
161	Rapid City	93,800
162	Clarksburg-Weston	89,100
163	Alexandria, LA	88,900
164	Laurel-Hattiesburg	87,800

(continued on page 98)

TV DIMENSIONS '86

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TV DIMENSIONS covers so many subjects that we invite you to review the adjacent outline to find those items you consider especially important or intriguing. To compile this report, we have utilized all of the standard sources, Nielsen, Arbitron, Simmons, etc., plus a host of other studies which are not generally circulated. Some are confidential analysis, never before published.

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will have a new graphics system on the FGS-4000 that will "astound" video artists.

Aurora has projected the introduction of a newer, more sophisticated system than their AU-125, and newcomers to broadcasting, like Cubicomp, have joined forces to produce a 3-D modeling system which records animation directly on to a Betacam component recorder in a very cost effective fashion.

The 127th Conference will have more than 80 papers covering film and television technology, and the inclusion of a "Technology Display" that should greatly interest anyone connected with the technical side of television. The issues of enhanced, existing TV systems versus newer, high definition television systems will no doubt be at the forefront of the confrontations

Stereo audio on TV will be reexamined in the light of a year of operational experiences . . . Computer graphics have become a major part of the broadcast equipment scene, and papers and products will be evident.

between proponents of these varied systems, but there will also be a few other important television topics exposed.

Among these are the question of the 8mm format invading the ENG field. Mike Felix and Charles Coleman of Ampex will investigate that area in a paper.

There will also be some tutorial papers, and some standards committee reports given during the sessions.

It should, in fact, be an interesting technical conference and an exciting equipment display and SMPTE brass are predicting record attendance in the 15,000-delegate category. They sold out all the booth space by September 1, so somebody thinks they have a good thing going. □

Latest DMA rankings (continued)

Rank	ADI	TV HH
165	Billings-Hardin	85,500
166	Salisbury	84,500
167	Elmira	84,300
168	Greenwood-Greenville	82,300
169	Watertown-Carthage	78,200
170	Gainesville (Ocala)	78,100
171	Lake Charles	76,300
172	Alexandria, MN	74,900
173	Ardmore-Ada	74,800
174	Meridian	73,900
175	Panama City	73,300
176	Missoula	72,500
177	Grand Junction-Durango	67,400
178	Great Falls	66,500
179	Jonesboro	66,500
180	Biloxi-Gulfport-Pascagoula	62,900
181	Roswell	59,700
182	El Centro-Yuma	59,500
183	Palm Springs	58,000
184	Eureka	56,500
185	Casper-Riverton	55,600
186	Marquette	54,300
187	Tuscaloosa	51,600
188	St. Joseph	49,800
189	Butte	46,000
190	Jackson, TN	45,000
191	Lafayette, IN	44,900
192	San Angelo	43,500
193	Anniston	43,300
194	Hagerstown	41,800
195	Lima	40,200
196	Bowling Green (Campbellsville)	37,500
197	Charlottesville	35,400
198	Parkersburg	34,900
199	Laredo	33,300
200	Harrisonburg	33,000
201	Zanesville	30,800
202	Cheyenne	30,400
203	Twin Falls	30,400
204	Ottumwa-Kirkville	28,900
205	Presque Isle	28,500
206	Flagstaff	26,400
207	Victoria	26,300
208	Bend	24,100
209	Mankato	23,000
210	Helena	18,200
211	Selma	18,200
212	North Platte	16,200
213	Alpena	14,800
214	Glendive	5,200

Source: Arbitron Ratings Co., based on estimates of U.S. TV households as of January 1, 1986

Latest DMA rankings

Rank	DMA	TV HH	% U.S.
1	New York	6,704,960	7.762
2	Los Angeles	4,380,450	5.071
3	Chicago	3,016,810	3.493
4	Philadelphia	2,517,990	2.915
5	San Francisco-Oak. San Rosa.	2,065,220	2.391
6	Boston, Manchester	1,960,320	2.269
7	Detroit	1,662,120	1.924
8	Washington, Hagerstown	1,551,190	1.796
9	Dallas-Ft. Worth	1,540,290	1.783
10	Cleveland, Akron	1,423,730	1.648
11	Houston	1,391,150	1.611
12	Pittsburgh	1,229,610	1.424
13	Atlanta	1,187,200	1.374
14	Seattle-Tacoma	1,178,040	1.364
15	Tampa-St. Petersburg	1,162,710	1.346
16	Miami-Ft. Lauderdale	1,162,530	1.346
17	Minneapolis-St. Paul	1,156,600	1.339
18	St. Louis	1,045,120	1.210
19	Denver	992,940	1.150
20	Sacramento-Stockton	889,620	1.030
21	Baltimore	874,220	1.012
22	Indianapolis, Lafayette	868,180	1.005
23	Phoenix	842,640	.976
24	Hartford & New Haven	802,460	.929
25	Portland, OR	781,080	.904
26	San Diego	763,880	.884
27	Orlando-Daytona Bch.-Melbrn.	715,370	.828
28	Cincinnati	708,860	.821
29	Kansas City	703,720	.815
30	Milwaukee	694,850	.804
31	Nashville	670,440	.776
32	Charlotte	643,310	.745
33	New Orleans	635,090	.735
34	Buffalo	614,570	.711
35	Greenville-Spart.-Asheville	613,590	.710
36	Columbus, OH	602,650	.698
37	Oklahoma City	600,200	.695
38	Birmingham, Anniston	587,600	.680
39	Raleigh-Durham	584,270	.676
40	Salt Lake City	581,590	.673
41	Grand Rapids-Kalamazoo-B.Crk.	576,900	.668
42	Providence-New Bedford	573,170	.664
43	Memphis	560,120	.648
44	Harrisburg-Lnstr.-Leb.-York	521,770	.604
45	San Antonio	518,200	.600
46	Wilkes Barre-Scranton	516,080	.597
47	Louisville	515,140	.596
48	Norfolk-Portsmth.-Newpt. Nws.	508,380	.589
49	Charleston-Huntington	499,530	.578
50	Albany-Schenectady-Troy	482,740	.559

(continued on page 102)

Radio (from page 37)

ge," he explains, "because the seller knows that every dollar that comes out of that market comes out of that one buyer." He says Bates was the first agency to have this type of consolidated buying operation, but now such other agencies as Dancer Fitzgerald Sample and Ogilvy & Mather also take this approach.

Radio leader

Tracy-Locke, meanwhile, was defined by Radio Advertising Bureau as 1984's "leading radio agency" in terms of the percentage of the media budget spent on radio.

For the Dallas-based agency, this is 20 per cent, compared with what RAB reports to be an industrywide average of 7 per cent.

Spiegel states his agency's radio expenditures last year were nearly \$40 million—about 30 per cent up from the previous year and about 75 per cent in spot.

A major stimulus toward radio at his agency is the ability to tie in with retail merchandising plans: "We're trying to find ways to make our advertising bucks work harder, and that means multiple media. A lot of our work is retail promotion related, and what we've discovered is the whole value-added aspect—tie-ins with giveaways, contests, tie-ins with disc jockeys on location, and whole shows delivered from supermarkets."

To pursue this further, he discloses, Tracy-Locke will build a merchandising and promotion group within its media group, which has a total of about 120 employees—about half of them broadcast buyers. Initially two persons will specialize in merchandising and promotion, a function that had been part of the responsibilities of regional media planners. The Taco Bell account alone has 12 regional media planners, who have been spending part of their time developing promotions. They will remain involved, Spiegel notes, but the specialists will have the major responsibility in this area. Publicity will also be tied in with radio buys through outside public relations agencies, he reports.

Along with Taco Bell, another account using radio heavily to reach the youth market is Pepsi Cola's company-owned bottlers, which have a penetration of 30 per cent of the U.S. Phillips Petroleum, meanwhile, uses radio to deliver serious, product-oriented messages: "There's the convenience of being able to use a 60-second spot, but mostly radio is used here to extend TV communication and address the audience through a talk show."

Other Tracy-Locke accounts use ra-

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dio to reach primary shoppers on the way to the supermarket. Borden's milk is a multimillion-dollar radio account. Spiegel notes, and Mrs. Baird's Bread is a major advertiser in Texas.

The approach to spot radio at Doyle Dane Bernbach, though, is to use it primarily in conjunction with spot TV. Susan Gottlieb, vice president and director of spot TV and radio buying, reports that radio, including nonwired networks, represents about 15 per cent of all spot buying and next year is expected to amount to 20 per cent.

"We like to use radio to heighten impact and consumer awareness," she says. "It's effective and efficient, and it allows a continuous market presence for the brand. We're happy with what we're using radio for, but we're not using it for new products or test products or as an isolated medium. If we did, we'd try to get some kind of measure of awareness, such as a call-in number or a contest."

Unwired networks

For Gottlieb, as well as for other agency executives, unwired networks are an important part of the picture, but the perspective of them varies from agency to agency. Gottlieb says, "We're trying to get a little creative in using them, but they're almost like an overlap. They're considered part of network, but the spot department also gets involved." As nonwired networks are chosen at the planning level at DDB, their use doesn't come directly out of either the network or spot budget.

Spiegel, meanwhile, is careful to make a distinction between a purposeful nonwired network and what is mostly a bulk buy: "If it only amounts to a rep discount, that's considered spot. And we won't buy a long list and pick up some dogs just to save 1 per cent."

Fulds at BBDO says unwired networks can be considered either network or spot, depending on the number of markets bought: "If it's up to 50-75 stations, you're getting into network."

Ketchum's Springer reports buying such networks as Internet and says unwired networks are essentially a third radio option: "You have to have a client that fits the concept of an unwired network, and you have to have the coverage. If you have a 10-market radio buy, you're not going to look at an unwired network. If you have a 25-market buy, maybe you will."

"The strategy of a campaign," says JWT's Kostyra, "restricts it to either spot or network. The use of an unwired network depends on whether you're buying for exposure everywhere or just to fill holes. But I don't know if you can put a standard rule on it." □

Latest DMA rankings (continued)

Rank	DMA	TV HH	% U.S.
51	Dayton	480,430	.556
52	Greensboro-H. Point-W. Salem	478,750	.554
53	Tulsa	458,830	.531
54	Little Rock-Pine Bluff	447,890	.519
55	Flint-Saginaw-Bay City	444,570	.515
56	Richmond-Petsbg., Charltsvl.	440,330	.510
57	Shreveport	438,330	.507
58	West Palm Beach-Ft. Pierce	426,480	.494
59	Mobile-Pensacola	417,940	.484
60	Wichita-Hutchinson plus	417,850	.484
61	Knoxville	414,600	.480
62	Toledo	408,880	.473
63	Fresno-Visalia	401,830	.465
64	Jacksonville	400,540	.464
65	Albuquerque-Santa Fe	392,390	.454
66	Syracuse	370,980	.429
67	Green Bay-Appleton	364,730	.422
68	Des Moines-Ames	355,590	.412
69	Omaha	350,700	.406
70	Rochester	348,400	.403
71	Roanoke-Lynchburg	342,520	.397
72	Portland-Auburn	336,220	.389
73	Davenport-R. Island-Moline	327,990	.380
74	Cedar Rapids-Waterloo & Dubq.	325,280	.377
75	Honolulu	324,820	.376
76	Champaign & Sprngfld.-Decatur	323,270	.374
77	Paduch-C. Girardeau-Harrbg.	321,100	.372
78	Spokane	319,910	.370
79	Austin	300,360	.348
80	Lexington	293,350	.340
81	Johnstown-Altoona	288,070	.334
82	Chattanooga	287,610	.333
83	Jackson, MS	283,120	.328
84	South Bend-Elkhart	279,250	.323
85	Tucson (Nogales)	276,440	.320
86	Springfield, MO	276,390	.320
87	Tri-Cities, TN-VA	270,160	.313
88	Huntsville-Decatur	259,550	.300
89	Lincoln & Hstngs.-Krnly. Plus	257,660	.298
90	Baton Rouge	256,130	.297
91	Columbia, SC	255,340	.296
92	Evansville	252,050	.292
93	Greenville-N. Bern.-Washington	237,440	.275
94	Youngstown	235,300	.272
95	Springfield-Holyoke	235,200	.272
96	Burlington-Plattsburgh	234,580	.272
97	Ft. Wayne	232,400	.269
98	Las Vegas	224,780	.260
99	El Paso	222,960	.258
100	Sioux Falls (Mitchell)	222,900	.258
101	Waco-Temple	222,880	.258
102	Colorado Springs-Pueblo	219,930	.255

(continued on page 104)

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Telepictures (from page 43)

cy for only \$8 million, both stations had been off the air for about three years, and Solomon sees the TV outlets as becoming operational next March. But, says Solomon, what makes the deal interesting is that the stations' competitors, WKAQ-TV and WAPA-TV, both San Juan, were bought for considerably more money.

He says that WKAQ-TV was bought by Blair a few years ago for \$55 million and WAPA-TV, was purchased for \$53 million, and it's his belief that Telepictures will have stations at least as valuable in three years from start-up, at maximum. Solomon's confidence in station buys is a direct complement to the specialization of the company's management team. In this case, Solomon gives credit to in-house talent with long TV experience such as Goldfarb, who had been at Westinghouse and Don Ross, N.I.W.S. executive producer, who ran the news departments for several TV stations.

In the international arena, Solomon says the division represents about 15 per cent of Telepictures' income, on average, a figure he considers as grossly misleading in its understatement. Telepictures distributes product in more than 90 countries. Over the past 90 days, according to Solomon, the company has acquired worldwide rights to 20 films either produced by other companies or in association with Telepictures.

Solomon notes, too, that Telepictures is the largest distribution company in Latin America, selling more product to the Spanish community than any other U.S. distributor. Also, he believes Telepictures has more new product to offer overseas than the U.S. studios. "Remember, we acquire independent production and most of the studios do not. They only distribute their own product." Telepictures is involved in foreign co-productions as well, with its newest co-venture, *Strong Medicine*, being done with TVS, an English company, for Operation Prime Time.

Solomon notes that international's business rises each year, and the 15 per cent is strong, considering it in light of Telepictures' climbing domestic sales. "Also, foreign revenues are very significant in meeting the company's earnings per share through our corporation."

Also, points out Solomon, the division is a distributor of home-video programming. Solomon notes that while the company sells to cable, he considers it to be "almost like a non-entity so far. It hasn't had the growth internationally that everyone thought it would

(continued on page 106)

Latest DMA rankings (continued)

Rank	DMA	TV HH	% U.S.
103	Peoria	213,970	.248
104	Lansing	212,920	.246
105	Fargo-Valley City	210,750	.244
106	Madison	209,500	.243
107	Augusta	207,160	.240
108	Charleston, SC	203,720	.236
109	Ft. Myers-Naples	203,430	.236
110	Savannah	199,640	.231
111	Montgomery	197,610	.229
112	Monterey-Salinas	195,270	.226
113	Lafayette, LA	195,090	.226
114	Rockford	190,390	.220
115	Santa Barbra-San. Mar.-San. Lu. Ob.	186,640	.216
116	Amarillo	179,770	.208
117	Wheeling-Steubenville	179,640	.208
118	Monroe-El Dorado	178,740	.207
119	Columbus, GA	177,200	.205
120	Terre Haute	174,980	.203
121	Beaumont-Port Arthur	174,720	.202
122	Wilmington	174,360	.202
123	Joplin-Pittsburg	173,450	.201
124	Harlingen-Weslaco-Brnsvlle.	173,340	.201
125	Duluth-Superior	172,720	.200
126	Yakima	171,890	.199
127	Corpus Christi	169,210	.196
128	Binghamton	169,010	.196
129	Wausau-Rhineland	160,790	.186
130	Tallahassee-Thomasville	159,000	.184
131	Reno	158,980	.184
132	Wichita Falls & Lawton	157,440	.182
133	Sioux City	155,800	.180
134	Eugene	155,640	.180
135	La Crosse-Eau Claire	154,040	.178
136	Macon	153,630	.178
137	Traverse City-Cadillac	153,110	.177
138	Erie	152,470	.177
139	Boise	149,980	.174
140	Chico-Redding	149,410	.173
141	Lubbock	147,430	.171
142	Columbus-Tupelo-West Point	147,280	.171
143	Mason City-Austin-Rochestr.	146,040	.169
144	Bakersfield	143,200	.166
145	Minot-Bismarck-Dickinson	143,010	.166
146	Columbia-Jefferson City	141,240	.164
147	Odessa-Midland	140,170	.162
148	Beckley-Bluefield-Oak Hill	138,410	.160
149	Ft. Smith	134,990	.156
150	Topeka	134,080	.155
151	Quincy-Hannibal-Keokuk	123,190	.143
152	Bangor	123,140	.143
153	Albany, GA	121,520	.141
154	Tyler	119,260	.138
155	Abilene-Sweetwater	115,120	.133

In the Picture

Joseph T. Plummer



Executive research director of all Young & Rubicam agencies is "heavily committed to R&D" in order to "equip ourselves to create the link between consumer insights and the better idea." To do this, his people are experimenting with new tools "to look at the consumer as a total person."

Applying intelligence upfront to both new products and ad campaigns

Joe Plummer's recent promotion to executive research director of all Young & Rubicam agencies leads a list of research department appointments all pointing "to the need for clients to be right sooner," he says.

Plummer explains that new products today move much faster than formerly along the adoption curve toward consumer acceptance or discard. "People learn fast," he says, "either how to get the most out of each new product they try, or that there's nothing in it for them. The result is that many marketers are learning what the TV networks have known for a long time: that it doesn't take long to find out whether your new brand (or show) is a winner or loser."

So to help insure that clients are right when they launch a new product or new campaign, Plummer says the changes in Y&R's research operation "are geared to put us in a better position than ever to apply intelligence to what should go into them."

To do this, he says, agencies today must be more deeply involved sooner in their clients' new product development process: "Smart marketers know they need all the help up-front they can get. One of our missions in research is to equip ourselves to supply that help."

In operational terms, explains Plummer, "Our goal is to create the link between consumer insights and 'the better idea.' We want to concentrate more on being smart upfront and—though our creative has to remain accountable—a little less on being Monday morning quarterbacks for our creative product."

New approaches

One answer to being smart upfront, he says, is to develop new approaches to consumers: "sharpen the tools we already have, like focus groups, and at the same time craft new tools to help us answer tomorrow's questions by looking at the consumer as a total person. This means we're heavily committed to R&D."

One of the newer tools under development, says Plummer, "is one we've borrowed from anthropology that they call ethnography. This studies peoples' culture, habits, rituals and symbols. We go into peoples' homes, talk to them about their habits and take photos of the things they surround themselves with. These are non-verbal objects that can still tell us something about the people who own them and use them."

As an example, Plummer observes that VALS calls one of its lifestyle segments "emulators"—people who emulate the rich and successful by "spending their time, energy and money trying to buy what they think the best people buy. They spend where it shows. So we enter their home to find that they might have a bar and wine rack in a prominent, high-visibility spot just off the living room." Things like this, he explains, give researchers "clues into the total person, beyond just the consumer's sex and age."

Another tool under development, he says, is a computerized system that throws up on a TV screen for respondents various pictures, phrases, sounds and symbols: "Maybe a shot of a waterfall, or an abstract painting with a few bars of classical music. Then we ask the subject to press a button when they feel that one of these scenes relates to the category or company or brand we're testing. The computer adds up the vote, produces summary statistics and documents which respondents picked which images. We can then use the results as a stimulus for in-depth probing, asking people why they chose the symbols they did."

Such tools, he notes, "help our writers, just as it helps anybody to write a better letter—a more personal letter—if you have a clear picture in your mind of just who it is you're writing to."

Psychological needs

Plummer's people are also experimenting with psychological as well as physiological needs as a creative tool. A list of needs they made up for the agency's writers to match against brands that might help fulfill one or more of such needs includes: "Belonging, a desire to share, do things with friends rather than alone, be loyal, join in groups, form strong attachments." "Exhibition, to show off, be the center of attention." "Security, to be socially or psychologically safe, to be correct in behavior, not to make errors or be otherwise looked down on."

Plummer points out that, "The media—each different program on TV, format on radio, or special interest magazine or newspaper section—are all rich in helping fulfill many of these needs. Every good salesman knows which setting, what kind of mood, what kind of situation, is most conducive to selling his product. And down the road I think there's a good possibility that our media people will be taking program environment into account for our commercials to a greater extent than we're doing today."

Right now, he adds, "There's evidence that this has already started. We're seeing a resurgence of program sponsorship. Our writers are already crafting messages to fit in with the program content of special-interest programs available on cable."

Telepictures (from page 104)

have."

On the domestic front, Telepictures has important goals to reach. One plan is to "knock off *Wheel of Fortune*." To do that, Telepictures has created a new series, a secret project. Robertson says, "I guess you would call it a game show." This is a live, five-day-a-week first-run strip. What we have done is to create a program that is so addictive in its viewing appeal that you just can't take your eyes off the screen."

Actually, stopping *Wheel* is only part of Telepictures' grand plan. This year, Robertson says, "the goal is to go for the gold in access. We want to be as creative in exploiting the potential of that access time period as we have been clever in coming out with groundbreaking ideas like *Newscope*, *Rituals*, and *N.I.W.S.* Some have been successful commercially, some have not been so successful commercially." *Rituals*, the \$16 million soap opera, failed because "it's probably impossible to launch a soap opera in syndication," Robertson says. "You just need to be in a block on a network." "What happened to *Newscope* was that in every city each station put its own people on it," he says. That, Robertson says, "was the Achilles heal. It needed to have consistency." Telepictures expects to "take as much in as went out" for *Rituals* when international sales of the soap are completed. "But the fact is we worked for two years for nothing," Robertson says. "On *Newscope* we broke about even." □

'Man of the Year'



Brandeis University named MCA TV president Donald Menchel "Man of the Year" at a recent dinner in New York. Some \$125,000 was generated by the affair, all of which will go toward the establishment of The Donald and Barbara Menchel Endowed Scholarship at the school.

Latest DMA rankings (continued)

Rank	DMA	TV HH	% U.S.
156	Medford-Klamath Falls	110,860	.128
157	Florence, SC	108,690	.126
158	Anchorage	107,930	.125
159	Dothan	101,790	.118
160	Utica	98,500	.114
161	Idaho Falls-Pocatello	92,800	.107
162	Billings	89,790	.104
163	Alexandria, LA	88,380	.102
164	Hattiesburg-Laurel	86,750	.100
165	Salisbury	83,980	.097
166	Palm Springs	83,100	.096
167	Rapid City	81,810	.095
168	Clarksburg-Weston	80,480	.093
169	Greenwood-Greenville	79,090	.092
170	Gainesville	76,670	.089
171	Lake Charles	75,710	.088
172	Meridian	73,170	.085
173	Ada-Ardmore	71,080	.082
174	Elmira	70,790	.082
175	Missoula	70,390	.081
176	Panama City	68,620	.079
177	Jonesboro	66,460	.077
178	Yuma-El Centro	66,420	.077
179	Great Falls	65,510	.076
180	Watertown	65,350	.076
181	Biloxi-Gulfport	65,210	.075
182	Parkersburg	60,950	.071
183	Roswell	59,890	.069
184	St. Joseph	58,550	.068
185	Grand Junction-Montrose	56,100	.065
186	Eureka	55,870	.065
187	Casper-Riverton	53,680	.062
188	Mankato	51,660	.060
189	Marquette	50,980	.059
190	Alexandria, MN	49,650	.057
191	Cheyenne-Scottsbluff	49,610	.057
192	Butte	47,950	.056
193	Jackson, TN	44,530	.052
194	Ottumwa-Kirksville	44,120	.051
195	San Angelo	41,430	.048
196	Lima	40,410	.047
197	Bowling Green	37,070	.043
198	Victoria	33,320	.039
199	Laredo	33,070	.038
200	Harrisonburg	32,090	.037
201	Zanesville	30,970	.036
202	Presque Isle	28,820	.033
203	Twin Falls	25,510	.030
204	Fairbanks	24,700	.029
205	Bend, OR	24,360	.028
206	Helena	18,350	.021
207	North Platte	16,150	.019
208	Alpena	15,280	.018
209	Glendive	5,350	.006
TOTAL U.S.*		86,377,440	

* Excluding Alaska except for Anchorage and Fairbanks DMAs Source: Nielsen Media Research, September, 1985

Inside the FCC

Mark S. Fowler



Chairman, Federal Communications Commission, in a recent speech before the International Radio & Television Society in New York

Market forces, First Amendment, unregulation current FCC directions

Four themes describe what we've done, and are continuing to do, in Washington. They are: market forces, the First Amendment, government unregulation and new market entry.

First, and the central focus of our work, has been a desire wherever possible to let market forces control program decision making. As I said at this podium four years ago, the public's interest should in general determine the public interest in broadcasting. What people want to watch, or not watch, should be the compass and guide, the radar and cruise control of your industry.

Teamed with a strong public broadcast service, the market approach would meet the wants and needs of the American public in broadcasting. Relying on a group of politically appointed commissioners, with no special expertise in dividing bad programming from good, was a knuckle-headed way to do the job of regulating programming. It was time to change course. Change course, we did.

Marketplace approach nod

I might note that the Texas Law Review Article that came out of my speech here four years ago, written with my senior advisor Dan Brenner, was cited last year by the Supreme Court.

Although we're not quite there yet, the view that the market, and not the government, should dictate program choice, received a cordial greeting by our country's highest court.

Part of what motivated me to look to the marketplace instead of the commission was a principle more important than the Communications Act, in law and in fact—the First Amendment to the Constitution. In words that left little doubt to future generations, the founding fathers told Congress that it could make “no law” abridging freedom of speech or press. We need a print model for broadcasting—what goes for newspapers goes for radio and TV; no more, no less.

I've spent much of my time, on college campuses and congressional cloakrooms, trying to make the point that the First Amendment didn't expire with the printing press. Freedom from government intrusion over what to say, and how to say it, has the same relevance for Peter Jennings as for John Peter Zenger. The government's got no business telling editors or reporters, general managers or talk show hosts what's unfair or what's offensive. The public has a very good way of dealing with this. It's called changing the station.

That's how the First Amendment works. So whether it comes in the form of censorship of entertainment shows that touch on touchy subjects or in prosecutions under the fairness doctrine, I said—and I'm still saying—get government out of the news room. And when people say that the fairness doctrine doesn't really cost anything, or that all they want the FCC to do is raise our eyebrows a little bit—when I hear that, I'm reminded of the people who organized the 1939 welcome home party for Neville Chamberlain.

There's a byproduct when we rely on market forces and on the Constitution; we can generally decrease the role of government. That's just what we've done. We created a new show of our own, *The Young and the Unregulated*. In doing so, we did away with a lot of paperwork.

In fact, since 1981, the FCC has eliminated 80 percent of its paperwork burden on regulated industries. Renewals are for most stations the size of a postcard. Financial and, increasingly, technical requirements can be self-certified. And license terms are longer.

I'm proud to be part of President Reagan's healthy rethinking about government's size. It's a contribution to good government, perceived by Democrats and Republicans alike. Our goal is to get government off your backs and on your side. I'm proud of our record of fine-tuning government to make all of our divisions more efficient.

The fourth tenet of the Fowler years is to allow new entry into the communications field and to permit new technologies to compete against all businesses. This policy has led to more employment and more entrepreneurs in the radio, television, satellite, cable and other businesses.

Consumer media interest

Think of the headlines this year. What used to be the sole province of Monday morning trade magazines is now the major beat of *Time*, *Newsweek* and daily papers. Sometimes I wish Monty Hall were FCC chairman; a lot of what's been going on sounds like *Let's Make a Deal*.

“Will the shareholders of the Evening News Association trade for what L.P. Communications has in the box; or will they go for the curtain Gannett is standing in front of?” “Did Tribune get zonked with its purchase of KFLA, or will they wind up with the big deal of the day?”

Think about some of the proposed mergers. Maybe next year at this time we'll be skating at the MCA Ice Rink outside Rockefeller Center and taking the RCA

Inside the FCC

(continued)

Studio Tour at Universal City. KKR will acquire Canada in a leveraged buyout. And Phil Donahue will do a show on broadcast takeovers where the studio audience consists of people trying to buy the company he works for.

How many are in jobs that didn't exist 10 years ago? How many of you work for companies that weren't in business 10 years ago? From data companies that analyze ratings to networks that offer satellite talk shows, from video music producers to cable affiliate relations managers, we've seen the growth of technologies lead to more, and more varied, careers and opportunities for creativity.

Some think that in my zeal to deregulate, I've pushed the marketplace idea too far. In the most difficult area we've faced in broadcasting this year, that of unfriendly takeovers of public companies holding broadcast licenses, the concept of a market approach received a difficult challenge.

The problem in this area goes back to the Communications Act. It's this: Any licensee of the FCC must have prior approval; otherwise, we wouldn't know who's at the controls of a particular frequency.

But the world of takeovers isn't so orderly. Transfer of control in an unfriendly takeover can occur at an imprecise point. So, unless the commission is totally to forbid unfriendly takeovers, we had to develop some mechanism to insure review prior to takeover. At the same time, we had to avoid making the commission's action some sort of high sign that we favor the takeover.

Competitive opportunity

Increased competitive opportunity was the reason for accommodating take-over efforts. So-called "hostile" takeovers are not necessarily "hostile" to the public interest. The necessary government process of approval or disapproval of broadcast ownership should not become a rifle in the hands of either the hunter or the quarry. Our job is to protect the integrity of licensee service on one hand and allow shareholders a chance to consider alternative managements. Avowedly pro-market that I am, I've also been scrupulous, publicly and privately, to insure the integrity of the commission's processes. It's one thing to lay out the welcome mat for newcomers and established players alike. It's another thing to throw the keys to the FCC to any takeover artist and invite him to help himself.

Shareholders of a company, and not the delay of the commission's processes, should decide who will lead a company, assuming the newcomers are qualified. And we keep corporate democracy alive in regulated industries.

Take cross-ownership. For years, indeed, until this very day, the FCC has taken a dim view of allowing a newspaper to own a broadcast outlet in the same market. No matter what the circumstances, no matter what the consequences, the FCC had an answer to such cross-owned situations. And the answer was, "no."

Well, tell "no" to the people of Boston, for whom the daily paper, *The Boston Herald-Traveler* is no more, a casualty of this policy. And tell "no" to the folks in Washington when we said that Albritton Communications couldn't own a TV station and run a newspaper. After a slow and expensive illness, *The Washington Star* twinkles no more.

At some point, we may face a similar issue when two AM stations ask us to join forces lest they both go under. Will we be open-minded enough to consider their argument? Or will a hard-and-fast "nyet" lead to a steady demise of that technology?

Of course, changes in the world of broadcasting reflect the pace of modern life. It's been hard to come up with the apt metaphor for all this.

Then it struck me. Watching *The McLaughlin Group*, I went to make some popcorn and hauled out one of those new hot air poppers. Unlike older machines, these poppers require no oil. They pop corn with hot air.

The amazing thing about this machine is that it produces so much popcorn, far more than it appears that it can handle. And it produces it all without the use of what was long thought to be a necessary ingredient of the process—oil.

In many ways, this device describes the deregulatory principle of the FCC's policy. Remove what was thought an essential ingredient—heavy government regulation—and our communications system still works; in fact, it works better. I call this principle the Popcorn Principle.

Quality of television

Whatever the Popcorn Principle may be doing to change the world of radio and television, there are so many other factors that bear on what the American people see and hear. One complaint about deregulation is that it has somehow led to a decline in the quality of television. With the FCC in favor of a more market oriented approach, so goes the complaint, it's bread and circuses on TV morning, noon, and night. It's wall-to-wall music on radio. There's nothing for children that's any good and the same goes for their parents.

Well, I have no intention of trying to defend the television industry. Given the twin dragons of TV's vast appetite and vast audience, it's no wonder that the medium often reflects medium—a little something for everyone, usually nothing exactly for anyone, unless one likes medium.

And, as important as it is, television is not the world, nor even the most important thing in our world. Important—absolutely. But, so are reading, writing, and 'rithmic. So are active activities; physical exercise, conversation and good books. Those knobs on our TV sets turn both ways—on and off, as well as sideways. If something on one channel is uninspiring or undesirable, viewers don't pound on that one channel or write their congressman. They switch it either to another channel, or to cable, or to VCR, or to silence. Under our system—thank heavens—nobody is forced to watch or listen to the media. 1984 has passed, and America has no such law.



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