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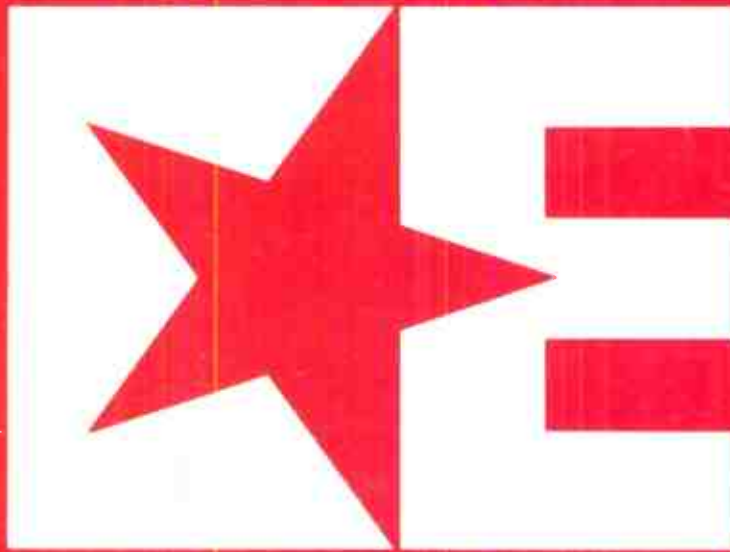
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January 20, 1986 \$3.50

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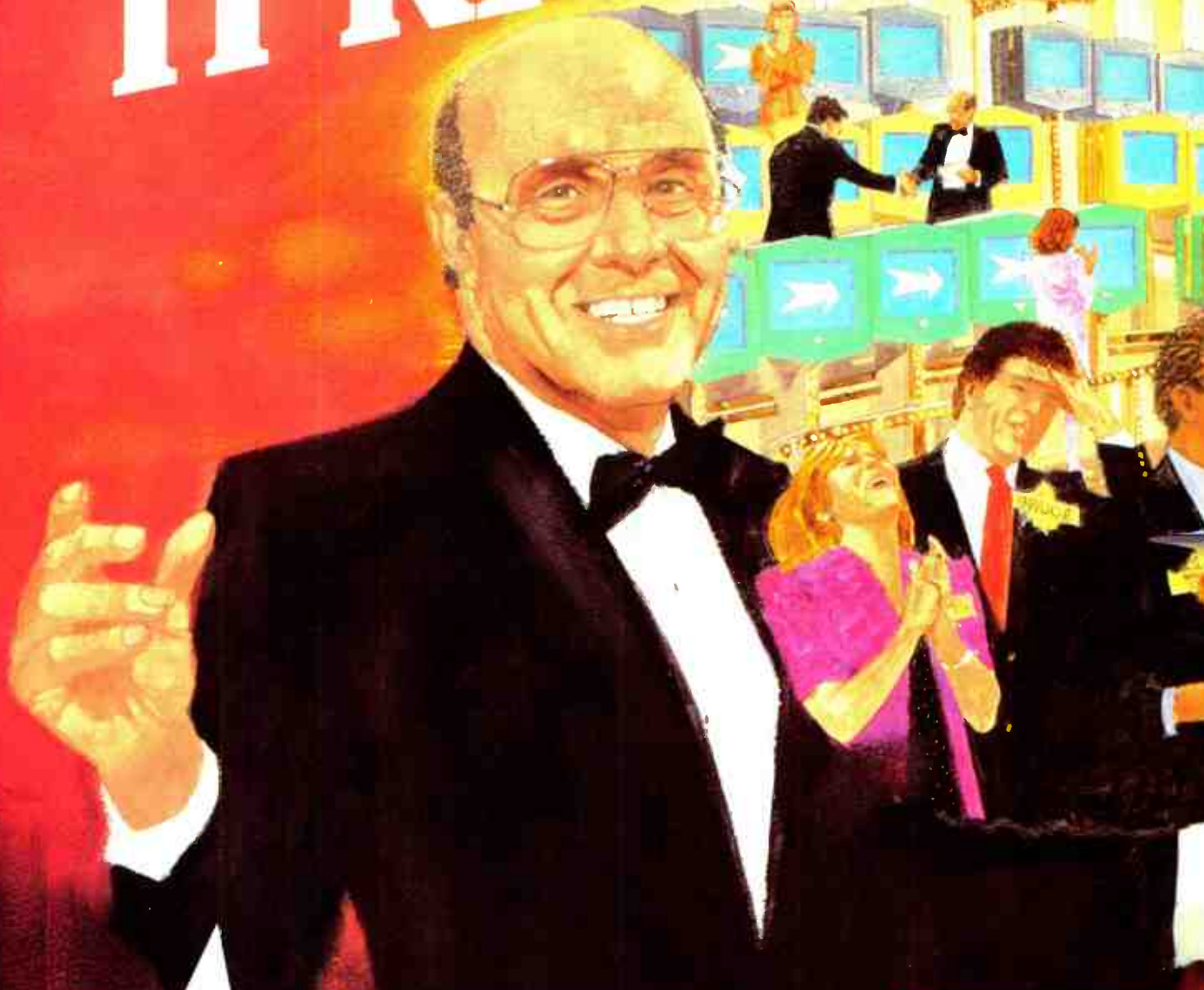
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# STRIKE IT RICH

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New York, NY 10020

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# Television/Radio Age

January 20, 1986

Volume XXXIII, No. 15

Few TV station news directors have policies against using video press releases on cassette or satellite feed, but they claim use is infrequent

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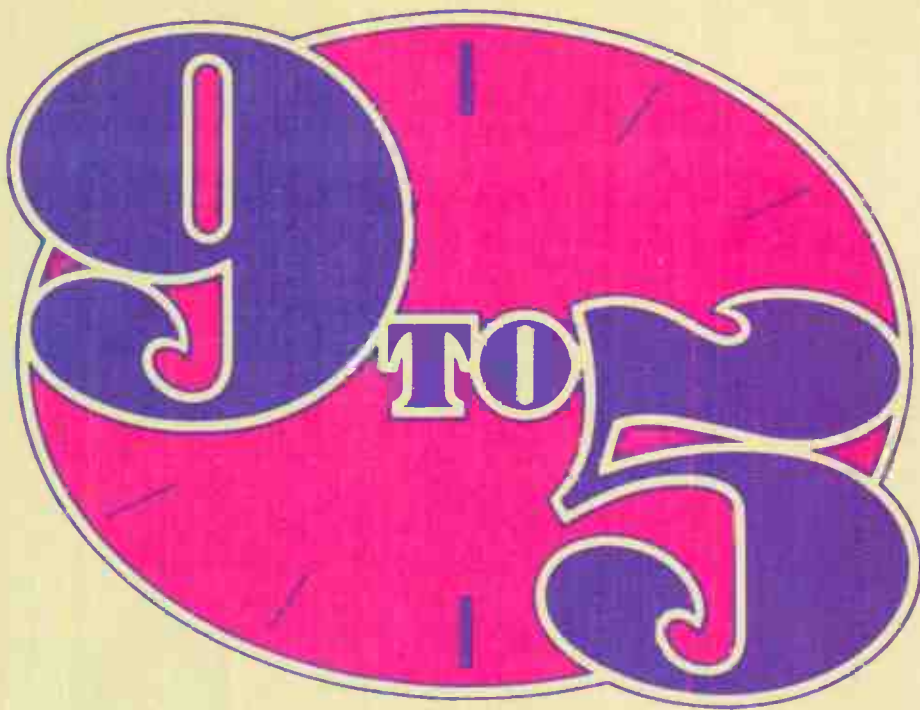
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See Fox  
on the exhibition  
floor at NAFPE.



# 9 to 5 Works!

It worked as a hit movie! Over \$100,000,000 at the box-office!

It worked as a hit movie on television! The highest rated theatrical movie of the 1983 television season!

It worked as a network television series! Number 1 in its time period its first season! And now 9 to 5 is ready to work for you as a new television series in syndication! With a great creative team producing it, and an all-star cast starring in it!

9 to 5: comedy that works. First-run episodes starting September 1986. A minimum of 85 hilarious half-hours available for stripping September 1988.

Source: NTI 9/27/82-9/11/83



# TIMES HAVE CHANGED.

July 1, 1985

## Traded


An exchange of cable television systems passing 446,000 homes and serving more than 205,000 basic subscribers has been transacted between

**Storer Communications, Inc.**  
in Phoenix, Mesa and Paradise Valley, Arizona, and southern Orange County, California  
and

**Times Mirror Cable Television**  
in Louisville, Kentucky; North Little Rock and Jacksonville, Arkansas, and Point Pleasant, New Jersey

CEA represented both parties in this transaction. This notice appears as a matter of record only.

851 Lincoln Center  
5401 W. Kennedy Blvd.  
Tampa, FL 33609 813/877-8844



**COMMUNICATIONS  
EQUITY  
ASSOCIATES**

In 1985, Times Mirror Cable TV and Storer Communications transacted a trade valued at \$230 million — the largest exchange in the history of the cable television industry.

Communications Equity Associates negotiated the transaction. It's part of \$665 million in cable television sales, acquisitions and financial transactions represented by CEA in the past year.

At CEA, our service has kept pace with our success. Last year we opened offices in Washington, D.C. to meet the needs of the broadcast industry. And we continued to expand our staff to over 40 people, providing unparalleled service.

1985 was a record year for CEA. With the largest volume of transactions of any broker and investment banker exclusively serving the communications industry, CEA is the leader.

And that's no small change.

## SOLD

River Country Cablevision, Inc.  
serving Black River Falls and Brockway  
Township, Wisconsin

Woodsfield Cable Co.  
serving Woodsfield and Monroe County, Ohio

Home Vue Cable TV  
serving Upper Merion Township, King of  
Prussia, Doylestown, Buckingham, Chalfont  
and New Britain, Pennsylvania

Western Cable, Inc.  
serving Cameron, Calvert, Franklin and  
Bremont, Texas

San Val Cablevision, Inc.  
serving Chowchilla and parts of Merced,  
Madera, Fresno and Tulare Counties,  
California

Panhandle Cablevision, Inc.  
serving Bonifay and Vernon, Florida

Certain assets of  
American Cablesystems of Virginia, Inc.  
serving Galax, Hillsville, Fries, Independence,  
Grayson County and Carroll County, Virginia

TCI Media of Andover, Inc. and  
TCI Media of Addil, Inc.  
serving Warren County, Venango County,  
Crawford County, Forest County and Mercer  
County, Pennsylvania; and Ashtabula County,  
Ohio

Hartford CATV, Inc.  
serving Hartford, West Hartford, East  
Hartford, Windsor, Bloomfield and Simsbury,  
Connecticut

Starshine Cable TV, Inc.  
serving Belleview, Marion Oaks and Cedar Key,  
Florida

Long Beach Cablevision Co.  
serving Long Beach and Signal Hill, California

Scott County Cable TV Co.  
serving Oneida and Huntsville, Tennessee

Fentress County Cable TV Co.  
serving Jamestown and Allardt, Tennessee

Twin Cities Cable TV, Inc.  
serving Lutesville, Marble Hill and Glenaller,  
Missouri

Coast to Coast CATV of Marion County  
serving Marion County, Florida and  
surrounding areas of the Ocala National  
Forest

Sublette Community T.V.  
Satanta Community T.V.  
Plains Community T.V.  
serving Sublette, Satanta, Plains, Haskell  
County and Meade County, Kansas

Sunbelt Cablevision, Inc.  
serving Abbeville, Headland, Kinsey, Ashford  
and Cowarts, Alabama

TCI Media of Greenup County and  
TCI Media of Kiski Valley, Inc.  
serving Greenup County and Boyd County,  
Kentucky; and Mars, Pennsylvania

Certain assets of  
Group W Cable, Inc.  
serving Coquille and Bandon, Oregon

Certain assets of  
Gulfstream Cablevision of Pinellas County, Inc.  
serving Williston, Florida

Certain assets of  
Group W Cable, Inc.  
serving Clarksburg, Fairmont, Anmoore,  
Bridgeport, Stonewood, Nutterfort and  
Barrackville, West Virginia

Certain assets of  
Group W Cable, Inc.  
serving Baker, LaGrande and Union, Oregon

American Cablesystems Corp. — S.E. Region  
serving Bluefield, West Virginia; Glade Springs  
and Abingdon, Virginia; Gray, Tennessee; and  
Greeneville, Tennessee

## ACQUIRED

Gulfstream Cablevision of Pasco County  
acquired certain assets of Storer  
Communications, Inc.  
serving Pasco County, Florida

Group W Cable, Inc. acquired Gateway  
Cablevision Corp., serving Leon County,  
Florida

Cablevision Industries, Inc. of Liberty, New  
York acquired Burnt Store Marina SMATV  
serving condominiums in Lee County, Florida

American Cablesystems Midwest, a limited  
partnership, acquired the assets of Joyce  
Cable, Inc.  
serving Joliet, Bollingbrook, Crest Hill,  
Frankfort, Lemont, New Lenox, Romeoville  
and Will County, Illinois

Wometco Cable TV, Inc. of Miami, Florida  
acquired Bladen County Cablevision  
serving Bladenboro, Clarkton and Bladen  
County, North Carolina

Amtech Cable of Indiana III Limited  
Partnership acquired certain assets of  
Horizon Communications Corp. of Indiana  
serving Carmel, Indiana

American Cablesystems Midwest, a limited  
partnership, acquired American Cable  
Communications, Inc.  
serving Beecher, Peotone, Manteno, Lockport,  
Shorewood and Mokena, Illinois

Sammons Communications of Pennsylvania,  
Inc. acquired Westshore Cable T.V.  
serving Mechanicsburg, Pennsylvania  
and certain assets of Keystone  
Communicable, Inc.  
serving Gettysburg, Pennsylvania

First Carolina Cable Fund I, Ltd.  
acquired Ware Shoals Cablevision, Inc.  
serving Ware Shoals, South Carolina

First Carolina Cable Fund I, Ltd.  
acquired McCormick Cablevision, Inc.  
serving McCormick, South Carolina

Telemedia Company of Logan County  
acquired Cablevision, Inc. of Russellville  
serving Russellville, Lewisburg and Logan  
County, Kentucky

## FINANCED

\$25,000,000 Senior Secured Debt and  
\$10,000,000 Subordinated Debt arranged for  
Gulfstream Cablevision of Pasco County

\$21,000,000 Senior Secured Debt arranged for  
Gateway Cablevision Corp. of Amsterdam,  
New York

\$2,500,000 Subordinated Debt arranged for  
Hi-Desert Cablevision, LTD., Victorville,  
California

\$3,850,000 Senior Secured Debt arranged for  
Kennedy Cablevision, Inc. of Reidsville,  
Georgia

\$57,000,000 Senior Secured Debt arranged for  
Clear T.V. Cable Associates of Toms River,  
New Jersey

\$900,000 Senior Secured Debt arranged for  
Community Cablevision Co. of Oklahoma

## TRADED

Storer Communications, Inc.  
in Phoenix, Mesa and Paradise Valley, Arizona;  
and southern Orange County, California  
and  
Times Mirror Cable Television in Louisville,  
Kentucky; North Little Rock and Jacksonville,  
Arkansas; and Point Pleasant, New Jersey

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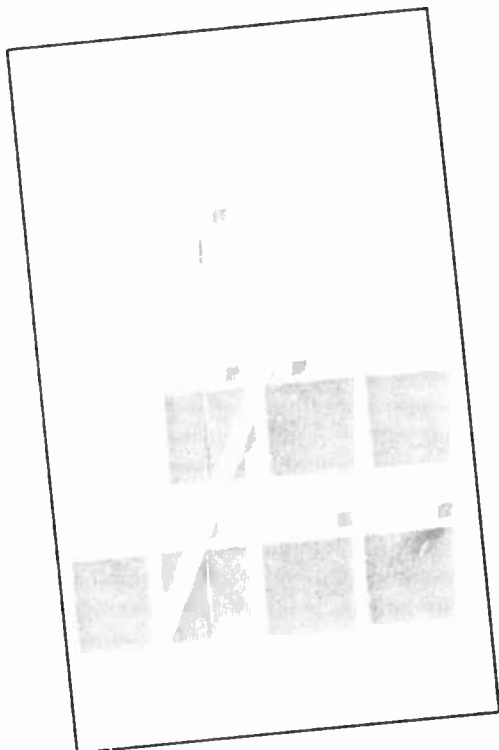
5401 W. Kennedy Blvd., Suite 851  
Tampa, FL 33609, 813/877-8844  
1255 23rd Street., N.W., Suite 650  
Washington, D.C. 20037, 202/857-2535



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EQUITY  
ASSOCIATES**

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Starting with the work of film dailies through the entire post production mixing, re-recording and composite print production, this informative source book covers every phase of the film editor's craft from script to screen.

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**optical effects . . . montages . . . titles . . . laying in sound and music . . . building Foley (sound effects) . . . looping and automated dialogue replacement . . . and on to every other facet of the editing task.**

**A glossary of terms and an index are included for quick reference.**

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### Publisher

**S. J. Paul**  
*Executive Vice President*  
 Lee Sheridan

### Editorial

*Vice President & Editor*  
 Alfred J. Jaffe  
*Editorial Director*  
 Sanford Josephson  
*Managing Editor*  
 Edmond M. Rosenthal  
*Associate Editors*  
 Robert Sobel, George Swisshelm  
*Contributing Editors*  
 Europe: Pat Hawker, Julius Humi

### Editorial—Cable

*Editor*  
 Victor Livingston

### Washington

Howard Fields  
 716 S. Wayne St.  
 Arlington, VA 22204, (703) 521-4187

### London

Irwin Margolis, *Managing Editor*  
 International Division  
 Commerce House, 6 London Street  
 London, W2 1HR, England  
 01-402-0919

### Advertising

*Vice President & Sales Director:*  
 Mort Miller  
*Sales Representatives*  
 Marguerite Blaise,  
 William J. Mathews  
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 Marvin Rabach  
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 Brad Pfaff  
*Marketing Coordinator*  
 Anne Hoey  
*Business Office*  
 Marjorie Bloem

### West Coast Office

Paul Blakemore, *Vice President*  
 Joe Finnigan, *West Coast Correspondent*  
 1607 El Centro, Suite 25  
 Hollywood, CA. 90028  
 (213) 464-3552

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# VOLUMIE

# 26

**WARNER BROS. TELEVISION DISTRIBUTION**  
A Warner Communications Company



World Radio History

# Publisher's Letter

## Aggressive station management can override economic conditions

**1** 986 promises to be a year that will clearly separate the outstanding station managers from the mediocrities.

According to our projections, it will be a so-so year. But it won't be that kind of year for the aggressive and innovative management who will seize the opportunities that this medium presents. A station manager who is earning in excess of a \$100,000 a year doesn't need any inspirational transfusion. He or she knows where the potential lies and how to achieve realistic goals. A present-day successful TV station manager is truly a person for all seasons—with a solid knowledge of programming, promotion and public affairs.

But interestingly enough, station managers do not live by bread alone. The last TELEVISION/RADIO AGE station management survey (January 6 issue) showed that general managers earned an average of \$108,300 a year for affiliated stations and \$110,700 for independents. Affiliate general sales managers pulled down \$80,000; their colleagues on independents slightly more \$86,000. All estimates include "perks."

But what does concern station management is the current trend of takeovers, mergers and buyouts. What is apparent is that ownership has a major responsibility to motivate its management, to express an interest in management's achievements in all facets of station operation.

There is a significant development worth watching among the three categories of management—general manager, sales managers and program directors. The latter had the lowest increase in '85 over '84—4.5 per cent. However in 1986 the function of many program directors will be expanded. With syndication prices continuing to increase, more local live shows will be programmed. This will change the status and salary of the program director. Stay tuned.

**Winners vary.** An examination of the individual market Arbitrons is revealing from a management standpoint. In one market, the CBS station is in the top spot, in another, the ABC affiliate leads, and in a third, similar type market, the NBC station dominates the market.

The answer is management, particularly if you use equal facilities markets as a yardstick.

TV economist Dick Gideon, who works with TV/RADIO AGE each year on projections for the upcoming year, predicts national spot will be up 8.5 per cent, while local will jump by 13.7 per cent. (See January 6 issue, page 106). This corresponds to my own projection of 8–9 per cent for spot and 13 per cent for local. By the next three years (1989), Gideon predicts, local will surpass spot by \$100 million. With the number of independent stations expected to reach in excess of 250, local time sales on a total basis may well be the largest category of revenue. By 1990, the prediction is that the spot business will come in at an estimated \$9,240 million and local time sales will total \$9,570 million.

The estimates for spot and local time sales show a gradually declining growth rate from the mid '70s to the beginning of the '90s. The five-year period from 1986–91 will taper off to 10.7 per cent. If the compound rate holds at that figure, you can see why this medium is such an attractive buy in the atmosphere of acquisition fever.





# TV Net is rolling out another first-run movie season.

"Tonight Only" is your ticket to exciting, first-run features every month.

Last year, clearing over 160 stations, "Tonight Only" reached more than 90% of the country. Don't miss out on this year's exceptional barter opportunity.

For advertiser sales, contact Clark Morehouse  
Tribune Entertainment at (212) 557-7800.

For station clearance, contact your  
Viacom Representative.

A Co-venture of  
Tribune Broadcasting Company  
and Viacom Enterprises.

# Letters

## Continuous measurement

Obviously, several of the "trades" examined the Arbitron continuous measurement plans. All were of interest, ... but yours presented the most cogent diversity of opinion of them all (*Promotional plans upset by added radio books in 61 markets*, November 25, 1985). When I had finished your article and snapped off the midnight oil, my mind had reached a decision about our subscribing to two more Arbitrons or not and the raveled sleeve of care was well knit up that evening.

One of the main components of our conclusion was that additional surveys would tend to slice into the length of usefulness of the two books we already get.

Wouldn't Arbitron have been wise and truly interested in its clients if it had devised a way to not only offer more coverage but also to reduce the cost? It's hard to question the logic that what we're paying for now gets cheapened when new measurements dilute those just bought and paid for. In most markets, two surveys a year

seem adequate.

MARJORIE S. CRUMP  
*President and general manager,  
WCMS,  
Virginia Beach, Va.*

## Indie omission

I'm amazed that TV/RADIO AGE could do a story on the *Independent TV Scene*, "Creative scheduling gives 'oldies' new competitive clout" (December 23, 1985) without including our station.

WFFT-TV is, singularly, one of the most powerful and effective independent TV stations in the country. Programmers, syndicators, even clients/advertisers are constantly amazed when they check the rating services and see that in many instances we not only beat all three network stations, but, quite often, beat them combined.

In an equal facilities market, the performance record of WFFT-TV is most powerful and a record of which we are justifiably proud.

ARB shows that from Sunday-Saturday, sign-on to sign-off, WFFT-TV maintains a 13 share of audience. This figure is more astounding, when you consider the fact that WFFT-TV schedules religious programming from 9 a.m. to 12 noon, Monday through Fri-

day. Also consider the fact that the most important revenue-producing areas of a TV station are the hours of 4 to 8 p.m., and in those hours, we are virtually unchallenged.

JEFF EVANS  
*General manager,  
WFFT-TV,  
Fort Wayne, Ind.*

## Name of the game

An article dealing with interactive telephone promotions in your December 23, 1985, issue incorrectly named our game, R-ROCK-4-U as the one being used by KMEL in San Francisco (*Sidelights*, "Radio trivia"). This is incorrect. We apologize for any confusion we created in our press release and discussion with your reporter.

Our game, another by Telegame, Inc., and the game by KMEL by Wardell & Associates, share many common features, but they are not identical in the absolute sense. The developer and producer of the KMEL game, called 976-KMEL, is Wardell and Associates and not DataDial, Inc.

Once again, we apologize that this was not made abundantly clear.

DENNIS ARGUE  
*Data Dial Inc.,  
Oakland, Calif.*

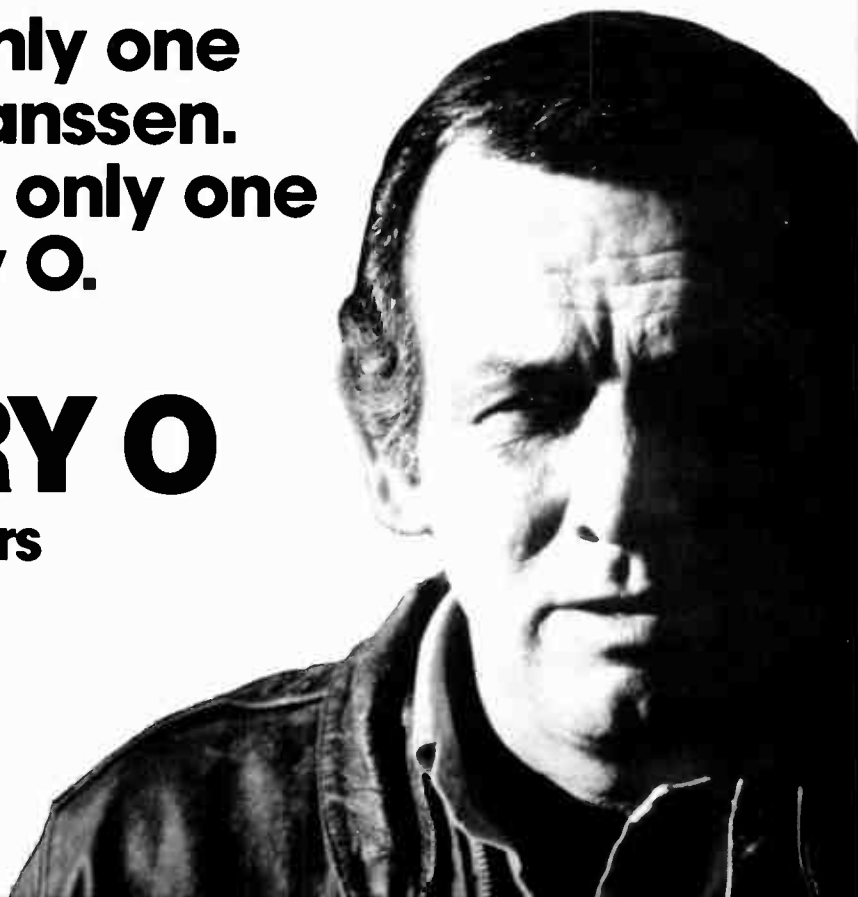
**There's only one  
David Janssen.  
And there's only one  
Harry O.**

**HARRY O**

**44 hours**



Warner Bros. Television Distribution  
A Warner Communications Company



**“If you really  
want to get high  
turn me on.”**

KHJ-TV delivered a powerful message against teenage abuse with David Toma's **TAKING THE HIGH OUT OF HIGH SCHOOL**. Toma—the real-life “Baretta” ... ex-cop, ex-drug addict, inspires high school kids with his straight talk. Unbelievable. We got the biggest response we've ever received for any show, bar none. We got over 1,200 letters, telegrams, cards and phone calls. They came from students, teachers, parents, principals, police chiefs, drug addicts and convicts. And of the 1,200 responses, only one was negative.

**TAKING THE HIGH OUT OF HIGH SCHOOL**  
One of The **CHANGING FAMILY Series**  
(SUNDAY NOVEMBER 24, 8PM)



**KHJ-TV**  
LOS ANGELES

**RKOV TELEVISION**  
A Division of RKO General, Inc.

## Sidelights

### Charren 'presentation'

In the absence of a panel discussion on children's television, Peggy Charren, president of Action for Children's Television, took matters into her own hands, vis-a-vis a press conference, by holding her own "session" at the NATPE convention and announcing that the organization had filed a petition urging the FCC to regulate the broadcast of children's TV shows designed to promote the sales of toys and other merchandise. The petition seeks a "declaratory ruling or investigation" that will require that TV stations "clearly identify program-length ads," by interspersing the so-called "program-length commercials" with a reasonable number of announcements informing the child audience that the program material was also an effort to promote the sale of the product or products in the story.

ACT's petition, according to Charren, "does not seek to ban or impede presentation of the programming in question," rather it urges the children

be informed of the commercial nature of the 30-minute ads, and that they not be deceived. "ACT reminds the FCC that program-length commercials not only violate the commission's past rules and policies but also Section 317 of the Communications Act of 1934, which imposes an obligation to identify the sponsor of commercial material so that the audience knows it is being commercially persuaded and by whom." The commission must "quit kidding itself and face the real situation—a blatant effort by advertisers and public trustees to rip off the child audience," the brief to the FCC notes.

**Clear pattern.** At the press conference, Charren emphasized "that there is now a clear pattern in children's commercial television. A product is developed prior to or together with an entertainment program intregally involving that product, and the product is vigorously promoted by ads on other children's shows." Singled out by Charren at the conference were product such as Challenge of the Gobots, He-Man and Masters of the Universe, Thundercats and G.I. Joe, which she said should be clearly identified as program-length commercials.

In addition, Charren and David Gamson, executive director of ACT, and Carol Hulsizer, ACT publications director, supported their stand by staging a "panel," whereby the three executives used quotations from program syndicators, network brass and others excerpted from statements made to the press, to support ACT's stand.

For example, cited by Charren at the meeting were statements attributed to General Mills' president of marketing design services, Carol MacGillvray ("We cannot deny that our TV specials are promotional tools"), and to Squire Rushnell, ABC vice president, long-range planning and children's TV programming ("I would have to say that some of the syndicated shows are intended to be commercials, not valid entertainment").

Charren, in an interview, noted that she has little brief against the industry. "I don't blame the people who are doing it. I blame the people who make the broadcasting structure work from not keeping them from doing it."

### 'Playboy' innovation

An innovative approach to TV advertising being offered for *Playboy* magazine

# WE'RE GIVING AWAY TIME IN ONE OF

Colorado Springs/Pueblo is the "Military Space Capital of the U.S.!" With Peterson AFB, North American Air Defense Command (NORAD), U.S. Air Force Academy, Fort Carson and the newly opened and still growing U.S. Space Command and Consolidated Space Operation Center the military represents a strong force of guaranteed income—and sales.

Colorado Springs/Pueblo is growing! Manufacturing's contribution to salaries more than tripled in 5 years; construction's up 219% over last year. Population is expected to double by the year 2000—creating more jobs, more people, more sales.

Colorado Springs is the fastest growing metropolitan area in the entire state of Colorado.

KRDO  
13 abc

11  
KRGV

KOAA-TV

World Radio History REPRESENTED NATIONALLY BY

BLAIR

KATZ

SELTEL

may prove to be an idea whose time hasn't come. The magazine's Baltimore-based agency, Smith Burke & Azzam has come up with the idea of the "interrupted 30." This involves a 15-second teaser in which the advertiser isn't mentioned, followed by a 30 sold to an entirely separate advertiser by the station and concluding in another 15 where *Playboy's* sales message follows through.

The agency wants to test the concept in New York, Los Angeles and Chicago starting January 31 for the March issue for 10 days, four of them prior to the issue's release. But at presstime there were still no takers among the stations involved. In fact, all three networks are saying "no soap" for their owned stations in the three markets—as well as ultimately for the networks themselves, which the agency says are part of its long-term plan.

Both CBS and NBC are refusing because of the category rather than the concept. Even though the proposed commercials don't directly refer to nudity or any other touchy content, these two webs say the adult magazine category is out of bounds regardless of commercial content. One of the proposed commercials promotes an interview

with Sally Field, while the other deals with female disc jockeys who will be pictured nude, although the latter is left unsaid. CBS adds that, if interrupted 15s were to be offered from other sources, they would be reviewed on a case-by-case basis.

Meanwhile ABC's quarrel is with the format. A spokeswoman says the separated 15s are considered standalones, and ABC doesn't accept standalone 15s except on news, business and sports briefs.

This only leaves the independents as prospects to carry the commercials, and those queried did not wish to be named but said no formal avail requests had been made and that the general feeling was not to accept the campaign—primarily because of the category.

Murray Berkowitz, vice president of the independent division of Blair Television, asserts, "It's hard enough for stations to accept 15s, but finding an advertiser who wants to be surrounded by *Playboy* is even harder. How many stations want to be in the position of marrying up *Playboy* with another advertiser? The format, though, presents a technical problem but not one that's insurmountable. I wouldn't expect sta-

tions to be thrilled about it, but business is business."

## Hospital network

Hospital Satellite Network, a three-year old service providing specialized TV programming to 500 subscribers nationally, announced plans for 369 new half-hour segments this year. New series will include *Medical Grand Rounds* for doctors, a televised version of classic medical school grand rounds; and *Trustee Forum* for administrators, managers and board members, bringing together experts in hospital strategic planning and management to discuss legal, financial and supervisory matters.

More than 40 production companies and independent producers are involved with HSN, whose programs have been produced in 29 states and two foreign countries. The schedule includes *Hospital Satellite News*, up-to-the-minute updates with contributions from the various producers, as well as video journal shows, international satellite deliveries of actual medical procedures, discussion forums, educational teleconferences and continuing education programs.

# THE FASTEST GROWING TOP 100 ADI'S.

The cities of Colorado Springs/Pueblo alone represent over 14% of the entire state's automotive sales and over 13% of total retail sales.

Colorado Springs/Pueblo has over a half million people . . . and lots of discretionary income! Colorado Springs has 26.5% households earning \$35,000 or more; Pueblo 22.5%.

Over 85% of all local TV viewing in the Colorado Springs/Pueblo ADI is on KRDO, KKTU, or KOAA! That is more viewer loyalty to the local stations than in any other market in the Rocky Mountain States.

## WIN A SPRINGTIME IN THE ROCKIES VACATION IN COLORADO SPRINGS/PUEBLO—NOW THE 99TH ADI.

If you're a spot TV media planner or buyer, send in your coupon for a chance to win a week for two at the world-renowned Broadmoor Hotel in Colorado Springs, Colorado. That's seven wonderful days at one of the most prestigious resort hotels in the country. Plus \$1500 for food & fun! Round-trip airfare included.

The contest is open to all spot TV planners and buyers courtesy of the top stations in the new top 100 ADI.

Fill out your entry now and prepare for the trip of a lifetime.

### ENTER CAMPAIGN 99! WIN A TRIP TO COLORADO SPRINGS/PUEBLO.

Complete this quiz to be eligible to win a week's vacation for two at the beautiful Broadmoor Hotel, Colorado Springs/Pueblo. All the information you need to enter is in this ad.

1. Which 3 TV stations in Colorado Springs/Pueblo ADI have more local market viewer loyalty than any other ADI in the Rocky Mountain States? \_\_\_\_\_

2. What is the fastest growing metropolitan area in Colorado? \_\_\_\_\_

NAME \_\_\_\_\_ SIGNATURE \_\_\_\_\_

COMPANY NAME \_\_\_\_\_ TITLE \_\_\_\_\_

OFFICE ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

OFFICE TELEPHONE ( ) \_\_\_\_\_

ALL ENTRIES MUST BE POSTMARKED BY 2/12! MAIL YOURS TODAY. DRAWING 2/26/86.

SEND COUPON TO: CAMPAIGN 99 P.O. BOX 1457 COLORADO SPRINGS, COLORADO 80901-1457

# Tele-scope

## Telmar wins approval for micro network

Though researchers still have questions about Telmar's new MicroNetwork II system for direct customer access by microcomputer to its ratings and other marketing data bases, the general advertising agency reaction is that Telmar has moved to fill a real need, despite what Nielsen and perhaps other data gatherers may have on the drawing board that's similar.

At Bozell, Jacobs, Kenyon & Eckhardt, co-media research director Ira Sussman explains that while in-house agency capability for direct access to Nielsen's data bank will help, "There's no guarantee that the software or even hardware for accessing Nielsen will be compatible with whatever it will take to access Arbitron's data bank, or Simmons' or anybody else's. So if Telmar can serve as one central source for accessing everything we need, with one piece of machinery, and using the same software package and same process for punching up everything, it should put users ahead of the game. It should be less costly and faster. It should give users more flexibility and more time to look at more alternative schedules."

**Where PCs should be.** Leslie Wood, vice president, director of media decision support systems at Ted Bates, says the new Telmar entry "brings us to where we've thought PCs should be all along, ever since we started building PC capability for our media department back in March 1982: that is, with the on-line suppliers maintaining large, updated data bases, and the users accessing that data to do more of their own analyses, tailored to their own clients' needs. In fact, we hope that if the cost turns out to be reasonable, Telmar will customize their system for our own PC reach and frequency systems, which we feel works with more accurate estimates than Telmar's standard systems."

At Saatchi & Saatchi Compton, Abbott Wool, senior vice president, director of media research, describes Telmar as "one of the most forward-thinking companies in the data management business, particularly in systems for PCs," and as a result, says he's following the new developments with much interest, "but we still have some questions about Telmar's new system."

**Waiting to find out.** One question, says Wool, "is about the extent to which the new system represents a real new addition to what we're already using from Telmar, which has saved us an incredible amount of money in computer spending, and to what extent it's merely an upgrading of what we already have. We won't find out until we get into the nitty gritty of day-to-day applications."

But Wool does feel that, "One of the most attractive features of the new system to us is its PC pre-tab—its cross-tab pre-coding that allows us to go beyond

what's in the printed volumes from Simmons or MRI, by merely selecting from a menu what we want, without spending all that time tapping in the codes for each item into the machine. This feature saves a tremendous amount of time."

As an example of how Compton's current Telmar system has saved the agency money, Wool points to MARS—Market Allocation and Reporting System, which he says, Compton helped Telmar design for PCs. He says this system uses both Nielsen data and ABC magazine circulation data and that the agency "has achieved a major saving in moving this from on-line to PC. It's cut our computer costs from \$400,000 to \$100,000."

**Price an issue.** Bates' Wood says her agency won't have a decision on whether it's going to buy MicroNetwork II "until we know what the price will be. But we've been working closely with Telmar, just as we have with Nielsen on its Spot Buyer system, and we're confident that Telmar will perform as advertised."

Wood explains that, "Post-buy analysis is one thing, but when you're pre-planning, you're using models with no actual ratings performance. We feel our own models give us more accurate estimates on these pre-buys."

Bates has also been working with Nielsen, and Wood says that Bates is among the agencies that will start testing Nielsen's SpotBuyer this month and adds that Bates already had the hardware installed as of January 10.

Wood says Bates has completed Phase I of its media department micro program, which involved training media personnel to work with pre-packaged software such as Lotus and is now embarking on Phase II, in which each planning group has its own PC and in which the programs include graphics capability for display and presentation purposes.

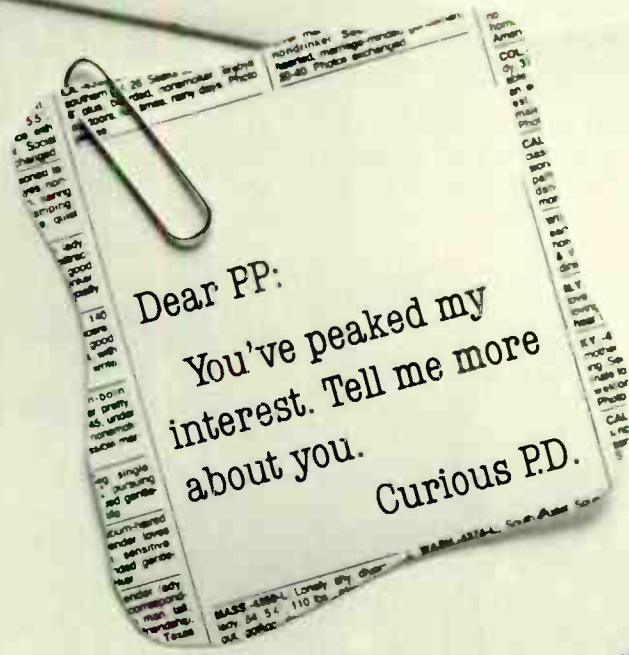
**Holding up decision.** At B,J,K&E, Sussman points out that he knows "only what Telmar has told us about its new system. But on the basis of user experience with Telmar's existing products that have been around for awhile, my guess is that their new system is likely to offer the same high quality as those available now."

Compton's Wool, meanwhile, indicates that he prefers to hold up a decision on buying MicroNetwork "until we see more on how Nielsen's MegaBase is going to shape up, and until we see if the reports we've heard about Simmons' plans for a system that could be directly competitive with Telmar are more than just talk."

Meanwhile, it's understood that Telmar is charging a flat rate for use of MicroNetwork, with a fairly high allowance of access time. One source speaks of 176 hours of computer time a month, which is probably more than many agency customers would actually use. The price is said to be customized for each agency "based on Telmar's idea of what they think each agency needs. I've heard \$60,000 and up, and \$60,000 seems reasonable, but I don't know how high 'up' goes."



# PURELY PERSONAL



Dear PP:  
 You've peaked my  
 interest. Tell me more  
 about you.  
 Curious P.D.

Dear Curious:  
 I'm a new face in town...romantic, fun, exciting -- and loaded  
 with talent.  
 I'm a new, first-run daily half-hour, based on a phenomenon  
 that's already hooked over 40 million people across America.  
 You'll find me quite attractive -- especially in the afternoons,  
 if you want to increase your share of women 18-49 and 25-54.  
 Want to know more? Let's get personal. I'm available now...  
 and very entertaining!  
 Respond to "Purely Personal"! (213) 277-7751

*Available for Fall '86.*

**IN ASSOCIATION WITH GROUP W,  
 TAFT BROADCASTING AND CBS OWNED STATIONS.  
 PILOT NOW AVAILABLE!**

A Barty & Enright Production



**CT COLBERT TELEVISION SALES**

## CapCities/ABC: speculation over station rep status

While the big news at Capital Cities/ABC was the recent resignation of Frederick S. Pierce as chairman and CEO of ABC and the subsequent appointment of John B. Sias as president of the ABC division of the parent company, there is also much speculation about the executive shifts in the ABC broadcasting division, which will now be headed by Michael P. Mallardi, who had been executive vice president and chief financial officer of ABC, Inc.

At presstime it appeared that an elaborate game of musical chairs would result in, among other moves, the installation of Mark Mandala as president of the TV network. There were also indications that the TV stations would be divided into east and west groups.

But CapCities/ABC top management has, according to reliable sources, delayed an immediate decision about representation. The company has reportedly decided that, until further notice, the four TV stations that had been part of ABC (WABC-TV New York, KABC-TV Los Angeles, WLS-TV Chicago and KGO-TV San Francisco) will continue to be repped by ABC Spot Sales; the four stations that CapCities brings to the merged company—WPVI-TV Philadelphia, KTRK-TV Houston, WTVD(TV) Raleigh-Durham and KFSN-TV Fresno—will be repped by Blair Television. Blair, incidentally, has made no secret of its desire to take over representation of all the CapCities/ABC television properties.

**Selection of Sias.** Sias, meanwhile, may have been a surprise choice to much of the broadcasting industry but not to those inside CapCities and its large trade publishing unit, Fairchild Publications (where Sias served as president before moving up to president of all CapCities' publishing properties). His unorthodox style is legend by now, but he is also known as a professional manager and a tough taskmaster in budget meetings.

The most outrageous Sias stories include his walking on top of parked cars at an industry trade show and beeping a horn or blowing a whistle in a crowded elevator.

He also has some disarming methods for learning the truth. Several years ago when Fairchild was first considering a conversion to electronic typesetting, all editorial executives were encouraged to attend the American Newspaper Publishers Association convention in Atlantic City to examine various systems. Sias was there wearing a name tag that said—"Fairchild Publications—Classified Sales." When questioned about this, his answer was simple and straightforward. As a classified salesman he could ask all the questions he wanted and get straight answers. As president of a publishing company, he'd probably get warmed over answers straight out of the advertising brochure.

One final clue to Sias' sense of humor is a poster

that used to (and may still be) displayed prominently in his conference room at Fairchild. It said: "To John Sias, holiday greetings from your friends at Metro-media, by a vote of 282 to 277."

Before joining Fairchild as president in 1977, he was a group vice president at Metromedia for nine years.

## Bob Jones PD at KYW-TV

On the eve of the NATPE International conference, just ending, it was announced that Robert Jones, winding up his term as NATPE president, was switching jobs. He moves cross-country from King Broadcasting's KING-TV Seattle, where he was program director, to Group W's KYW-TV Philadelphia, where he assumes the same post. Jones replaces Charles Gingold, who went over to Lifetime cable network recently as program chief, replacing Mary Alice Dwyer-Dobbin. Jones' successor at NATPE was scheduled at presstime to be, in the ordinary course of events, David Simon, PD at KTLA(TV) Los Angeles, purchased last year by Tribune Broadcasting from Golden West Stations for \$510 million.

## Key consumer groups

In an effort to provide retailers with more information about the various consumer groups they target, the Television Bureau of Advertising called on Ray Brady, CBS News economic and financial news correspondent. Brady, who appeared with TvB director of retail marketing Wallace Westphal at a session of the National Retail Merchants Association (NRMA) convention last week in New York, reviewed five key consumer groups: women, yuppies, youth, men and 50-plus consumers. Following are some of his observations:

■ **Women**—"tend today to be daughters of women who worked. All the surveys show that many of these women were never taught the art of shopping by their working mothers. That's why making an image of your store is so vital."

■ **Yuppies**—"If you look at the 25-39 age group, they have only 27 per cent of the nation's discretionary income. And they are getting increasingly dissatisfied, feeling they can't afford the lives or things their parents had, such as a roomy home, or even having a lot of children."

■ **Youth**—"A few years ago, the economists discovered that business picks up in the fall, and they attributed it to businessmen coming back from vacation. But now they know the real hero of the autumn economy is the teenage girl. When she gets ready 'to go back to school, she spends, often with her mother's credit card."

■ **Men**—"The male is beginning to come into his own." Men, he said, are more frequently selecting their own clothing and comprise about 30 per cent of apparel sales at department stores.

■ **50-plus**—"One out of every two dollars of discretionary income is held by someone with white or gray hair."

***Price Communications Corporation***

*has acquired*

***WLAC-AM/FM***  
*(Nashville, TN)*

*from*

***Sudbrink Broadcasting of Tennessee, Inc.***

---

*The undersigned acted as financial advisor to  
Price Communications Corporation in this transaction.*

***MORGAN STANLEY & CO.***  
*Incorporated*

*December 31, 1985*

# TV Business Barometer

## November local biz has smallest rise

In percentage terms, November turned in the poorest monthly performance to date for '85 local TV time sales. It was the second month to date during last year that the *TV Business Barometer's* local business estimates showed a single-digit percentage increase. In terms of dollar volume, however, only two months topped November—one was October, which broke the billion dollar barrier for the first time for local TV business, and the other was May.

The local increase in November was a piddling 4.2 per cent, which was even lower than spot's in November (5.3 per cent), though local's percentage increases during 1985 topped those of spot during most months (eight out of 11).

Billings for the local sector during November came to \$431.8 million vs. \$414.4 million for the '84 month. As noted, this was topped by the \$504.9 million for the previous month and by the \$450.0 million in May. In evaluating this

comparison, however, it should be kept in mind that November was a four-week Standard Broadcast Month (SBM), while March, June and September were five-week months.

With the November billings, local TV business topped the \$4 billion mark, reaching \$4,264.3 million. Cume billings had now dropped to 11.0 per cent over the year before, compared to an increase of 11.9 per cent as of October.

November was one of the better months for network compensation, showing an increase of 8.2 per cent. That brought volume to \$34.1 million. The percentage increase was the second largest for '85 to date, topped only by August, which was up 11.1 per cent and reflected the poor showing for station business in August, '84, when Olympics money went to ABC.

Network comp for the 11 months came to \$405.0 million, up 5.1 per cent over the previous year. The increase amounts to something between \$2,500 and \$3,000 per month per affiliate.

The larger stations again did best in advancing their local business, according to the November returns. It was the ninth month last year in which the top revenue bracket stations ranked first in percentage increase through November.

Total of time sales plus network comp for the month of November came to \$891.5 million, up 4.9 per cent over the '85 total. For the 11 months, the grand total was \$9,329.8 million, up 9.2 per cent to date.

## Spot, local gap

The shares of spot and local time sales and network comp show a narrowing between spot and local and the gradual diminution of network comp over the years, though all three show dollar increases year by year.

For the 11 months of last year, the shares of all three ad sectors were as follows: an even 50.0 per cent for spot, a 45.7 for local and a 4.3 for network comp. During the previous year spot was 50.5 per cent, local was 44.9 and network comp was 4.5. Projections by Dick Gideon Enterprises show local passing spot in billings by 1989 (see the January 6 issue of *TV/RADIO AGE*).

## Local business **+4.2%**

(millions)

**1984: \$414.4      1985: \$431.8**

### Changes by annual station revenue

Under \$7 million	.....	+1.2%
\$7-15 million	.....	+0.4%
\$15 million up	.....	+5.3%

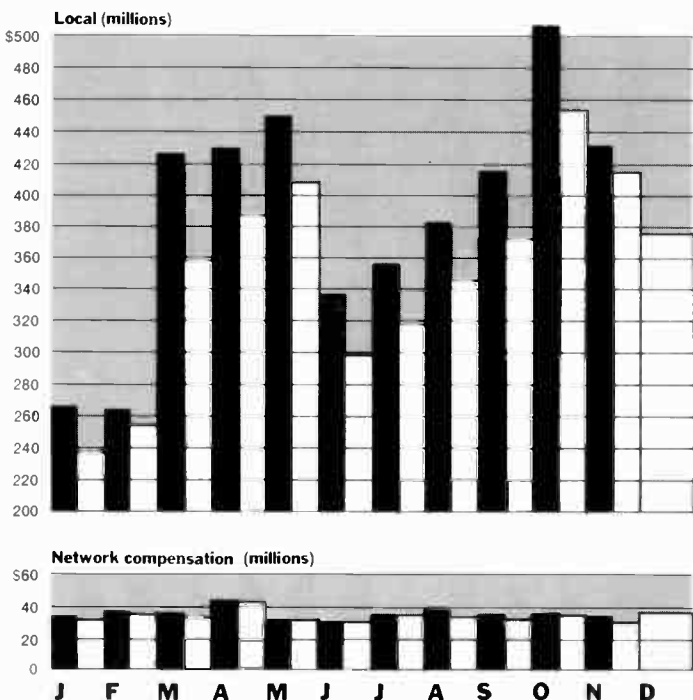
## Network compensation **+8.2%**

(millions) **1984: \$35.8      1985: \$36.7**

### Changes by annual station revenue

Under \$7 million	.....	+9.4%
\$7-15 million	.....	+3.6%
\$15 million up	.....	+9.0%

## November



# **BLAIR HAS ONLY ONE RECORD TO BEAT.**



**OUR OWN.**

Discovering new territory isn't enough. You've got to develop it. That's what Blair's Market Development Team does. They go to the top. To advertisers and top agency managers who want to use TV more effectively. Blair's specialists do marketing studies. Develop test plans. Then prove that TV works. By getting results for advertisers. Two companies who bought no television two years ago are now spending \$5 million in spot TV. And their budgets are climbing. The Market Development Team gets results for stations, too. Last year, they helped develop over \$2.5 million in sales for just one station group. Marketing experts and sophisticated planning systems are a big investment for Blair. It pays off. By helping everyone in our industry grow. Call Bob Epstein, Blair's V.P. for Market Development at (212) 603-5458. He'll put Blair's marketing resources to work for you. Leadership. It's a tradition we share with our clients.

**BLAIR. ONLY BLAIR.**

Television



# Cable Report

## Why Time is exiting USA

Time Inc. wanted to buy out its two other equity partners in USA Network to achieve sole control of the advertiser-supported cable network, which turned profitable early last year. But the other partners, Gulf + Western Industries and MCA Inc., balked—so Time has decided to bow out of the venture, selling its share to the other partners, authoritative sources say.

The sale of Time's one-third share, which was expected to be announced before January's end, reflects Time's frustration over a three-way equity split that, in Time's view, resulted in management by committee on major decisions. The price is said to be \$40 million or more.

As one source explained, "Any time there is a disagreement, a 2 to 1 vote carries, and that always leaves one unhappy partner. In a 50-50 venture, you have to work things out."

The source disputed the use of the term "friction" to describe the business relationship among the three USA partners, stating that it was "remarkably solid" considering the alliances with the partners on other fronts—such as purchase of programming product. But differences in "philosophy" and "strategic considerations" led Time to offer to buy out the other partners.

That offer was rejected, primarily because the other partners both run film studios and seek to maintain equity involvement in a television network to assure a measure of control over product distribution, the source said. USA, with revenues estimated at \$60 million for 1985, became profitable early last year, sources said. The partners do not release earnings information.

While rumors that Time would exit USA have surfaced periodically over the past three years, sources confirmed that the current move toward divorce appears final.

However, the source cautioned against inferring that Time, which owns pay-cable leader HBO Inc., is in any way disenchanted with advertiser supported basic cable as a business.

On the contrary, Time appears close to entering the basic cable business on another front—as a proprietor of an advertiser-supported movie service of its own, or in partnership with Turner Broadcasting System (TBS).

Talks between TBS and Time were confirmed by the parties late last year, with discussions apparently centering on possible Time equity involvement in Cable News Network (CNN). "We're ready when they (TBS) are," said one Time source familiar with the negotiations.

But Time will not play a role in helping Turner acquire adequate funding to finalize his planned acquisition of the MGM film studio and its valued library. "Time is not interested in the studio business," the source said unequivocally.

USA began in April 1980 as an outgrowth of Madison Square Garden Network. It developed from mostly sports to a broad, mass appeal entertainment network, now reaching 30.9 million homes over some 4,500 cable systems.

## Gill helps Heritage PPV

Heritage Communications recently purchased half of Gill Industries, which operates the 110,000 subscriber system serving San Jose, Calif. That system, formerly owned by cable pioneer Allen Gilliland, has been a pioneer in pay-per-view—and Heritage top brass hope to benefit from Gill's PPV expertise throughout its operation.

While only 15 per cent of Heritage's 710,000 subscribing households are equipped with the addressable equipment necessary for PPV, the MSO hopes to add another 70,000 addressable units by the end of this new year, according to group president James Cownie.

He adds that Heritage will move "even more aggressively" as Hollywood gives PPV a better window of exhibition as compared to home video. Heritage last year acquired the Dallas cable system from Warner Amex, a leader in addressable technology.

Cownie says the MSO plans no management shifts in the Gill acquisition. The new properties serve to "balance" the company geographically," he says. The fortified Heritage plans to go to programmers and hardware suppliers to seek deeper discounts in light of the firm's new buying clout.

PPV, Cownie says is "a good thing and it's imminent. The cable industry and the movie industry are allies, due to the first sale doctrine [which limits the studios to revenues on the original sale of cassettes to video stores, depriving them of a cut of the rental take]."

As soon as "that critical mass of addressable converters is in the field, which could happen this year, pay-per-view will really happen," Cownie says. At present, there are about 8 to 9 million addressable households, according to industry estimates.

## CNN, CBN primetime gains

Turner Broadcasting's Cable News Network and Headline News, which report a combined rating, showed the greatest primetime ratings gains from October to November, according to an analysis of Nielsen ratings data.

The combined networks showed an 18 per cent gain over the period, going from a 1.1 to a 1.3 in the 8-11 p.m. Monday-Sunday period, increasing household delivery to 448,000.

The next biggest gainer was CBN Cable Network, going from a 0.9 to a 1.0, a 10 per cent gain. USA Network went from a 1.3 to a 1.4, an 8 per cent gain, followed by superstation WTBS, which registered a 4 per cent gain, going from 2.3 to 2.4, the top cable rating in the period.

# 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

**SPN**  
SATELLITE PROGRAM NETWORK

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

*Star Ship Stereo*  
Music at Your Command

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 resisters."*

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

The Nashville Network (TNN), whose officials supplied the ratings figures, showed no change, staying at a 1.1 rating, with household delivery slightly increased to 267,000. On a total day basis, however, TNN was the big gainer, with a 17 per cent increase, going from a 0.6 to a 0.7. Next in line was WTBS, which registered a 5 per cent gain with a 2.0 in November.

Cable News Network and Headline News were down 10 per cent in daytime, dropping from a 1.0 to a 0.9.

### October–November primetime ratings (Mon.–Sun. 8–11 p.m.)

	Oct '85		Nov '85		Rtg Chg
	Rtg	(000)	Rtg	(000)	
TNN	1.1	253	1.1	267*	NC
CBN	.9	275	1.0	291	+10%
USA	1.3	402	1.4	433	+8%
CNN/HN	1.1	390	1.3	448	+18%
TBS	2.3	822	2.4	836	+4%
LFT	NA	NA	NA	NA	NA

### Total day (Mon.–Sun. 9 a.m.–3 a.m.)

	Oct '85		Nov '85		Rtg Chg
	Rtg	(000)	Rtg	(000)	
TNN	.6	145	.7	170*	+17%
CBN	.7	210	.7	210	NC
USA	.8	247	.8	247	NC
CNN/HN	1.0	344	.9	309	-10%
WTBS	1.9	669	2.0	704	+5%
LFT	NA	NA	NA	NA	NA

\* Preliminary analysis. Source: A. C. Nielsen Co. Monthly reports/GWSC Research.

## Hilton buys ESPN 'Cup'

ESPN has snagged Hilton Hotels and Conrad International Hotels, a subsidiary of Hilton Hotels USA, as the first sponsors of its upcoming America's Cup race coverage and all related programming this year and next.

While no numbers were revealed, Hilton is getting promotional and merchandising consideration in addition to the advertising time in America's Cup pre-view and feature programming as well as coverage of related yacht races and trials.

ESPN president Bill Grimes says Hilton was attracted by the opportunity to reach the many frequent travelers in ESPN's male-dominated audience. The network estimates that Hilton will reach 75 per cent of ESPN's viewing audience at least eight times during the course of the campaign.

The package begins next month when Hilton gets a series of promotional inserts within specially pro-

duced America's Cup "Moments" and "Updates." The segments consist of a 5-second billboard, a 25-second editorial hole and a 30-second commercial.

Also, those same segments will be seen in January on selected American Airlines flights within tapes of the CBS Morning News—in effect, making ESPN as well as Hilton an in-flight advertiser on the CBS news product. That arrangement was jointly agreed to by all three parties.

Hilton will continue to sponsor ESPN coverage of the Hilton Masters and other aerobic competitions sponsored by the firm. Also, Hilton gets promotional tags in various ESPN programming throughout the year.

An ESPN official said further sponsorship announcements are expected next month. ESPN is offering a maximum of six full sponsorship packages for the America's Cup event. The network delivers 36.9 million potential homes.

## A hardcore PPV diehard

Chuck Dawson would like to be more than a provider of pornography via satellite-delivered pay-per-view. But he says the refusal of Hollywood studios to sell to his Personal Preference Video Inc. of San Jose, Calif., leaves him no other option but to return to a hardcore format.

Dawson claims to have founded the first direct broadcast satellite PPV channel for the home TVRO market. He has differentiated his service by providing to the home dish market hardcore, unedited versions of adult programming not available over the other outlets in such an unexpurgated form. Then, last year, he announced that his firm had acquired PPV rights to some top titles, including the likes of *Ghostbusters*. Dawson had to retract his announcement, however, because the reputed deals never came off. Now, he says he is contemplating legal action, alleging of antitrust violations, due to the studio's alleged refusal to deal with him.

"It appears that first-run product is being held back by the studios so that the big guys can catch up," Dawson says, referring to new competitors on the PPV scene, including Showtime/The Movie Channel, Request Television, EventTelevision and several others, all of whom have announced signed theatrical product deals.

## JWT wins for TWC

The Weather Channel has J. Walter Thompson/Atlanta to thank for a recent kudo. The U.S. Television and Radio Commercials Festival has awarded the Landmark Communications Inc. property a first prize "Mobius Award" for a Weather Channel promotional spot featuring Noah and his ark, reminding viewers that accurate forecasts no longer are only available to a select few (although the spot dared not question the accuracy of the forecaster).



# ***NOW... THE WORLD IS IN THE PALM OF YOUR HAND***

*The International Newsletter published by  
**Television/Radio Age International**  
tells you what's happening and where it is  
happening around the globe in the  
international broadcast/cable scene.*

From New York to the Netherlands, from Hollywood to Hong Kong, from The U.S. to the U.K., you will get it all in the International Newsletter published every other Monday—trends, developments, who is buying, and who is selling.

Edited in London, with input from New York and Hollywood, and from the communication capitals around the globe, the International Newsletter will give you the information you need for a fresh perspective on world activities in programming and in major technological developments.

Return the coupon. There is a money-back guarantee. You can cancel any time and receive a refund on the unused portion of your subscription.

Sample sent, on request.

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Payment or Company Purchase Order must accompany order.

# Radio Report

## Spot radio turnaround seen by some rep execs

An initial slow start for first quarter has turned around for spot radio in some quarters, and now a few rep chieftains are reporting a shift into drive as business starts to pick up and makes it look like first quarter could approach the increases that Torbet Radio and Blair Radio had earlier forecast (see *Radio Report*, TV/RADIO AGE, January 6, January 13).

Bill Fortenbaugh, president of Christal Radio, concedes, "There's not a lot of business on the books as of mid-January, because we got off to such a slow start, with both Christmas and New York's falling in the middle of the week."

But now, says Fortenbaugh, business is starting to come in, with airlines, automotives, computers and beers the most active categories: "Suddenly there's a lot of money out there—enough so that it looks like we may show a 9 or 10 per cent first quarter increase by the time we reach the last week of March."

**March looking up.** At Eastman Radio, executive vice president Dave Recher reports that as of mid-January, first quarter is flat. He says January is off a bit and so is February, but advance bookings for March are a little ahead, "so all in all, it looks like first quarter will show an increase of only about 4 per cent, comparing like-to-like stations that we represented both this year and last. So we have no major gains or losses for first quarter, though we do have a good gain starting in April that we didn't have last year."

Jack Masla, president of Masla Radio, echoes Christal's Fortenbaugh in describing business for the first week of January as "dead in the water; we were ready to take gas." But then, adds Masla, "Our new year finally got started on January 15 and now there's quite a bit of business breaking. And it's coming in from all directions—Chicago, Los Angeles and New York, and I think that now we'll be able to make the 8 to 10 per cent increase we originally forecast for first quarter."

**Pattern seen.** Joseph Savalli, president of Savalli, Schutz & Peterson, observes that a review of previous years indicates that every subsequent year produces a slight increase for spot radio over the prior year, "And we see nothing on the horizon that looks as if it could turn into such an economic disaster that it could prevent 1986 from repeating every past year's traditional performance and producing another increase over 1985."

At the same time though, Savalli cautions, "Station owners and managers will have to watch their operating costs closely to make sure that their cost inflation doesn't exceed their increases in advertising revenue." And he points out that what had formerly been two rep companies—Savalli & Schutz and PW Radio—cut their own operating costs last year by merging to form Savalli, Schutz & Peterson, "which

now operates more efficiently and less expensively than our two companies were able to do operating separately."

**Airlines strong.** Masla says that airlines have been among the strongest spot radio categories starting off the new year. Says he: "The airlines are staging their own price wars and making the most of radio's ability to put them on the air tomorrow with today's rate changes, and for very little money."

Savalli cites two factors that should help national spot make the expected 1986 revenue increase over last year. These, he says, are "the combination of unwired networks and last year's efforts by RAB, NYMRAD and other regional station groups to beat the bushes for new-to-radio advertisers. The unwired networks are better organized today than they've ever been to tailor themselves to the marketing requirements of new-to-radio advertisers."

## Grants to KUSC-FM

The W. M. Keck Foundation and The Robinson Foundation have awarded grants to KUSC-FM Los Angeles. The Keck grant of \$95,000, its largest yet to the noncommercial arts and information station, will help launch a new audience awareness and development project which the station expects to conduct over a three-year period.

The Robinson grant of \$9,100 is to underwrite *MonitoRadio*, a daily news program for the broadcast service of *The Christian Science Monitor*.

## New rating systems

In soliciting proposals for new radio audience measurement systems, the NAB's Radio Audience Measurement Task Force reflects broadcasters' dissatisfaction with a variety of facets related to current ratings data. In its request for proposals (RFP), the RAMTF cited the following key issues related to radio audience measurement: cost, sample size, response rate, listening behavior of non-respondents, turnaround time for delivering data, undersampling of oversampling of special demographic segments, lifestyle representation, product purchase behavior, qualitative analysis, accuracy and the ability to make cross-media comparisons.

The task force pointed out that the RFP is not concerned with attitudinal or perceptual research, clearly indicating it wants better data than is now being delivered by existing measurement services—in particular, Arbitron, the most widely-used service. The NAB press release on the RFP spoke of "the measurement of radio listening in local markets and systems which are capable of developing audience listening estimates (e.g., reach and frequency, quarter-hour averages, cumes)." Also of great interest to the task force are methods which "correlate listening behavior to other qualitative variables such as geodemographics, product purchase or expanded demographics."

The solicitation said that it is "critical" that the methods used be reliable, valid and yield high enough response rates and asked that the audience data "be conducive to making effective sales presentations." Those interested are asked to contact Dr. Richard V. Ducey at the NAB's Research and Planning Department in Washington. Deadline for submission of RFPs is February 20.

## BIA's new annual report

Exactly 100 Florida radio stations, located within the top 175 markets, changed hands during the first half of the 1980s. That's four more stations than the next closest state, California, according to *Investing in Radio*, a new annual report from Washington-based Broadcast Investment Analysts. The financial consulting firm, which specializes in valuation studies and asset appraisals of media properties, also publishes *Investing in Television*, now in its third edition.

Like the TV version, *Investing in Radio* gives a market-by-market rundown of both the market itself (with a map, historical financials, revenue projections, growth outlooks, age demographics and geographic orientation) as well as the radio competition (technical attributes, ownership data, station sales, formats and rating trends). A "Transfer Summary" section lists station sales by price, market size, geographic region and technical facility.

The 100 Florida transactions included 41 AM stations, 21 FM stations and 19 AM/FM combinations. Texas, with 87 stations sold, followed California in third place on the list.

## PIA open New York office

Chicago-based Public Interest Affiliates (PIA), which describes itself as "America's largest independent talk radio and promotions syndicator," has opened an office in New York. Susan Null, PIA national sales manager, heads the New York operation, which opened January 6. PIA president Brad Saul, explaining that the New York office will handle "radio and video advertising and promotional sales," added that production facilities may be opened in New York but said that, for the present, production will be confined to Chicago.

PIA reports that it presently services 475 clients, including General Electric, Hill & Knowlton, Campbell Soup and Ogilvy & Mather. Weekly half hours produced by PIA include sports talk, health care, customized public affairs and a contemporary news/entertainment magazine. Past specials range from a two-hour music/talk "spectacular" with Pete Townshend to long and short form radio dramas and a 30-hour Christmas special. In-flight airline audio and video programs were said to be a company specialty. PIA presently services American, Eastern and Western Airlines.

Null was formerly vice president and manager of media services with Burson-Marsteller.

## Top 10 market leaders

The following rundown ranks the top 10 radio stations in the top 10 markets, in accordance with the most recent Arbitron figures (see also *Radio Report*, January 13).

### Major market radio leaders

Top 10 stations in top 10 markets, all persons 12+, Monday-Sunday, 6 a.m.-midnight, metro area

#### New York (1)

WPLJ(F)	6.0
WHTZ(F)	5.5
WRKS(F)	5.5
WOR	5.2
WBLS(F)	4.7
WINS	4.5
WLTW(F)	4.5
WNEW-FM	4.1
WCBS	3.6
WRFM(F)	3.1

#### Detroit (6)

WJR	9.0
WJLB(F)	6.9
WJOL(F)	6.3
WWJ	6.2
CKLW	5.4
WHYT(F)	5.4
WCZY-FM	5.2
WRIF(F)	4.9
WNIC-FM	4.3
WLLZ(F)	4.2

#### Los Angeles (2)

KIIS-FM	8.2
KABC	6.0
KJOL(F)	4.9
KLOS(F)	4.8
KBIG(F)	4.7
KFWB	3.9
KROQ(F)	3.9
KMPC	3.4
KOST(F)	3.4
KRTH(F)	3.3

#### Boston (7)

WBZ	8.6
WBCN(F)	7.4
WHDH	6.4
WJIB(F)	6.2
WRKO	5.2
WEEI	5.0
WXKS-FM	5.0
WROR(F)	4.4
WSSH(F)	4.1
WHTT(F)	3.6

#### Chicago (3)

WGN	8.0
WBMX(F)	6.4
WGCI-FM	5.3
WLOO(F)	5.2
WBBM	4.5
WLS	4.1
WLUP(F)	4.0
WBBM-FM	3.7
WLAK(F)	3.4
WCLR(F)	3.3
WUSN(F)	3.3

#### Houston (8)

KMJQ(F)	9.9
KKBQ-FM	8.6
KODA(F)	6.9
KIKK-FM	6.7
KFMK(F)	5.9
KLTR(FM)	5.6
KTRH	5.3
KSRR(F)	5.0
KILT-FM	4.5
KLOL(F)	4.5
KQUE(F)	4.3

#### San Francisco (4)

KGO	9.0
KCBS	6.2
KSOL(F)	4.5
KSAN(F)	4.1
KABL-FM	3.6
KIOI(F)	3.5
KYUU(F)	3.4
KBLS(F)	3.0
KMEL(F)	3.0
KBAY(F)	2.8

#### Washington (9)

WHUR(F)	8.6
WGAY(F)	8.0
WMAL	7.1
WKYS(F)	7.0
WWDC-FM	6.5
WTOP	4.5
WRQX(F)	4.3
WAVA(F)	4.0
WLTT(F)	4.0
WMZO-FM	3.5

#### Philadelphia (5)

WMMR(F)	9.8
KYW	7.0
WUSL(F)	6.9
WEAZ(F)	6.5
WPEN	5.3
WMGK(F)	5.2
WSNI(F)	4.6
WCAU-FM	4.2
WDAS-FM	4.2
WWDB(F)	4.1

#### Dallas-Ft. Worth (10)

KVIL(F)	10.6
KKDA-FM	8.7
KRLD	7.7
KEGL(F)	6.3
KPLX(F)	6.0
WBAP	5.9
KSCS(F)	5.9
KMEZ-FM	5.4
KTXQ(F)	4.7
KTKS(F)	3.7

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## Television/Radio Age

January 20, 1986

*After the Mexico City earthquake, a satellite-delivered press conference with Mexico's Secretary of Tourism reportedly got good play.*

TV news directors selective in using video press releases; few shun them

# Video PR growing; PR agencies careful in sticking to news

By EDMOND M. ROSENTHAL

**A**s video press releases increasingly find their way into TV newscasts, the public relations professionals who originate them are proceeding with extreme caution. Reportedly happy with the results they're getting so far, they don't want to rock the boat by overwhelming stations with an annoying abundance of material or by sending clips that look more like commercials than news.

News directors queried by TV/RADIO AGE (*Tele-scope*, December 9) report they're receiving no more than several clips a week, and few have policies prohibiting their use. The general guideline seems to be, "Don't use them if you can do the job yourself," so news directors report the material is rarely used—and when it is, it's only in part and in combination with station-originated material.

But PR agencies and producers and distributors of video press releases point to much higher usage than the stations report. They claim their material gets an average play of anywhere from 25 to 50 per cent on the stations it is sent to—and some point to special instances where the usage rate is more than 80 per cent. They do report some barriers, though, in placing their material in the top five markets, particularly New York, where stations have sizeable newsgathering staffs.

PR people see distribution of video releases continuing to grow, but at a moderate rate. This includes not only mailed-out cassettes but also satellite distribution of the newsier material, video libraries from which stations can order background material for stories they are working on, satellite-delivered press conferences and one-on-one interviews conducted via satellite.

Major PR agencies like Burson-Marsteller and Hill & Knowlton have special departments to handle this type of activity, including audio material for radio and such other related duties such as PSAs and video conferencing. They point out these departments are manned mostly by people with TV news backgrounds, so they make certain that the subject matter is valid news before they proceed for a client.

They point out that their approach offers the client the impact of news and that, where commercials are increasingly being "zapped," news isn't. The most successful subject matter reportedly is in the areas of entertainment, health and fashion. Where prescription drugs, for example, aren't candidates for TV commercials, a real breakthrough can be treated as news. And if the product relates to national defense, it's also news; in fact, a client like the National Aeronautics and Space Administration may be the only source of footage.

### Hill & Knowlton stages far-flung press conference





**Betty Ford, I. with grandchildren and Susan Ford Vance**

**Breast Cancer Awareness Week got support from Betty Ford and family and a major drug manufacturer.**

Originators of video press material are going out of their way to give the stations a number of options along with their offers of unrestricted use. This includes B roll material—which might be the only part used—and the option of substituting the local newscaster's voice. In fact, some specialists in this type of public relations have emerged. For example Pro Video News, Los Angeles, packages material in regularly scheduled satellite feeds, containing a variety of entertainment, publishing, business, consumer and fashion news. A number of the major motion picture studios and book publishers are clients. Meanwhile, Visnews International has gotten into the distribution end of the business, setting up a division totally separate from its newsgathering operation.

**Station attitudes**

John Corporon, senior vice president for news at WPX(TV) New York conveys the typical station attitude of evaluating video press releases "on a case-by-case basis." He adds, "Our preference is always to cover it ourselves." Seldom-used videotape releases come at the rate of several a week, he

reports, not to mention constant wires informing the station of special satellite feeds.

Jack McCracken, news anchor at WCCB(TV) Charlotte, another indie, says the releases are used, but infrequently and never verbatim: "What we tend to use is general interest material involving medicine, health and science—mostly feature-oriented stuff. We don't normally credit the source. They say it's for unrestricted use, and that's what we do."

Ed Coghlan, news director at KCOP(TV) Los Angeles, says he doesn't recall having used any video releases and would only do so if the subject matter were sufficiently interesting and the station was unable to get the material itself or through its regular news sources, Independent Network News and Group W. "Then we still wouldn't use it without followup of our own," he asserts.

"They're essentially commercials," holds Holly Stuart, executive producer of news at WTOG(TV) Tampa-St. Petersburg, "and as far as I'm concerned, they can buy time." She alludes to the most recently received cassette, "Taming Turkey Trauma," a cooking advisory from Butterball turkeys. She also

turns down constant offers of feeds from Disney World for such events as a Moroccan festival at Epcot Center.

Stuart is more receptive, though, to the occasional satellite feeds from Florida's two U.S. senators, Republican Paula Hawkins and Democrat Lawton Chiles: "If one of them is talking about new drug laws, for example, we might take the feed, but we let the viewer know where it originates."

At KSNT(TV) Topeka, an NBC affiliate, Terry Leatheman, assistant news director, views the releases as "leaning toward corporate interests." He notes, "If a controversial subject is involved, we might take the idea and develop our own story locally. If it's going on here, we can get our own footage. If not, we can probably get it from the network." He notes, though, that he often looks for background material in the releases that can be used in future stories, which would be credited to the source.

Even network affiliates with extended newscasts claim they rarely use PR material. John Lippman, vice president/news director at KIRO-TV Seattle, says there is no written policy but that the station tends not to use the material. The only PR video he can recall using in the past year, he says, has been visuals from satellite feeds from locally-based Boeing Co.—along with the station's own material.

Dow Smith, news director of WDIV-TV Detroit, says the only written policy is to identify the party supplying and paying for the material, which is done with a super. He says, "By and large they're presenting only one point of view, so we try to balance this out with additional reporting." He says the station hasn't used any PR cassettes for the past few months and has used only one satellite feed—from an automobile company and supplemented with station reporting.

With many of the more timely releases going by satellite, Visnews Inter-

**New jet aircraft in the news—with PR help**

**Video release delivered by Visnews on Grumman X-29 was said to get into 80 per cent of the top 35 markets.**





national, the majority of which is owned by Reuters Co., has set up Visnews Special Services to deliver the material to the approximately 650 U.S. TV stations with receive facilities. With its own BrightStar trans-Atlantic capability, Visnews is "the world's largest user of satellite time," according to Greg Kimmelman, director of marketing for Visnews International.

"Because of our experience in news," he adds, "and because we use so much satellite time, including other satellites, many corporations and public relations agencies call on us to transmit their press releases." This sometimes includes designing, editing and narration, with Visnews charging a fee ranging from \$2,500 to \$4,000, depending

use of the releases, often engaging a monitoring service to record usage in the top 35 markets. One success story revealed by such follow-up, he reports, was the introduction of Grumman's new jet aircraft, the X-29. Kimmelman claims an 80 per cent penetration of the top 35 markets for this material dealing with national security. "Obviously you won't get this kind of response on the introduction of a new soft drink," he notes.

He admits that 80 per cent is the high end of the spectrum but notes a similar result was obtained for J. C. Penney when the U.K.'s Prince Charles and Princess Diana made the chain's store in Springfield, Va. their only "commercial" stop during their U.S. visit.

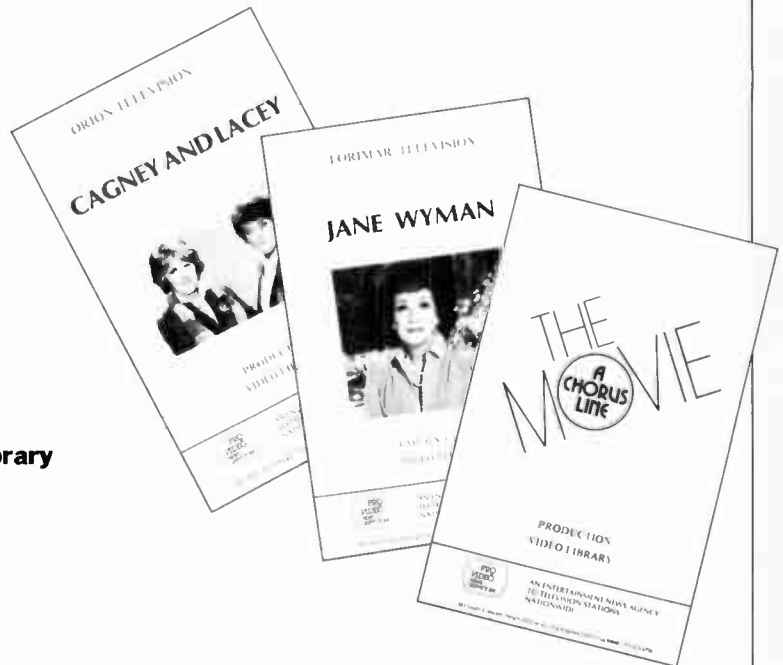
& Knowlton, says his division of 20 people is occupied with a wide range of activities involving the electronic media, but the "bread-and-butter" is media placement and media tours (placing corporate spokespersons and celebrities on local programs).

Friedman was involved in news management for CBS television and radio for 17 years and reports that most of the broadcast division's staff have news backgrounds. He asserts, "We use the same guidelines in selecting material for release that news directors would use to pick stories for their newscasts."

One recent project was for the Mexican Ministry of Tourism following the earthquake in Mexico City: "They wanted to get the information out on

**Pro Video sends stations booklets from which they can order a variety of background material on client firms.**

**Video library**



upon services performed.

Kimmelman says the operation sends out an average of at least one release a week and notes the volume is growing. Visnews, before sending out a release, notifies the stations it is being directed to that they can take it down at a particular time, usually informing them by mailgram or telegram, giving background on the story, its length, the transponder it will be transmitted on and all other technical data needed for downlinking.

The typical release, says Kimmelman, runs 90 seconds, and with B roll included for those who wish to do their own editing, there is usually a total of two to five minutes of material, which is repeated over the course of a half-hour. "We repeat it," Kimmelman says, "because stations often want to take a look at it first to see if they want to record it—or often they're not set up on time."

Visnews also offers to follow up on

Kimmelman observes, "Most news directors enjoy having their own people put the news in their own style and voice. We often send a narrated piece, give the next run with no sound and then send the B roll." Even so, he admits, the top five markets are hard to crack except on a very slow news day. He notes, though, that the Grumman release was picked up by at least one station in each of the top five markets.

With Visnews Special Services operating autonomously, clients are not guaranteed that their releases will make the regular Visnews newsfeed, Kimmelman notes. This decision, he says, is up to the news director of the news service's North American bureau in New York.

#### **PR agency approaches**

Marvin Friedman, vice president and co-manager of the broadcast division of the public relations agency, Hill

the state of the city, the extent of damage and the reconstruction being done." In this instance, the Secretary of Tourism came to New York, first doing a satellite interview with BBC, then conducting a press conference with New York media that was transmitted live via satellite to the approximately 650 stations with downlinks. Friedman notes the agency sometimes calls a representative sample of stations to determine usage of such material, and he estimates about 60 per cent made some use of the transmission.

He estimates closer to a 35 per cent response to a mailed cassette for Beecham Laboratories announcing two pharmaceutical "breakthroughs"—Augmentin, for penicillin-resistant strains of bacteria; and Timentin, a similar pharmaceutical used mostly for hospital-related infections. In this instance the cassette was distributed simultaneously with product information

*(Continued on page 71)*

ABC continues to claim nearly 50% of daytime billings—not counting P&G tab

# Comedy challenges soaper dominance in daytime network

By LES LUCHTER

**W**elcome to the world of network daytime television. A first-run comedy anthology series has just moved into this neighborhood, formerly inhabited almost entirely by soap operas and game shows but also tolerant of an off-net sitcom or two.

Meanwhile, the network behind this anthology show has been interbreeding soaps with comedy in a not-so-secret lab and threatening to bring this foreign element into the community as well.

Can the long-term daytime residents co-exist peacefully with such new classes of programming? Can *New Love American Style*, ABC's comedy anthology, bear up under the immense social pressure? For the answers, tune in tomorrow . . .

Developments in network daytime TV naturally lend themselves to soap opera analogies, since soaps and daytime are so intertwined with each other. But game shows also have a long daytime history . . . so come on down to the wheel, ABC. Pick the right programs for 11 a.m. to noon and win the

super jackpot—an even bigger share of the money spent annually by advertisers on network daytime—\$1.19 billion in the first nine months of 1985 alone.

ABC, due to its wide ratings lead among women 18-49 and 25-54 (see table), has continued to claim close to 50 per cent of network daytime billings (not including, however, NBC's and CBS' Procter & Gamble-produced shows, whose ad dollars come automatically). And, in overall ratings, after a year-and-a-half in second place, ABC last spring regained the top spot—despite its morning programs being mired in third place. In fourth quarter 1985, for instance, ABC achieved only a 3.0 Nielsen rating for its network programming between 10 a.m. and 1 p.m., a poor third behind CBS' 6.0 and NBC's 4.1. Yet, from 1-4 p.m., ABC led with 8.0 to CBS' 5.7 and NBC's 5.1.

ABC's 3.0 morning showing was a far cry from its 5.1 during the same period three years earlier. Meanwhile, NBC jumped from a 2.9 to a 4.1. What caused the shift? No one thing. As in syndication, for instance, fatigue hit ABC's *Family Feud*, while NBC's *Wheel of Fortune* flourished. But

## Current network daytime schedule

	ABC	CBS	NBC
10 a.m.	(Local)	\$25,000 Pyramid	<b>Family Ties</b>
10:30	(Local)	<b>The New Card Sharks</b>	Sale of the Century
11	<b>Bruce Forsyth's Hot Streak</b>	The Price Is Right	Wheel of Fortune
11:30	<b>New Love American Style</b>		Scrabble
Noon	Ryan's Hope	(Local)	Super Password
12:30	Loving	The Young & the Restless	Search for Tomorrow
1	All My Children		Days of Our Lives
1:30		As the World Turns	
2	One Life to Live		Another World
2:30		Capitol	
3	General Hospital	The Guiding Light	Santa Barbara
3:30			
4	(Local)	Press Your Luck	(Local)

New shows in bold face

### ABC's "New Love American Style"

Can a comedy anthology series crack the daytime hold of network soap operas?





Bob Eubanks hosts "The New Card Sharks"

**"The New Card Sharks,"** CBS version of a former NBC daytime, is used as a bridge between two older shows.

ABC's drastic morning decline really started when reruns of *The Love Boat* ended.

#### A change of pace

Enter *New Love American Style* from Paramount, first-run episodes of the early '70s ABC series that set the style for *Love Boat* as well as running successfully in daytime reruns itself for three years. Each new half-hour *Love American Style* includes two complete stories.

"Traditionally, we have kicked off our schedule with reruns notes Al Smith, ABC's vice president of daytime sales, "because we start an hour later than the other two networks and it's been necessary for us to break viewing trends and habits."

"In the past four or five years," Smith continues, "the kinds of sitcoms produced for primetime have become a little bit more adult-oriented. *New Love American Style* is a return to the lighter. [more] offhanded kind of comedy."

*New Love American Style* airs at 11:30 a.m., following another new ABC daytime show—*Bruce Forsyth's Hot*

*Streak* (from Reg Grundy Productions). According to Jacqueline Smith, ABC's vice president, daytime programs, this program also represents a new format of a sort. She calls it a "blend of comedy and game," starring Forsyth, a British comedian.

But it is clearly *New Love American Style* that's at the cutting edge of network daytime programming. Each half-hour episode, with top talent both behind and in front of the cameras, costs as much as an hour-long soap to produce. But, unlike soaps and games, the network can eventually help recoup costs through reruns.

Network daytime TV works in 13-week cycles, and sometime next month ABC will decide if *New Love American Style* continues into the second quarter.

Jacqueline Smith expects the show to succeed because it's "the kind of material our audience enjoys—romantic, upbeat, charming love stories—only there's two endings per day." Unlike soaps, she says, "you're rewarded immediately."

It's just that fact that has the other networks wondering about *New Love*

*American Style's* feasibility. "I would love to see someone succeed with an experiment like that," says Laurence Caso, CBS' director of daytime programming, "but you have the risk of having the audience not tune you in for five days a week. There's no cliffhanger or anything to bring you back the next day." "It's very hard to be funny once a week in primetime," adds NBC's vice president of daytime Brian Frons. "Trying to be funny five days a week in daytime is pretty tough."

In its first week, *New Love American Style* received a 4.0 rating and 13 share, far better than the 2.2/9 that *All Star Blitz*, the game show it replaced had been averaging this season.

If successful, *New Love American Style* could well change the look of network morning TV. Not only is the future of comedy anthologies at stake, but also a whole separate genre—post-*Mary Hartman* "soapcoms." ABC has two of these sitcom serials, sans laugh-track, in development. But, says Jacqueline Smith, they will air only if *New Love American Style* succeeds.

Tony DeMauro, Foote Cone & Belding's broadcast group supervisor, says *New Love American Style* may suffer

**"Bruce Forsyth's Hot Streak" is described by ABC as a new format of a sort—a blend of comedy and game.**

#### British comedian hosts new ABC series





Reruns plug the NBC daytime schedule

**Now holding down the 10 a.m. time slot for NBC are reruns of its successful primetime show, "Family Ties."**

from having *Bruce Forsyth's Hot Streak* as its lead-in. He suggests the two shows switch time periods. But such a move would upset ABC's plan to have "love in the morning" flow into "love in the afternoon."

What ABC really cares about, after all, are not morning viewers per se—they tend to be older than soap audiences and to include more children and teenagers—but, in Al Smith's words, "to recruit an audience which will then feed into the serial dramas." "Primarily," he says, "we feel daytime television is the serial drama."

#### Vanishing species

After ABC "solves" 11 a.m. to noon, Jacqueline Smith intends to "take another look" at noon to 1 p.m. ABC now runs *Ryan's Hope* and *Loving* there, two examples of an apparently vanishing species—the half-hour soap. But *Loving*, according to Al Smith, has fulfilled its mission in ABC's battle plan: "opening up the 12 o'clock time-period to a serial drama . . . We were willing to live with a show that was delivering a 15 share when the competition was doing a 22 or 23 with a game show. Advertisers still saw the value in the serial."

"The commercial environment is perceived to be more valuable," Al Smith says, "because it has been shown that women are paying a heck of a lot more attention to a serial drama than they would be to a game show."

At ABC, all daytime roads lead to the soaps, and especially the hour-long soaps. As Jacqueline Smith says, "If you're number one from 1-4 p.m., that's where the meat and potatoes are in sales."

It's certainly where ABC butters its bread. "Our three top serial dramas—*One Life to Live*, *General Hospital*

and *All My Children*—deliver more women 18-49 and 25-54 than either of the other networks' total 10 a.m. to 4 p.m. schedule," Al Smith boasts.

In fact, Richard Kostyra, senior vice president and media director for J. Walter Thompson, points out that NBC has a higher rating with 18-49 year-old women for *The Today Show* than for its daytime schedule. Advertisers haven't quite caught on to this yet—don't expect to see IBM spots replaced by diaper ads on *Today*—but are quick to note that NBC was the only network to rise in 18-49 demographics during the past few seasons.

In the fourth quarter 1982, for instance, NBC had a 1.9 rating in this demographic from 10 a.m. to 1 p.m., CBS a 3.3 and ABC a 3.9. This past fourth quarter NBC had a 2.1, CBS a 3.8 and ABC a 2.7.

For the same demographic from 1 to 4 p.m. in the fourth quarter 1982, NBC had a 2.8 rating and CBS a 4.3. Even

combined, they couldn't equal ABC's 8.0. This past fourth quarter, however, they almost did it. NBC achieved a 4.0, CBS a 3.7 and ABC a 7.8.

In total households, however, NBC has stagnated this year following a couple of years of growth. In the fourth quarter, for instance, NBC's 4.6 rating from 10 a.m. to 4:30 p.m. was down 2 per cent from 1984, CBS' 5.8 down 12 per cent and ABC's 6.0 up 3 per cent. But, since 1982, NBC had risen 28 per cent, while ABC was down 14 per cent and CBS down 6 per cent. So no one can blame the peacock network for the three networks combined gradually losing daytime share points to cable and independents.

And things should just keep getting better for NBC, according to Foote Cone's DeMauro. "A lot will happen now that they're number one in primetime," he forecasts. "They'll turn more of their attention to daytime."

(Continued on page 86)

#### An unlucky 7 for Nipsey Russell

**"Your Number's Up" was a self-prophesying title for the NBC game show that was replaced by "Family Ties."**



Non-communications interests seen attempting to acquire MSO operations

# Cable heading for another big year in 'cash cow' era

By VICTOR LIVINGSTON

Until 1985, business pundits described cable television as a "plateau" industry, its once-steep growth curve flattened by heavy capital outlays that took a big short-term bite out of the bottom line. In 1984, cable took its first strong steps up from the plateau with a display of fiscal maturity, measured growth and, echoing the broadcast television business as a whole, consolidation born of a big-is-better corporate philosophy and the new freedoms of federal deregulation.

Those steps off the plateau, to mature growth and predictable profitability, grew even firmer in 1985. For sure, it was not a return to the euphoric expansionism of the early '80s; no industry could reasonably be expected to repeat its atypical gold rush years. But as cable's heavy construction phase

wound down to its end, major multiple system operators fulfilled the promise of the industry's boosters and became the proverbial "cash cows." And they did it even though pay TV programmers finished the year with what analysts believe was their first flat year in terms of new subscribers and revenue growth.

## Getting back to basic

But basic cable service, and rate hikes for basic subscription service, fueled the MSOs and apparently made up for any drop-off in pay units. Indeed, while slower than anticipated growth in installation of addressable converters and flat pay TV growth caused some analysts to revise downward headier projections for 1985, it appears that in many cases lower pay-TV revenues may have had no negative effect whatever on major MSOs' bottom lines—precisely because basic cable subscriptions, not pay, fueled the industry's profit fires.

Many credit the liberating effects of the Cable Communications Policy Act of 1984 with creating the climate for renewed vigor. Under the act, operators were allowed 5 per cent rate hikes in 1985 and 1986, with all local rate controls abolished as of 1987—setting the stage for continued revenue gains. Through consistent growth and measured increases in basic rates, MSOs, led by the largest of these operators, Tele-Communications Inc., became net cash generators rather than cash users for the first time in a decade. No longer burdened by the heavy capital outlays required to build cable plant, MSOs found their typically healthy cash flows moving more directly, and impressively, to the bottom line.

"The year of '85 turned out to be the year everything fell into place for the cable industry," says Bill Elsner, vice president of finance at United Cable, citing the slowdown in capital expenditures, the effects of deregulation, and the realization that "we would not be pushed aside by competing technol-

ogies. "And we have yet to realize the bulk of the benefits," he says, predicting a blockbuster 1986. But he says it also will be a year marked by "an enormous ownership shakeout that already is taking place." While industry consolidation may come grudgingly for some, Elsner expresses the general consensus when he says the trend "reflects positively on the return on cable assets."

Fueling equity interest in cable is even stronger confidence in the industry among the Wall Street and investment banking communities, who in the main always retained their faith in cable. Putting their money where their mouths were, they financed the flurry of acquisitions and mergers that began in earnest the year before. While one major corporation, Westinghouse Electric Corp., decided to get out of cable, citing a desire to limit activities to businesses measured by short-term stock valuation rather than by cash flow and long-term returns, far more got into cable—or tried. Most notably, The Washington Post Co. made its long-awaited move into cable by acquiring Capital Cities' 53 systems (the ABC deal and cross-ownership rules precluded CapCities' staying in cable), and a consortium of the healthiest of MSOs, led by TCI, Time Inc.'s American Television and Communications, and up-and-comer Comcast in Philadelphia, took advantages of Westinghouse's plug-pulling and divvied up the



**Bill Elsner**, vice president, finance, United Cable, says 1985 was the year in which "everything fell into place for the cable industry"—and this year should be a good one, too.



**John Suhler**, chief of Veronis & Suhler, says cable's revenue growth rates continue to outpace other segments of the TV industry, even though the early '80s cable "boom" has moderated.



**Christopher Shaw, of the Henry Anspacher firm, says companies not in communications seek to enter cable, while existing MSOs continue to consolidate through mergers and system acquisitions.**

third-largest cable system operator among themselves.

#### **Revenue forecast**

Cable's overall statistical profile reflects industry progress. Cable TV has about 36 million household subscribers, still less than 50 per cent of American television homes (Nielsen in November put the figure at 46.2 per cent.) But in 1985, according to estimates released by the National Cable Television Association, the industry generated some \$8.7 billion in revenues, representing an 11.3 per cent growth rate over 1984. According to forecaster Paul Kagan, the revenue figure should reach \$25.5 billion by the end of 1995. Revenue per subscriber, \$19.92 in 1984, was projected to reach \$20.76 by year-end 1985 and is expected to almost double in a decade's time. System prices, on a per subscriber basis, consistently topped \$1,000.

Considering the robust statistic and projections, it should come as no big surprise that 1986 is expected to mark the entrance into the cable industry of a new, and not universally welcomed, group of players—non-communications companies, including real estate and industrial interests, seeking to share in cable's now-proven fiscal glories. The Conniston group failed in its bid to take over Viacom International, but some analysts are privately predicting that the firm, and others including the Bass Brothers, Kohlberg Kravis & Roberts and certain insurance companies who have been among

cable's major lenders, will make moves on several MSOs in coming months—further reshaping the cable sector and adding to its well-heeled, increasingly concentrated corporate pedigree.

And who can blame them? By all indications, cable in most areas performed well in 1985—even on the advertising side, where for the first time ever, network broadcast advertising revenues declined by a couple of percentage points, setting the tone for a slowdown in cable ad revenues. Still, cable ad growth expressed as a percentage outpaced the broadcast networks.

As stated by John Suhler, president of the investment banking firm of Veronis, Suhler & Associates, "The headline for the second year in a row is that the cable business is surprisingly strong in terms of sales, profits and cash flow growth." He especially delights in the fact that some "Wall Street types" have expressed doubts in the past couple of years about cable's growth potential—or, as Suhler puts it, "how much steam is in the belly of the engine." The results of 1985, he and others believe, should convince even the greatest skeptic that cable television is a healthy performer among telecommunications players. And, he notes, "Cable is still growing handsomely. Revenue growth rates are still substantially above any other segment of the television industry, even though they are half of the levels of five years ago. Cable is surprising people by its continued financial strength."

#### **Established medium**

Echoes Paul Isaacson, executive vice president of Young & Rubicam, with more than \$40 million in cable billings in 1985 the greatest cable spender among agencies: "Cable has gone from a developmental medium to an established medium."

In a recent research report, Veronis & Suhler identified the "top three" cable and pay TV companies, based on 1984 and five-year performance. Each company exhibited growth rates far above his firm's communications industry composite growth rate of 13.6 per cent. (Those companies were MTV Networks Inc., acquired this month by Viacom International, with 165.6 per cent revenue growth; Prime Cable Corp., with 83.4 per cent; and Telstar Corp., a SMATV programmer, with 65.5 per cent.)

Operating margins for MSOs also are improving, both on a pre-tax and cash flow basis, Suhler notes. He said he expected the year-end 1985 pre-tax operating income margin figure to surpass 1984's rate of 31.5 per cent. By way of comparison, the figure for 1983 was 30.1 per cent, and 29.9 per cent the year

before. Operating income margins, after taxes, stood in 1984 at 15.9 per cent, signaling a return to the 1981 level after two years (1982 and '83) at 15.2 per cent, Suhler notes. He expects the 1985 figure to exceed the previous year by a significant amount.

The recovery in operating margins is a sign that cable executives have shown themselves to be "adroit professional managers" who have "matched their costs to reflect a decelerating growth of revenue," Suhler says.

Cable's strong performance has attracted the eye of institutional investors and "buyout groups," as Suhler diplomatically puts it. "Cable has a lot of the characteristics that insurance companies and investment groups like: predictability, non-cyclicality, consistent margins and consistent growth," he says. His firm is one of many now shopping for cable properties for such clients.

Another in the investment community who is bullish on cable is Dennis Leibowitz, vice president of Donaldson Lufkin & Jenrette. While he says he may have been a bit too aggressive about the impact of rate increases in the year just past, he says the continued decline in interest rates should fuel industry progress in 1986, with cash flow rising as capital expenditures fall.

Cable has done well, but that was inevitable," Leibowitz says. "Even though some fundamentals are down  
*(Continued on page 76)*



**Dennis Leibowitz of Donaldson Lufkin & Jenrette notes that the "discount" for cable stocks is narrowing, making some firms less appealing to speculative moves by hostile forces.**

# Syndication, station acquisitions in game plan as public firm's profit swells

## 'Chuck' Fries turns TV movie activities into diverse projects

By JOE FINNIGAN

**T**he riches that can be made in syndication lured Charles "Chuck" Fries into that end of the TV business last season on the heels of a long career making TV movies and miniseries.

It was logical that his syndicated product should be TV movies, but he's done so well recently that he's going further afield. Among his projects are first-run TV movies produced for syndication via a co-production deal. He's also getting into first-run (for broadcast) series for syndication; he's shooting his first theatrical feature; his company, Fries Entertainment, has a trio of projects for network series and he's looking seriously into the possibilities of station acquisition, primarily radio. And it all seems to be happening at once.

As a backdrop to all this, it might be noted that Fries' bottom line looks very good. He took his company public two years ago, and his latest financial statement, covering the second fiscal quarter and six months ending November 30, shows greatly increased revenues and a turnaround in earnings.

For the three-month period, revenues grew almost 400 per cent to \$4,858,000 from \$1,014,000 for the same period of the prior year.

Net earnings for the second quarter rose to \$473,000 or 13 cents per share, versus a loss of \$311,000 or 9 cents per share, in the second quarter of fiscal 1985. A source at Fries says the increased revenue is principally due to the delivery to NBC of *Bridge Across Time*, starring David Hasselhoff, star of *Knight Rider*.

Commenting on the earnings report, Fries says, "We realized even stronger than anticipated revenues this quarter for Fries Frame I, our first syndicated film package. We have sold the package in all of the top 20 markets and over 90 markets in total."

He predicts a strong second half. "In addition to the two movies-of-the-week already delivered, we have network orders for four additional movies-of-the-

week," Fries says. "We have just begun shooting our first theatrical feature film in conjunction with a major movie studio, *Out of Bounds*, for Columbia Pictures."

### Year of transition

Looking back on 1985, Fries calls it "a year of transition and growth" which transferred the company, "from a pure television production company to a diversified entertainment organization in television production and distribution, theatrical development and theatrical distribution for foreign markets."

Now, in 1986, Fries Entertainment is continuing to build a "full service operation," a concept he describes as, "a company that is capable of producing in all areas of entertainment and having the ability to distribute its own product to all potential users, exhibitors, telecasters and broadcasters."

Fries Entertainment is currently building up its syndication arm. Last year, the company brought in Robert Lloyd as executive vice president for worldwide distribution. The division also includes Larry Friedrichs, senior vice president; Richard Askin, vice

### Charles "Chuck" Fries



president, domestic sales; and Lou Wexner, vice president of advertising and promotion.

Talking about the growing distribution department, Lloyd says last year's release of the Fries Frame I movie package in syndication was, "a successful start for our distribution company. In terms of a TV movie package, we set a record. We're over \$700,000 a title. That's more than I've ever heard of in terms of per title for a TV movie."

Fries Frame I is being followed by Fries Frame II, a cash-barter package scheduled for release this spring. It will be a mix of theatrical and TV movies. That package will include *Do You Remember Love?* the critically acclaimed movie about Alzheimer's Disease, which co-starred Joanne Woodward and Richard Kiley. The picture was acquired from Dave Bell Productions.

For syndication, Lloyd says, Fries has two 'first run' shows for release at NATPE. One is *Cover Story*, already in the can. It's an in-depth celebrity profile series produced by Rift Fournier. It will feature such personalities as Morgan Brittany, Roberta Flack, David Hasselhoff, Billy Crystal, Cheryl Ladd and Michael Landon. This has been running on the USA Network, financed by Procter & Gamble. There are 26 episodes available for syndication. If it's successful in terms of syndication, there will be more episodes.

The second show is *Legends and Legacies*, which will be shown as a pilot and hosted by British actor Patrick O'Neal. The series would follow the careers of very well known people from the entertainment world, politics, sports, business and other fields who have been out of the limelight for some time and shows what they are doing with their lives. Both shows are cash-barter deals.

Another major project for the com-

*Since Fries took his company public two years ago, it's shown greatly increased revenues and a turnaround in earnings.*

pany is Fries First Run Network, a series of first run TV movies for syndication. Current plans call for six or seven films a year, beginning in the fall of 1986, with budgets "close to or the same as" network movies. "The initial conversations that Chuck and I have had with major broadcasting groups have been positive," regarding Fries First Run, Lloyd says. "We have had talks with the ITV companies and the BBC. We would need a British partner to make this work. They are reacting very positively." That, too, would be cash-barter.

### Network series

When Fries looks at his company, he sees a "need" for a major expansion into the network series area. "We have now brought on some manpower and some personnel who are acceptable in the series business," he says. "I am in the process of hiring writers who have credibility and who the networks believe will deliver a series for them. The writer is king."

To head up that area, Fries hired former Home Box Office executive Iris Dugow as executive vice president for television. "I'm putting a whole lot of emphasis on the series area," she says. "We have three projects at CBS." And she hopes that a less competitive and more creative atmosphere at Fries Entertainment will attract writers and series creators.

"A lot of people today are disgusted with the studio system," she says. "When you are at Universal, you have to compete against 90 people. You come to Fries and you are not competing against 90 other people."

In February, Fries Entertainment and its 75 fulltime staffers are moving into larger quarters in a building located in the heart of Hollywood, across the street from the legendary Grauman's Chinese Theater, now called Mann's Chinese Theater, on Hollywood Boulevard.

## The Fries Frame II cash-barter package will include product not produced by Fries.

They will then be better able to house the expanding company, which one day might include broadcast properties. Fries recently hired Bruce Johnson to look into such acquisitions. In the late '70s, Johnson was president/CEO of Shamrock (Starr) Broadcasting.

"We've already had a number of propositions laid before us, in the television area and the radio area," Fries says. "Bruce has quite a bit of background in broadcasting. We have a deal with him in which he consults with us on an exclusive basis during a period of time. During that period, if we make an acquisition, Bruce will be the man who will operate the radio or television properties."

For the time being, Fries is concentrating on the broadcasting business as potential acquisitions. "We're not in toys," Fries says. "We're not going to be in the mail order business, things we don't know anything about. I did quite a bit of research into radio. Radio is a business we can get into at a lower cost than television. Radio is a sales oriented business, and we're a sales oriented company."



"Do You Remember Love?"

Are there any merger plans in Fries Entertainment's future? Outsiders might have some ideas about that, but Fries won't have any partners. In fact, the company is putting together what he describes as "our anti-takeover defense operation."

The day might come when Fries Entertainment would acquire a home video company. A production studio, however, is not in the company's future. Fries doesn't believe he needs such a facility.

Over the years, Fries' company has produced a number of TV movies. Among them are *Dempsey*, *Cocaine: One Man's Seduction*, *Rosie: The Rosemary Clooney Story*, *Bitter Harvest*, *A Rumor of War*, *The Children of An Lac*, *High Noon: Part II* and a six-hour miniseries version of Ray Bradbury's *The Martian Chronicles*.

"I've done 80 TV movies and miniseries between my days at Metromedia and here over the last 15 years," Fries says. "And I don't believe I've shot in an actual studio more than five or six weeks. I'm doing a \$10 million dollar

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### The Burning Bed



Dempsey



Last year's release of *Fries Frame I* set a record of over \$700,000 a title, it's reported.



RNA, now computerized, assembles complete roster, including agencies

# Web radio's full client list for '85

**N**ow computerized and equipped with up-to-the-minute data on clients and agencies, the Radio Network Association has assembled its second comprehensive listing of network radio advertisers, this one covering 1985. The listing shows 613 products and services advertised by 407 companies with business placed by 183 agencies and buying services. RNA's first listing, put together by the middle of last year and covering 1984 showed 546 products and services advertised by 343 companies with commercials placed by 183 agencies and buying services (see story in August 19, 1985, issue of TV/RADIO AGE).

While the RNA compilations, which are coded by industry classification into more than 125 categories, do not include ad expenditures for individual clients or by industry categories, the association collects overall revenue figures covering practically all the networks. RNA president Robert Lobdell estimates last year's revenue total at \$327 million, up 13 per cent from the '84 figure of \$288 million. For this year his estimate is \$367 million, also up 13 per cent.

One reason for Lobdell's optimism, aside from the healthy growth shown by network radio last year, he says, is the rising upfront purchase activity in recent years. While this kind of buying resembles the network TV practice, Lobdell points out that in network radio the upfront deals are usually made by brand and not corporately.

They also differ somewhat from network TV in that they tend to be made on a calendar year basis, rather than via the September-to-August broadcast season. Much of the upfront dealing notes Lobdell, starts around the middle of November and continues on into January.

The RNA president notes, regarding web radio practices, that there's a substantial amount of direct buying. Some of this is from TV production companies placing tune-in ads, but there are also some advertisers of manufactured products who buy direct. There are even cases, he says, where a division of a parent company that uses an agency for its buying will still buy direct.

One impression that gives Lobdell cause for optimism, he says, is the apparent rise of direct response advertising on the radio webs: "There are more references to 800 numbers and commercial copy that refers to specific people to call, in addition in giving phone numbers."

There is also, he maintains, more "action-oriented" advertising, particularly store sales that generate copy during the week of the sale. To Lobdell, all

this offers evidence that radio is more than a background medium, that people must be listening closely and that direct response clients must be getting results.

## Client diversity

The diversity of advertisers using network radio is apparent from the list starting on this page. While it is no surprise that there were 42 advertisers of foods and food products last year and 15 advertisers promoting 30 proprietary drug products, there are also 35 clients falling in the books, magazines and newspapers category and 13 plumbing products pushed by 13 different clients.

Biggest client in the publications category is Triangle, which spent \$4.9 million during the first nine months of last year, most of it on *TV Guide*, according to Broadcast Advertisers Reports (see *Radio Report*, November 25, 1985 issue).

## 1985 network radio advertisers

<i>Advertiser/product or service</i>	<i>Agency or buying service</i>
800 Flowers/Flowers	Bloom agency
A.P.S., Inc./Big A Auto Parts	Bloom Agency
Aaron Spelling Productions/Tune In	Direct
Abbott Laboratories, Ross Lab/Tronolane, Murine	Laurence Charles & Free
ABC Entertainment/Moonlighting	Direct
ABC Motion Pictures/Prizzi's Honor	Direct
ABC Sports/Tune In	Direct
ABC TV/Tune In	Direct
ACE Hardware Company/Retail Stores	Bozell & Jacobs
Achievement Dynamics/Verbal Advantage	Direct
Aladdin Industries/Genie Garage Door Opener	Heselbart & Mitten
Space Heaters	Adler, William Hart Inc.
Vacuum Bottles	Adler, William Hart Inc.
Alberto Culver/TCB Hair Grooming Products	Bozell & Jacobs
Allegheny International Sunbeam Coffee Maker	Deerfield Communications
Sunbeam Curling Iron	Deerfield Communications
Sunbeam Monitor Iron	Deerfield Communications
Allied Corporation/Fram Oil Filters	SFM Media
Allied Van Lines/Movers	D'Arcy Masius/B&B
Aloe Cream Laboratories/Aloe Vera Skin Cream	Aloe Advertising
Alpine Electronics of America/Car Stereo Equipment	Kresser Robbins & Assoc.
Amer. Cyanamid Co./Shulton—Old Spice After Shave	Bates, Ted & Company
Ultra Swim Shampoo	Bates, Ted & Company
Amer. Dairy Association/Cheese Promotion	D'Arcy Masius/B&B

(Continued on page 42)

The biggest network radio spender, according to the latest available BAR reports, is AT&T, which spent \$15.3 million during the first three quarters of '85. This advertising was aimed at both consumers (long-distance service) and business (Information Systems).

Second biggest '85 client has been Sears, which is active on many product fronts and in many sales events. Its BAR nine-month spending total is \$13.3 million. The giant retailer plugged special sales last year in January, February, March, June, July, August and November.

While the Big Three auto makers are not the Big Three leaders on network radio that they once were, they still account for sizeable expenditures—at least in network radio terms. General Motors is the biggest of the trio, as might be expected, with about \$5 million laid out during the January-September span for all of its cars except Oldsmobile but including GMC trucks. Ford laid out \$2.7 million, with heavy emphasis on parts. □

### Advertising agencies/ buying services purchasing network radio in 1985

Adler, William Hart Inc.  
Admerex International  
Advanswers Media  
Advertising Associates  
Advertising to Women  
Albert Frank/FCB  
Albert Jay Rosenthal, Inc.  
Allen & Dorward  
Aloe Advertising  
Ams Advertising  
Arends, Donald Co.  
Ayer, N. W.  
Azimuth Advertising

Backer & Spielvogel  
Bates, Ted & Company  
Battle Creek Adv.  
BBDO, Inc.  
Bentley Barnes & Lynn  
Bloom Agency, The  
Boclaro  
Botway, C. A. Inc.  
Bowes Hanlon  
Bozell & Jacobs, Inc.  
Brand Advertising, Inc.  
Breakthrough Comm.  
Brite Advertising  
Broadcast Group  
Broadcast Marketing Corp.

### Network advertisers (from page 41)

Advertiser/product or service

Agency or buying service

Butter Promotion	D'Arcy Masius/B&B
Amer. Express Company/Travelers Checks	Ogilvy & Mather, Inc.
Amer. Federation of Gov't Employees/Labor Union	Creative Communications
Amer. General Corp./Fire & Casualty Insurance	Ruben Advertising
Amer. Hardware Supply Co./Servistar Stores	Doner, W. B.
Amer. Home Products/Dry & Clear Neet	Murray, John F.
Black Flag Roach Motel	Murray, John F.
Brach's Candy	Murray, John F.
Amer. Honda Motor Company Cars	Needham Harper Worldwide
Motorcycles	Dailey & Associates
Seat Belt Campaign	Needham Harper Worldwide
Amer. Standard/Plumbing Fixtures	Marketing Support, Inc.
Amway Corporation/Various	Stevens Advertising
Anheuser-Busch/Budweiser	D'Arcy Masius/B&B
La Beer	D'Arcy Masius/B&B
Michelob	Bates, Ted & Company
Michelob Light	D'Arcy Masius/B&B
Apple Computers/Computers	Chiat/Day, Inc.
Archer Daniels Midland/Various Products	Broadcast Group
Arts & Entertainment Network/Cable TV	Direct
Assoc. of Independent Insr. Agents/Institutional	Mediators, Inc.
AT & T/800 Numbers	Ogilvy & Mather, Inc.
Brand Preference	Ayer, N. W.
Business	Ogilvy & Mather, Inc.
Consumer	Ayer, N. W.
Corporate	Ayer, N. W.
Information Systems	Ogilvy & Mather, Inc.
Merlin System	Ayer, N. W.
Opportunity Calling	Ayer, N. W.
Reach Out America	Ayer, N. W.
Tennis Tune In	Ayer, N. W.
Audio Forum/Language Tapes	Mass Communications
Avon Products, Inc./Cosmetics	Ayer, N. W.
Bankers Life and Casualty Co./Insurance	Bozell & Jacobs, Inc.
Bantam Books, Inc./Various Titles	Gaynor Media, Inc.
Battle Creek Equipment/Fitness Equipment	Battle Creek Adv.
Bausch & Lomb Inc./Contact Lenses	Jordan Case Mc Grath
Beaird Poulan/Weedeater	GSD & M
Beatrice Companies/Culligan, USA	HCM
Hunt Wesson/Peter Pan	SFM, Inc.
La Choy	Thompson, J. Walter Co.
STP	Grey Advertising
Wells Lamont Gloves	Direct
Beef Industry Council/Beef Promo	Ketchum Communications
Beiersdorf, Inc./Basis Soap	Posey, Parry & Quest, Inc.
Bel Paese Cheese/Cheese	Galbani

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# Viewpoints

## Rupert Murdoch



*Owner of Twentieth Century Fox, who will soon also own Metromedia television stations, in speech at recent Association of Independent Television Stations convention in Los Angeles.*

## Deregulation commitment of Congress, FCC offers great opportunities

The enlightened policy of deregulation so faithfully and consistently pursued by both congress and the FCC is giving all of us great opportunities. These opportunities carry with them the even greater obligation of delivering to the American people the utmost diversity and choice and quality of entertainment, news, and public affairs broadcasting.

If we meet this great challenge and deliver on these obligations, the resulting benefits and freedoms for all, both broadcasters and viewers, will be enormous. Free television from its inception has outpaced all other forms of mass media, and it continues to do so. The realization that this enormous new force should be deregulated, thereby multiplying competition within it, has led to one of the most progressive and important changes taking place in our society. It guarantees the continuing freedoms that are fundamental to this country and which some people would claim were otherwise being threatened by the growing monopolization of the print media. At the very least, our legislative and executive leaders have put to shame the broadcasting policies of the rest of the world, which are so often dictated by either a narrow elitism or political favoritism. In every case the public is the loser and the particular society poorer in comparison to the one we enjoy.

## Four important problems

There are four important problems which face us today. In addition to the twin subjects of program innovation and program costs, which I will return to, there is the fact of tougher competition and the more urgent crisis of "must-carry."

Elimination of "must-carry" is certainly one of the potentially most damaging verdicts against commer-

cial broadcasters, promulgated by individuals who do not understand the tenuous nature of independent television stations. We are now in danger of finding ourselves a doormat for cable, as these monopolists with their toll bridges impose the outcome of the Quincy case by inflicting financial conditions on us for the privilege of fulfilling the requirements of our federally granted licenses to serve all the viewers in our service areas.

## Rising program costs

One of the highest hurdles we have to overcome is the ever rising spiral of program costs. Today the independent station operator pays out 50 per cent of total revenues in licensing programs to entice viewers to his station. And this does not include the cost of barter programs. These costs have doubled during the last five years, and when recent commitments worked their way through, the comparisons will be even more alarming. It is a simple fact that program costs simply cannot continue to soar. Indeed, they cannot be sustained. It is ridiculous for a program supplier to charge five or six times the original cost of an old program, long written off, for playing sometime in the future when tastes may have changed. But that is where we are today. I trust this will alter as market forces assert themselves.

This may sound hypocritical, given the quite provable assertion that I am also in the business of offering syndicated programming. But I am a realist, and I know that it is only the foolish who assume the ability of broadcasters to continue the escalation of program prices. The only hope for the syndicator and the broadcaster is a saner and more reasonable marketplace. And the only hope for growth in either sector is that the programs offered perform in that marketplace within increasing competitiveness and cost efficiency. While there is certainly a major place for syndicated product, it will be increasingly difficult to maintain anything close to past growth without the introduction of vastly more new, original material.

One does not have to be a seer to predict a ferocity of competition for the viewer's eye and ear that is timid today compared to what it will be in the years ahead. The only conclusion that can be reached is that we must be ready to rise to this challenge, else we are doomed to an exhausting, persistent, slowly forming but ever so visible decline.

What is required in this environment is ingenuity, innovation and imagination. Creative imagination is the only policy, the one priority we all have to adopt.

All of us must recognize that the only resistance to being a captive of old network programming is to cause a major amount of programming to be produced directly for ourselves. While we will certainly have failures, I must believe that if we take a consistent and long-term view, we will have more than our share of success.

Do not misunderstand that I believe there to be no place for off-network syndicated programming. What I am arguing for is to redress the current balance that has placed it overwhelmingly in favor.

# Programming/Production

## Cassandra: 'Wheel' #1, 'Newlywed' high

*Wheel of Fortune* keeps coming up with winning numbers. In this case, the King World game show strip again beat all other syndicated shows nationally not just overall (TV/RADIO AGE, January 13), but also in women and men 18-49 demos as well as total men, women and adults. No surprise, because that's the way the strip has performed in the past few Nielsen Cassandra reports. But the surprise is Bel Air's *The Newlywed Game*, which began game-show life on the tube the past fall and took the Number 4 slot overall with a 19 share (also TV/RADIO AGE, January 13). In addition, the strip came in Number 2 with an 8.9 rating and 19 share in 156 markets, with women 18-49 and third with total women, according to the November Cassandra.

In children's animation programs in the daytime, *G.I. Joe*, *ThunderCats* and *Transformers*, all fought it out in a first place tie, reports Cassandra. Two, *Joe* and *ThunderCats*, racked up a 4 rating and 12 share, while *Transformers* had a 4/13. In terms of market coverage, *Joe* was on 115 stations in November, *ThunderCats* 109, and *Transformers* 131. The number 4-ranked program was *He-Man and Masters of the Universe*, which got a 3.5/12 on 111 outlets.

*He-Man* had been Number 1 in kid shows the May 1985 Cassandra, with a 3.9/13 in 152 markets. In the fifth slot after *He-Man* in November is the *He-Man* followup, *She-Ra: Princess of Power*, which had a 3.4/11 in 110 markets, while the number 6 spot in ranking *The Fantastic World of Hanna-Barbera*. On 83 stations, the Worldvision block got a 3.3/16 share.

*Scooby Doo* was Number 7, with a 2.9/12 on 125 stations, followed by *MASK's* 2.7/10 in 69 markets, with *Animated Classics*, 2.6/9 in 12 markets and *Challenge—Gobots*, 2.6/10 on 89 stations, in a tie for Number 9. *The Jetsons* did a 2.5/11 on 81 stations and took the Number 11 spot. Other children's animation shows in the top 20 were, in order of rank, *Tom & Jerry* (tied with *Jetsons*), *Plastic man*, *Rainbow Brite*, *Flintstones*, *Heathcliff*, *King Leonardo*, *Pink Panther*, *Woody Woodpecker* and *Friends* and *Daffy Duck* and *Porky Pig*.

In syndicated children's daytime, live, *Kids Inc* got a NSI 2.5/14, *Young People's Specials* a 2.4/9 and *Kids-World* a 1.5/15. In the children's multiweekly area, *Little Rascals* ranked on top with a 2.6/14, followed

by *Bozo's Big Top*, with a 2.3/14 and *Bugs Bunny*, with a 2.3/13.

*Donahue* was the Number 1 ranked show in Monday-Friday daytime period. With 167 markets carrying the strip in the daytime, *Donahue* got a 6/28. *Jeopardy* on 10 outlets in the daytime, took Number 2 with a 5/23; *Jeffersons*, on six stations, had a 4/14, while *Hour Magazine*, which had 81 stations airing the show in daytime, got a 4/20. The Number 5-ranked show, *Hawaii 5-0*, got a 4/13 on five stations.

In access, *Wheel* got a 19/32, Monday through Saturday, on 185 stations, leading the pack; *Jeopardy* was Number 2, 16/27, in the daytime on 82 stations. *Hee-Haw* wrapped up the Number 3 slot with a 13/28 on 104 stations; *PM Magazine* had a 12/22, for the Number 4 spot, in 36 markets; and *Lifestyles of the Rich and Famous* had an 11/23, on 16 outlets. *The New Newlywed Game* took up Number 6 in access with an 11/18, being carried by 84 stations in the time slot.

Meanwhile, the Cassandra report is a vivid reminder of why *America* didn't make it into January and why *Inday* was trimmed to one hour by many stations, including one of the two-hour block's backers, Tribune Broadcasting. In the case of *America*, the strip version had a 75 per cent U.S. coverage and mustered a 4.4 rating and 15 share, winding up tied for 49th in ranking with *Love Connection* and a *Barbara Mandrell Thanksgiving Special*. The weekend *America* wound up ranked 126 in 102 markets, and had a 2.9/14, representing 67.4 coverage.

As for *Inday*, the report lists each of the shows in the block separately. The best of the half-hour performers, according to the Cassandra November report, was *What's Hot, What's Not*, which tied with a number of other shows for Number 399 in ranking nationally, with an average 0.7/3 on 77 stations. *Inday News* was tied at 431 with more than a dozen other shows. On 83 outlets, the news got a 0.5/2. *All About Us* and *It's a Great Life* both came in at Number 465 as did several other shows, both getting identical 0.3/1 scores in 68 markets.

## Syndication shorts

**Viacom Enterprises** has extended its right to distribute *The African Queen*, film classic, for the U.S., Canada, and Latin America until the end of this cen-

tury. John Huston directed and Sam Spiegel produced the 1951 film, which teams Katherine Hepburn and Humphrey Bogart.

**Obis Communications** has acquired the full inventory of 31 television dramas, produced and syndicated by Capital Cities TV Productions during the past seven years. The agreement, announced by Robert Turner, president of Obis, and Charles Keller, vice president and general manager of the production unit, is an outgrowth of the merger of CapCities and ABC Inc. Networks are not allowed to engage in program distribution, under federal law.

Included in the package is the Yule special, *The Juggler of Notre Dame*, one of three one-hour programs in the package, and the four-part series of 30-minute *Buchanan H.S.* programs, currently in first-run syndication. There are also 24 half-hours produced since 1978 under the Family Specials banner.

**Weiss Global Enterprises** has acquired worldwide rights to 637 five-minute all-color fillers, *Kids Say the Darndest Things*. The company plans a short window for cable, before making the package available for syndication. *Kids* consists of excerpts from the CBS Art Linkletter's *House Party*, which ran 26 years on radio and for 18 years on TV but has never been in syndication.

*Hansel and Gretel*, the movie production, is being syndicated by **JM Entertainment**. The 90-minute show is being released as a barter special, with 10 minutes going to the stations. It's available for airdates in the second quarter of 1986.

**All American Bingo** has been picked up for syndication by **All American Television**. The cash-barter show is based on the successful Honolulu show, *\$9,000 Jackpot Bingo*, which airs locally on KGMB-TV the CBS affiliate. Lee Productions produces the show. Lee Productions was formed in 1981 to develop software product and became a separate subsidiary of Iowa-based Lee Enterprises in May 1985.

**Syndicast Services** has cleared more than 70 per cent of the country on *The 43rd Annual Golden Globe Awards*, show emanating from Los Angeles on January 24. Leonard Koch, president, sees a clearance of more than 85 per cent when the show goes on the air. Among stations carrying the two-hour special are WPIX(TV) New York, KTTV(TV) Los Angeles, WFLD-TV Chicago and WTAF-TV Philadelphia.

**Sherry Grant Enterprises** has cleared *Halley Returns* in 14 markets for a current total of 70 stations representing 65 per cent of the U.S. New stations licensed for the package in-

clude WQTV(TV) Boston, WISN-TV Milwaukee, KGGM-TV Albuquerque, WWBT-TV Richmond, and WLOX-TV Biloxi. The *Halley Returns* package consists of a half-hour documentary, which provides an optional two-minute window for local TV personality inclusion; 20 30-second barter feature segments, which include time for optional five-second opening and closing billboards; and 20 90-second features for news or other local programs. The package is sold for cash.

*Falcon Crest*, off-network drama series being offered by Lorimar-Telepictures on a barter basis for the fall, has been sold to Tribune Broadcasting stations and four other outlets, raising the clearances to 35 stations. Eight of the stations are affiliates and include WNEV-TV Boston, KXAS-TV Dallas, WCPO-TV Cincinnati and WCSC-TV Charleston. The Tribune stations signed are WPIX(TV) New York, KTLA-TV Los Angeles, WGN-TV Chicago, WGNX-TV Atlanta, KWGN-TV Denver and WGNO-TV New Orleans.

**Access Syndication** has wrapped up deals on its three barter series, *The Exciting World of Speed and Beauty*, *Hollywood Close-Up* and *Lorne Greene's New Wilderness*. Seven markets have joined the *Speed* lineup, including WMAQ-TV Chicago, WUSA(TV) Minneapolis, WLWT-TV Cincinnati

and KSFN-TV Fresno. The clearances now include all the NBC-owned stations, bringing the total to 55 markets which will air the show in the first quarter. *Wilderness* has inked five stations, including WMOD-TV Orlando, for a lineup of 152 with 74 per cent U.S. Regarding *Close-Up*, four markets have been added: WLVI-TV Boston, WBNX-TV Cleveland, WXIA-TV Atlanta, and WKRN-TV Nashville. Total markets at present are 36.

**The Local Program Network** has added seven markets, bringing a total to 44 stations now carrying LPN's three TV news services, Story Source, 1 on 1 Exclusive, and Cover Story. Seven markets are WTVD-TV Raleigh-Durham, WSAZ-TV Huntington, WBIR-TV Knoxville, WCBD-TV Charleston, KCOY-TV Santa Barbara, KTVN-TV Reno and WMAZ-TV Macon.

**LBS Communications** will distribute *The Crystal Light National Aerobic Championship*, one-hour variety/fitness special, set to air in April via barter. Host of the special, which will be broadcast over an ad-hoc network of more than 100 stations, is Cathy Lee and Ed Marinaro. The special is produced by Howard Schwartz Productions and is offered on a barter split of six national and six local minutes for sale. General Foods is full national sponsor.

## Multimedia music video

Multimedia Entertainment is distributing a new half-hour weekly series, *Video Voyage* (working title), offering music videos produced in Amsterdam at the largest dance club in Europe. The program also features live performances and celebrity interviews. The show will be produced via a live audience, and the music videos will be chosen from the European Hot 100, an international record chart.

U.S. viewers will see the videos and performances as they are displayed on VideoWall, a multi-screen video display capable of projecting the simplest image into an array of patterns and pictures. The VideoWall, made up of more than 50 TV monitors, can mix video sources and juggle images, for a pastiche of moving and still pictures, changing and growing and speeding up or slowing down, according to a predetermined program or by the immediate whim of a videodisc jockey.

## 'Bingomania' a 'go'

*Bingomania*, created as a half-hour strip the past fall by KWTN(TV) Oklahoma City, as *TV 9 \$25,000 Jackpot Bingo*, is being offered to stations as a turnkey operation, including format, customized animation and music, visit-

# In a class by itself.

## WELCOME BACK, KOTTER 95 half-hours



Warner Bros. Television Distribution  
A Warner Communications Company

## Programming/Production

(continued)

ing producer, materials including delivery of weekly game cards, promotional support and local advertiser assistance.

A second version, designed for the fall, instead of an immediate start, will bring more taped ingredients to individual stations, allowing for a locally produced segment at the close. *Bingo-mania* is a coproduction of Griffin Television and Prijatel Productions. KWTV(TV) is a Griffin station.

### TPE shift on 'Songs'

Television Program Enterprises has shifted direction on *You Write the Songs*. *Songs* was originally formatted as a strip but, beginning with its fall debut will be a weekly show instead. Also, initially marketing it as a cash sale, TPE has decided to launch the song-competition program on a barter basis. The moves, according to TPE, were in response to "an overwhelming positive station reaction to the show and requests that it be elevated to more prominent, spotlighted weekly time periods than the strip would allow." In accordance with this request, TPE has guaranteed that stations carrying the weekly half-hour would have first option on a possible *Songs* strip in the future. Ben Vereen is host of *Songs*.

### Lionheart sales move

Lionheart Television International has restructured its national sales organization by setting up two sales divisions and adding two sales executives. One of the two divisions will focus on commercial TV syndication and the other on PBS. Both divisions will report to Bob Greenstein, senior vice president of sales and marketing.

In the restructuring, David Friedman has been named vice president of Eastern U.S. sales and marketing of the commercial syndication division. Richard Golden, who held Friedman's post prior to the expansion, becomes vice president of Western U.S. sales for the same division. Paul Vane becomes Southwest account executive, specializing in syndication.

On the PBS side, Candace Carlisle has been added as Eastern U.S. sales account executive; Julius Cain, previously Southeast account executive, is named the division's Western U.S. sales account executive; and Ray Krafft continues as director of special projects for PBS-related series.

Friedman has been at LBS' and Columbia's joint venture, Colex.

### Coke, Reeves accord

The agreement announced previously between the Coca-Cola Co. and Reeves Communications Corp. for the development of and worldwide distribution of Reeves TV series has been completed. The agreement covers all prime-time TV series produced by Reeves through June 1980. These programs will be distributed in the U.S. by Embassy Telecommunications and in the international markets by Columbia Pictures International Corp. Both organizations are units of Coca-Cola. Reeves' current TV series, *Kate & Allie* and *Gimme a Break*, are not covered in the agreement.

### Game shows bought

Syndicated game shows made their debuts the past week at two stations. At KMGH-TV Denver, *The New Card Sharks* premiered in the 10 a.m. slot, replacing *Press Your Luck*. In New York, WCBS-TV CBS flagship station, began airing *Perfect Match* at 9 a.m. beginning January 13. *Perfect Match* is a joint production of Lorimar-Telepictures. Also, the station has purchased *Strike it Rich*, game show hosted by Joe Garagiola, for the fall. WCBS, in addition, bought *Divorce Court*, half-hour series, also for fall airing. Both are distributed by Blair Entertainment. Specific airdates and times for both will be announced at a later date.

Regarding *Divorce Court*, the series began its second first-run season in September in 121 markets and has since increased that total to 152 cities, representing 93 per cent of all U.S. TV homes. Also, Blair has sold its first-year, first-run strip, *Break the Bank*, with new host Joe Farago, to WRTV(TV) Indianapolis, and WCPO-TV Cincinnati, bringing the first-year sales to more than 60 major markets.

### KXTV(TV) changes

KXTV(TV) Sacramento has replaced *America* with *Barnaby Jones*. The show airs from 3:30-4:30 p.m. Other changes made at the station include the moving of *Press Your Luck* from 9:30 a.m. to 3 p.m., with *The All New Let's Make a Deal* going into the old *Luck* time period.

### Turner, station program

Turner Broadcasting System and WETA-TV, the PBS outlet in Washington, will jointly produce a series of specials called *Audobon: The Birds*, according to WETA-TV president Ward Chamberlin. He says the programs will

have a two-month window on Super-Station WTBS before airing nationally on public TV. Syndication would occur only after the PBS run.

### 'New' Laurel and Hardy

Hal Roach will distribute 26 Laurel and Hardy comedy programs containing a new look. Designed to fill a 90-minute time period, the films have been formatted with color wrap-arounds and bumpers and called *The Laurel and Hardy Show*. Prior to the new concept, their features were too short to fill a 90-minute time period and their 18-20 minute short subjects did not fill a half-hour time slot.



Frame from "Laurel and Hardy, Show," 26 films being distributed with a new look, including color conversion, by Hal Roach.

Besides being made available as a 90-minute film, some of the films have been converted to color. One of the features, *Way Out West*, and two short subjects *Helpmates* and the comedy team's Oscar-winning *The Music Box*, are available in separate episodes for positioning during the sweeps period.

Release of the 26 programs for unlimited runs begins in May. Each episode is accompanied by 10-second and 30-second promotional spots and a full complement of color; black-and-white promo material will also be provided.

### SIN new program

SIN Television Network has introduced a series of instructional programs designed to teach English to Spanish-speaking viewers. The show, *Follow Me*, which airs Monday through Friday from 6:30-7:30 a.m., and Saturdays from 8-9 a.m., is offered on a rotating schedule of new lessons and repeats. The cycle begins on Tuesday with the presentation of the new lesson, which is repeated on Thursday. Another lesson is presented on Wednesday and repeated again on Friday.

Both lessons are repeated during a one-hour segment on Thursday. The

cycle concludes with a 30-minute recap of both lessons on Monday. The series was produced by the BBC and adapted by Televisa S.A., for telecast on SIN. In conjunction with the series, the producers have created supported study materials including books, audio cassettes and video cassettes, available to viewers to purchase.

## "TV hits mentally-ill"

Television stigmatizes the mentally ill, George Gerbner, dean of the University of Pennsylvania's Annenberg School of Communications, has charged, in an address to the First International Rosalynn Carter Symposium on Mental Health Policy in Atlanta.

"Instead of educating the public about the mentally ill," said media researcher Gerbner, "the media may actually pull the public in the direction of traditional prejudice." These prejudices, once fostered by "ancient and medieval religion," label the mentally ill as deviant, unpredictable, dangerous and sinful, Gerbner said.

Gerbner's comments were based on results of an ongoing cultural indicator's project that has studied over 2,500 TV programs during the past 18 years. On the majority of prime-time programs, the research shows mentally ill characters are most likely both to commit violent acts and to be victimized by them.

For instance, of more than 16,000 primetime dramatic characters studied, 40 per cent of those characterized as "normal" were shown to be violent, but 73 per cent of those characterized as "mentally ill" were known to be violent.

Likewise, 24 per cent of all prime-time female characters were seen as violent, but 71 per cent of all "mentally ill" prime-time female characters were thus shown.

Fourty-four per cent of "normal" characters were thus shown as victims of violence as were 81 per cent of "mentally ill" characters. And, while 10 per cent of "normal" characters were killers and 5 per cent killed, the numbers for "mentally ill" characters were 23 per cent for each category.

The Atlanta symposia, a series of four annual meetings chaired by former first lady Carter, are sponsored by Emory University's psychiatry department, with a \$100,000 grant from the Gannett Foundation.

## CMBS promotion

Laurence Levis has been promoted to vice president and national sales manager of CMBS, Inc., exclusive national

rep firm for classical music radio stations. He had been midwest sales manager since 1981. Previously, he was an account executive with ABC-owned WLS-TV, Chicago.

In an unrelated development on the classical scene, **Dick Bailey**, whose tenure as general manager at Seattle's KING-FM saw the classical music station become one of the city's top 10 stations, has joined Seattle-based syndicator, Broadcast Programming Inc, as director of classical programming. He succeeds **Bob Concie**, who has announced his partial retirement but will continue as host and announcer for the *Heritage Classics* and *Concert Overtures* series.



**Tribune Entertainment** and *The Westgate Group* have co-produced a two-hour special, "The Mystery of Al Capone's Vaults." The vaults, sealed in the 1930s, will be opened live on TV on April 14 as part of the special. Above is Tribune president Sheldon Cooper at the main entrance to Capone's vaults in Chicago.

## Hale, Husted firm

Alan Hale and Al Husted, who both specialize in entertainment-related public relations, have teamed to form Hale & Husted. Husted is a 30-year veteran in the radio and TV industry.

He has represented the *Tonight Show Starring Johnny Carson* and *The Dick Cavett Show*, when the latter show was on ABC. Hale has handled TV accounts including *The MacNeil/Lehrer News Hour*; cable TV's *Good Housekeeping*; King World and Lee Productions. Both were with March Five Public Relations, at various stages of their career. Their office is located at 19 West 44 St. New York, 10036.

## Radio syndication

KPNW-FM has become the fourth station to sign for Drake-Chenault's newest format, Evergreen, joining KLTH St. Louis, WFAS-FM White Plains, N.Y., and WYJY-FM Biddeford, Me. Evergreen is soft A/C, designed to serve 35-44-year-old non-rock listeners and to help the 25-54 demo. Before adopting Evergreen, KPNW-FM aired Bonneville's Beautiful Music.

WXRK-FM New York has begun airing *The King Biscuit Flower Hour*, radio feature aimed at the rock audience.

**R&R Syndications** has opened a West Coast office. The office, at Westwood Center, 1100 Glendon Ave., Los Angeles, will be managed by **Michael Brandt**, western regional manager, who will be in charge of station clearances and advertising time sales for the region. R&R is a subsidiary of Robbins & Reis, communications holding company. R&R is a national producer and distributor of radio news and information programming.

**The Satellite Music Network** has named **Paul Bronstein** director of research, based in the New York office. He has had extensive background in radio research, music production, journalism and computer analysis. Before joining SMN, Bronstein was with the United Stations Radio Network for three-and-a-half years.

## Two on Betcam half-inch

Witt-Thomas-Harris, the production company responsible for both NBC's

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## Programming/Production

(continued)

*Golden Girls* and Lorimar's syndicated *It's a Living*, is shooting both shows entirely with Sony Betacam half-inch equipment. *Golden Girls* is the first primetime network show to have that distinction, Sony says.

### Digital animation studio

New York's Caesar Video Graphics has installed what it terms the nation's first digital animation studio. It features a Quantel Harry DCR-7700 realtime digital cel recorder, Interactive Motion Control animation stand, NEC SP-3A CCD camera, and two Quantel DPB-7000 Paintboxes with V.4 software updates.

Harry can store, manipulate and play back Paintbox graphics and realtime full-frame animation. Any inputs—whether live, pre-recorded or digital—are outputted as first-generation one-inch masters.

Besides creating original animation, Harry can process and alter existing material more quickly than analog tape editing methods. Video sources—NTSC/PAL composite, RGB, component and digital graphics—are made into film style clips and placed into a workbench for editing or a library for storage.

"By removing the drudgery of mathematical calculations and the time-consuming multi-generation process of analog sources," says Caesar Video president, Peter Caesar, "we're free to concentrate on the visual output. Finally, the emphasis can be placed on creativity."

### NBC Profile debut

Profile '86, a new series from NBC Entertainment, will debut the weekend of January 24-26. The initial program will star Canadian supergroup, Loverboy. The 90-minute monthly series, which is produced by Torus Communications and hosted by Dan Neer, will feature the latest music and interviews with rock's million-selling performers. According to Frank Cody, director of programming, NBC Radio Entertainment, Profile was created in response to requests from AOR and CHR stations for portraits of contemporary rock artists.

### Names in the news

NBC News chief White House correspondent Chris Wallace has been named anchor of the Sunday night edition of *NBC Nightly News*. The assignment is effective in February. John Palmer, who was Sunday evening anchor since January 1984, continues as anchor of the daily newscasts on the *Today* program and as substitute for Bryant Gumbel on the program. Wallace has been NBC News chief White House correspondent since 1982.

Nancy Cozean and Brian Madden have been appointed news anchors at WTZA-TV Kingston, N.Y. In addition, Cozean will be the manager, daytime news, and Madden, manager, nighttime news. During the five years prior to joining WTZA, Cozean was a co-anchor of the evening newscasts at WNYT-TV Albany. Madden was an anchorman at WNEW-TV New York, where he worked over a 15-year period.

Nancy Karibjanian and Bill Vargus have joined WHYY-TV Philadelphia as reporters/producers. Vargus most re-

cently was a writer at KYW-TV Philadelphia and news anchor/reporter at WDAS Philadelphia.

Ted Canova has been appointed general assignment reporter at WMTW-TV Auburn, Me. She has been a producer at WCVB-TV Boston.

Alan Nesbitt has resigned as news director of WPVI-TV Philadelphia and will head WPVI's news expansion in the tri-state area.

### Production notes

Barry Bostwick, Lee Purcell, Cristen Kauffman and Paul Sorvino are the stars of *Betrayed by Innocence*, a CBS film. It's about a married man whose life is shattered when he's charged with statutory rape after it comes to light that a young woman with whom he had an affair is a minor.

ABC and Arron Spelling Productions have already launched *The Love Boat's* 10th season on the network. ABC ordered three two-hour *Love Boat* episodes for the 1986-87 season. Lauren Tewes, who played the ship's cruise director for the first seven years the show was on the air and then left the "Boat," will be returning in the new episodes.

Olivia De Havilland is one of the many stars of *North and South, Book II*, the David L. Wolper/Warner Bros. Television miniseries for ABC's spring schedule. She's joined such performers as Lloyd Bridges, David Carradine, Lesley-Anne Down, Linda Evans, Jean Simmons, David Ogden Stiers, and James Stewart. De Havilland's sister, Joan Fontaine, is also in an ABC production. She's co-starring with Cheryl Ladd, Lee Horsley and Jane Seymour in *Crossings*, the six-hour miniseries based on Danielle Steele's novel of a 1939 romance between a steel company mogul and the wife of a French ambassador. It's being filmed in France and the United States by Arron Spelling Productions.

The five-hour ABC dramatization of Shirley MacLaine's book, *Out on a Limb*, is before the cameras in London. MacLaine heads the cast which includes Charles Dance and John Heard. Location filming is also scheduled for Southern California and Stockholm.

ABC will produce a series of professional boxing matches live on Sundays beginning February 9. The network follows that match—between World Boxing Association light-heavyweight champion Marvin Johnson and Leslie Stewart—with bouts on Feb. 16, March 2, 9, 23 and 30, and April 6. ABC sports senior vice president Jim Spence says, "this series will have a little of everything, title fights, the Olympic champions from 1984, and many of the youthful contenders, like Mike Tyson, who are prominent in the sport."



**Caesar Video** one-inch editing suite with CMX-340X, GVG 300-3A, three VPR 3s, BVH-2000, ADO, two Dubners two Chryons, two Paint Boxes and VAS IV controller. The equipment also features a Quantel Harry DCR-7700 realtime digital cel recorder, installed by Caesar in what the company calls the nation's first digital animation studio.



# Commercials

## Few unreachable for testimonials

In the world of testimonial commercials, "Nobody is unreachable because money talks," according to talent agent Steve Pinkus. In addition to negotiating the big bucks for major market newscasters and running his own TV syndication packaging firm, The News & Entertainment Corp., Pinkus also works with advertising agencies in signing up celebrities for commercials.

"If you're in touch with what the person believes," Pinkus asserts, "and the money is right, you shouldn't be ashamed to go to anybody." He does make an exception to his rule, though, for Barbara Streisand and Bruce Springsteen, noting, "It's just a matter of their image of themselves."

Pinkus has lined up such celebrities as Bob Hope, Roger Moore, Catherine Deneuve, Tony Randall, Lindsay Wagner, Robert Young and Carol Channing. Normally he works with the ad agency on a project fee basis, but he's also on a monthly retainer for Kornhauser & Calene, New York. He reports that he starts with his clients at the developmental stage once they decide the testimonial route is the one to follow.

"First we'll create phony ads. Then I'll suggest a celebrity who fits in," he asserts. When the client was Spectra-Video, a computer company, he arrived at Roger Moore because of his James Bond portrayals: "Everything he does works."

Pinkus says there is no problem in trading on an actor's identification with a character he's played unless the identification is a highly blatant one. He asserts, "Steve Reeves will always be perceived as Superman, Tom Bosley will always be the warm, wonderful father from *Happy Days* and Robert Young will always be a doctor."

A conflict would arise, though, if he were to put *Alice's Vic Tayback* into an apron and portray him as Mel from *Mel's Diner*, he notes: "You can't buy him as a character unless you deal with Norman Lear, and then you wind up paying three ways. You have to pay a royalty to Lear for use of the character, you have to pay the performer—and then the performer also gets 5 per cent on the merchandising of his character. I don't know of any clients who would go along with that." In the case of *Dynasty* merchandise, he adds, the studio and producers own the products, so they're paying the stars directly.

He notes there is no problem, though, with someone like the authori-

tative John Houseman: "You could even put him into an office with law books. He wouldn't be doing his role on *The Paper Chase*. He is *The Paper Chase*, and when he does his commercials for Smith Barney, it could well be a law professor talking. And if you use a Yankees star, you can't use the team's uniform, but you can use another uniform without the identification. Inference is 90 per cent of our business."



**Steve Pinkus**, who lines up celebrities for commercials, claims there are few who would never do a commercial under any circumstances.

Not that all celebrities are connected with their roles. For a Kornhauser & Calene campaign for American Home Products' then new Youth-Garde, designed to compete with Oil of Olay, the question was, "Who's the most beautiful woman in the world?", and Pinkus flew to Paris to sign up Catherine Deneuve.

Most celebrities insist on "reasonable approval" of the commercial's content, Pinkus says. "They can't change the facts, but they can say, 'I would never say this word.'" And sometimes they add things that weren't expected of them. For example, it was Deneuve's own idea to lead off her commercial with "Hi, I'm 40."

As for the fees paid to these performers, Pinkus won't discuss specifics but says they run from the low to the high six figures. Typically the terms are for one year firm with options to renegotiate for a second or even third year. He says the agency usually takes care of payments to the Screen Actors Guild or the American Federation of Television

and Radio Artists. With scale for commercials running \$9,000-\$12,000, the agencies typically pay on the basis of double or triple scale to the unions, he says, which takes care of any extended runs.

But there are also some unusual deals with celebrities, according to Pinkus. For example, when Dick Cavett lent his name to the promotion of Cavitt wines, he got both cash and a partnership deal in which he receives payment on sale of the wines beyond a certain amount.

And Pinkus engineered one deal where he convinced several big name stars to perform for 10 per cent of what they would usually get. This was for the Crafted with Pride commercials, promoting "made in the U.S.A." in a combined campaign for the U.S. textile industry, cotton growers, unions and furniture manufacturers.

"We created a price structure that was more on the basis of public service than a commercial, so what we paid was considered an honorarium. When we explained what we were doing, a lot of them donated their money to charity."

For this campaign, Pinkus lined up Sammy Davis, Bob Hope, Diahann Carroll, Don Johnson, O. J. Simpson and Carol Channing. But, he adds, "For every person who said yes, there were 10 who said, 'No, I'm busy.'"

Do all celebrities delivering testimonials use the product? Well, it's part of Pinkus's job to see that they do: "We supply them with cases of everything."

Another concern is with the performer's liability. This has been a concern since, more than a decade ago, Pat Boone was faced with legal action because of his testimonials for an acne treatment. A more recent episode involved Hugh Downs when Ford's Mustang had a safety problem—but, fortunately for him, his testimonials were for the LTD.

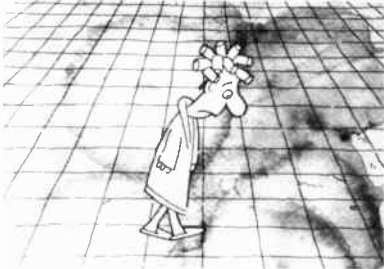
Aside from liability insurance, Pinkus notes, these performers are now investigating the product sufficiently to claim "due diligence." For example, Robert Young, before doing a commercial for Whitehall Laboratories' arthritis pain formula, took home confidential research files and had them evaluated, according to Pinkus.

## Taste or vitamins?

Playing it both ways, Beber Silverstein & Partners, in a TV 30 for Diet Squirt Plus used a tug-of-war approach to emphasize both the taste and nutritional value of the product. The multi-vitamin enriched citrus soft drink was developed by SquirtCo, Holland, Mich., to appeal to diet- and nutrition-conscious consumers.

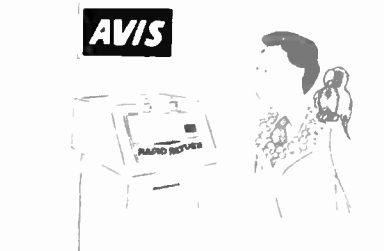
# Selling Commercials

Armstrong Flooring • Kalish & Rice



GIFFORD ANIMATION, New York

Avis • McCaffrey & McCall, Inc.



BANDELIER INC., Albuquerque, NM

Crowley's Department Store • R.E. Launs, Inc.



DOLPHIN PRODS., N.Y., COMPUTER ANIMATION

Daytons • Grey North, Inc.



BANDELIER, INC., Albuquerque, NM

Honeynut Cheerios • Dancer Fitzgerald Sample



KCMP PRODUCTIONS LTD., New York

Lender's Bagels • Velv Advertising



KCMP PRODUCTIONS LTD., New York

Philip Morris International



DOLPHIN PRODS., N.Y., COMPUTER ANIMATION

WALA-TV • Mobile, Alabama



I-F STUDIOS, New York

## Commercials (continued)

According to Joyce Beber, president of the New York-based agency, the commercial is being provided to all bottlers of the soft drink. The spot features a family that debates whether it is the citrus taste or the vitamins that makes the drink appealing. The mother in the TV spot claims it is the taste that makes her "feel great." Her husband and son, on the other hand, call attention to the advantages of the vitamin content.

## AT&T business spot

Hockey is the attention-getter in the latest of McCann-Erickson's "AT&T is in . . ." business-to-business commercials. Opening action shows a faceoff between the Buffalo Sabres and the Toronto Maple Leafs of the National Hockey League, while an announcer proclaims, "AT&T is in fast action." Footage is from a pre-season meeting between the two rivals at the Buffalo Memorial Auditorium.

The spot uses the case history format which has been successful for AT&T. It combines the hockey action with scenes at the Sabres' ticket office, where conversations between sales representatives reveal that use of an AT&T "800" service number expanded the Sabres' market, resulting in a 20 per cent boost in ticket sales.

McCann-Erickson New York has been the agency for AT&T Communications long distance since 1982. It first introduced the "AT&T is in . . ." format in 1983.

## Black history spot

A rendition of "We Shall Overcome" with Roberta Flack as soloist will be the centerpiece of a February radio campaign celebrating Black History Month. Funded by Lite beer from Miller, the campaign has been created by Mingo-Jones Advertising, New York.

The 60-second spot will be aired throughout the U.S. along with poster and music video activity. Also featured in the spot are saxophonist Grover Washington, Jr. and vocalists George Duke, James Ingram and David Lasley. The spot was produced by Deborah McDuffie, music director for Mingo-Jones, and arranged by Luther Vandross. The original spiritual has additional lyrics and music written by McDuffie.

The narration, written by Caroline R. Jones, executive vice president and creative director of the agency, is by Andrew Young, mayor of Atlanta and

long-time leader in the civil rights movement.

## NBC PSA campaign

As part of its ongoing public service campaign directed toward alcohol and drug abuse, NBC's corporate communications division has launched a "Just Say No" campaign. This year's campaign is targeted to elementary school children, with NBC urging all affiliated stations to undertake related campaigns of their own. The announcements focus on "saying no" when faced with peer pressure to drink alcoholic beverages or use drugs.

The corporate communications division, working closely with the NBC Television Stations Division, the U.S. Department of Health and Human Services and the National Institute on Drug Abuse, is offering the stations a wide variety of materials to support their campaigns.

Materials include a half-hour special titled *Wasted*, which was produced by the NBC Television Stations Division. It includes stories of children with chemical abuse problems and how parents and organizations are working to help them.

Included in the campaign is a "Just Say No" educational kit sent to stations as well as to every public and private elementary school principal in the country. It highlights the "Just Say No" clubs, of which Soleil Moon Frye, star of NBC-TV's *Punky Brewster*, is the "chairkid." The kit gives practical information on how to start the clubs and make them work effectively. Also included are a six-page guide, which contains a letter of support from First Lady Nancy Reagan, and "Just Say No" and *Punky Brewster* stickers.

In addition, stations are being provided with on-air public service announcements featuring stars from such NBC-TV series as *The Cosby Show*, *Miami Vice*, *Punky Brewster*, *Silver Spoons*, *Gimme a Break* and *The Facts of Life*. Mrs. Reagan has also taped a PSA.

## The hotel's the message

In its first television advertising, Princess Hotels International is steering clear of the typical shots of people diving into pools or teeing off on golf courses or of a couple in love on the moonlight. Instead, the 30-second spots created by its new agency, Isidore & Paulson, New York, are focusing on the attractiveness of the hotel itself and letting the viewer's imagination do the rest.

The commercials promote the 1,032-room Acapulco Princess, which is de-

signed in the image of an Aztec pyramid. According to Tony Isidore, chairman and creative director of the agency, the spots and fantasies that depict 24 hours in the day of the hotel as recorded by a stop action camera.

Throughout the commercial, the sound of a softly playing Spanish guitar adds to the romance while a Mexican-accented voiceover cites the various ways vacationers can enjoy themselves. He adds that "outside there is the rest of Acapulco," but "few who stay here ever feel the need to go there."

## Diet Rite's web return

Diet Rite Cola has returned to network TV for the first time in 11 years with two 30-second spots featuring actor Lee Majors and introducing his son, Lee, Jr. Built around a "Fitness Fight" theme, the campaign is Royal Crown Cola's first major promotion of 1986 and runs through the first quarter.

The spots were scheduled on seven primetime ABC programs including *Dynasty*, to be followed by local market showings. Dancer-Fitzgerald-Sample is the agency.

In the commercial with his father, Lee, Jr. says, "Dad, help me get in shape. I feel like I've lost the edge." Lee, Sr. sets the campaign's theme by answering, "Everybody's gotta Diet Rite." Another spot has Lee, Sr. working out—an extension of the brand's fitness image and Majors' identity with it since 1982.

Says Ronald E. Corin, Royal Crown's vice president—marketing, "This two-part promotion is appropriate because it's the perfect time of the year to appeal to all those guilt-ridden consumers who have overindulged and put on a pound or several over the holidays."

## Casting guide published

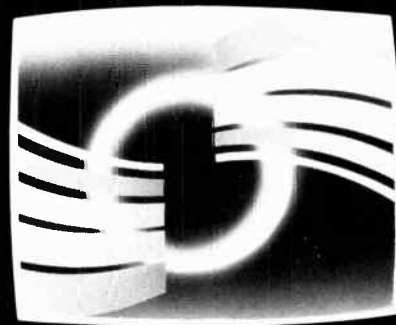
The 1986 *International Directory of Model & Talent Agencies & Schools*, featuring some 2,000 listings, is now available from Peter Glenn Publications, New York. Containing sources of talent throughout the world, the directory has a U.S. section arranged alphabetically by state and city. The sections for New York, Los Angeles and London include casting directors and special agents as well as model and talent agencies.

Included are complete listings of state and regional film commissions. The 80-page directory sells for \$25.

## Up to his old Trix

Warner Bros.' Bugs Bunny is joining the Trix Rabbit in a two-part cliffhang-

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## Commercials (continued)

er campaign. For more than 30 years, the Trix Rabbit has been denied his Trix on the basis that "Trix are for kids," despite various ploys to obtain them. Not until the second spot, starting March 17, will viewers know whether the crafty Bugs Bunny can rectify the situation.

The spots, created by Dancer-Fitzgerald-Sample for General Mills, will air on Saturday-morning network TV.

## Ringin a new bell

New England Telephone (NET) will launch its first brand-awareness campaign in the company's 100-year history, timed with the two-year anniversary of the breakup of the Bell system. The campaign, featuring one 60- and two 30-second TV spots, was designed by Harold Cabot & Co., Boston to dispel confusion among the four million NET customers in the wake of the divestiture.

"The campaign represents a solution to perhaps the most unusual marketing dilemma in the company's history, one which is underscored by research," says Geraldine O'Brien, NET's division manager of advertising, PR planning and research. "What do you do if you are a company that has operated successfully for over 100 years, with millions of people who use your services every day, but refer to you as 'the phone company'?"

"With competition in almost every element of our business, it's necessary to establish a brand loyalty for our company just as any major company does in a highly competitive marketplace." A key element in NET's concern is the customer's inability to identify the company responsible for the various elements of the communications system. Previously NET could handle any portion of the telephone service, whether it be installation, long distance or repair of the telephone itself. Today NET's area of business and service is limited to providing local and long distance service within an area code.

The campaign underscores NET's dedication and history of service to New England. Visuals depict New England scenes, and the campaign slogan is, "We're the one for you, New England: New England Telephone."

## Commercials Circuit

Both dramatic and humorous approaches were used in a pair of TV 30s dealing with health insurance edited by **Jay Gold** of **Jay Gold Films** for **Della**

**Femina, Travisano & Partners** and **Health America**. The dramatic spot involves a father, watching television with his family, who gradually realizes a troubling pain is more than indigestion. The humorous spot has a man in a business suit delivering an "important message" to a toddler who rewards him with a facefull of food for his efforts in trying to persuade him to eat. Gold here juxtaposed a series of deadpan kid reaction shots with sequences of the spokesman's increasing exasperation. Agency creative team was headed by producer **Joanne Diglio**, art director **Miles Lawler** and copywriter **Richie Russo**. **George Gomes** directed out of **Gomes-Loew Productions**.

A local band handpicked from the Miller beer Rock Concert Network was used in a 60 directed by **Tim Newman** of **Jenkins Covington Newman Rath** for **J. Walter Thompson** and Miller. The Boston group, the Del Fuegos, was subsequently signed by Warner Brothers. Seen in "live interviews" and rehearsal jam sessions, the band's activities are juxtaposed against a moving montage of "real" people and places vignettes: factories, frame houses and people coming off the subway. Both band and audience connect in a concert finale, with the band rocking out the Miller theme song. JWT creative team was led by creative director **Frank Nicolo**, associate creative director/copywriter **David Hale**, art director **Mike Bade** and art director/producer **Paul Frahm**. **Steve Schreiber** was editor for **Editor's Gas**.



**Alex Fernbach**

Tabletop director **Alex Fernbach** has joined forces with **Jenkins Covington Newman Rath** to form a satellite company, **Alex Fernbach Productions**, headquartered in New York. Fernbach, who began his career with director **Elbert Budin**, moves from **Sunlight Pictures**, where for the past eight years, he worked on projects for such advertisers as Pillsbury, Pepsi-Cola, Sears Roebuck and McDonald's.

A marriage of live elements and replication via Paint Box was used in a



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Pringle's potato chips commercial by **Charlex** for **Wells, Rich, Greene**. The 30 involves a classroom with students plucking Pringle's from their computer screens. In a wide-action pan with six students, two of them were actually replicated via Paint Box layering and repositioning. Charlex co-directors **Charlie Levi** and **Alex Weil** point out the ability to create any environment offers "unlimited freedom." WRG producer **Rhoda Malamet** adds, "The commercial represents a new look for Pringle's, and Charlex's use of the Paint Box expands the opportunity for agency groups to make cost-effective creative decisions quickly."

**Forecast Installations**, Hempstead, N.Y. has completed its third edit suite for **Today Video**. The new suite, which can accommodate either three-quarter-inch or one-inch edit sessions as well as interformat work, is more compact than the other two. "We had to design the equipment so that it could be accessible from the room," says Jerry Hahn, Forecast's chief designer. "We then designed the console so that it had an illusion of appearing a lot bigger than it really was."

**Intercontinental Televideo**, New York, has added two new capabilities. One is NTSC VHS stereo hi-fi. Also, according to Nigel Toovey, vice president, clients will now be able to transfer one-inch SECAM type B format recordings as well as one-inch SECAM type C.

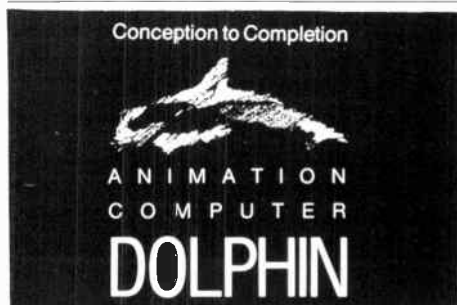
Irish pianist Phil Coulter completed a record album commercial for **Heartland Productions** at the Philadelphia-area **E. J. Stewart** facilities. Directing for client **Ira Pittleman** was **Alan Bernhard**. Stewart's staff producer **Cheryl Barish Erlick** was in charge of all production details for the theatrically set spot.

After teaming up on this year's Merrill-Lynch campaign, **Ned Kopp & Co.** reunited with director **Michael Seresin** of San Francisco's **BFCS, Inc.** on a two-spot package for **Ogilvy & Mather**, New York and American Express Traveler's Checks. Filming of the spots featuring Karl Malden began on stage in Los Angeles and, after one day of shooting, moved to a "boardwalk" created on the Santa Barbara pier. The shoot ended with two days of photography at Lake Lagunitas in Marin County.

**R/Greenberg Associates**, New York used the editing rooms at the **Cine West Edit Center** in the San Francisco area while working on a campaign for **D'Arcy Masius Benton & Bowles**. **Cine Rent West** also outfitted **Fred Levinson**, New York with Panavision cameras when the production firm came through the Bay Area on the way to



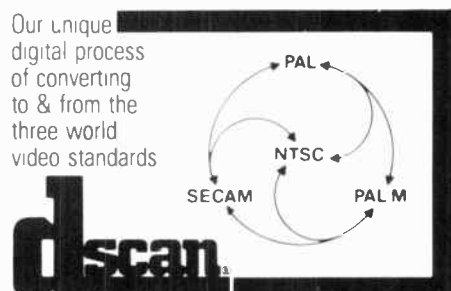
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## Commercials (continued)

Oregon's Mount Hood for London Fog outerwear.

**Jocelyn Shorten** with San Francisco's **Mindseye** was production manager/associate director on a trio of projects for **Jon Francis Films: Gardner Communications/Kransco** "Power Wheels," **D'Arcy Masius Benton & Bowles/A. G. Bear** and **Katherine Doyle-Spann Associates/California Dental Service**. Mindseye's **Roz Baker** handled the wardrobe for the last two projects. Shorten also produced two other campaigns: first, for **Alan Krosnick Productions/Allen & Dorward/Dole Pineapple**, then for **THT, New York/Levine, Huntley, Schmidt, Beaver**, New York/Subaru, which called for two weeks of location work in Los Angeles. Mindseye location manager **Jonathon Shedd** was on the road in Wyoming for **Pytka/Doyle Dane Bernbach/First Nationwide Savings**, then rejoined Pytka on a shoot for Hyundai Motors. Shedd then joined **Kira Films** on a job for **Ketchum Advertising** and Safeway, with **Roz Baker** as stylist.

**Ready Set**, San Francisco built a house facade for **N. Lee Lacy** and Post Cereals. It also built an illuminated grid floor and conference room for **Jon Francis Films** on an in-house shoot for Hewlett-Packard.

**Diner+Allied Film and Video Services** has enhanced its Amigo color correction system, adding a shot change detector that automatically records scene changes in logs and cues. The San Francisco production services operation has also added a Digital Video Systems frame store to its Rank-Cintel, which now also features a precision matrix, linking it to Betacam at either the component or composite levels.

**Lighting and Shadows** is now a division of **Phoebus Co.**, and its new address is 2800 Third St., San Francisco.

Merv Griffin's program on a rival station was the target of two radio 60s for KYW-TV Philadelphia by **Bert, Barz, & Kirby (BB&K)**, Los Angeles. The thrust of the commercials is that nobody watches the "Harv Muffin Show" because they're all watching *Wheel of Fortune* and *The New Newlywed Game* on KYW-TV—"even the monkey [on the Muffin show] who plays Swanee River on coconuts." **Alan Barzman, Bert Berdis, Jim Kirby** and **Richard Proctor** performed in the spots.

Some messy work in the kitchen was performed by commercial comedy director **Patrick Kelly** of **Kelly Pictures**, New York when he worked on a campaign for **Doyle Dane Bernbach** and Miles Laboratories' S.O.S. soap pads. The spots, including two 30s and three 15s, are targeted to women 18-49 in

primetime, daytime and late fringe. Kelly dealt with a variety of stuck-on messes en route to making pots and pans shine. They included a boiling spaghetti sauce pot which literally blows its top, a chocolate pudding that is so hard that its stirring stick seems permanently stuck and a bachelor's failed attempt at a grilled cheese sandwich. For Kelly, **Joan Schmitz** was executive producer and **Sondra Waggoner** producer. For DDB, **Dave Martin** was art director, **Jeff Linder** copywriter and **Paula Santa Donato** producer.

One might have forgotten that **Silvercup Studios**, Long Island City, N.Y., is in a building once occupied by a large bakery, but there have been some recent reminders in the three-block-long facility. One was a shoot for American Bakeries by **John H. Radulovic Productions** and **Hicks & Greist** using Silvercup's stage eight. Another was a **Kaleidoscope Films** shoot for Muellers Pasta Cuisine and **Ogilvy & Mather**. Finally, **Richard Marlis Productions** shot a Chips-Ahoy cookie spot for **Dancer-Fitzgerald-Sample**, which featured a little girl jumping up and down on a bed on the 45-foot-high stage five.

The range of projects for **Jim Giddens**, director at **GMS**, Los Angeles has gone from computers to bubble gum. Giddens directed a spot for **Ted Bates**, New York and Commodore Computers to promote the Commodore 128 as "a higher intelligence at a lower price." For **Jordache Prints**, Giddens used a seductive saxophone solo with steamy close-ups of a man and woman seeking relief from the heat on a shaded Victorian porch. Cheryl Tiegs modeled the Cheryl Tiegs Collection at Sears via

**Needham Harper & Steers**, Chicago, with the camera following bars of light, highlighting the garments up close. Giddens recently wrapped up work on a 30 for Corn Silk Cosmetics. **Rob DeMilner** of **W. B. Doner** produced for Corn Silk, **Debbie Karnowsky** was creative director and **Cindy Sikorski** was assistant creative director. "Ice Cream Bar," introducing Bubblicious bubble gum's new chocolate mint flavor gum, was produced by **Jim Callan** of **Ted Bates**, New York.

Studio A at **Crosley Telecommunications Center**, Cincinnati is now outfitted with a hard cyclorama with ground rows. The cyc is 16 ft. high and over 135 ft. long.

Comedians Bob and Ray brought to TV a three-spot campaign originally written for radio to promote innovations, low rates and energy conservation for **Cabot Advertising** and Massachusetts Electric. The spots were directed by **Ray Rivas** of **Rivas Film Associates** in Boston. Two of the spots feature "Norm Newsworthy" (Bob), interviewing Ray in one as "the world's biggest energy waster" and in the other as "Trash Can Dan." In the latter, the trash picker is upset that, since Massachusetts Electric began purchasing power produced by burning trash, there's no trash left at the dump. In the third spot, Bob plays a Canadian Mountie who, in the middle of a blizzard, encounters a Massachusetts Electric employee sent up to the Arctic Circle to watch over a power line the utility is building. Observes Rivas, "We surrounded them with believable sets which had the few props they needed to play off and got out of the way, so viewers see pure Bob & Ray."



**Corn Silk Cosmetics** gets the treatment from, l. to r., **W. B. Doner's** assistant creative director **Cindy Sikorski**, producer **Rob DeMilner** and creative director **Debbie Karnowsky** and **GMS** principals **Skip Short**, **Jim Giddens** and **John Marshall**.

## **SPOT TV AHEAD**

Over 8% gains  
in '85; first  
quarter good/57

## **SELLER'S OPINION**

Facts, community  
contact help sell  
Hispanic radio/61

## **MEDIA PRO**

Spot, network TV  
patterns don't  
always hold/64

**TELEVISION/RADIO AGE**

# Spot Report

January 20, 1986

## **TELEVISION SELLS**

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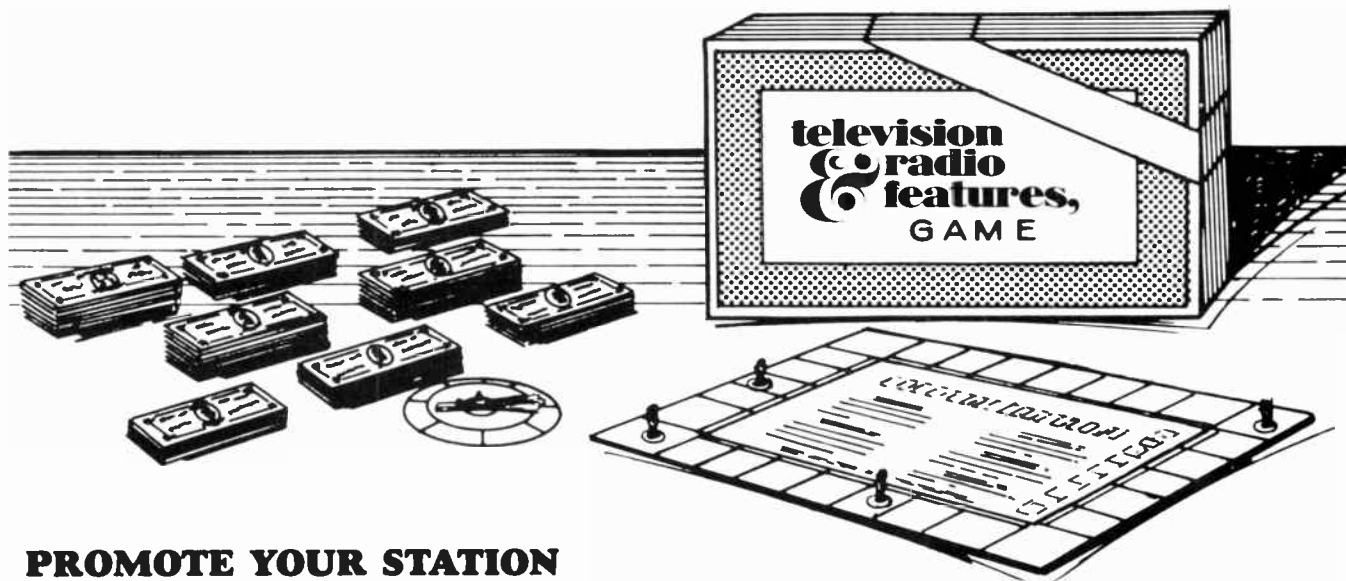


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# Spot Report

January 20, 1986

## Spot gains over 8% in '85; first quarter looks strong

Spot TV business for 1985 closed out at least 8 per cent ahead of 1984 for key rep firms queried by TV/RADIO AGE, and, according to the general consensus, first quarter revenue this year may be headed for an unanticipated double-digit increase.

According to Pete Goulazian, president of Katz Television Group, his firm figures it finished 1985 ahead 8½ per cent on a like-station basis. He comments, "We find that increase acceptable since '85 had one week less than '84, corporate earnings for many advertisers were not that strong, inflation was only about 3 per cent for the year, and there weren't the number of new product introductions that we usually see. Also, this was a year following a quadrennial year."

Because the last three months of the year weren't as strong as the earlier part of the year, Goulazian notes, Katz wasn't particularly optimistic going into the first quarter of '86: "We had projected about 8 per cent ahead for the first quarter and 10 per cent for the full year—but January is running 15 per cent ahead, so we can see a good double-digit increase."

At Blair Television, Pat Devlin, executive vice president/director of sales operations, reports finishing the year about 9 per cent ahead: "This is pretty good considering the other market forces at work—alternative media, which includes barter to some degree—but barter didn't annihilate us; it had more effect on the networks. Our January pacing is running 15 per cent ahead, and pacing for the first quarter is running close to 12 per cent ahead, so on a like-station basis, we expect to be about 11 per cent ahead for the quarter."

**Regional differences.** Bill Fagan, president of Petry Television, reports overall spot TV business was ahead 10–12 per cent for the past year, with Petry-represented stations following that pattern. "Certain markets are going through tough economic activity," he notes, including most of the midwest.

Fagan reports closing a lot more business on a same-month basis than before: "This is because advertisers are looking at so many other options and are watching the bottom line more than before. He says the first quarter looks like it will finish 8–10 per cent ahead of last year's first: "Activity is especially good on the NBC-affiliated stations, particularly because of the Super Bowl and also because of good overall numbers.

Peter Ryan, executive vice president of Harrington, Righter & Parsons, reports an 8 per cent gain for

the industry and his company as well in '85: "There have been wider swings among stations and markets than in previous years. Certain traditional growth areas like the southwest showed less growth than previously because they had outperformed the industry in the past."

As for first quarter, he says, "This is the first quarter in a long time where the upfront pacing is encouraging. The real question is whether it will sustain itself. Our own forecast was for an 8–10 per cent gain, but the pacing is ahead of that forecast."

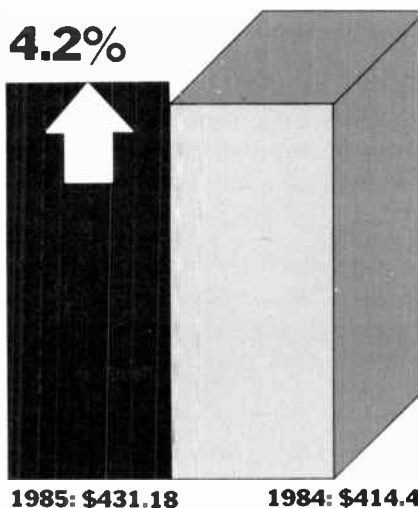
## Arbitron: 'Wheel' on top

*Wheel of Fortune* again was the top-ranked syndicated show in terms of ranking by demographics, according to Arbitron's *Syndicated Program Analysis* of November, increasing its ADI rating from the previous November. Its sister game show from King World, *Jeopardy*, made one of the bigger advances from the November 1984 to the November 1985, report, winding up in the number 3 slot behind *Atlantic Coast Conference Basketball*. Two game-show newcomers for November showed excellent strength. *The New Newlywed Game* took the number 6 spot, and *The New Price is Right* was ranked number 11.

*Wheel* racked up an 18.3 ADI rating, vs. November 1984's 16.3. Also, *Wheel* increased its market coverage from 178 stations to 191. *Jeopardy*, also increasing its station lineup, from 115 to 169, ended up with an 11 rating as compared to November 1984's 7.7, for a sharp rise from its 11th-ranked spot in 1984. As for the other game shows which did well, *Newlywed Game* came in number 7, with an 8.8 rating average on 157 stations representing 90.6 per cent TV household coverage. *Price*, with 111 markets, representing 66.5 per cent of the TV households, got a 7.9.

## November

### Local business (millions)



Complete TV Business Barometer details p. 20

**THE GOOD TIMES ARE BACK!  
THE JOY, THE FUN, THE MEMORIES  
OF GOOD TIME ROCK'N'ROLL.  
SO LET'S PARTY AND...**

*Let T*

Remember the happy days of rock 'n' roll before everything got pre-packaged, over-mixed and over-produced?

76 million baby boomers do!

And they'll cheer the news that we're bringing back those good times.

It's a weekly hour of rock music and comedy with live performances and reminiscences by the greatest rock stars of the 50s, 60s and 70s. Staged in a lavish memories-stirring setting.

Hosted by Peter Scolari, the popular comedy star of "Bosom Buddies" and "Newhart."

With the legendary Wolfman Jack of "Midnight Special," "American Graffiti" and radio fame.

Featuring the zany leader of one of the all-time great groups, Paul Revere — and the Raiders.

Plus top-name guests doing their biggest hits. Comedy stars. The Good Times dancers. Audience dance contests with prizes. And all kinds of surprises.

Eagerly awaited by a powerful demographic group that advertisers just love to reach!

Beginning September 1986  
Produced in association with Kip Walton Productions

World Radio History

**GROUP W  
PRODUCTIONS**  
WESTINGHOUSE BROADCASTING AND CABLE, INC.

# The Good Times Rock!



## Spot Report

### Campaigns

#### American Dairy Association, TV

*D'Arcy Masius Benton & Bowles/Chicago*

MILK is being recommended for 15 weeks that started in early January in a good selection of southeastern television markets. Media team arranged for prime access and primetime showings to impress young adults 18 to 34.

#### American Home Products, TV

*John F. Murray Advertising Agency/New York*

SELECTED BRANDS will be sharing 13 weeks of first quarter advertising that started in early January in a long and coast-to-coast list of television markets. Negotiators worked with a full range of dayparts to reach women in various age brackets, 18 and up, depending on featured product.

#### Beatrice Companies, RADIO

*Leo Burnett Co./Chicago*

TROPICANA FRUIT JUICES are being served for four weeks that started in mid-January in a long and nationwide spread of radio markets. Buyers set schedules to appeal to both men and women 18 and up.

#### Beecham, Inc., TV

*CPM, Inc./Chicago*

VARIOUS PRODUCTS will be sharing 13 weeks of first quarter spot exposure that started in early January in a select but nationwide list of television

### Kofron heads ARF

John H. Kofron has been elected 1986 chairman of the Advertising Research Foundation and George S. Fabian is new vice chairman of the ARF board. Fabian is group senior vice president and director of research and planning at Backer & Spielvogel. Kofron is senior vice president, International Thomson Business Press.

Newly elected ARF secretary for 1986 is John C. Webber, director of marketing research at General Foods Corp., and Robert F. Lyman, co-chief financial officer of D'Arcy Masius Benton & Bowles, has been reelected treasurer. Before Benton & Bowles' merger with D'Arcy, Lyman had been chief financial officer of B&B, which he joined in 1966. Fabian recently joined Backer & Spielvogel, moving in from SSC&B Lintas Worldwide, where he had been executive vice president and director of research.

markets. Target audience includes both men and women, depending on brand advertised.

#### Commerce Drug Co., TV

*The Media Department, Inc./New York*

SELECTED OVER-THE-COUNTER PHARMACEUTICALS are scheduled for 10 to 18 weeks of spot advertising that kicked off in mid-January in a long and nationwide lineup of television markets. Media concentrated on fringe and weekend inventory to reach teenagers and young women.

#### Dart & Kraft, Inc., RADIO

*Coriell & Co./Philadelphia*

SEALTEST ICE CREAM is using four to 20 weeks of radio that started on various January air dates in numerous eastern and midwestern markets. Demographic target is women 25-plus.

#### Kitchens of Sara Lee, TV

*Foote, Cone & Belding/Chicago*

BAGELS are being advertised for 12 weeks during first quarter in a good many midwestern and eastern television markets. Buyers placed daytime, primetime and fringe inventory to attract women 18-plus.

#### Sargento Cheese Co., TV

*Frankenberry, Laughlin & Constable/Milwaukee*

CHEESE is being offered for 11 weeks that started in mid-January in a wide-spread lineup of midwestern, eastern and southeastern television markets. Negotiators arranged for primetime, fringe and daytime appearances to appeal to women 25-plus.

#### Sears, Roebuck and Co., RADIO

*Ogilvy & Mather/Chicago*

HOME APPLIANCES are being featured for a week starting in late January in a long and coast-to-coast lineup of radio markets. Buying team set schedules to reach adults 25-plus.

#### Jacobs Suchard, TV

*Tatham-Laird & Kudner/Chicago*

ANDES CANDIES will be offered for eight weeks during February and March in a select list of eastern and southeastern television markets. Media worked with primetime, prime access and daytime avails to sell to women 18 and up.

#### Union Oil Co. of California, RADIO

*Len Scholl & Company/Los Angeles*

FERTILIZER is being spread for 13 or more weeks starting on various January and February air dates in a good many western radio markets. Demographic target is men 18 and up.

## Appointments

### Agencies



**Judith C. Pagel** has been elected senior vice president, director of research services of Gardner Advertising Co., St. Louis. She joined the agency in 1979 following research management posts with Ogilvy & Mather and with the R. J. Reynolds Tobacco Co.

**Richard M. Victor** has been named general manager of domestic subsidiaries of the Doyle Dane Bernbach Group. He joined DDB in 1973 from the Lionel Corp. and was DDB's senior vice president, administration and acquisitions. In his new post he reports to **Robert G. Pfundstein**, executive vice president and chief financial and administrative officer of DDB as

### Doyle Dane acquires

Doyle Dane Bernbach has acquired Direct Response Group, Inc., a seven-year-old Dallas company that offers computer-based marketing services and that reports billings of over \$40 million. DRG becomes the 56th agency office in the 19-nation DDB network, which has worldwide billings of \$1.5 billion.

DRG's services include traditional direct response advertising plus proprietary database management systems. The company processes client-supplied data for purposes of market segmentation, and such data may include purchase history, responses to promotion, geographic and demographic information and other client-specific information. Barry E. Loughrane, president of the DDB Group, says that DRG's direct response services will complement those of Rapp & Collins Inc., another wholly-owned DDB subsidiary. R&C operates a worldwide network of direct marketing agencies headquartered in New York. DRG clients include Continental Air Lines, New York Air, Airborne Express, The Dallas Morning News, Associates Financial Services and the Fine Jewelers Guild (Zale Corp.).

well as chief operating officer of the subsidiary division.



**Gene Willhoft** has been promoted to vice president, director of media services at Ally & Gargano, New York. He came to the agency in 1981 and now moves up from vice president, media group head. Before joining Ally & Gargano, Willhoft had worked for Della Femina, Travisano & Partners and for Doyle, Dane, Bernbach.



**Patty Chism** has been promoted to senior media planner/buyer at Ensslin & Hall Advertising and Public Relations in Tampa. She joined the agency two years ago from Walt Disney of California and now supervises all market buys for the agency's Wendy's restaurant account.

## Media Services



**Sheila Hamowy** has been elected a vice president at Media Basics, New York. She is supervisor of the firm's direct response television unit and for the past five years has directed media operations on such accounts as Franklin Mint, Fairchild Publishing and Dreyfus.

**Greg Brinker** has been promoted to project Associate by Advanswers Media/Programming in St. Louis. Brinker joined the Gardner unit in 1984.

## One Seller's Opinion



**Crotty**

### Facts, community contact, talent and service help sell Hispanic radio

**D**uring my past eight years of selling broadcast time for Spanish-language radio stations, I have called on both agency and retail clients. And now, in Chicago I am carrying an agency account list in addition to being general sales manager. No sales managers of our Lotus Communications' radio stations simply "manage." Our philosophy is that the best way to manage is to get out and sell, and by daily example on the street.

In the process, I have found that most general market agency planners and buyers are indeed aware of the growing Hispanic market within the United States, and in particular, in Chicago. But what they have not had is the exposure to the information needed to market and advertise to Hispanics effectively. So our approach has been to go in with a tremendous amount of basic research material about the market, including motivational research and copy techniques. The reception has been very open and responsive.

In addition to the information about advertising per se, we also explain that marketing to Hispanics takes more than media exposure through radio and television alone. It also requires a deep involvement with the community, through merchandising and promotion, taking part in community affairs and personal contact. Our station has developed a program that provides assistance in these areas to the agencies and their clients. As a result, agencies have been eager to recommend our station to their clients. And, with the help of the additional merchandising and promotion, these accounts have been receiving immediate measurable results for their radio investments, and have been renewing "test" schedules on a regular basis. I've always said, repeat business is the best kind.

**At the same time Lotus**, which also owns Spanish language stations in other markets, and whose sister radio representation company works for over 90 Spanish-language radio stations across the U.S., is in a position to help us provide clients and agencies with information on other markets which heretofore has been difficult for them to obtain. This has helped our station to establish and maintain a close relationship with agency personnel, as they look at us as more than "just another radio station."

Another big help in selling the Hispanic market and Spanish-language radio is the large number of highly professional and talented Hispanic musical artists available to us. This has enabled us to provide a variety of new voices and production techniques, using talent from California, Texas and Arizona stations, in addition to the local talent living here in Chicago. We have found that Chicago has a fabulous variety of talented Hispanics and Hispanic production companies that can and do produce commercials of national quality, and we've been pleased to use many of them on the air.

So selling Spanish-language radio is not merely a matter of showing conventional numbers. A really strong survey of Hispanic listening patterns just does not exist (sorry, Arbitron and Birch—just an opinion). We sell Spanish radio with facts, creativity, merchandising and promotion, and we try to do it with a high level of service.—**Dan Crotty**, general sales manager, WTAQ Chicago

# INCREASE



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*Increase your movie volume and your ratings volume with VOLUME SIX...21 of today's most outstanding motion pictures.*

- |                              |                                   |
|------------------------------|-----------------------------------|
| <b>AGAINST ALL ODDS</b>      | <b>KRULL</b>                      |
| <b>BLAME IT ON THE NIGHT</b> | <b>THE LAST WINTER</b>            |
| <b>BLUE THUNDER</b>          | <b>LOVELINES</b>                  |
| <b>CASEY'S SHADOW</b>        | <b>MOSCOW ON THE HUDSON</b>       |
| <b>THE FRONT</b>             | <b>THE MUPPETS TAKE MANHATTAN</b> |
| <b>GHOSTBUSTERS</b>          | <b>THE NATURAL</b>                |
| <b>HAPPY BIRTHDAY TO ME</b>  | <b>NOBODY'S PERFECT</b>           |
| <b>HARDCORE</b>              | <b>SPRING BREAK</b>               |
| <b>THE HOLLYWOOD KNIGHTS</b> | <b>STARMAN</b>                    |
| <b>JAGGED EDGE</b>           | <b>TEMPEST</b>                    |
| <b>THE KARATE KID</b>        |                                   |

# VOLUME



# Media Professionals

## Old 'rules' don't always apply to spot, net TV



### Page Thompson

Senior vice president,  
Media director  
Needham Harper Worldwide  
New York

**P**AGE Thompson, at Needham Harper Worldwide/New York, believes that the industry can no longer lay down as automatic general rules of thumb some of the older axioms that buyers and sellers of broadcast time took for granted only a few years ago.

For instance, it used to be assumed that when network business became tight, spot television would automatically become tight, too, and vice versa. But today, says Thompson, "There are so many options open to network advertisers that we didn't used to have. This means that the traditional patterns will continue to hold in some markets, but not in others. We now have to look at each market and also at each new quarter as we move along through the year."

One revision of traditional industry patterns, he

notes, is that, "During periods when more advertisers are looking for alternative options outside of network television, business may decline for the networks, and at the same time spot could be tight in the major markets, where many advertisers take their dollars when they're investing less in network. New York was tight even during fourth quarter when the networks' business slowed down."

On the other hand, he points out, "In markets like Dallas-Fort Worth, where a number of new independents have gone on the air for the first time in just the last few years, this will help keep spot soft in these markets whether the networks' national business happens to be brisk or slow."

As for the options themselves, Thompson does not see cable siphoning significant dollars from network or spot, and neither does spot radio, he says, "because in the major markets where advertisers would otherwise tend to gravitate to it, they don't, because major market spot radio is a fairly expensive medium."

On the other hand, Thompson points to "Syndication, spot television, and network radio, both wired and rep unwired, as options that can be useful—particularly the wired radio networks, because they offer the additional security of regular RADAR reports."

Asked about the effect of 15-second commercials, Thompson says he doubts that 15s are bringing many new advertisers to television, but believes that, "In some cases they allow existing network advertisers to stay with the medium. Some who would otherwise switch to spot television, syndication or network radio are encouraged to stay with network because 15s enable them to maintain their weight without having to make significant increases in their budgets."

## Representatives



**David H. Adams** has been appointed vice president, manager of the Los Angeles sales office of Blair Radio. He was recently named senior vice president/western regional manager at Selcom, and before that he had been vice president/western division for Masla Radio, also headquartered in Los Angeles.

**Michael Spiesman** has been promoted to manager of Katz Continental Television's Gold Sales Team in New York. The former Ted Bates media

executive joined Katz as an account executive on the Gold Team in 1982.

**Michael Baldwin** is now research manager for the New York White Team of Katz American Television. He came to Katz as a research analyst for the White Team in 1984, and before that he had been an engineer with WPIX-TV New York.



**Kathi Valeriano** has been appointed an account executive in the Los Angeles sales office of Major Market Radio. She moves in from Dancer Fitzgerald Sample where she had been a broadcast supervisor with the agency's media department.

## Stations

**John Donofrio** has been promoted to executive vice president of Charles River Broadcasting, parent company of WCRB(FM) Boston, WCRB Sound Systems and WCRB Productions. He joined the company over 20 years ago and now advances from senior vice president, corporate director of sales.

**Maurice Tunick** has been appointed vice president/director of the ABC Talkradio Network. He was formerly director of programming for NBC Radio Network's Talknet.

**Robyn R. Ross** has joined Century Broadcasting's WAIT/W100(FM) as research director. She moves in from her own marketing consulting company, and before that she had been in product management with Sara Lee's Croissant Brand Group.





**Michael "Dusty" Black** has been appointed vice president and general manager of KKNQ(FM) Oklahoma City. He had been general sales manager of Group One's KMEZ Dallas-Fort Worth.

**Jo Coleman** has joined WLS-TV Chicago as an account executive. She was previously with the sales staff of WDIV-TV Detroit, and before that sold for WJZZ (FM), also Detroit.

**Brien Kennedy** has joined WDVM-TV Washington, D.C. as an account executive, reporting to local sales manager **Stephen Cook**. Kennedy moves in from the sales force at WASH, also Washington.

**Robert B. Hance** has been named vice president and general sales manager of WFTY (TV), the new station scheduled to commence broadcasting in Washington, D.C. in March. He had been selling for WCBS-TV New York, and before that had been vice president and general sales manager for WTTG-TV Washington.

**Rick Swartz** is now national sales manager of Gaylord Broadcasting's KHTV(TV) Houston. He moves in from TeleRep, where he had been an account executive with the rep's Los Angeles sales office.

**Don Caruso** has been named local sales manager for ABC-owned KGO-TV San Francisco. He had been account executive with the station from 1977 to 1979, and now returns from the New York sales staff of ABC Television Spot Sales.

**Susan La Barbiera** has been appointed research analyst for the radio division of Viacom International. She moves in from a research analyst's post with Blair/RAR, and before that

she had been a sales research specialist for the CBS television stations.



**Ruth Presslaff** has been appointed vice president/affiliate relations for the United Stations programming network. She joined United Stations in 1982 as a station clearance representative in New York, has been director of affiliate relations working out of Washington, D.C., and now steps up from director of midwest sales, headquartered in Chicago.

**Jeri Janssen** has been named retail sales manager for KFRC San Francisco. She has been an account executive for the RKO station for the past four years and she has also been a sales and marketing consultant for KSAN San Francisco and KZAP Sacramento.

# WHY BE A LITTLE FISH IN A BIG POND?

## SWIM OVER TO WPBN-TV IN TRAVERSE CITY, MICHIGAN.

WPBN-TV is the newest member of the Beam Communications "Big Fish" network. And, the Traverse City-Cadillac-Cheboygan market is the fastest growing market in the Midwest.

By 1988 alone, Total Retail Sales are projected to increase a phenomenal 55.7%; Effective Buying Income is expected to increase even more - to 57.4%.

## WE'RE ADDING FRESH WATER TO OUR POND, TO GIVE YOU A FRESH MARKET TO SELL.

Swim over to WPBN-TV in Traverse City, Michigan. We've got the facts, figures and programming to give your sales a fresh start in the Midwest's fastest-growing market.

## BE A BIG FISH.



WPBN-TV/WTOM-TV, NBC, Traverse City - Cadillac - Cheboygan, MI

WCFT-TV, CBS, Tuscaloosa, AL

KYEL-TV, NBC, Yuma, AZ - El Centro, CA  
WDAM-TV, NBC, Laurel-Hattiesburg, MS

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Represented by  
Katz Continental  
Source Sales & Marketing Management's  
Data Service



nior analyst and was promoted to assistant director of research the following year.



**Thomas Howard** has been appointed a national account executive for the SIN Television Network, based in Dallas. He has run sales training programs for the industry and been a consultant to Memphis-based Data Communications Corp., developers of the BIAS computerized broadcast traffic management system.

**Deborah McCabe** is now an account executive with WBBM Chicago. She comes to the all-news station from Pitney Bowes, where she had been senior account representative, and at WBBM reports to **Ron Jordan**, local sales manager.

**Celia Reyes Baeza** and **Maria Inez Martinez** have been appointed account executives for KVEA-TV, the new Spanish language television station in Los Angeles. Martinez has been an account executive for KSBW-TV San Jose, Calif., and Baeza had been with the sales staff of KAZA, also San Jose.

### New agency

Berger & Reed Advertising, Inc. has been formed in New Orleans as a full-service advertising and marketing firm. Sid Berger, president and creative director, had been vice president and creative director of Peter A. Mayer Advertising. Debbie Reed, executive vice president and media director, had headed media at the Mayer agency.

The new agency's clients include the Louisiana Gas Service Co. and The Real Superstore, a division of National/Canal Villere Supermarkets, and it plans to develop new business in consumer, trade and industrial areas.

Before serving as media director at Peter Mayer, Reed has been vice president, media and computer services at Fitzgerald Advertising in New Orleans. Berger has been in advertising in New Orleans for 13 years, holding such varied positions as copywriter, broadcast producer, account executive and creative director.

## New Stations

### Under Construction

**WFTY (TV) Washington, D.C.;** Channel 50; ADI Washington. Licensee, Hill Broadcasting, Inc., 4801 Massachusetts Ave., N.W., Suite 400, Washington, D.C., 20016. Telephone (202) 364-0900. Lawrence K. Maloney, president and general manager; William F. Spitzer, vice president and station manager; Robert B. Hance, vice president and general sales manager. Target air date, March 1986.

## Buyer's Checklist

### New Representatives

**Hillier, Newmark, Wechsler & Howard** has assumed national sales representation of KODM (FM) Midland-Odessa, Texas. The station carries an adult contemporary format.

**Katz Radio** is now representing WLWI AM-FM Montgomery, Ala., WOWW (FM) Pensacola, Fla., and WWVI (FM) Greensboro-Winston-Salem, N.C. WLWI-AM has a golden oldies format and the other three stations program country music. All four are owned by Colonial Broadcasting Co.

**Masla Radio** has been appointed national sales representative for WAVE (FM) Sarasota, Fla. The station airs an adult contemporary format.

**Petry Television** has been named national sales representative for WXMI-TV Grand Rapids, Mich. The independent station is owned by TV Seven-teen Unlimited.

### New Office

**Seltel, Inc.** has moved into new Chicago offices at 211 East Ontario, Suite 700, Chicago, Ill. 60611. Telephone (312) 642-2450.

### New Affiliate

**Mutual Radio Network** has signed WFYR (FM) Chicago as the first top-50 market contemporary music radio station to carry *The Larry King Show*.

## Transactions

**Bingham Broadcasting Co.** will sell KYAK/KGOT (FM) Anchorage and KIAK/KQRZ (FM) Fairbanks, Alaska, to

**Olympic Broadcasting**, subject to FCC approval. Final purchase price will be determined by the stations' 1986 performance, but will be between \$11.3 million and \$14 million, and Bob Bingham, president of Bingham Broadcasting, says this is the largest purchase price ever paid for radio properties in Alaska. President of Olympic Broadcasting is Ivan Braiker and James D. Ireland III is chairman of the board.

**Communications Investment Corp.** has purchased KAYC and KAYD (FM) Beaumont, Texas from **Long-Pride Communications** for \$1.5 million, subject to approval by the FCC. Ian N. Wheeler is chairman of Communications Investment Corp. and Long-Pride is owned by James Long and country music artist Charlie Pride.

**JAG Communications of Virginia** has agreed to sell WLPM Suffolk, Va. to **Suffolk Broadcasting Corp.**, a newly formed corporation headed by James Russell and Hubert H. Young, Jr. for \$600,000, subject to FCC approval.

**Landsman-Webster Communications of North Carolina** has acquired WIDO (FM) Fayetteville, N.C. from **William Belche** and the station's call letters have been changed to WDKS. Landsman-Webster is headed by Maurie Webster as chairman and by Dean Landsman, president, who was the program consultant who guided the station's format switch from religious to its current black/urban contemporary sound.

## Sklar moves

Sklar Communications Inc. has moved to a new location at 100 Park Avenue, New York, N.Y. Charter clients of the one-year-old broadcast management and consulting firm include Beasley Broadcast Group; Channel 66 Associates, owner of WVJV-TV Boston; Turner Broadcasting's CNN Radio; Guy Gannett Broadcasting Services; The Interep Companies; the broadcast division of Ripley's Believe It or Not; S&F Communications; Summit Communications; United Broadcasting Co.; WGCH Greenwich, Conn.; and Acadia Broadcasting Co.'s WSKQ Bangor, Me. The company is headed by Rick Sklar, a former vice president of programming at ABC Radio, adjunct professor of communications at St. John's University, and author of *Rocking America*, on the history of rock 'n' roll radio.

# Wall Street Report

## Existing operations spur Heritage gains; future growth seen in acquisitions

Growth at Heritage Communications, since it began operation in January 1971, has been rapid and primarily through increased subscriber base in its existing cable TV systems. With most of the company's cable subscribers concentrated in Iowa and Texas, future growth is expected to come from acquisitions and upgrading of existing subscribers to additional services. In addition to operation of cable systems, Heritage has a communications products segment whose activities are generally related to advertising and sales promotion. In 1984, this operation was responsible for more revenue than cable but contributed only a third of the company's operating income.

For the nine months ended September 30, 1985 overall revenue gained 24.3 per cent to \$110,850,000 from \$89,180,000. Operating income was up 30.1 per cent to \$14,597,000 from \$11,222,000, and net income rose 42.2 per cent to \$5,947,000 from \$4,181,000. When nonrecurring items are excluded, the 1983-period figure is \$3,939,000 and the gain is 51 per cent.

In the third quarter there was an investment of \$110.6 million in the Dallas cable system. There was a \$75 million debt offering in August 1985, and the company reports additional major financing will be required.

Assets of the company at the close of 1984 were

\$191.7 million, and in that year the total for sources and uses of funds was \$122.5 million or 63.9 per cent of all assets. Total debt was \$56.8 million at the close of 1984. During the year total long-term debt issued was \$67.7 million, or 119.1 per cent of the yearend debt total, and long-term debt repayment during the year was \$63.2 million, or 111.2 per cent of yearend long-term debt. This is considerable turnover of debt in one year.

Although the aggregate annual maturity of long-term debt is \$2.6 million for 1985 and \$3.3 million for 1986, it jumps to \$13.7 million in 1987, \$9.4 million in 1988, and \$10 million in 1989.

The equity of June 30, 1985 was \$113.2 million, and when the goodwill of \$23.4 million is deducted the equity is \$89.8 million. As of the end of 1984 note and credit agreements had restrictive provisions which applied to subsidiaries' net assets to the extent of \$33.6 million, and should this amount also be deducted from equity of June 30, 1985 the residual equity would be \$56.2 million. The long-term debt as of June 30, 1985 was \$57.8 million. This is not particularly significant equity in relation to the debt.

Internally, the return on assets and on equity is not evenly distributed. Although the return on assets was 6.6 per cent for 1984, the return on the cable TV assets was 7.6 per cent and for communications products it was 8.1 per cent. The return on corporate assets was minus 2.2 per cent. For the whole company the return on equity was 6.8 per cent in 1984, but for cable TV it was 8.7 per cent, and it was 9.7 per cent for communications products. For the corporate segment it was minus 10.8 per cent. The like data was comparable for 1983, 1982 and for the 12 months ended June 30, 1985.—**Basil Shanahan**

### Heritage Communications

(000\$ except per share data)

	1984	1983	% Change
Revenue	\$128,788	105,972	22%
Operating cash flow <sup>1</sup>	29,014	22,039	32
Operating income <sup>2</sup>	16,861	12,560	34
Earnings before income taxes	11,181	8,353	34
Net earnings	6,561	5,353	23
Per share	.65	.52	25
From operations	.62	.45	38
Non-operating items <sup>3</sup>	.03	.07	(57)
Average common shares outstanding (in thousands)	7,963	7,499	6
Preferred stock dividend requirements	\$ 1,385	1,468	(6)
Capital expenditures	17,325	18,178	(5)
Total assets	191,675	148,442	29
Long-term debt	56,803	52,286	9
Redeemable preferred stock	18,405	18,399	—
Stockholders' equity	77,756	48,200	61
Operating income, % of revenue	13.1%	11.9%	—
Net earnings <sup>4</sup> , % of revenue	5.1%	5.1%	—
Net earnings <sup>5</sup> , % of beginning common equity	10.8%	9.0%	—

<sup>1</sup> Earnings before depreciation, interest, other income and taxes. <sup>2</sup> Earnings before interest, other income and taxes. <sup>3</sup> Non-operating items consist of fees related to acquisition and financing activities which do not recur for a given partnership; they also include gains on sales of minority interests in cable television properties. <sup>4</sup> Includes operating and non-operating items. <sup>5</sup> Includes operating and non-operating items but after preferred stock dividend requirements.

**Agencies (from page 42)**

Broyles Allebaugh Davis  
Buena Vista Advertising  
Burnett, Leo & Company  
Busse & Cummins  
Butner, Lawrence Adv.

Caldwell Van Riper  
Calvillo Shevack Goldberg  
Campbell Ewald Company  
Carmichael Lynch  
Carrafiello, Diehl Assoc.  
Central Advertising  
Chiat/Day, Inc.  
Cleveland, Thomas & Assoc.  
Cole & Weber  
Compton Advertising  
Cooper Square Adv.  
CPM, Inc.  
Cramer Krasselt  
Creative Communications  
CSI Media  
Cunningham & Walsh

D'Arcy Masius/B&B  
Dailey & Associates  
Dancer Fitzgerald Sample  
Dartel Marketing  
De Witt Media  
Deerfield Communications  
DIA Advertising  
Diener/Hausser/Bates  
Direct Response Brdcstg.  
Doner, W. B.  
Doyle Dane Bernbach  
Dunn & Jeffrey  
DYR

Eisaman, Johns & Law  
Ellentuck & Springer  
Esty, William Co.  
Excellence in Advertising

Fallon McElliott Rice  
Faran Media  
FCB  
Ferguson & Associates  
Fletcher/Mayo Associates  
Friday Associates  
Furman, Roth Inc.

Galbani  
Gans, Joe & Company  
Gaynor Media, Inc.  
Gold Star  
Gordon & Short  
Grant, M. L. Inc.  
Grey Advertising, Inc.  
Griswold, Inc.

**Network advertisers (from page 42)***Advertiser/product or service**Agency or buying service*

Beneficial Corporation/Beneficial  
National Bank  
Berkley Books/Variou  
Best Western International/Lodging  
Biopractic Group/Mineral Ice  
Blue Bell, Inc./Wrangler Jeans  
Blue Cross/Blue Shield/Insurance  
Boehringer Ingelheim/Dulcolax Laxative  
Borden, Inc./Kava Coffee  
Bristol Myers Company/Fostex  
Brown Forman & Co./California Cooler  
Bull & Bear Publishing/Bull & Bear  
Magazine  
Bunn-O-Matic/Coffee Maker  
Burnham Corporation/Boilers  
Businessland/Retail Stores

Albert Frank/FCB  
BBDO, Inc.  
CSI Media  
Karlen Advertising  
Dancer Fitzgerald Sample  
HCM  
Grey Advertising  
Bozell & Jacobs  
Boclaro  
Chiat/Day, Inc.  
Ellentuck & Springer  
Arends, Donald Co.  
Marketing Support, Inc.  
Chiat/Day, Inc.

Calif. Almond Growers/Blue Diamond  
Almonds  
Calif. Tree Fruit Agreement/Produce  
Campbell Soup Company/Franco  
American Spaghetti  
Red & White Soup  
Canandaigua Wines/Sun Country Wine  
Coolers  
Cannon Group, Inc./Various Movies  
Canon, USA/Copiers  
Castle & Cooke/Dole Fruit & Juice Bars  
CBS, Inc./Field & Stream Magazine  
CBS TV Prime Time  
CBS TV Various  
Entertainment & Sports Division  
CBS-TV/Various Tune In  
Chesebrough Ponds, Inc./Pizza Quick  
Ragu  
Chevron Corporation/Ortho Gardening  
Books  
Ra-Pid-Gro Plant Food  
Christian Broadcasting Network/Project  
Bible  
Chrysler Corporation/Chrysler/Plymouth  
Dodge  
Dodge Trucks  
Plymouth Voyager  
Ciba Geigy/Softcolor Lenses  
Classic Waterbeds/Waterbeds  
Clorox Co., Inc./Kingsford Charcoal  
Lucite Paint  
Olympic Stain  
Matchlite Charcoal  
Coca Cola Company/Columbia Pictures  
Diet Coke  
Colgate Palmolive Company/Irish Spring  
Computerland/Retail Store  
Conagra Inc.

Busse & Cummins  
Busse & Cummins  
Needham Harper Worldwide  
Needham Harper Worldwide  
Towne Silverstein Rotter  
DYR  
Allen & Dorward  
Calvillo Shevack Goldberg  
Ogilvy & Mather  
Ogilvy & Mather  
Direct  
Ogilvy & Mather, Inc.  
Waring & La Rosa, Inc.  
Waring & La Rosa

Direct  
Direct  
Compton Advertising  
Kenyon & Eckhardt  
BBDO  
BBDO  
Kenyon & Eckhardt, Inc.  
Bowes Hanlon  
Media General Brdcst Svcs  
Needham Harper Worldwide  
Needham Harper Worldwide  
Needham Harper Worldwide  
Needham Harper Worldwide  
Ogilvy & Mather, Inc.  
SSC&B  
Y & R  
FCB

*(Continued on page 69)*

**Agencies (from page 68)****GSD&M**

Hamerlin & Associates  
 Hawaiian Tropic Adv.  
 Haworth Group, The  
 HBM/Creamer  
 HCM  
 HCM/Chicago  
 Heselbart & Mitten  
 HHCC, Inc.  
 Home Products Mktg. Assoc.

ICN Communications  
 Inter Continental Adv.  
 Interstate Advertising

J. L. Media  
 Johnston, Jim Advertising  
 Jordan Case McGrath

Karlen Advertising  
 Kelly Zahrdt Kelly  
 Kenyon & Eckhardt, Inc.

Keshin, Mort & Co.  
 Ketchum Communications  
 Key Media, Inc.  
 Kingsley Advertising  
 Klein-Seib Adv.  
 Kresser Robbins & Assoc.  
 KSL Media

LGF&E  
 Lake Spiro Shurman  
 Lakewood Advertising  
 Laurence Charles & Free  
 Leber Katz & Partners  
 Leff, Murray & Co.  
 Lever Media  
 Liller, Neal, Inc.  
 Lois, Pitts, Gershon  
 Lowe Runkle Co.

M. R. Associates  
 MacNamara Clapp & Klein  
 Malsh & Company  
 Market Share  
 Marketing Support, Inc.  
 Mass Communications  
 McCaffrey & McCall  
 McCann Erickson, Inc.  
 McDonald & Little  
 McKee Advertising  
 Media Basics  
 Media Buying Services  
 Media Development Adv.  
 Media General Brdcst. Svcs.  
 Mediators, The

**Network advertisers (from page 68)***Advertiser/product or service**Agency or buying service*

Armour Classic Lite Dinners  
 Armour Foods  
 Armour Golden Star Ham  
 Wayne Pet Foods  
 Banquet Frozen Dinners  
 Consolidated Foods Company/Hanes  
 Hosiery  
 L'Eggs "Just My Size"  
 L'Eggs Sheer Energy  
 Consumer Electronics/Magazine  
 Copper Brite, Inc./Roach Prufe  
 Corning Glass Company/Corning Ware  
 Cotter & Company/True Value Hardware  
 Council For Cable TV Info./Cable TV  
 Crown Publishers/Various Titles  
 Cubs Video History/Videotape  
 Culbro Corp./Garcia Y Vega Cigars  
 Curtis Mathes/Home Electronics

Bozell & Jacobs  
 Bozell & Jacobs  
 Bozell & Jacobs  
 Muller Jordan & Weiss  
 Broadcast Marketing Corp.  
 Dancer Fitzgerald Sample  
 Dancer Fitzgerald Sample  
 Dancer Fitzgerald Sample  
 Gans, Joe & Company  
 Brite Advertising  
 D'Arcy Masius/B&B  
 Home Products Mktg Assoc.  
 McCannerickson  
 Keshin, Mort & Co.  
 Sullivan, Frank Assoc.  
 Pfaff, Warren Agency  
 Stern & Monroe

Dairy Promotion Federation/Dairy  
 Products  
 Dart & Kraft, Inc./Miracle Whip Salad  
 Dressing  
 Kraft Barbeque Sauce  
 Days Inns of America/Lodging  
 Dell Publishing/Various Titles  
 Denny's, Inc./Restaurant  
 Diet Center/Weight Loss Program  
 Discount Travel International/Travel  
 Dow Jones & Company/Barron's  
 Dow Jones News Service  
 Natl. Bus. Employment Weekly  
 Wall Street Journal  
 Dr. Pepper Company/Dr. Pepper  
 Dreyfus Fund, The Mutual Funds

D'Arcy Masius/B&B  
 Thompson, J. Walter Co.  
 FCB  
 DIA Advertising  
 BBDO  
 FCB  
 Ferguson & Associates  
 Direct Response Brdcstg  
 Johnston, Jim Advertising  
 Butner, Lawrence Adv.  
 Butner Advertising  
 Fallon Mcelliott Rice  
 Y & R  
 Media Basics

Eastman Kodak Company/Film  
 Electric Info. Council/Institutional  
 Elkay Manufacturing Co./Plumbing  
 Fixtures  
 Embassy Pictures/Various Movies  
 Encyclopaedia Britannica Educa.  
 Corp./Gardening Films  
 Evelyn Wood/Reading Dynamics  
 Executone, Inc./Communications  
 Systems

Thompson, J. Walter Co.  
 Simmons Advertising  
 Marketing Support, Inc.  
 Needham Harper Worldwide  
 Direct  
 Faran Media  
 HCM

Faberge/Brut  
 Federal Jobs Digest/Publication  
 Firestone Tire & Rubber Co./Tires  
 Fisherman's Friend/Throat Drops  
 Florists Transworld Delivery  
 (FTD)/Flowers  
 Forbes, Inc./Forbes Magazine  
 Ford Motor Company/Aerostar  
 Lincoln Mercury  
 Motorcraft

Kenyon & Eckhardt  
 Breakthrough Comm.  
 Lakewood Advertising  
 Hamerlin & Associates  
 D'Arcy Masius/B&B  
 Direct  
 Thompson, J. Walter Co.  
 Y & R  
 Y & R

*(Continued on page 70)*

**Agencies (from page 69)**

Mercury Advertising  
Mingo-Jones Advertising  
Muller Jordan Weiss  
Murray, John F.

Nadler & Larimer  
Nasher, Frank C. Inc.  
Needham Harper Worldwide  
North Castle Partners

Ogilvy & Mather, Inc.

Pace Advertising  
Perkins & Associates  
Pezzano & Company  
Pfaff, Warren Agency  
Pool Sarraille  
Posey, Parry & Quest, Inc.

Ross Roy, Inc.  
Ruben Advertising  
Russ Reid & Co.

Safer Impressions  
Sawdon & Bess  
SFM, Inc.  
Shimer/Von Cantz  
Simmons Advertising  
Sklar-Lennett Associates  
Slocum Advertising  
SSC&B  
Stern & Monroe  
Stevens Advertising  
Stogel Companies Inc.  
Sullivan, Frank Assoc.  
Swanson, Rollheiser, Hol.

Tatham Laird & Kudner  
Thompson, J. Walter Co.  
Tilley Marlieb  
Total Media  
Towne Silverstein Rotter  
Tracy Locke/BBDO  
TRNKA Group

VISA Communications  
VITT Media

Waring & LaRosa, Inc.  
Warwick, Inc.  
Weightman Advertising  
Wells Rich Greene, Inc.  
Werner, Hank Adv.  
Western International Media  
Wingfoot Advertising  
Wyse Advertising  
Y&R  
Zechman & Associates  
Zwiren & Wagner

Source: Radio Network Association.

**Network advertisers (from page 69)**

Advertiser/product or service	Agency or buying service
Parts & Service	Thompson, J. Walter Co.
Taurus	Thompson, J. Walter Co.
Fuji Photo Film USA, Inc./Audio Tape	L G F & E

Gannett Co., Inc./USA Today	Lois, Pitts, Gershon
Gencorp./General Tires	D'Arcy Masius/B&B
Genrl Electric Co./GE Dishwasher	Friday Associates
Genrl Foods Corporation/Master Blend	

Coffee	Ogilvy & Mather, Inc.
Oscar Mayer	Thompson, J. Walter Co.
Post Cereal	Ogilvy & Mather
Sanka	Ogilvy & Mather, Inc.
Genrl Mills, Inc./Bisquick	Needham Harper Worldwide
Hamburger Helper	Needham Harper Worldwide
Total Cereal	Dancer Fitzgerald Sample
Yoplait Yogurt	DFS

Genrl Motors Corporation/Buckle Up	Ayer, N. W.
Buick	Deerfield Communications
Cadillac	D'Arcy Masius/B&B
Chevrolet/8.8% Financing	Campbell Ewald Company
Delco Electronics	Campbell Ewald
GMAC	Campbell Ewald
GMC Trucks	McCann Erickson, Inc.
Motors Insurance Co.	Gordon & Short
Pontiac	D'Arcy Masius/B&B

Gillette Co., The/Atra Razor	HHCC, Inc.
Erasermate	HHCC
Gingiss International/Formal Wear	Zechman & Associates
Goodyear Tire & Rubber Co./Batteries	Campbell Ewald Company
Service	Wingfoot Advertising
Great Waters of France/Perrier	Waring & La Rosa

Greyhound Corporation/Armour	
Dial/Dial Soap	Bozell & Jacobs, Inc.
Armour Hot Dogs	Bozell & Jacobs, Inc.
Bus Transportation	Bozell & Jacobs, Inc.

Gulf & Western Industries/Paramount	
Home Video	Perkins & Associates
Simmons Co.—Mattresses	McDonald & Little
Gulf Oil Corp./Gas & Oil	Y & R

Hal Publications/Working Woman Magazine	Butner, Lawrence
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Harris Corporation/Lanier Office Products	FCB
Hartmarx Corporation/Men's Clothing	Nadler & Larimer
Hartz Mountain Products/Flea Collar	Cooper Square Adv.
Hayden, Inc./Transmission Cooler	Mercury Advertising
HBE Corporation/Adam's Mark Hotels	Direct
Hearst Magazines/Good Housekeeping	Advertising to Women
Helene Curtis Industries/Finesse	Backer & Spielvogel
Hershey Foods Co./New Trails	Ogilvy & Mather
Reese's Peanut Butter Cups	Ogilvy & Mather, Inc.
Kit Kat Bars	Ogilvy & Mather, Inc.
High Technology/Magazine	Ellentuck & Springer
Holiday Corp./Holiday Inns	Kenyon & Eckhardt
Hoover Company, The/Vacuum	

(Continued on page 71)

**Video PR** (from page 33)

tion briefings to the press. Friedman says the cassette, including B roll, contained laboratory and production footage that stations would not normally have access to.

Friedman says the general rule is to use satellite transmission only when the news is of an urgent nature: "You make a statement that it's urgent when you use satellite, so we don't want to cry, 'wolf.'" He adds that video press releases still have a way to go in gaining news director acceptance and that he and some of his associates regularly attend conventions of the Radio-Television News Directors Association (RTNDA) to promote their cause.

The broadcast production department at Burson-Marsteller includes six professionals, four of them with news backgrounds. Chris Kropp, broadcast production supervisor, had been a producer for *NewsScope*, which had been a Los Angeles-based nationally syndicated news and information program jointly produced by Gannett and Telepictures.

Kropp estimates his PR agency puts out between 50 and 100 video releases a year for approximately 75 different clients and says it has been doing audio and video releases for nearly seven years. "If it's a major announcement, we'll satellite it," he notes, "but we usually will mail it out on three-quarter-inch cassettes as well. Our feeling is that, if you can present a story in an informative and useful way, it's news."

Mailed cassettes are the preferred means of promulgation. Kropp says: "News producers are more likely to look at it if they have it in hand than if they have to take it down from the bird."

The agency recently finished a National Breast Cancer Awareness Week campaign sponsored by Stuart Pharmaceuticals, featuring Betty Ford along with the national spokeswoman, her daughter Susan Ford Vance. They appeared both in PSAs and in a video news release that was more in-depth and treated the subject as a news story with an announcer voice track. According to Kropp, telephone and returned post card follow-up indicated the release was run by 49 out of the 125 stations it was sent to, including a good representation from the top 20 network affiliates.

**Release guidelines**

Most releases run about 90 seconds, according to Kropp, and the announcer voiceover is on a separate channel of the tape so that the station can opt to put its own voice on. News graphics are used frequently, he says, and in the

**Network advertisers** (from page 70)

<i>Advertiser/product or service</i>	<i>Agency or buying service</i>
Cleaners	Griswold, Inc.
Hormel, George A. & Co./Chili	BBDO
Hard Salami	BBDO
Pepperoni	BBDO
Spam	BBDO
Household International Eljer Plumbing Division	Marketing Support, Inc.
Hydro Spa/Spas	Kingsley Advertising
Hydrotherm/Gas Furnaces	Marketing Support, Inc.
IBM/PC	L G F & E
PC JR	L G F & E
Proprinter	L G F & E
Typewriters	Doyle Dane Bernbach
In-Sink-Erator/Garbage Disposal Inc. Publishing Co./Inc. Magazine	Marketing Support, Inc.
Independent Grocers Alliance/Grocery Stores	Ellentuck & Springer
Insilco/Red Devil Paints	Market Share
Int'l Philatelic/Stamps & Coins	Waring & La Rosa
International Harvester Company/Corporate	Karlen Advertising
International Star Registry/Souvenirs	Y & R
Interstate Batteries/Batteries	Bentley Barnes & Lynn
Invention Marketing/Marketing Services	Interstate Advertising
Iroquois Brands, Ltd./Champale	Leff, Murray & Co.
Jaymar-Ruby, Inc/Slacks	Western Media Int'l
Jeffrey Norton Publications/Various Titles	Albert Jay Rosenthal, Inc
Jeffrey Martin Laboratories/Ayds	Media Development Adv.
Compoz	Dunn & Jeffrey
Cuticura	Dunn & Jeffrey
Doan's Pills	Dunn & Jeffrey
Lavoris	Dunn & Jeffrey
Porcelana	Dunn & Jeffrey
Topol	Dunn & Jeffrey
Jel Sert/Ice Drink	TRNKA Group
Johnson & Johnson/McNeil Labs—Tylenol	Y & R
Shower to Shower	Y & R
Johnson, S. C. & Son/Agree Shampoo	Thompson, J. Walter Co.
Deep Woods Off	Tatham Laird Kudner
Edge Shaving Gel	Thompson, J. Walter Co.
Kit Car Wax	Zwiren & Wagner
Raid Flea Killer	Thompson, J. Walter Co.
Soft Sense Skin Lotion	Thompson, J. Walter Co.
Rydelle Labs/Fiberall	FCB
Rydelle Labs/Shout	FCB
Josten's, Inc./Class Rings	Carmichael Lynch
Just Marketing/Plumbing Equipment	Marketing Support, Inc.
K Mart Corporation/Car Care Corporate	Ross Roy, Inc.
Outdoor Equipment	Ross Roy, Inc.
Photo Processing	Ross Roy, Inc.

(Continued on page 72)

breast cancer release there was a model of a woman demonstrating breast cancer examination.

More special-interest oriented was a recent message for Sears Roebuck, which operates separate consumer banks. With Congress deciding whether such banks should exist and who should operate them, Sears wanted to get the message out that these banks are as safe and viable as any other. It used graphics to demonstrate that the only difference between consumer banks and others is that consumer banks do not make commercial loans. Kropp says the results are not in yet but asserts that usage should be fairly high.

The acceptance of satellite-delivered PR has paved the way for Pro Video, which started its scheduled satellite deliveries in October 1984. According to Gail Cottman, president, the video news service goes on Telstar 301 to 650 stations every Wednesday at 2 p.m. EST and Friday at 11 a.m. It generally runs about 30 minutes with five to seven segments on entertainment, business and consumer news, fashion news, publishing and TV, including B roll material.

Cottman says she expects to go to four times a week next spring because of the increasing number of clients. One of the faster growing areas is book publishing, with Pro Video representing Simon & Schuster, Crown Publishing, The Viking Press and Summit Books. Authors scheduled for interviews on the program include Jackie Collins, Garrison Keillor and Jean Auel.

"Fashion will be our biggest growth area next year," Cottman reports. She notes her operation will do coverage of the upcoming Pret a Porte in Paris, representing many of the designers showing there. Mary Lou Luther, fashion writer for *The Los Angeles Times* for 16 years and still writing for its syndicate, will be Pro Video's fashion reporter at the event. Coverage will be restricted to clients in the publicity project, she says, but her company will also be involved in a non-publicity project there where non-represented clients will be covered. The satellite service starts at \$5,000 for a feed of five to eight minutes.

In addition to the regular satellite feeds, Pro Video offers a video library, sending stations booklets from which they can order a variety of background material. Different versions of the same project are made so that stations in the top 20 markets can have exclusives. For example, for Embassy's *A Chorus Line*, five two-and-a-half-minute pieces were done, two for nonexclusive offering and three to be offered to

## Network advertisers (from page 71)

Advertiser/product or service	Agency or buying service
Records	Ross Roy, Inc.
Waldenbooks	Grey Advertising, Inc.
Kamgrounds of America/Sir Speedy	
Printing Centers	Doyle Dane Bernbach
Kaplan Associates/Term Life Insurance	Direct
Kelly Services, Inc./Recruiting	Campbell Ewald Company
Temporary Help	Campbell Ewald Co.
Kemper Insurance Group/Insurance	Thompson, J. Walter Co.
Kerr Glass Mfg. Co./Canning Supplies	Lowe Runkle Co.
Kiplinger/Changing Times	Gans, Joe & Co.
Krazy Glue, Inc./Krazy Glue	Furman, Roth Inc.
Labatt Importers, Inc./Labatt Beer	Tracy Locke/BBDO
Lane Bryant/Catalogue Sales	Ellentuck & Springer
Levelor Lorentzen/Window Blinds	Muller Jordan Weiss
Lever Brothers/Close-up Toothpaste	Lever Media
Levi Strauss & Co./501 Jeans	FCB
Lexington Management/Investments	Excellence in Advertising
Liberty Distributors, Inc./Trustworthy	
Hardware	Key Media, Inc.
Liberty Mutual Insurance Co./Insurance	Wells Rich Greene
Lipton, Thomas J. Inc./Equal	Tatham Laird & Kudner
Loctite Corporation/Glue	Thompson, J. Walter Co.
M & M Mars/M & M Candy	Bates, Ted & Company
Snickers	Bates, Ted & Company
Starburst	Bates, Ted & Company
Mannington Mills Corp./Floor Covering	Weightman Advertising
Manville Corporation/Insulation	Broyles Allebaugh Davis
Marlton Galleries/Limited Edition Prints	
Master Lock Company/Padlocks	Cramer Krasselt
Matsushita Elec. Corp. of America/Panasonic	Bates, Ted & Company
Matsushita Elec. Corp. of America/Quasar	Needham Harper Worldwide
Mayflower Van Lines/Movers	Caldwell Van Riper
MCA, Inc./Universal Pictures/Various	
Movies	Doyle Dane Bernbach
McDonald's Corporation/McDonald's	
30th Anniversary	Burnett, Leo & Company
McDonald's After 4 p.m.	Burnett, Leo & Company
McDonald's Breakfast	Burnett, Leo & Company
Melnor Industries/Lawn Sprinklers	Sklar-Lennett Associates
MEM Company, Inc./English Leather	MacNamara Clapp & Klein
Heaven Scent	MacNamara Clapp & Klein
Racquet Club	MacNamara Clapp & Klein
Merrell Dow Pharmaceuticals/Cepastat	KSL Media
Novahistine	KSL Media
Quit	D'Arcy Masius/B&B
Merrill Lynch Pierce Fenner & Smith/Brokerage	Y & R
Michigan Peat Company/Potting Soil	
Mighty Distributing Systems/Auto Parts	Liller, Neal, Inc.
Miles Laboratories/Alka Seltzer	Botway, C. A. Inc.
Alka Seltzer Plus	Botway, C. A. Inc.
Bactine	Botway, C. A. Inc.

(Continued on page 74)



# As you travel through the history of the automobile, you'll help bring multiple sclerosis to the end of the road.

Introducing the 1986  
Century Of The Automobile Calendar.



Above is a black and white reproduction of the Mercedes-Benz 1986 Century Of The Automobile Calendar. (Actual size: 14 1/2" by 22")

To celebrate the centennial of the automobile, Mercedes-Benz has produced a wonderful, all-encompassing retrospective in their 1986 Century Of The Automobile Calendar. And what better way to celebrate than knowing that all the proceeds from this calendar will go to help the 250,000 Americans who now have multiple sclerosis.

You'll spend each month in a

different era of the automobile, visiting not only the cars but the lifestyles of the decade. Car catalogues, advertisements, photographs, sheet music, movie posters and all sorts of other memorabilia give you more than just a documentation of the development of the auto, but also a sense of the period.

Return to the days before the invention of the automobile, with Leonardo Da Vinci's spring-driven prototype of



The 1909  
"Blitzen" Benz.

the car, and the bicycles, steam engines and simple motors that led to the creation of the "motorized carriage." From there you'll progress from the early Duryeas, Daimlers and Pierce-Arrows to the Packards, Chryslers, and Cadillacs of the forties and fifties. You'll see how the sixties geared up with the Ford Mustang and Pontiac GTO, and then scaled-down in the sev-

enties with Hondas, Celicas and Datsuns. And how "big" became better again in the eighties.

And you'll relive each era with



The 1958 Edsel Ranger Sedan.  
The Bettmann Archive.

the heroes, the trends, the events of the decade, with the sports figures and movie stars, books and songs, and advertisements that epitomize the age.

Remember, your gift to the National Multiple Sclerosis Society is tax deductible and will go towards research to help people with MS, an often disabling disorder of the central nervous system. So, you'll come away with more than a history of the automobile—the knowledge that you've helped make multiple sclerosis a thing of the past.

To order your 1986 Century Of The Automobile Calendar(s), send \$25 per calendar (check or money order), with your name and address to the National Multiple Sclerosis Society, 205 East 42nd Street, New York, NY 10017.

stations on an exclusive basis for their market in the top 20 markets. Cottman says entertainment pieces get the highest rate of usage and *A Chorus Line* batted 100 per cent in the top 60 markets among stations that do entertainment reporting, she says.

She reports her organization has 10 account executives responsible for placement, and they call their designated stations at least once a week: "Our placement staff is our biggest overhead. When we send a piece that's too soft or too promotional, we know it. But an entertainment piece generally is used by 75-95 per cent of the stations we service in the top 60 markets."

For *A Chorus Line*, Pro Video's staff spent 10 days doing behind-the-scenes shooting. Even *Good Morning America* used some of Pro Video's B roll material along with its own interviews, she reports.

The company occasionally does special feeds of about one hour, scheduled around events like the Oscars and Grammys, which make the material of special interest to stations. Overall, though, Pro Video does a minimum of 12 hours a week of live satelliting because of its additional activity in setting up one-on-one satellite interviews. For example, it recently put actor Hal Holbrook in a studio for four hours to do interviews with stations in order to promote his movie, *Behind Enemy Lines*.

Another specialized PR operation is DWJ Associates, New York, which handles audio and video press releases along with setting up interviews with the broadcast media and arranging media tours. DWJ has been in operation 15 years, according to Dan Johnson, president.

"We probably do more video press releases than anyone else," Johnson claims, noting that it puts out about three a week, working directly with corporations or through their regular PR agencies. Clients have included American Express, General Electric, Mobil, Dow Chemical and Merck Sharpe & Dohme. DWJ serves agencies on a project fee and clients either on a retainer or project basis.

"The biggest difference between us and our competitors," asserts Johnson, "is that we put as much money into the placement part as we do into the production part. We have six people whose sole job is placement, and they follow through with phone calls. And if we don't think a clip will run on 60-70 per cent of the stations we send it to, we tell the client it's not worth doing."

With most of the material sent out on cassette, DWJ initially sends out a letter informing the stations of the release's availability, only sending out

## Network advertisers (from page 72)

Advertiser/product or service

Agency or buying service

One-A-Day Vitamins	Botway, C. A. Inc.
Miller Brewing Company/Miller Beer	Mingo-Jones Advertising
Miracle Adhesives Corp./Adhesives	Media Buying Services
Mita, Inc./Mita Copy Star	HCM
Mohasco Corp./Mohawk Carpet	Klein-Seib Adv
Monsanto Company/Carpeting	Advanswers Media
Mortell Co./Weatherstripping	McKee Advertising
Mutual of Omaha/Insurance	Bozell & Jacobs, Inc
Nabisco Brands, Inc./All Brands	
Importers—Moosehead	Bloom Agency, The
Baby Ruth	Bozell & Jacobs, Inc.
Butterfinger	Bozell & Jacobs, Inc.
Carefree Gum	Bozell & Jacobs, Inc.
Cream of Wheat	McCann-Erickson, Inc.
Fruit Newtons	Esty, William Co.
Lifesavers	SSC&B
Sugarless Bubble Gum	Dancer Fitzgerald Sample
National Distillers & Chem./Almaden	
Wine	BBDO
National Home Life Insurance	
Co./Insurance	
National Spa & Pool Inst./Institutional	Needham Harper Worldwide
National Tax/Correspondence School	Pace Advertising
Natl. Pork Producers Council/Pork	
Promo	Needham Harper Worldwide
Natl. Railroad Passeng. Corp./Amtrak	Needham Harper Worldwide
NBC News/Tune In	Diener/Hausser/Bates
NBC TV/Tune In	Diener/Hausser/Bates
Prime Time Promotion	Diener/Hausser/Bates
Nestle Company/Chunky Candy	Jordan Case McGrath
Milk Chocolate W/Almonds	Jordan Case McGrath
Cocoa	Jordan Case McGrath
Neutrogena Company, The/T Gel	
Shampoo	Eisaman, Johns & Law
T-Gel Hand Creme	Eisaman, Johns & Law
Neva/The Spoken Word	Dartel Marketing
New York Times Co./Family Circle	Broadcast Group
Norden Laboratories/Leukocell	Bozell & Jacobs
North American Phillips Corp./Norelco	
Shavers	McCaffrey & McCall
Noxell Corporation/Clear Ups	SSC&B
Noxzema	SSC&B
Nu Method Pest Control/Insecticide	Cleveland, Thomas & Assoc
Okidata Corporation/Printers	
Orion Pictures/Various Movies	Shimer/Von Cantz
Paul Prudhomme Publications/Cajun	Pictorial Intl. Adv.
Magic	
Penney, J.C./Retail Stores	Direct
Pennwalt Co./Pharmacraft Div.—Crux	Vitt Media
Penthouse International/Espionage	
Magazine	Tilley Marlieb
New Look Magazine	Tilley Marlieb
Omni Magazine	Tilley Marlieb

(Continued on page 75)

the clip itself after receiving an indication of interest via a reply card or call on an "800" number. "If we don't get a response from an important station," Johnson adds, "we may send out another letter."

Johnson reports a recent release for Aris Isotoner gloves was picked up by 163 stations. He labels this piece "trendy," in that it covered such phenomena as Michael Jackson's single glove, reviewed women's gloves in general and used excerpts from music videos in which gloves are featured. He notes this was produced in such a way that the station could supply its own voiceovers or do its own material to build around the idea. While the Aris identification can be downplayed or deleted, Johnson points out, "If you have someone from Aris confirming a trend or you have a good product shot, that's part of the news."

### From radio to TV

Audio/TV Features, a specialized New York production house, had been doing radio press releases for eight years and became involved in video releases just a few months ago as a result of client urging, according to Alan Steinberg, chairman. Working with PR firms and corporations and associations on a cost-per-project basis, the firm has already done a wide variety of video clips. These include one for the Japan Cultured Pearl Producers on how pearls are grown and how to select them, a review of the Florida tomato crop for the Florida Tomato Producers, a survey of stock ownership for the New York Stock Exchange and a piece on Murjani's new fashion stores where customers can buy through interactive video.

The production house often leases time on Telstar 301 for satellite delivery and employs monitoring firms to follow up on usage, mainly Video Monitoring Service, New York: "We generally expect 50 or so stations to use the material and the pieces are produced in such a way that the parts that are valuable to the client are noncommercial enough to be used. When the client insists on putting a little commercial in, it's going to be cut out."

In radio, continuing surveys of usage are done by Media Research Associates, East Meadow, N.Y., which surveys stations via telephone interviews. Steinberg says that, with releases going out to some 2,000 stations, they get close to 25 per cent usage. In fact, he says, the Internal Revenue Service did a survey of its own, using the same procedure, to check out usage of its "Tax Facts" material and obtained similar results. □

### Network advertisers (from page 74)

Advertiser/product or service	Agency or buying service
Spin Magazine	Tilley Marlieb
Pepsico, Inc./Frito Lay	Tracy Locke/BBDO
Frito Lay—Doritos	Tracy Locke/BBDO
Frito Lay—Fritos Corn Chips	Tracy Locke/BBDO
Frito Lay—Lay's Potato Chips	Tracy Locke/BBDO
Pepsi Cola	BBDO
Pet, Inc./Pet Ritz Pie Shells	Haworth Group, The
Whitman's Candy	Haworth Group, The
Peter Paul/Cadbury/Back To The Future	Dancer Fitzgerald Sample
Chocolate Candy	Dancer Fitzgerald Sample
Phillips Petroleum/Performance Company	Tracy Locke/BBDO
Pillsbury Co./Burger King	Thompson, J. Walter Co.
Pilot Manufacturing Co./Pens	AMS Advertising
Pinnacle Books/Variou	J. L. Media
Pitney Bowes, Inc./Copiers	D'Arcy Masius/B&B
Pitney Bowes, Inc./Mailing Systems	D'Arcy Masius/B&B
Playmore, Inc.	
Polaroid Corp./Instant Cameras	De Witt Media
Post—Newsweek, Inc./Newsweek	Leber Katz Partners
Postal Instant Press/Instant Printing	Pool Sarraille
Pro Hardware/Retail Stores	Vitt Media
Procter & Gamble/Always	D'Arcy Masius/B&B
Bar Soap	Wells Rich Greene
Coast Soap	Burnette, Leo & Company
Crest Toothpaste	D'Arcy Masius/B&B
Folger's Crystals	Cunningham & Walsh
Ivory Shampoo	Wells Rich Greene
Lilt Home Permanent	Burnett, Leo & Company
Pert Shampoo	Burnett, Leo & Company
Pringle's	Wells Rich Greene, Inc.
Summer Promotion	D'Arcy Masius/B&B
Sure Deodorant	Wells Rich Greene
The Guiding Light	Burnett, Leo & Company
Prudential Bache/Brokerage	Bates, Ted & Company
Publisher's Advertising/Variou	Keshin, Mort & Company
Publisher's Clearing House/Magazine Subscriptions	
Purex Industries/Variou	Ogilvy & Mather, Inc.
Purolator Products/Oil Filters	Bates, Ted & Company
	Towne Silverstein Rotter
Quaker Oats Company/Gatorade	Mediators, The
Ragold, Inc./Velamints	
Ralston Purina, Inc./Meow Mix Cat Food	Tatham Laird Kudner
Random House/Ballantine Books/Variou Titles	Advanswers Media
Random House/Fawcett Crest/Variou Titles	Gaynor Media, Inc.
Rayovac Corp./Ray-O-Vac Batteries	Gaynor Media, Inc.
Raytheon Corporation/Amana	Leber Katz & Partners
Regina Corporation/Electrikbrooms	FCB
Remington Products Co./Shavers	Direct
Revlon, Inc./Norcliff Thayer—Esoterica	Grey Advertising
Norcliff Thayer—Oxy Line	Carrafiello, Diehl Assoc.
	Jordan Case McGrath

(Continued on page 76)

### Cable (from page 38)

—pay cable never really came back in '85—the MSOs made up for it in basic rate increases. And the 'competing technologies' still don't appear imminent." He says the advent of scrambling, a hot issue among programmers and MSOs in 1985, portends well for both sectors despite the capital outlay involved, because it creates new opportunities to sell services to consumers in non-cabled areas or to those who'd rather be equipped with a home TVRO dish than cable. While programmers debate the effect of an increasingly strong home videocassette market—one of the factors that plagued pay performance in '85—programmers actually found themselves paying less for product due to a "fractionalized market," thus moderating the effect of a gross dropoff in subscribers, Leibowitz theorizes.

### Prospective acquisitions

Overall, the MSOs' strong performance means "more cable companies are in a position to bid for other systems," he says. But it also has attracted a host of new players, he says. Leibowitz's list of those "most likely" to make cable moves includes Florida Power Corp.; Houston Industries; JMB Realty (which in '85 identified itself as the largest single shareholder of Viacom, with some 11 per cent); Dart & Kraft, the merged entity of Dart Drugs and Kraft Foods; Hallmark, which bid for Group W Cable; and the omnipresent Bass Brothers.

Despite the intentions of these would-be predators, not all of this year's merger moves will be hostile, Leibowitz says. Although the stock of publicly held cable companies still remains at "decent discounts," stock valuation relative to private market value is going up, he notes—in some cases, the result of anti-takeover moves. While the discount relative to break-up value may have stood at 50 per cent a couple of years ago, the discount today, on the average, runs at about 20 per cent, Leibowitz says. As the gap decreases, so too do the prospects for hostile moves, he maintains: "The best defense against takeovers is higher valuation."

But others aren't so sure that merger mania will be curbed by narrowing the discount. Christopher Shaw, deputy chairman of the Henry Ansbacher brokerage firm, believes intra-industry moves as well as the entrance of some non-industry companies will shape cable's next decade.

"Our view is that it will take five or six years for half of the MSOs to buy the other half," he says. "We could see

### Network advertisers (from page 75)

Advertiser/product or service	Agency or buying service
Reynolds, R. J. Industries/Del Monte/ Hawaiian Punch	BBDO
Richardson Vicks, Inc./Clearasil Saxon Men's Cologne Throat Drops	BBDO D'Arcy Masius/B&B D'Arcy Masius/B&B
Rival Mfg. Co./Crockpot	Fletcher/Mayo Associates
Rollins, Inc./Orkin Exterminating	Thompson, J. Walter Co.
Roman Meal Company/Bread	Cole & Weber
Rust-O-Leum Corp/Paint	Y & R
Safeco Corporation/Insurance	Cole & Weber
Safer Agricultural Chemicals/ Insecticidal Soap	Safer Impressions
Sandoz, Inc./Ovalline Triaminic	Needham Harper Worldwide Needham Harper Worldwide
Schering Plough Corp./Coppertone Coppertone Di-Gel Duration Tinactin Tropical Blend Wesley Jessen/Durasoft Lenses	Lake Spiro Shurman Lake Spiro Shurman Lake Spiro Shurman Lake Spiro Shurman Lake Spiro Shurman Lake Spiro Shurman Y & R
Schieffelin & Co./Blue Nun Wine	Cunningham & Walsh
Schoenling Brewing Corp./Diamond Wine Cooler	Malsh & Company
Schwab, Charles & Co./Brokerage	Butner, Lawrence Adv.
Schwinn Bicycle Company/Excelsior Fitness Equipment	Nasher, Frank C. Inc.
Seagram Wine Company/Paul Masson Wine	Doyle Dane Bernbach
Sealy, Inc./Mattresses	Bozell & Jacobs
Searle, G. D. & Co./Dramamine Equal Metamucil	Tatham Laird Kudner Needham Harper Worldwide Tatham Laird Kudner
Sears Roebuck & Company/4 Day Sale 4th of July Paint Sale Air Conditioner Sale All American Window Sale Allstate Insurance Co. Appliance 1 Appliance 2 Appliance 3 Appliance 4 Appliance 5 Appliance 6 Appliances April Challenge August Auto Sale August Home Sale August Recreation Sale Bed & Bath Sale Bedding Before Christmas Sale Big White Sale Carpeting	Needham Harper Worldwide Needham Harper Worldwide Needham Harper Worldwide Needham Harper Worldwide Needham Harper Worldwide Burnett, Leo & Co. Needham Harper Worldwide Needham Harper Worldwide Needham Harper Worldwide Needham Harper Worldwide Needham Harper Worldwide Needham Harper Worldwide Needham Harper Worldwide Needham Harper Worldwide Needham Harper Worldwide Needham Harper Worldwide Needham Harper Worldwide Needham Harper Worldwide Needham Harper Worldwide Needham Harper Worldwide Needham Harper Worldwide Needham Harper Worldwide

(Continued on page 78)



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more concentration in cable than in any other medium." Shaw expects cable moves from the Warburg Pincus group, which made an unsuccessful move on Comcast this past year; the Bass Brothers; Hallmark and "several insurance groups who have talked to us about getting into cable and into hotels. They have invested in these industries and have seen that both have strong assets."

Interestingly, Shaw predicts that largest-MSO TCI may merge with United Cable, "partly to prevent a hostile takeover."

### Ad-supported networks

On the advertiser-supported programming side of the cable business, 1985, at least in the aggregate, turned out to be surprisingly hearty in a year that saw a sharp downturn cutting across all media in the advertising business overall. According to the Cabletelevision Advertising Bureau, total national satellite cable network advertising revenues reached \$606 million in 1985, up 32 per cent from the \$460 million registered in 1984. Local cable advertising, still a nascent business, was up 50 per cent, to \$128.9 million from \$85.7 million the year before.

For sure, total cable advertising is but a tiny fraction of the multi-billion dollar broadcast advertising business. But it is also true that network TV advertising declined at least 2.5 per cent in 1985, according to Robert Coen, senior vice president of McCann-Erickson. Coen himself had predicted that network TV would increase in 1985, albeit at modest levels due to a post-Olympic year dropoff and factoring in the impact of competing TV media, such as cable.

That national cable was able to post a formidable gain demonstrates that it has won acceptance as an integral part of the media mix. Coen and others say. Coen predicts a 15 per cent rise in overall cable advertising revenues for 1986, a figure that jibes with CAB projections. Coen's figure also is greater than his growth projection for broadcast network TV advertising, which he puts at "6 per cent or less." Spot TV and radio will be up close to 8 per cent, Coen projects.

Industry analyst Leibowitz also notes that the successful institution of per-subscriber carriage fee charges greatly benefitted ad-supported cable networks in 1985, while giving MSOs greater influence over programmers on key industry issues such as the implementation of scrambling (which some network executives agreed to only reluctantly).

Bob Alter, CAB president, notes that

### Network advertisers (from page 76)

Advertiser/product or service	Agency or buying service
Cellular Telephones	Needham Harper Worldwide
Challenge Week	Needham Harper Worldwide
Coat Sale	Needham Harper Worldwide
Columbus Day Men's Sale	Needham Harper Worldwide
Columbus Day Women's Sale	Needham Harper Worldwide
Craftsman Power Tools	Needham Harper Worldwide
Dean Witter Reynolds	Needham Harper Worldwide
Drapes	Needham Harper Worldwide
Dream Supreme	Needham Harper Worldwide
Dress Spectacular	Needham Harper Worldwide
Dusty Glow	Needham Harper Worldwide
Fall Fix Up Sale	Needham Harper Worldwide
Family Shoe Sale	Needham Harper Worldwide
Father's Day Sale	Needham Harper Worldwide
Feb. Auto Sale	Needham Harper Worldwide
Friday Early Opening	Needham Harper Worldwide
Furniture	Needham Harper Worldwide
Furniture & Bedding	Needham Harper Worldwide
Home Appliance Sale	Needham Harper Worldwide
Jan. Auto Sale	Needham Harper Worldwide
July Auto Sale	Needham Harper Worldwide
June Auto Sale	Needham Harper Worldwide
Labor Day Paint Sale	Needham Harper Worldwide
Lawn & Garden Show & Sale	Needham Harper Worldwide
March Auto Sale	Needham Harper Worldwide
Mattresses	Needham Harper Worldwide
Memorial Day 2 Day Sale	Needham Harper Worldwide
Memorial Day Paint Sale	Needham Harper Worldwide
Men's Suit Sale	Needham Harper Worldwide
Microwave Oven Sale	Needham Harper Worldwide
Mother's Day Sale	Needham Harper Worldwide
National Hardware Sale	Needham Harper Worldwide
National Paint Sale	Needham Harper Worldwide
Nike Shoe Sale	Needham Harper Worldwide
Nov. Men's Wear	Needham Harper Worldwide
Nov. Auto Sale	Needham Harper Worldwide
Oct. Auto Sale	Needham Harper Worldwide
Pre-Labor Day Sale	Needham Harper Worldwide
Room Air Conditioners	Needham Harper Worldwide
Saturday Early Opening	Needham Harper Worldwide
September Slack Sale	Needham Harper Worldwide
Spring Paint Sale	Needham Harper Worldwide
Storewide Sale	Needham Harper Worldwide
Summer White Sale	Needham Harper Worldwide
Sweater Sale	Needham Harper Worldwide
Vacuum Cleaners	Needham Harper Worldwide
Washers, Dryers, Refrigerators	Needham Harper Worldwide
Water Heaters	Needham Harper Worldwide
Waterbeds	Needham Harper Worldwide
Year End Sale	Needham Harper Worldwide
Servicemaster Corporation/Cleaning Service	Azimuth Advertising
Sheraton Corporation, The/Lodging	HBM/Creamer
Showtime/The Movie Channel, Inc./	

(Continued on page 79)

cable wasn't affected as dramatically as broadcast by the '85 advertising slowdown "because we were on a natural growth curve." But, he adds, the overall slowdown "slowed our growth curve. Television is a supply and demand business. When the networks get as soft as they got, prices become depressed, and just about everybody comes under the network umbrella because of their clout."

"What slowed the growth curve," emphasizes Alter, "was not a slowdown in advertiser interest but a softening of pricing. If the pricing had been firmer, the increased advertiser activity we're seeing would have been reflected in higher overall billings."

Isaacson of Young & Rubicam seconds that view: "Cable is suffering in this economy. Some advertisers may have gone back to network [from cable] to get greater efficiencies." At Y&R, cable spending increased by almost 17 per cent in 1985, reaching \$42 million, compared to \$36 million in 1984. For this year, Isaacson is predicting \$48 million in cable billings, an increase of about 14 per cent.

The sluggish TV advertising picture had another negative byproduct. Alter says—the emergence of sometimes cut-throat competition among cable networks themselves. "It's unfortunate that cable networks in some cases are competing with each other rather than with the broadcast networks," Alter says, adding, "But this, too, is a reflection of the marketplace. It's all tied back to the economy. In '86, we'll begin to pick up momentum again. As the advertising economy strengthens this year, we'll be back on an accelerated growth pattern."

Among the most convincing data being circulated by the CAB is an analysis of Nielsen figures on viewing of ad-supported cable in cable households (see table). The analysis confirms that ad-supported cable remains the fastest-growing segment of all television viewing. Alter notes, Data from the 1984-85 and 1983-84 seasons show ad-supported cable gaining in all dayparts, with broadcast network affiliates and independents continuing to show declines.

A summary of the findings: Cable programming for the 1984-85 year showed a total day audience share increase to 35 from the previous season's 32, a gain of 9 per cent in all cable households. Ad-supported cable networks rose by 14 per cent, from a 21 share to a 24. Within that category, satellite networks rose by 15 percent, from a 13 to a 15 share; superstations grew 13 per cent, from an 8 to a 9 share; and pay's share remained static at 11.

In that same all-cable universe, viewership of broadcast network affili-

## Network advertisers (from page 78)

### Advertiser/product or service

### Agency or buying service

Showtime	Direct
Simon & Schuster, Inc./Pocketbooks	BBDO
Smart Tapes/Educational Tapes	Werner, Hank Adv.
Smith, H. B. & Co./Plumbing Fixtures	Marketing Support, Inc.
Smithsonian Magazine/Magazine	Warwick, Inc.
Smucker, J. M./Jams & Jellies	Wyse Advertising
Sony Corporation of America/Audio Tapes	Mc Cann Erickson, Inc.
Sporting News, The/Newspaper	Direct
Squibb Corporation/Bain De Soleil	Advertising To Women
Squibb Corporation/Chrl Of The Ritz/ Jean Nate	Advertising To Women
St. Martin's Press/Various	Gaynor Media, Inc.
Stanadyne Inc./Moen Plumbing Fixtures	Marketing Support, Inc.
State Farm Insurance/Insurance	Needham Harper Worldwide
Stearns & Foster Co./Mattresses	Bloom Agency, The
Sterling Drug Company/Bayer Aspirin	SSC&B
Panadol	SSC&B
Stridex	SSC&B
Stewart Warner Corp/Alemite CD-2	Brand Advertising, Inc.
Sugar Association, Inc./Sugar Promo	North Castle Partners
Tandy Corporation/Radio Shack	Central Advertising
Radio Shack—Computers	Central Advertising
Radio Shack—November Sale	Central Advertising
Radio Shack—Pre-Christmas Sale	Central Advertising
Radio Shack—Red Tag Sale	Central Advertising
Tanning Research Labs/Hawaiian Tropic	Hawaiian Tropic Adv.
TDK Electronics Corporation/Audio Tapes	Stogel, Philip Co.
Teleflora, Inc./Flowers	Dailey & Associates
Tenneco, Inc./Monroe Auto Equipment	Thompson, J. Walter Co.
Texas Instruments/Math Kit	Mc Cann-Erickson, Inc.
Textron, Inc./Homelite Chain Saws	Thompson, J. Walter
Tor Books/Various Titles	Slocum Advertising
Toshiba America, Inc./Copiers	Ayer, N. W.
Toyota Motor Sales, USA, Inc./Cars Trucks	Dancer Fitzgerald Sample DFS
Transamerica Corp./Budget Rent A Car Corp.	D'Arcy Masius/B&B
Travelodge International/Lodging	Inter-Continental Adv.
Triangle Publications/TV Guide Magazine	Ayer, N. W.
Turtle Wax, Inc./Car Wax	CPM, Inc.
TWA, Inc./Air Transportation	Ogilvy & Mather, Inc.
Twentieth Century Fox/Various Movies	BBDO
U.S. Suzuki Motor Corporation/Motorcycles	Young & Rubicam
U.S. Government/Active Army	Ayer, N. W.
U.S. Government/Reserves	Ayer, N. W.
U.S. Tobacco Company/Skoal	Warwick Advertising
UAL, Inc./United Airlines	Burnett, Leo & Company
Underhill Associates/Tax Shelters	Total Media
Uniden Corp. of America/Bearcat Scanners	Grey Advertising

(Continued on page 80)

ates declined from a 58 share in 1983-84 to a 56 share in 1984-85. Independents dropped from 13 to 12, and public TV remained at a 3 share. In homes with a pay service, cable programming attracted a combined 42 share, up 8 per cent for 1984-85 over the previous year. Ad-supported cable again showed the greatest gain, up 14 per cent to a 24 share. Satellite networks rose 15 per cent, from a 13 to a 15 share. Superstations increased by 13 per cent, from an 8 to a 9 share. Again pay viewership was static, with an 18 share.

### Effect on broadcast

In these same pay households, network affiliates lost viewers, going from a 53 share in 1983-84 to a 51 share in 1984-85. Independents declined from a 13 to a 12 share, and public TV remained at a 3 share.

When measured against all TV households, cable's total share rose from a 17 to a 20 share, an 18 per cent gain. Ad-supported cable networks increased from a 12 to a 14 share, with satellite networks up 33 per cent, from a 6 to an 8. Superstations remained at a 6, and pays went up 20 per cent, from a 5 to a 6 share. In the same total TV household universe, broadcast network affiliates dropped from a 69 to a 66 share; independents fell from a 16 to a 15 share and public TV remained static with a 3 share.

To Alter and other cable boosters, these figures are inextricably related to the cable industry's healthy bottomline



**Robert Coen McCann-Erickson** says his analysis shows that national cable advertising outpaced broadcast ad revenues on a percentage basis, showing cable's force in the new media mix.

### Network advertisers (from page 79)

Advertiser/product or service	Agency or buying service
Union Bay/Apparel	Direct
Union Carbide/Eveready Batteries	Esty, William & Company
Eveready Energizer	Esty, William & Company
Prestone	Admerex International
Uniroyal, Inc./Tires	Y & R
United Van Lines, Inc./Movers	Kelly Zahndt Kelly
Universal Brokerage/Life Insurance	
Universal Rundle Corp./Plumbing	
Supplies	Marketing Support, Inc.
UNR Industries/Happy Cooker Barbecue	Advertising Associates
Upjohn Company, The/Kaopectate	CPM, Inc.
Valmont Industries, Inc./Computers	Swanson, Rollheiser, Hol.
Valu Rite/Pharmacies	Deerfield Communications
Van Munching & Co./Heineken Beer	SSC&B
Vantage Press/Publishers	Leff, Murray & Co.
VF Corporation/Lee Jeans	Bozell & Jacobs
Visa, USA/Credit Cards	Visa Communications
Vita Plus Industries/Skin Solution	Gold Star
Wagner Spray Tech. Corp./Wagner	
Painting System	Ogilvy & Mather, Inc.
Walt Disney Productions/Various Movies	Buena Vista Advertising
Warner Communications/Warner Books	Keshin, Mort & Co.
Warner Lambert Company/Benlyn	Bates, Ted & Company
Bubblicious	Bates, Ted & Company
Certs	Bates, Ted & Company
Chewels	Bates, Ted & Company
Dentyne	Bates, Ted & Company
Efferdent	Bates, Ted & Company
Hall's Cough Drops	Bates, Ted & Company
Listerine	Bates, Ted & Company
Mediquell	Bates, Ted & Company
Remegel	Bates, Ted & Company
Rolaids	Bates, Ted & Company
Trident Gum	Bates, Ted & Company
Washington State Apple Comm./	
Produce	Cole & Weber
Weil-McClain Company/Boilers	Marketing Support, Inc.
Wendy's International/Restaurant	Dancer Fitzgerald Sample
Western Union Company/Corporate	Mediators, Inc.
Whirlpool Corporation/Appliances	D'Arcy Masius/B&B
Winchester Press	
Woolworth/Footlocker Stores	Sawdon & Bess
Worldvision Enterprises, Inc./Telethon	Russ Reid & Co.
Wrigley, William Jr. Company/Hubba	
Bubba	Needham Harper Worldwide
Doublemint Gum	BBDO
Writer's Institute/Correspondence	
School	Pace Advertising
Yankee Publishing Co./magazine	Ellentuck & Springer
Zale Corporation/Various promos	Bloom Agency, The
Zions National Bank/Banking	ICN Communications

Source: Radio Network Association





Leave your mark on life.

You don't have to move mountains to make a difference on this earth. Or be a Michelangelo to leave your mark on it.

Leaving even the smallest legacy to the American Cancer Society can help change the future for generations to come. By including the American Cancer Society in your will, you'll be leaving a loving and

lasting impression on life.

You see, cancer is beatable. The survival rate for all cancers is already approaching 50% in the United States.

You'll be giving a gift of life to the future. And giving life is the greatest way of leaving your mark on it.



For more information, call your local ACS Unit or write to the American Cancer Society, 4 West 35th Street, New York, NY 10001.

performance: As viewership grows—and draws viewers away from broadcast television—the product offered by cable MSOs is welcomed into the home month after month. And as cable continues to erode broadcast viewing, Alter predicts, cable advertising revenues will follow the audience drift—although he concedes that the ad-supported cable business is being hurt by

the advertising community's "lag time" in acting on the data.

To speed up the education process among agencies and clients, Alter's CAB is intensifying its national sales effort among agencies and clients, adding several more senior client contact personnel. CAB is also initiating a series of seminars intended specifically for media planners. □



**Bob Alter, CAB chief,** says cable did well in '85, considering the general advertising slowdown. As cable audiences grow, ad revenues will again display a steep growth curve, he predicts.

## Weekly viewing in all cable households, total day

	BROADCAST YEAR (1984/1985)		BROADCAST YEAR (1983/1984)		% Change in Share
	Hrs:Mins*	Share	Hrs:Mins*	Share	
<b>Cable services</b>					
Satellite networks	8:01	15	6:58	13	+15
Superstations	4:54	9	4:39	8	+13
Total ad-supported cable	12:54	24	11:37	21	+14
Pay services	6:06	11	6:02	11	NC
<b>Broadcast services</b>					
Network affiliates	30:22	56	32:02	58	-3
Independents	6:48	12	7:07	13	-8
Public	1:35	3	1:29	3	NC
Total usage	54:35		55:01		

\* Minutes do not sum to total usage due to multi-set households. NC = no change. Source: A. C. Nielsen, prepared by Cabletelevision Advertising Bureau.

## Broadcasting, cable and special situation stocks

	Price		Price Change YTD	Earnings Per Share			P/E		Relative P/E	
	12/31/84	6/21/85		1984	1985E	1986E	1985E	1986E	1985E	1986E
<b>Broadcasting</b>										
ABC	\$ 63.13	\$112.88	78.8%	\$ 6.71	\$ 6.75	\$ 8.00	16.7	14.1	152%	138%
CBS	72.38	121.00	67.2	8.24	8.00	9.50	15.1	12.7	138	125
Capital Cities	164.63	225.75	37.1	10.40	11.50	13.15	19.6	17.2	179	169
Cox	49.38	75.00	51.9	3.09	3.40	4.20	22.1	17.9	201	175
LIN	24.38	30.63	25.6	1.24	1.45	1.60	21.1	19.1	192	188
Taft	62.38	74.25	19.0	4.74	4.35	4.35	17.1	17.1	155	168
Average S&P 400	72.71	106.58	46.6	5.74	5.91	6.80	18.0	15.7	164	154
<b>Cable</b>										
Comcast	20.13	30.00	49.1	0.90	1.15	1.35	26.1	22.2	237	218
Heritage	12.25	18.00	46.9	0.43	0.50	0.65	36.0	27.7	327	272
Rogers Cable	5.25	9.75	85.7	(1.18)	(1.27)	(0.66)	—	—	—	—
TCA Cable	14.00	22.00	57.1	0.60	0.75	0.90	29.3	24.4	267	240
Tele-Comm	23.25	30.63	31.7	NE	NE	NE	—	—	—	—
Time Inc.	42.75	59.75	39.8	3.37	3.50	4.20	17.1	14.2	155	140
UA Communications	13.81	18.63	34.9	0.76	0.76	1.00	24.5	18.6	223	183
United Cable	30.75	42.50	38.2	0.60	0.80	1.20	53.1	35.4	483	348
Viacom	32.50	48.25	48.5	2.22	2.50	3.00	19.3	16.1	176	158
Average S&P 400	21.63	31.06	43.6	1.27	1.42	1.90	24.0	19.0	218	187
<b>Special situations</b>										
MTV Networks	18.38	26.00	41.5	0.78	1.25	1.75	20.8	14.9	189	146
Telepictures	16.63	28.00	68.4	1.20	1.50	2.00	18.7	14.0	170	137
Average S&P 400	17.50	27.00	54.3	0.99	1.38	1.88	19.6	14.4	179	141

Source: Donaldson, Lufkin & Jenrette.

**Fries** (from page 40)

picture now for Columbia, *Out of Bounds*. I don't think we're in the studio three days out of a 50 day schedule.

"I don't own any equipment now, any trucks, cameras, or anything. There are guys who are specialists in keeping that stuff in shape and keeping it up to date. I don't want to be a landlord, and I don't want to be an equipment owner."

Studio owner or not Fries would still like his name to be remembered in the same manner at those old Hollywood moguls. "I guess my ego is such that I would like to see the Fries Entertainment name there a long time after I'm gone, just like Jack Warner or a Sam Goldwyn," he says.

And it might be. There are nine Fries offspring around to perpetuate the name.

"My oldest son, Charles, is the executive vice president," Fries points out. "He helps me run the business. He does almost all the administration, all the deal making, all the kinds of things I used to do years ago. My son, Tom, just produced a television movie for ABC, *Right of the People*, and Christopher's working in the distribution operation, development, acquisition, and learning



**Robert Lloyd, executive vice president, worldwide distribution has high hopes for two series going into syndication—“Cover Story” and “Legends and Legacies.” Both of the series are cash-barter deals.**

the business."

Fries himself didn't have quite the same inheritance. "My father was in the produce business," says Fries. "It

was a tough, cold life in Cincinnati, two blocks from the river. Down there at 3, 4 o'clock in the morning shovelling snow and ice off the sidewalk so you didn't slip and fall and kill yourself unloading trucks."

It was a "total fluke," he reveals, that got him to Hollywood. "My uncle [Joseph Moore] was treasurer of Ziv Television and he says, 'What you should do is go to California and work for me and watch the petty cash,'" Fries recalls. "I said, I couldn't leave my father without his approval because I felt this obligation. He put me through college. I knew he was looking forward to me coming home to bail him out in his later years. Because it was hard work. My father was a good guy. He said, 'Hey, he has an opportunity, take him.' So that's how I ended up here in 1952."

Fries stayed with Ziv for eight years, served another eight with Screen Gems, then Columbia Pictures' syndication arm, then two with Columbia Pictures itself and four with Metromedia. "I actually formed this company in 1970 because it was part of my contract with Metromedia," Fries reveals. He had an independent arrangement with Metromedia at that time. "But I really went totally on my own in April of 1972." □



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86-1

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Station \_\_\_\_\_  
Street Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

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General Manager

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**Jacqueline Smith of ABC** says that after her web “solves” 11 a.m. to noon, she intends to “take another look” at noon to 1 p.m., where two half-hour soaps, “Ryan’s Hope” and “Loving” are now being aired.

**Daytime** (from page 36)

NBC has already begun reaping financial rewards from the sunshine hours. Dianne Seaman, vice president of daytime sales, says revenues have probably been up by 10 per cent this season. In the generally sluggish upfront market before the current season began, NBC sold about 90 per cent of its daytime availabilities, according to Seaman, while revenues jumped 13–14 per cent. Foote Cone’s DeMauro, who believes NBC’s upfront sales represented more like 80 per cent than 90 per cent of inventory, says the network’s success was due to its lower CPMs.

Yet, claims Seaman, crediting luck and an aggressive sales staff, “I believe we took in more money than CBS in upfront.” Overall revenues this year, she adds, “will be similar to CBS revenues.”

#### The P&G factor

In any case, ABC’s Al Smith claims that the combined daytime revenues of NBC and CBS just about equal his network’s, not counting Procter & Gamble-supplied shows which, due to their built-in ad dollars, do contribute nicely to the network coffers—as well as lowering the available inventories of NBC and CBS.

ABC, of course, recognizes the value of P&G productions. That’s a prime reason why it hung on to the ailing half-hour *Edge of Night* until, as Al Smith

says, “Both P&G and ABC reached a point where we said it probably doesn’t make any sense to continue.” At NBC, where P&G’s half-hour *Search for Tomorrow* is not exactly tearing up the ratings, Brian Frons admits that P&G programs may last maybe “a tad longer” than other soaps, “because the advertising support may help it.”

So, although no P&G shows are currently on ABC’s daytime schedule, Al Smith says, “We have maintained our relationship and hope to be able to do something else with them in the future.”

Yet, while it’s nice to have the guaranteed ad dollars a P&G show brings, a low-rated one can bring down overall daytime ratings and revenues. When ABC cancelled *Edge of Night*, which had low affiliate clearances due to its 4 p.m. early fringe time period, it turned the time over to the stations. And that, complains Arnold Becker, CBS’ vice president, national television research, has “artificially” increased ABC’s average ratings. Furthermore, he says, “ABC only puts 10 half-hours of [daytime] programming on the air, while CBS and NBC both put on 12.”

To measure daytime network viewing fairly, Becker says, you should compute “home hours”—by multiplying each network’s rating by the amount of time it is on the air. When you do that, guess what happens? CBS ends up with



**Laurence Caso of CBS** says no daytime comedies are being developed by the web, but notes several dramatic “movie” specials are in the works, each at least 90 minutes long. At least one should air in 1986.



**Brian Frons of NBC** notes that, with P&G’s “*Search for Tomorrow*” barely hanging on, new soaps and even original first-run comedies are being developed. But he would prefer to keep “*Search*” if current efforts to “fix” it succeed.

a 37.8 share of daytime network viewing, ABC with 33.1 and NBC with 29.1.

CBS itself, the only network still programming the 4–4:30 p.m. half-hour, has had its own problems with clearances and ratings in the time period. *Body Language*, which had cleared only 50 per cent of the CBS stations this year (including the O&Os, which made way for the ill-fated *America* syndicated strip by moving *Body Language* into the noon non-network time period), was recently replaced by *Press Your Luck*. Formerly on at 10:30 a.m., *Press Your Luck* had achieved 79 per cent clearance, and CBS is pressing its own luck on stations sticking with a known quantity.

Replacing *Press Your Luck* at 10:30 is *The New Card Sharks*, the latest version of a former NBC daytimer, which CBS’ Caso hopes will provide a comfortable bridge leading from *The \$25,000 Pyramid* into the highly popular *The Price Is Right*. NBC, meanwhile, has replaced its three-month-old 10 a.m. show, *Your Number’s Up*, with reruns of *Family Ties*.

Both CBS and NBC recognize that there is value in getting older women for their own sake, not just as a lead-in to soaps. “We have some advertisers who want older targets and we have people who want young targets,” says NBC’s Seaman. “Having a mix of shows helps us to satisfy everybody’s needs.”

CBS’ Becker is more blunt. Noting that ABC “tends to get a premium price” because it has “almost no competition” for younger women, he adds

# In the Picture

## Nancy Sullivan



*Former media head at Kenyon & Eckhardt/Boston, and now vice president, director of media services at Rizzo, Simons, Cohn there, shares her ideas on training new media staffers and talks about how the current wave of mergers affects both agencies and the broadcasters her buyers deal with.*

## Training junior staffers high on Sullivan agenda at Rizzo, Simons, Cohn

During her first three months in her new job as vice president, director of media services at Rizzo, Simons, Cohn, Boston Nancy Sullivan hasn't hired any additional help yet, but says that once the agency starts growing as it plans to, she'll "be in the market for some bright young people that we'll be putting through our own in-house training program."

This, says the former senior vice president, media director at Kenyon & Eckhardt, Boston, will be a series of seminars that will cover areas ranging from strategic marketing planning to buying both broadcast and print. And it will be done, she adds, "with plenty of help from Boston-area media sales people."

Working in Boston, explains Sullivan, has given her and the advertising reps "plenty of background in running and being part of training seminars. Boston is the center of education on the East Coast and everyone here believes in training. For us that boils down to sharing experience."

She describes Boston's advertising community as "one of the most closely knit and most active in the country." One result, she says, is that both agency people and many of the media sales people she'll be inviting to help develop her own staff have already had experience participating in advertising seminars under the auspices of the Boston Advertising Club and the North East Broadcasting Association.

## Spreading the load

She adds that at these association-sponsored sessions, no one guest lecturer is saddled with too heavy a load. "It means teaching only a night here and a night there. It's not a steady grind, week after week because so many different volunteers participate. One series of seminars was on 'How to be an account executive.' My part involved only one session as an instructor—the night we looked at what account executives do from the media department's point of view."

She points to the seminars offered to media nov-

ices by Blair Radio as the kind of training she has in mind: "Line sales people from the rep offices here and from local stations can come in and explain to our people the kinds of information they need about our clients so they can come up with schedule recommendations most closely tailored to meeting the clients' marketing goals."

Sullivan says her own part would be development of the buyers' executional skills in both print and broadcast: "In television and radio we'd start with the basics of learning how to read the rating books. And once they reach a level where they've become reasonably knowledgeable, the way you hang on to them is to pay them well."

Sullivan got her own early training in New York, starting at Hicks & Greist. She recalls that she came to her first agency job there as an English and history major, "looking for a chance to get into something creative, and the people at Hicks & Greist, where Sy Parker was media director then and still is today, gave me the opportunity to learn and grow."

She eventually grew to become vice president, media director at Wilson Haight & Welch in Hartford, then went on to six years at Kenyon & Eckhardt in Boston where she rose to senior vice president, media director before that agency became part of Lorimar.

## View of media mergers

And though she's lived through her share of mergers on the agency side, Sullivan takes a generally positive view of "the age of the mega-merger" as it's likely to affect time sales on the broadcast side of the business. She observes that in spite of broadcast group owners acquiring more stations, the 12-12-12 and 25 per cent limitations "should serve as insurance that there will still be enough competing companies out there so that it would be pretty difficult for any one group owner to approach a monopoly position."

She also points out that broadcast advertising "has gone along for years with a television network situation that was down to only three players, long before all the new independent TV stations and cable systems came along. Yet, those three seemed to be enough to keep any one of them from gaining full monopoly domination."

She's not so sure that merger-generated bigness is the best thing in the world for agencies. After living through Lorimar's recent takeover of Kenyon & Eckhardt, she feels that the advantage on the agency side often lies in "a one-on-one relationship with clients. We can make things happen much more quickly when we don't have 17 layers of approval to push through before an idea can be put into effect."

On the other hand, as a close observer of AGB's people meter test in Boston before the merger (K&E is one of AGB's agency subscribers), Sullivan notes that this did give her a good look at what she hopes is the future of audience measurement and says, "We're now in a wait-and-see period, but one way or the other, whether it's AGB or Nielsen who winds up leading the way, this industry should now be on the road to going far beyond anything we've had before in measuring broadcast audiences."

that "obviously it is not the only criterion used by advertisers. Otherwise, nobody else would sell anything." "Demographics do matter," he says, "but the degree to which they matter is grossly exaggerated, particularly by ABC, but in general [as well]."

"A lot of mythology has sprung up about reaching younger women," Becker explains. "But the reason you want to reach young women," he notes, "is because you really want to reach young mothers ... because there are more people at home and they use more low-ticket consumer items. Young women have been used as a surrogate for large families."

Thus, Becker notes, the much-coveted 18-49 demographic includes 18-24-year-old women who, having no children, would be "of relatively little value" to ABC's type of advertiser.

Advertisers, Becker feels, should evaluate shows in the following manner: "If a younger woman uses two units of this product and the older

household uses one unit, then I'll count each younger woman twice and each older woman once, add those two together and get a value for the program."

That's exactly what CBS has been pushing its advertisers to do, and Becker says it has been working to some degree. "Even if it's not done formally," he comments, "advertisers do take it into account in their buying practices." Yet, Becker admits, "If the advertisers had their druthers, there would probably be soaps on all day long, and nothing else but soaps.... But soaps don't seem to work in the morning."

That's too bad for network programmers, of course, since when soaps do work, they often work nearly forever. Or at least it seems that way, especially with P&G programs. CBS' Caso, for instance, is eagerly awaiting the 30th anniversary of P&G's *As the World Turns* on April 2. How to celebrate on air has yet to be determined, but Chris

## How networks stack up in daytime women viewers

### Women 18-49

ABC	3,370,000	ABC advantage
CBS	2,170,000	+55%
NBC	1,740,000	+94%

### Women 25-54

ABC	2,730,000	
CBS	1,960,000	+39
NBC	1,430,000	+91

Source: NFI, September 23-December 8, 1985. The figures represent the number of viewers per average minute in each demographic category watching daytime programming on each network.

and Nancy Hughes—two characters who have been around since the beginning—just may party on their wedding anniversary with a lot of guests. Then, next year, P&G's *The Guiding Light* will celebrate its 50th year of broadcasting—on both radio and TV.

Meanwhile, at NBC, P&G's *Search for Tomorrow* is barely hanging on as the longest-running TV soap. With disappointing ratings in its 12:30 p.m. time slot, Brian Frons says, new soaps and even original first-run comedy are being developed as possible replacements. But he clearly would prefer to keep *Search* if current P&G efforts to "fix" the show succeed. "It's easier to fix an existing soap," he explains, "than to launch a new one, or to go into that time period with something else."

Frons knows of what he speaks since, into its second season, NBC's costly *Santa Barbara* has yet to make the hoped-for inroads into ABC's top-rated *General Hospital*.

And Frons, who says he's been "talking to some of the people who've made us successful comedies in primetime," adds that a daytime comedy "is a very difficult thing to do, as I think ABC can probably tell you."

CBS is not developing any daytime comedies, Caso declares. In development, however, are several dramatic "movie" specials, each at least 90 minutes long. Caso hopes to get at least one on the air in 1986.

Development at ABC, meanwhile, does not stop at comedy anthologies and soapcoms. Other announced projects include: *Single*, a serial based on a novel by Harriet Frank; and *ABC Best-seller Playhouse*, monthly miniseries based on 12 best-sellers. Books optioned for *Playhouse* include *Cardinal Sins* by Father Andrew Greeley, *Girls Turn Wives* by Norma Klein, *The Fire Island Quartet* by Burt Hershfield, *Texas Rich* by Fern Michaels and *God-player* by Robin Cook. □

## Daytime network ranking, September 30-December 29, 1985

Rank		Net-work	AA homes rtg	AA homes shr
1	General Hospital	ABC	8.9	29
2	Price is Right 2	CBS	7.9	31
3	All My Children	ABC	7.7	26
	Young and the Restless	CBS	7.7	29
5	One Life to Live	ABC	7.5	26
6	Wheel of Fortune	NBC	7.0	29
7	Guiding Light	CBS	6.7	21
8	Days of Our Lives	NBC	6.5	22
9	As the World Turns	CBS	6.2	22
10	Price is Right 1	CBS	6.1	25
11	Scrabble	NBC	5.1	21
12	Capitol	CBS	5.0	18
13	\$25,000 Pyramid	CBS	4.8	20
	Another World	NBC	4.8	17
15	*Family Ties	NBC	4.7	15
16	Loving	ABC	4.2	15
	Sale of the Century	NBC	4.2	18
18	*New Love American Style	ABC	4.0	13
19	Press Your Luck	CBS	3.9	16
20	Santa Barbara	NBC	3.8	12
21	Super Password	NBC	3.7	14
22	Ryan's Hope	ABC	3.2	12
23	Search for Tomorrow	NBC	2.7	10
24	**Three's a Crowd	ABC	2.6	11
25	**All Star Blitz	ABC	2.2	9
26	**Your Number's Up	NBC	2.1	9
27	**Body Language	CBS	1.8	6

Source: NFI. \* Premiered December 23. \*\* Cancelled.



# Inside the FCC

## Preston R. Padden



President, Association of Independent Television Stations in speech at recent INTV convention in Los Angeles

## Is public's interest served by blocking free TV out of American homes?

Public interest values have been the key to our [independent TV stations'] growth, and those same values will provide the key to our future. By emphasizing our *free* entertainment and information services—universally available to rich and poor, cabled and uncabled—we can rightly claim the public policy high ground on issues such as “must-carry.” The question we must pose, both to regulators and to legislators, is whether the *public's interest* is served when our *free* television broadcasts are blocked out of American homes by a governmentally-subsidized monopolist that is in the business of selling pay-TV.

The cable industry has used its fantastic First Amendment fog machine to obscure this issue. We have tried, on the other hand, to clear the air by focusing on the compulsory copyright license. Whatever free speech rights cable operators may have, they do not have a First Amendment right to a free ride on our signals.

In free enterprise America, cable cannot claim all the rights of a video competitor while insisting on protection from the forces of the competitive programming marketplace. They cannot forever play the role of the courtroom chameleon, posing as a video publisher in First Amendment cases and as a passive antenna in copyright cases. I, for one, have never met an antenna with First Amendment rights. And, before our cable brethren get carried away on the wings of rhetoric with their talk about “holding all the cards” and inflicting “pain” on broadcasters, they should stop and consider one fundamental question—what in the hell would they do without us? Under the copyright and communications policy scheme enacted a decade ago, the list of stations that a cable operator was permitted to take for free was *precisely* co-extensive with the list of stations it was required to carry on a non-discriminatory basis under the “must-carry” rules.

This was not an accident; nor was it a coincidence. Rather, it reflected the equity and fairness that were

the hallmarks of what Congress called its “delicate balance.”

That “delicate balance” is precisely what is threatened by cable's hard line on “must-carry.” The latest demand from the cable folks is for a minimum viewing test that would make it virtually impossible for new stations to become established in their communities. The argument is made that cable channels should not be wasted on product that no one wants to watch. Here we find a terrible irony. The cable leadership recently lectured us that “What's good for the goose is good for the gander,” but they never mentioned the unending stream of hash marks and miniscule ratings earned by their own program services in audience surveys all across the country. Any viewing standard must be applied equally to both free and paid, to broadcast and satellite delivered channels.

## Uphill battle

The overall must-carry issue will be an uphill fight for us. Possible compromise solutions will pose difficult choices for our board. But if we continue to focus the debate on the *public's* interest in our free entertainment and information services, we will secure a satisfactory outcome.

Our public interest values will also serve us well on the issue of program exclusivity. Why should local TV stations that render a free service be the only component of the television industry that is precluded by *law* from securing exclusive rights to programs?

Congress never intended it this way. When the compulsory license was enacted in 1976, the FCC's syndicated exclusivity rule was still in existence. Because of that rule, Congress had no need to address the question of which should yield in the event of a conflict between a cable operator's compulsory license and an exclusive license negotiated by a broadcaster for the same show in the same market.

Today, however, the syndicated exclusivity rule is gone, but the compulsory license lives on and takes precedence over the broadcaster's negotiated exclusive license. Just one example will illustrate how badly distorted the marketplace has become.

## Cost of programming

The cable industry has lived for so long within the protective cocoon of the compulsory license that individual cable operators can only fantasize about the real cost of programming in the open marketplace. They honestly don't understand that broadcasters pay more for one episode of *Webster* than they pay in copyright fees for a whole year!

Some semblance of reason must be restored to the marketplace before it is too late. It is one thing for Congress to grant the cable industry a subsidized copyright license, and it is quite another thing to allow that governmentally conferred privilege to supersede the terms of licenses won by other parties in marketplace negotiation. A conferred privilege should *not* nullify hard fought legal contracts. And public policy should *not* favor a pay medium. □

(Continued on next page)

## Seven-station rule was major obstacle to practical broadcast diversity in U.S.

The following is excerpted from a recent speech by Norman B. Blumenthal, senior policy adviser at the FCC, before the Inter Media Congress in Hamburg, West Germany.

President Ronald Reagan is a devotee of the "Bauhaus School of Government." That is: "Less is more." And, our current FCC Chairman Fowler—a confirmed Reaganite—has made deregulation of telecommunications the centerpiece of our own national policy thrust for the past four years. Chairman Fowler has operated on the principle that diversity of viewpoints and robust, wide-open debate is the *sum-mum bonum*—the highest good—to be achieved through our telecommunications policy. This is certainly not a new goal; for rhetorical antipathy towards a concentration of media power and a rhetorical affinity towards a diversity of viewpoints are boilerplate policy fare, particularly in our western democracies. Unfortunately, the alleged commitment to diversity is—in many nations—honored mostly in the breach. But what is the *best* way to achieve this diversity?

The reflexive governmental response is "regulation," and it is indisputable that sensible regulation has a vital role. Even a free market must be protected by basic rules and remedies, lest the market fall to manipulators and brigands. In the U.S., and apart from our anti-trust laws which thwart monopolies and economic concentrations, my commission has a number of specific regulations designed to prevent undue media concentrations. These include: An overall limit on the number of broadcast stations a single party may own; prohibitions against cross-ownership of radio and television stations in a single city; against newspaper/broadcast cross-ownership; against broadcast/cable TV cross-ownership; and we have special regulations to limit network power over program suppliers.

Still, many peruse the American media landscape and find that—despite these regulations—and despite our 1,231 television stations, 915 of which are commercial—television in the U.S. is still dominated by our three national networks. They see our "big three" commercial networks as offering our public an echo, not a choice, as they appear to copy each other down to the last cop, robber, satirical tycoon and platinum-coiffed anchorwoman.

At the outset of FCC Chairman Fowler's term in 1981, we focused on a somewhat novel government approach to the honest goal of media diversity: *deregulation*. And, from my personal vantage point, the single-most effective *impediment* to practical broadcast diversity in the U.S. was our so-called "seven-

station rule," under which no party could own more than seven TV, seven AM, or seven FM, stations. The "seven-station rule" thus prevented non-network media entrepreneurs from aggregating a sufficient audience base to procure truly competitive programming or to disseminate alternative news and information on an economically feasible scale. The "seven-station rule" was archaic and economically counter-productive to competitive diversity; small and medium-size broadcasters were precluded by rule from growing sufficiently strong to effectively compete with our three dominant telecasters. You see, I do not view *all* economic or media concentrations as undesirable; rather I believe that my commission must now permit a certain amount of new media concentrations so as to begin to counter-balance extant network power. Otherwise our "big three" would forever be protected in their dominant positions by a government that espouses the goal of free market competition, particularly competition in ideas.

## FCC is not anti-network

Let me stop right here to stress a vital point: Neither I, nor my commission, nor our national administration is *anti-network*. Our current policymakers—who are virtually unanimous in their *deregulatory* bent—have no desire or intention whatever to perform vivisectionary experiments on our three currently dominant networks. Such were the desperate schemes of prior, pro-regulatory administrations. The regnant U.S. policymakers keenly appreciate the economic efficiencies of networking. And networking is an indispensable communications mechanism. We all recognize the elementary. However, my own hope is to encourage in the U.S. new and different networks, be they ad hoc, irregular, independent in character, or conceived through joint venture with domestic or international partners.

## Co-production opportunities

We in America have now provided a superabundance of available communications channels, including cable TV systems capable of 50 to 100 simultaneous programs. Many channels are unfilled. The hardware is there . . . but we in the U.S., alas, are "soft" on software. There are those with foresight in America eager to co-produce programming for our U.S. audiences. Although our noncommercial broadcasters already use much British product, for example, other language barriers can—with today's technology—be largely overcome. After all, the English author George Bernard Shaw once described the British and the Americans as "two peoples divided by a common language." So, too, are we all; but co-production between U.S. and non U.S. producers can help assure market success. Attempts to "go it alone" have failed, but cooperative ventures are the soul of "communications," in every *important* sense. We must try and try again to put chauvinism aside and to increase our international program exchange efforts.

# THANK YOU FOR JOINING "LINE UP TO HELP"

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Dear Broadcast Executives:

Together we helped millions of your viewers get the information they want about problems from drug abuse to teen suicide. Problems they face, right now.

A special thank you to Capital Cities Productions for their participation, and especially for their efforts in dealing with the problem of drug abuse in the workplace, in the special, "High on the Job".

They, and all of you on this list, are high on our list of broadcasters who have a right to be proud of the job they're doing.

And we're proud to have been able to "LINE UP TO HELP".

KCPQ/13, Seattle•KETA/13, Oklahoma City•KETC/2, St. Louis•KHJ/9, Los Angeles•KQVR/13, Sacramento•KPLR/11, St. Louis•KRON/4, San Francisco•MTRK/13, Houston•NJPTV/50/58, New York•NJPTV/23/52, Philadelphia•WDIV/4, Detroit•WEWS/5, Cleveland•WFTS/28, Tampa•WGN/9, Chicago•WGVC/35, Grand Rapids•KITN/29, Minneapolis•WNEV/7, Boston•WOR/9, New York•WPVI/6, Philadelphia•WSB/2, Atlanta•WSBK/38, Boston•WSYM/47, Lansing•WTTG/5, Washington, D.C. •WTVJ/4, Miami

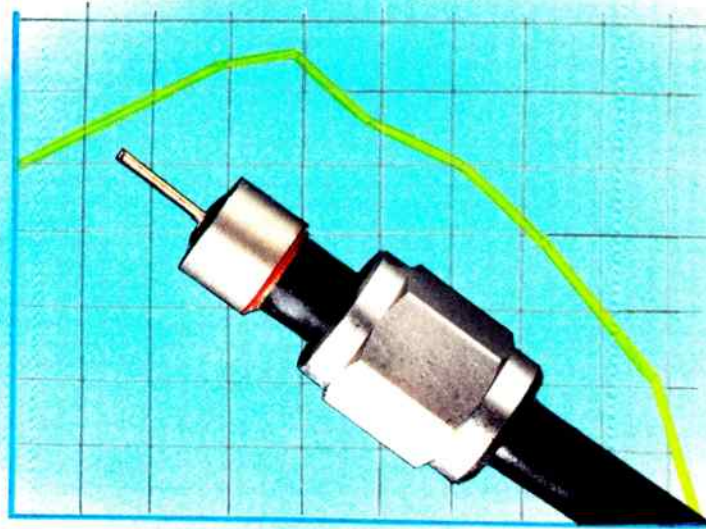
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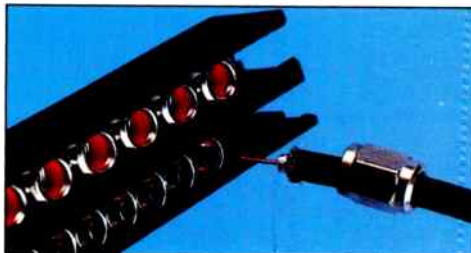
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