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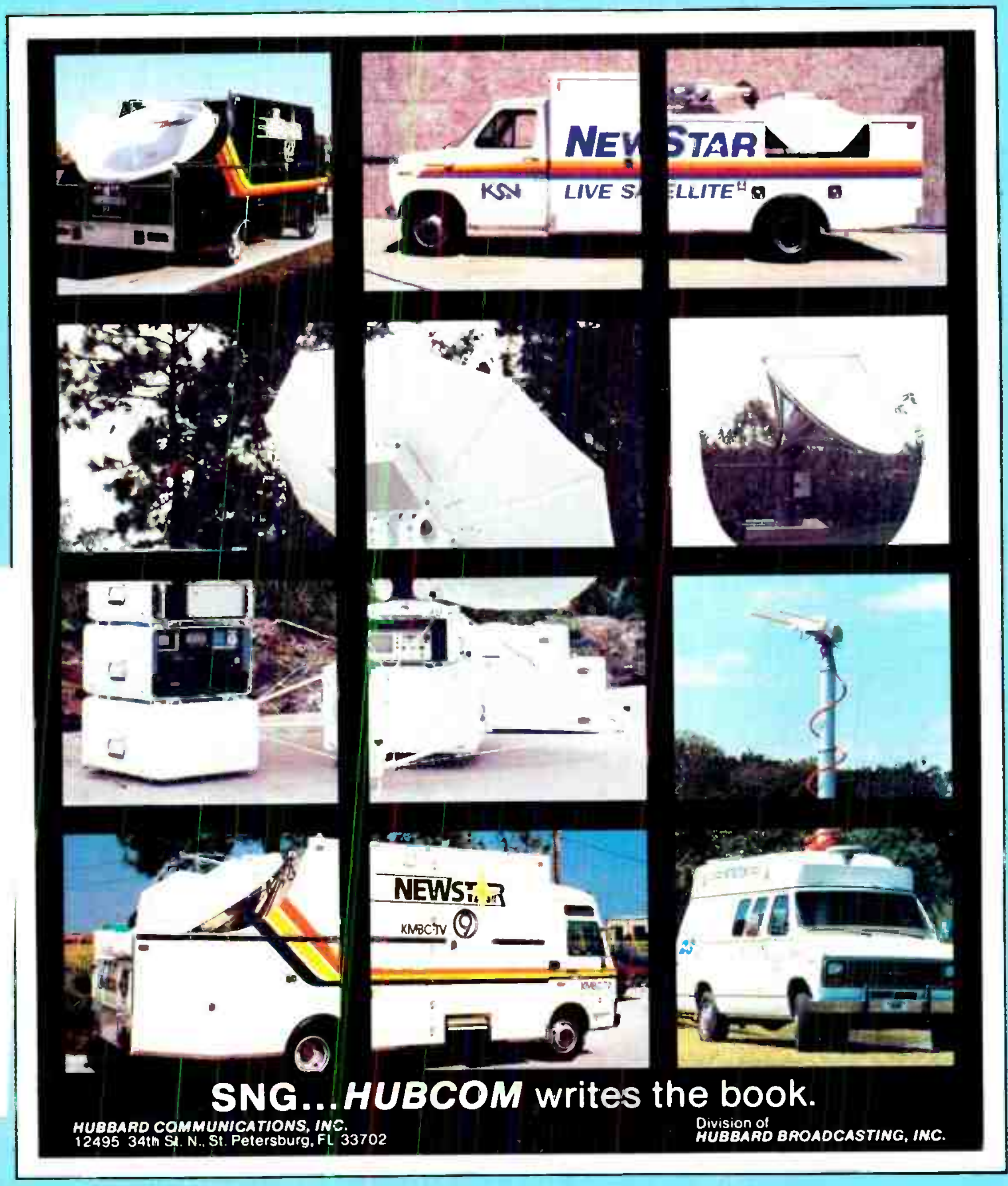
Television/Radio Age

April 28, 1986 $3.50

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NOW
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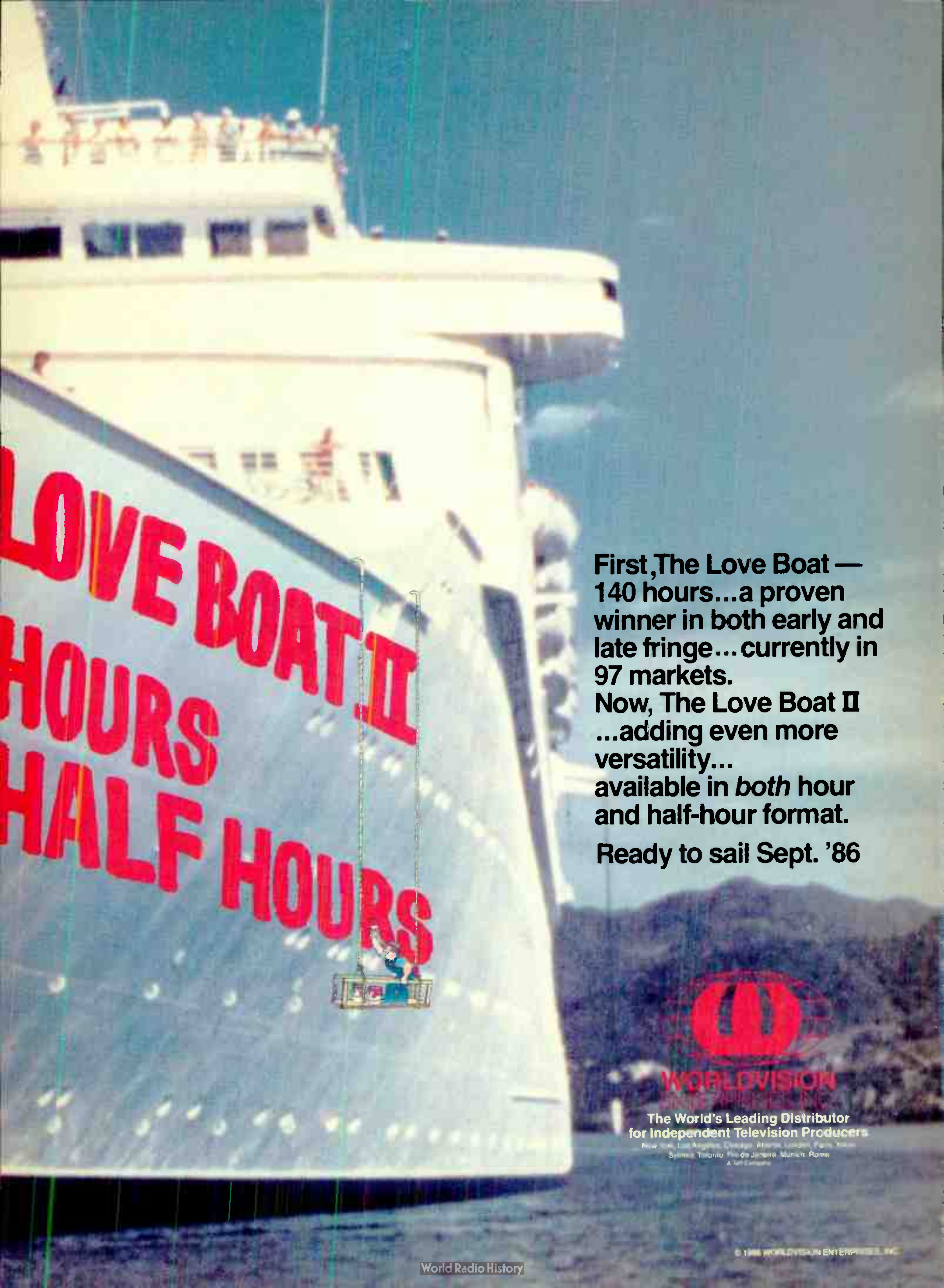

LOVE BOAT II
HOURS
HALF HOURS
First,The Love Boat — 140 hours...a proven winner in both early and late fringe...currently in 97 markets.
Now, The Love Boat II ...adding even more versatility... available in *both* hour and half-hour format.
Ready to sail Sept. '86
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Because "Strike It Rich" is *the* ultimate game show, like nothing else you've ever seen. With a unique, fast-paced game and spectacular production values. Where Lady Luck, strategy and over $1,000,000 in cash and prizes give contestants the lifetime chance to "Strike It Rich."

Don't miss this extraordinary opportunity to win millions of viewers. Pick up the phone and dial your lucky number right now. The faster you do, the faster you'll win.

Created and produced by Richard S. Kline in association with Blair Entertainment.

Television/Radio Age

April 28, 1986 — Volume XXXIII, No. 22

DEPARTMENTS

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DIVORCE COURT

LATE BREAKING NEWS ABOUT EARLY FRINGE

From February 1985 to February 1986, "Divorce Court" increased its time period share in 48 markets, with nearly half experiencing phenomenal gains of 50% or more!

Market	Station	Time	FEB. '85 Program	DIVORCE COURT Share Increase
Ada-Ardmore	KTEN	3:00PM	Let's Make a Deal	+ 50%
Augusta	WJBF	5:30PM	Benson	+ 92%
Cedar Rapids	KCRG	3:00PM	Andy Griffith	+ 19%
Cleveland	WJW	4:00PM	Soap	+ 69%
Columbia-Jeff.	KCBJ	5:00PM	News	+ 27%
Columbus, GA.	WLTZ	4:00PM	Divorce Court	+133%
Columbus, OH.	WBNS	4:00PM	Mork and Mindy	+ 38%
Dayton	WDTN	4:30PM	Dukes of Hazzard	+ 20%
Denver	KUSA	3:00PM	Sally Jessy Raphael	+ 64%
Detroit	WJBK	4:00PM	Anything for Money	+ 75%
Fargo	KXJV	4:30PM	Fantasy Island	+100%
Greenville-Spart.	WSPA	5:00PM	Sanford & Son	+ 55%
Houston	KHOU	4:00PM	Hour Magazine	+ 27%
Huntsville-Decatur	WAFF	4:00PM	Bonanza	+ 28%
Idaho Falls	KPVI	3:00PM	Eight Is Enough	+120%
Indianapolis	WRTV	4:00PM	Eight Is Enough	+ 60%
Jackson, MS	WLBT	5:00PM	Sanford & Son	+ 48%
Knoxville	WATE	4:00PM	Love Boat	+ 71%
Laredo	KLDO	6:30PM	Various	+267%
Las Vegas	KTNV	4:00PM	Let's Make a Deal	+ 11%
Little Rock	KARK	3:30PM	Hart to Hart	+ 26%
Macon	WMGT	5:30PM	Hart to Hart	+171%
Memphis	WMC	4:00PM	Hart to Hart	+ 56%
Meridian	WHTV	5:00PM	Hawaii 5-O	+ 36%
Minneapolis	WUSA	3:00PM	Name That Tune	+ 83%
Mobile-Pensacola	WALA	3:00PM	What's Happenin'	+ 72%
Montgomery	WKAB	3:00PM	Rituals	+ 33%
New Orleans	WVUE	4:00PM	Diff'rent Strokes	+ 4%
Norfolk	WVEC	5:00PM	Name That Tune	+ 59%
Odessa-Midland	KTPX	4:00PM	Star Trek	+ 92%
Oklahoma City	KTVY	4:00PM	Love Boat	+ 45%
Panama City	WJHG	4:00PM	Love Connection	+ 43%
Parkersburg	WTAP	5:30PM	Bewitched	+ 17%
Phoenix	KTSP	3:00PM	Divorce Court	+ 26%
Richmond	WTVR	4:00PM	Rituals	+ 89%
Rockford	WREX	4:30PM	Tattletales	+ 17%
San Diego	KCST	4:30PM	Divorce Court	+ 14%
Savannah, GA	WJCL	5:00PM	Good Times	+ 80%
Spokane	KREM	3:00PM	Sally Jessy Raphael	+ 33%
Springfield, MO	KDEB	3:00PM	Big Valley	+ 75%
Springfield-Holyoke	WWLP	4:00PM	Newlywed Game	+ 6%
St. Louis	KTVI	3:00PM	Alice	+ 14%
Toledo	WTVG	4:00PM	Hart to Hart	+ 23%
Tri Cities	WJHL	5:00PM	Name That Tune	+ 39%
Utica	WUTR	4:00PM	Divorce Court	+ 15%
Wichita Falls	KSWO	4:00PM	Star Trek	+ 53%
Youngstown	WFMJ	4:00PM	Divorce Court	+ 14%
Zanesville	WHIZ	4:00PM	Charlie's Angels	+ 5%

If you've programmed "Divorce Court" in early fringe, you've already discovered its remarkable strength. If you've got it somewhere else, make the switch now.

With "Divorce Court," it's never too late to make the most of early fringe.

A Blair Entertainment production in association with Storer Programs Inc.

BLAIR ENTERTAINMENT

1290 Avenue of the Americas • New York, NY 10104 • (212) 603-5990

Source: NSI February '86 Divorce Court early fringe vs. February '85 time period programming.

NBC 60TH ANNIVER

1 Bob Hope
2 Johnny Carson
3 Milton Berle
4 Keshia Knight Pulliam
5 Michael J. Fox
6 George Gobel
7 Rue McClanahan
8 Soleil Moon Frye
9 Nell Carter
10 Estelle Getty
11 Shari Lewis and Lamb Chop
12 Red Buttons
13 Fran Allison
14 Martha Raye
15 Jonathan Winters
16 Bea Arthur
17 Macdonald Carey
18 Rhea Perlman
19 Robert Conrad
20 Deidre Hall
21 Buffalo Bob
22 Steve Allen
23 Angie Dickinson
24 Hugh Downs
25 Jerry Lester
26 Lorne Greene

27 Don DeFore
28 Melissa Gilbert
29 Don Johnson
30 Mary Stuart
31 Ed McMahon
32 Arlene Francis
33 Norman Lloyd
34 Gene Barry
35 Barbara Eden
36 Daniel J. Travanti
37 Pierce Brosnan
38 Charlotte Rae
39 Ralph Edwards
40 Ed Herlihy
41 Robert Vaughn
42 Patti Page
43 Ted Danson
44 Jack Paar
45 Julie Harris
46 Betty White
47 Bert Parks
48 Shelley Long
49 Edwin Newman
50 Hope Lange
51 Carl Reiner
52 Sid Caesar
53 Dan Rowan

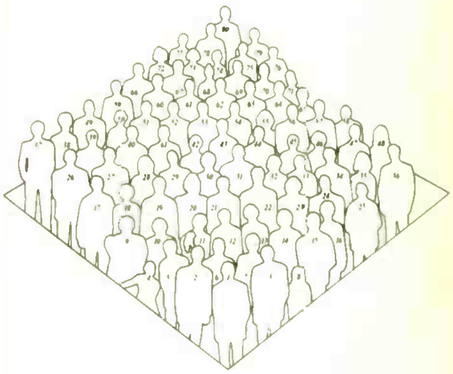
1926

SIXTY COLO

SARY CELEBRATION

A ONCE-IN-A-LIFETIME GATHERING OF STARS HONORING 60 YEARS OF NBC, BROADCAST MAY 12, 1986.

54 Dick Martin
55 Doris Roberts
56 Jack Klugman
57 Robert Stack
58 Mitch Miller
59 Hal Linden
60 Harry Anderson
61 Robert Culp
62 Peter Marshall
63 Perry King
64 Robert Young
65 Jane Wyatt
66 John Ratzenberger
67 Raymond Burr
68 Sabrina LeBeauf
69 Craig Stevens
70 Doc Severinsen
71 Kim Fields
72 Valerie Harper
73 Dinah Shore
74 Tempestt Bledsoe
75 Gene Rayburn
76 Malcolm-Jamal Warner
77 Alfonso Ribeiro
78 George Peppard
79 Marla Gibbs
80 Philip Michael Thomas



RFUL YEARS

1986

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INTRODUCING

OUR SUNDAY CHOIR

This spring, Essence has put together a string of personal appearances no other television show can match: Roberta Flack, Aretha Franklin, Ella Fitzgerald, Dionne Warwick and Diahann Carroll—plus the added support of Redd Foxx and Danny Glover. Now that's one Sunday Choir that will make your ratings sing any day of the week. So if you're looking to get into the spirit of things, catch the rhythm and views of Essence. After all, even the best choir welcomes a new voice. For more information, call Raymond Horn at (212) 315-4208 or Gene Davis at (212) 730-4633.

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Newhart

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San Francisco (415)388-4030, Atlanta (404)980-2552

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MTM production
from

Victory Television

New York (212) 687-1516
Chicago (312) 790-3030
San Francisco (415) 388-4030
Atlanta (404) 980-2552

St. Elsewhere

Your local books reveal six lucrative reasons to buy "St. Elsewhere."

W18-34. W18-49. W25-54. M18-34. M18-49. M25-54.

Your instinct for profit tells you the reasons are very compelling.

Publisher's Letter

SNG's growth is impressive, but affiliates still face some dilemmas

For many years television newsgathering was confined to the newsroom, with occasional remote pickups within the area, but the revolution in newsgathering came, interestingly enough, from technological developments. ENG (electronic newsgathering) burst on the scene a number of years ago and broadened the scope of the newsroom.

The latest development, of course, is satellite newsgathering (SNG) aided by the utilization of the Ku-band. The recent convention of the National Association of Broadcasters in Dallas dramatized the rapid growth of SNG. As a matter of fact, outside the convention hall, the satellite dishes and the adjoining trucks looked like a galactic visitation. The equipment manufacturers were doing a rushing business, and it was apparent that the developments have expanded the market potential in rapid order from what was originally thought to be about 200 units to as many as 600.

At the same time, there are still some unanswered questions. If a network subsidizes half an affiliate's purchase, who owns the truck and who has the ultimate authority on how it is used? Can the affiliate make out after amortizing the cost of SNG? What's going to happen in the direct competition between the network feed and the news furnished by members of ad hoc groups such as Conus, Newsfeed and regional satellite webs such as the Florida or Carolina networks?

NBC's announcement. The size of the convention—close to 40,000 attendees—with its exhibits and demonstrations and displays provided a built-in drama against the background of an industry whose technology continues moving forward every year. One of the most significant short-term developments was the announcement by NBC that it would replace its 1″ VTR machines with Panasonic M-II ½″ for all uses. This revives the battle between Matsushita/Panasonic and Sony for dominance in small format recorders. Sony has been pulling away from Panasonic's M-I format and has been claiming that its Beta recording method is the de facto standard. Now Sony must maintain its position with an improved ½″ recorder—which it has already announced under the label of Beta SP. The system, which has yet to be shown, will, however, be compatible with its original Beta system, which is not the case with M-I and M-II. As to which system stations will use, this will be an important management decision.

Significant VTR developments in the longer term are the Ampex digital spot player and the more sophisticated Sony digital recorder. The Ampex spot player will impact the TV equipment scene on a couple of levels. As a digital recorder and playback unit, it promises quality video and no discernible loss in picture quality by adding one or more generations.

The display of 1,125-line high definition TV equipment attracted a great deal of attention at the convention. It also highlighted the worldwide division into two groups of HDTV proponents.

The NAB convention will be held again next year in Dallas and in 1988 returns to Las Vegas—two of the few cities in the country that can handle a convention of this size.

Sol J. Paul

When you're
the strongest force
in first-run syndication,
you don't have to shout.

Columbia Pictures
Television
Group
A UNIT OF THE Coca-Cola COMPANY

Because the facts are loud and clear:

The Columbia Pictures Television Group is the hottest name in the first-run business and is firmly committed to the future of first-run syndication. With Columbia Pictures Television, Colex Enterprises and The Television Program Source, we're the first place that independent and affiliated stations turn to for first-run programming.

When you've got all this going for you, you don't need to shout.

Columbia Pictures Television Group
A UNIT OF THE Coca-Cola COMPANY

COLUMBIA PICTURES TELEVISION GROUP

Columbia Pictures Television

WHAT'S HAPPENING NOW!!
2ND Yr. Series In Association With LBS Communications

THE REAL GHOSTBUSTERS
1ST Yr. Strip

Colex Enterprises

GIDGET
1ST Yr. Series

IT CAME UPON THE MIDNIGHT CLEAR
AND OTHER PREMIERE MOVIES

The Television Program Source

THE NEW PRICE IS RIGHT
2ND Yr. Strip

CARD SHARKS
1ST Yr. Strip

Letters

Industry schism

Your *Viewpoints* of March 17 ("Cable and barter help hold network TV CPM increases in single digits" by Paul Isacsson, executive vice president, director broadcast programming & purchasing, Young & Rubicam) illustrates to me how top people in the advertising fraternity tend to separate the three networks from the remainder of the TV business. There has appeared to be a desire to create a schism within the industry of putting the advertiser in a better bargaining position with the three national networks.

No matter what we say, the stations themselves are still the industry—without them there aren't any networks. We also have the independent television stations, which are becoming a bigger and bigger factor all the time. The superstations such as WTBS in Atlanta and WOR-TV in New York cover wide areas, but they are still television—spread out a bit through the use of satellites, but nevertheless television. And all of these need to be programmed and, therefore, we have syndication and barter syndication, which also is expanding. But these are all part of a single common medium, not separate media.

We, within the media, compete for business but recognize that we all are competing for the same advertiser dollars.

Barter, is growing at about the pace we in our part of the industry thought it would.

Here again, the major advertising agencies predicted that cable would be taking over a substantial portion of television's viewing. It did not require the brain of a rocket scientist to realize why cable audiences would be relatively small for many years to come.

With the growth of the advertising dollar and with television's ever increasing share of that dollar, cable can easily be absorbed.

We have only one concern, and that is to keep increasing television's dollar volume to absorb the increasing inventory and to pay for the ever increasing costs of programming and the new state of the art equipment.

ADAM YOUNG
Chairman,
Adam Young Inc.
New York

Tv sweeps

I thought Julian Goodman's comments on the so-called Fairness Doctrine were right on the money in every respect. (*Viewpoints*, March 3)

His analysis and recommendations concerning the sweeps reflect, I think, Mr. Goodman's years with NBC.

About seven years ago, the then research guru at CBS spearheaded a serious campaign against the evils of sweeps and in favor of continuous ratings. Fortunately this "save us from ourselves" effort was beaten back by the forces of reason. Common sense and restraint are the only cures needed for sweep abuse. Well done series do very well during sweeps. And that should be a compelling message.

There is plenty of measurement now anyway. Add up the markets that get overnights as a percentage of the U. S. Ditto for the markets which get seven books. And six, etc. The amounts will surprise a lot of folks, I suspect.

And finally, I suppose a cynic could say that at least the sweeps beget 16 weeks of best effort programming, while 52 weeks of measurement would remove even that silly incentive.

W. C. MCREYNOLDS
President,
Meredith Corp.,
Des Moines

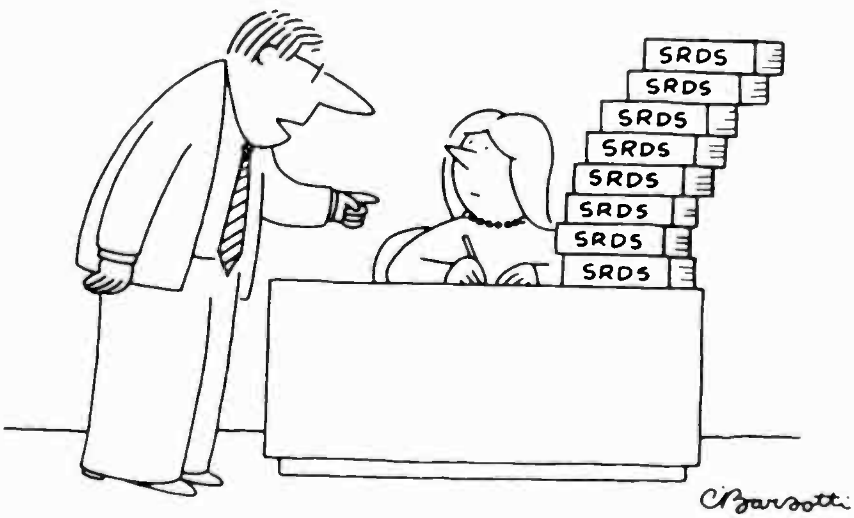
Tie talk

The good natured controversy recently detailed in your magazine on the subject of bow ties (*Publisher's Letter*, March 3) tends to underline the spirit of camaraderie in our industry.

I guess you could say that whether cravat or bow, these are the ties that bind.

You might be interested in learning, too, that during the Viet Nam war there was a group of freedom fighters in neighboring Thailand that never used firearms or other deadly weapons when capturing prisoners. They simply used rope. They were also known as the Thais that bind.

DONALD C. KEYES,
President,
Radio Florida, Inc.—WTAL,
Tallahassee, Fla.



"Your SRDS is listing!"

Source: Nielsen NTI (SON), calendar year 1985.

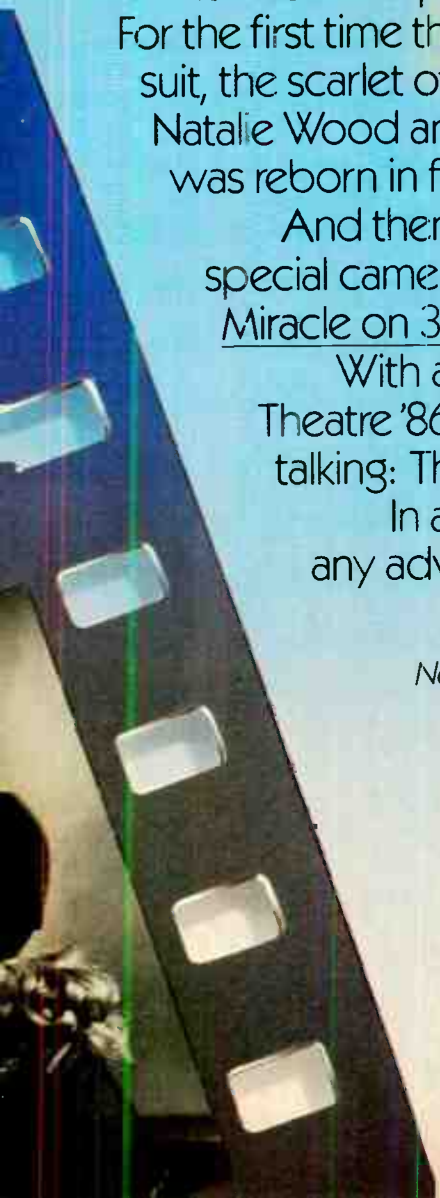
Last year over 20 million Americans witnessed a modern miracle.

It was a unique event for a whole new generation of viewers. For the first time they enjoyed the merry red of Edmund Gwenn's Santa suit, the scarlet of Maureen O'Hara's hair and the vivid presence of Natalie Wood and John Payne, as America's favorite holiday movie was reborn in full color.

And then, in 182 markets across the land, something very special came to pass. A rating of 14.7, making the new colorized Miracle on 34th Street the top ranked syndicated feature of 1985.

With a ratings Miracle leading the way, Fox Hollywood Theatre '86/'87 also offers three other films that get people talking: The Stone Boy, Betrayal and A Night in Heaven.

In all, it's enough to make a true believer out of any advertiser.



Next holiday season, give your viewers the gift of color.

Miracle on 34th Street

20th Century Fox TELEVISION

The ideal series for pr

COVER

PERFECT FOR EARLY FRINGE RUNNING ADJACENT TO NEWSCASTS OR IN LATE FRINGE!

Join an outstanding line-up of stations...

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KCBS, Los Angeles
WMAQ, Chicago
WCAU, Philadelphia
WCVB, Boston
WXYZ, Detroit
WJLA, Washington, D.C.
KXAS, Dallas/Fort Worth

WKYC, Cleveland
KPRC, Houston
WPLG, Miami/Fort Lauderdale
WCCO, Minneapolis
KUSA, Denver
KXTV, Sacramento
KTVK, Phoenix

KATU, Portland
KCST, San Diego
WFTV, Orlando
KWTV, Oklahoma City
WAFF, Huntsville
KWTX, Waco
KTAB, Abilene

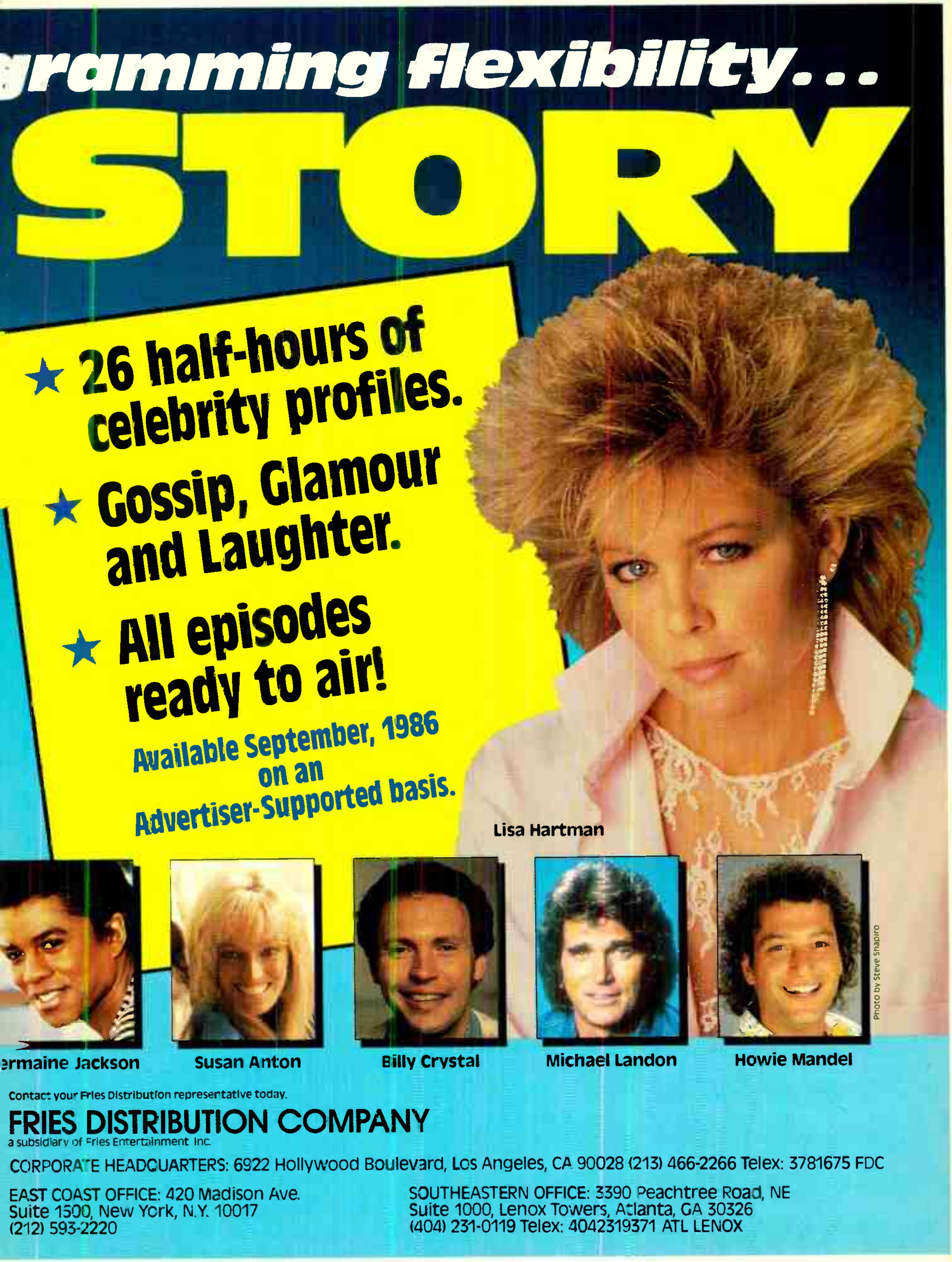
Debbie Allen

Peter Allen

Ann Jillian

David Hasselhoff

Morgan Brittany



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STORY
★ 26 half-hours of celebrity profiles.
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Sidelights

Wearing two hats

Bill Suter knows how to pick winners—both in broadcast and on Broadway. As vice president at Merrill Lynch, Pierce, Fenner & Smith, he's known as one of the top analysts of the broadcasting/cable scene. And, in his spare time, he produces plays.

Suter's been a theatrical producer for only three years now, but he's already achieved a rate of success that eludes many more seasoned producers. His shows have included the Pulitzer-Prize winning *Night, Mother* and the multiple Tony Award nominees *Hurlyburly* and *Ma Rainey's Black Bottom.*

Now Suter wants to give Broadway the "big musical" it currently craves. On paper, at least, this new project has the talent to fit the task—music and lyrics by Michael Gore and Dean Pitchford, who composed for the films *Fame* and *Footloose*; direction by Terry Hands, head of the Royal Shakespeare Company, who did Broadway's *Cyrano de Bergerac* last season; and a plot woven by the master of horror, Stephen King.

The play will be a musical version of King's novel *Carrie*, previously a hit movie with Sissy Spacek. If the conversion sounds far-fetched, consider the success of *Little Shop of Horrors*, the long-running musical version of a classic cult film.

Suter's involvement with theatrical production began after he organized a show from the floor of Madison Square Garden informing his clients about upcoming changes in the TV world. The 90-minute special, complete with film clips and speeches, was uplinked to 20 cities nationwide and was a great success.

"I was executive producer," Suter recalls. "And if that was what producers did, I really enjoyed it."

So Suter teamed up with Fred Zollo, who had produced the theatrical version of *On Golden Pond.* The producer's job is basically to raise money, but Suter also makes sure he has creative input if he deems it necessary.

Besides *Carrie*, Suter is also involved with the current London production of *Glengarry Glen Ross.* And he's working on *The Widow's Blind Date* by Israel Horowitz; he says Kathleen Turner has expressed an interest in doing it.

For Bill Suter, his two worlds—broadcast analyst by day, Broadway producer by night—are far apart. Theater, he says, is a "creative world," unlike stock analysis, but he has no plans to turn producing into more than the "nice hobby" he says it now is. Even, he says, if he finds himself standing on stage—on national TV—with the Tony for Best Musical in his hands.

Merrill Lynch's Bill Suter *above, has a second career as a Broadway producer, launching such hits as 'Hurlyburly,' starring William Hurt and Sigourney Weaver, below.*

VCR owners profiled

Videocassette recorders have become a habit with their owners, according to a study just completed for the Electronic Industries Association's Consumer Electronics Group by Market Facts, Inc.

The mail survey to a representative sample of 10,000 households reportedly received an unusually high 75 per cent response rate.

Ninety-five per cent of VCR owners completing the survey said they would replace their VCRs if necessary. Meanwhile, first-time purchasers accounted for 83 per cent of those buying them in 1985, according to the survey. The average purchase price has dropped from $728 in 1981 to $420 in 1985.

Although the VCR reportedly can be

THIS IS TVS

Southampton Studios

Maidstone Studios

TVS arrived on the broadcasting scene on the morning of New Year's Day, 1982. They were a new team starting literally from square one: they had no collective track record for the viewers, no stockpile of locally-originated programmes.

Even worse, one of their two major studio centres—the £16.4 million complex at Maidstone, in Kent—was still at least 15 months away from being able to turn out major productions.

Yet before their third birthday, TVS had proved themselves three times over: as providers of a complete regional service to the discerning and highly-selective viewers of the south and south-east, as makers of programmes worthy of nationwide audiences on Channel 4 and the independent television network, and finally as film makers in the international marketplace.

On the domestic scene, for instance, TVS is now one of the major banner-carriers for independent television in the field of programmes for children and young adults. From the Factual Programmes Division has come a steady stream of top-class documentaries for the network, ranging from *THE QUEEN AND HER CEREMONIAL HORSES* to the much-acclaimed *UNIT 731*, which turned the spotlight on Japanese war criminals still occupying positions of great prominence in their own country.

TVS is expanding its contributions of light entertainment programmes to the network and is currently working on *C.A.T.S. EYES*, its third drama series for the nationwide prime-time screening. Dame Peggy Ashcroft and Ian Holm have just finished work on *MURDER BY THE BOOK* in which they play the roles of Agatha Christie and her most famous creation, detective Hercule Poirot. An ingenious plot by Nick Evans revolves around Poirot's arrival at the novelist's home to look into his own impending demise!

The Company presented its international credentials with *SQUARING THE CIRCLE*, Tom Stoppard's stylised version of events surrounding the rise and eventual supression of Lech Walesa's Solidarity movement in Poland.

That was followed by a truly remarkable series of deals in which TVS pre-sold three productions to major outlets in the United States. The package was worth $10 million and the results are being seen currently on screens on both sides of the Atlantic. More details of that unique transaction over the page.

Chief Executive James Gatward sees it as the shape of things to come. The international marketplace, he points out, is one in which there is room for real expansion. Meanwhile, TVS, the Company he put together, now claims more than 10% of the ITV network revenue. "All considered," he says "a very eventful and rewarding first 4 years!"

JAMES GATWARD

James Gatward's progress through the television ranks has been impressive by anybody's standards—for the TVS Chief Executive's introduction into the industry was as a holiday relief stagehand in 1957 at £13 per week.

He got his big break two years later by crossing the Atlantic, to present himself to the then expanding Canadian television industry as one of the UK's best floor managers, even though it was a post he had never actually held!

A natural entrepreneur, he rose within his first year to become a programme director, presenting everything from the weather forecast to fully-fledged drama productions.

He came back to Britain in 1966 to produce and direct drama for both BBC and ITV. Then, in 1971, he began a distinguished career as an independent producer with "Elephant Boy," a series made entirely in Sri Lanka.

In 1979, he took a colossal gamble and decided to take a whole year off work to pull together the TVS consortium to challenge for the right to broadcast in the south and south east of England. He had singled it out as one of the regions where the existing contractor was under real threat. "It's only at a time like that," he recalls "that you begin to realise just how large electricity and school bills really can be! Such situations confirm all you ever really need to know about budget control."

He is a firm believer in the value of the overseas market. "Out there," he says "your growth is limited only by reputation, ability and your capacity to deliver on time and within budget.

"We have established that TVS can meet all its regional commitments, contribute freely to the ITV network and still make major productions for the international market."

Top left—Poirot (Ian Holm) seems to be inviting Agatha Christie (Dame Peggy Ashcroft) to kill him off in a tense scene from MURDER BY THE BOOK. Top right—producer Fred Friendly (Ed Herrmann) and Murrow (Daniel Travanti) argue desperately with William Paley (Dabney Coleman) to try and retain the prime-time slot for their programme and MURROW. Bottom left—ex-"Dallas" star Patrick Duffy and former "Dynasty" personality Pamela Sue Martin team up in STRONG MEDICINE. Bottom right—veteran Hollywood star Hal Holbrook is the commanding officer of the OSS unit based at 92 GROSVENOR STREET in war-time London, David McCallum plays his resentful second-in-command.

AMERICAN DEALS

It was a unique deal that TVS Chief Executive James Gatward announced in London early in 1985.

At a time when the whole of British independent television was reeling from an unexpected downturn in advertising revenue, he called in the city and television press to outline three large-scale productions for the American market.

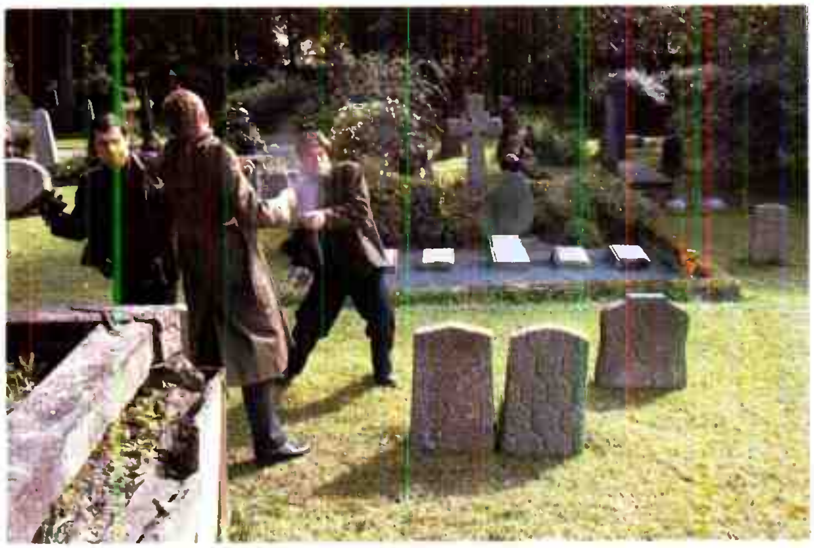
He had got the necessary financial breathing space by a prudent rights issue in September, 1984, which realised £8 million and was, in fact, 25% over-subscribed.

Thus equipped, the stage was set for the colleague who leads his international sales and acquisitions division, Peter Clark, to set up deals whereby TVS would pre-sell and then make:

- for HBO, MURROW, a drama built around the career of legendary broadcaster Ed Murrow and his fights against Senator McCarthy's witch-hunts and the trivialisation of American television. Daniel Travanti to play the name part.
- for the NBC network in association with MTM. a two hour pilot, 92 GROSVENOR STREET, featuring the activities of the members of the Office of Strategic Services—the forerunners of the CIA—in war-time Europe.
- for OPT in association with Telepictures Corporation, STRONG MEDICINE, based on Arthur Hailey's book of the same name which examines one woman's rise to power in the male-dominated drugs industry and the mayhem that follows the introduction onto the market of a product that has not been fully tested.

The *MURROW* story came to TVS via Herbert Brodkin and Buzz Berger, of Titus Productions. Ernest Kinoy, the co-writer of *Roots*, put together a taut script and Director Jack Gold turned the words into pictures.

Screened on Home Box Office in mid-January, it won the praise of



Top left—two OSS operatives are ambushed in a Norwegian cemetery during a desperate mission from their London headquarters at 92 GROSVENOR STREET; top right—Daniel Travanti, the man who has played Captain Furillo throughout the "Hill Street Blues" series, won critical acclaim for his portrayal of revered broadcaster Ed Murrow. His career took off with his legendary live broadcasts (bottom right) from the roof of the BBC building during the height of the London blitz; bottom left—the STRONG MEDICINE supporting cast for Pamela Sue Martin and Patrick Duffy (not seen in this picture) includes Sam Neill, Dick Van Dyke, Ben Cross and Douglas Fairbanks Jnr.

Clarence Fanto, of the New York Daily News, as "the best made-for-cable movie yet."

Tight on the heels of *MURROW* came the *92 GROSVENOR STREET* production—the first time MTM had looked abroad for a partner. Hal Holbrook and David McCallum headed an international cast as the men in charge of a clandestine unit which was a strange mixture of adventurers and assassins, boffins and counter-intelligence experts.

And overlapping the finishing stages of this war-time adventure—shot on location in the UK and Norway—came the third part of the package, *STRONG MEDICINE*.

The starring roles brought together for the first time two personalities who had recently ended long runs in rival "soaps"—Patrick Duffy, who made his exit from *Dallas* via a car accident and Pamela Sue Martin, whose plane crash ended her links with *Dynasty*.

The supporting cast included such prestigious names as Ben Cross, Dick Van Dyke, Douglas Fairbanks, Sam Neill, Gayle Hunnicutt and Annette O'Toole. Veteran director Guy Green moulded the action into two two-hour episodes.

And whilst *STRONG MEDICINE* took shape, fifty miles away on location, TVS shot an hour-long drama, *MURDER BY THE BOOK*, starring Dame Peggy Ashcroft as Agatha Christie and Ian Holm as her eccentric creation, Belgian detective Hercule Poirot. All this in addition to two other major series being shot for the home network and a regular assembly line of other network and regional programmes!

NETWORK

Left—Tracy Louise Ward, Leslie Ash and Jill Gascoine are the three glamorous state security agents who operate behind a "front" of an all-woman private detective agency in the C.A.T.S. EYES series. Right—John Woodvine leads the sinister KNIGHTS OF GOD, who hold the United Kingdom in subjection after a devastating north-south civil war during the early 21st century.

The attractive six-colour TVS logo had not been seen anywhere in the world before 1982. Since then, it has popped up on television screens around the world from America to Japan, Scandinavia to Zimbabwe.

For when TVS came into broadcasting existence on 1 January, 1982, it did so complete with a London-based team brought together to sell its productions overseas—even though the Company was still some time away from having anything to offer!

The move represented Chief Executive James Gatward's belief in the value of international connections and sales. It meant that by the time TVS International's Peter Clark was in a position to start selling locally-originated programmes, he had a complete line-up of agents waiting to act on his behalf from Iceland to the sands of Arabia.

In fact, had you switched on your TV set in Reykjavik at the right time, you might have seen the small-screen version of a typical British farce, SEE HOW THEY RUN, or a drama, SQUARING THE CIRCLE, built around Lech Walesa's rise and eventual supression in Poland; or a documentary, THE PATIENTS ARE CHANGING COLOUR, about a disease which affects the pigmentation, giving white patients an Indian appearance. Just three of the award-winning programmes made by TVS.

Similarly, you could have seen SEE HOW THEY RUN in Israel, or THE PATIENTS documentary in the South African tribal homeland of Bophutswana.

And the Poles themselves would have bought SQUARING THE CIRCLE had TVS agreed to the re-editing which the Eastern European state-run television industry deemed necessary!

The multitudinous deals make fascinating reading: children's drama to Turkey, Kuwait, Dubai, Saudi Arabia, Zimbabwe, Malaysia and Swaziland, DURAN DURAN concert to the Phillipines, documentaries widely throughout Scandinavia, a series of STAGING AN OPERA in Kent to Singapore, a children's programme with a jungle setting, ON SAFARI, to Brunei . . . . .

A unique treble achievement illustrates TVS International's success at the larger end of the market. On 5 December 1985 the award-winning documentary, BOY ON A SKATEBOARD was shown coast to coast in Japan; America's ABC network screened UNIT 731 which chronicles the wartime atrocities of scientists who now hold positions of esteem in Japanese society and the PBS channel showed a third documentary from the same team in which a combination of greed and corner-cutting was shown to have cost the lives of hundreds of passengers aboard the ill-fated liner, THE TITANIC.

"With the world as a market and the ever-increasing momentum of our co-productions, there are not quite enough hours in the day!" says Peter Clark.

TVS
INTERNATIONAL

Contact: Chief Executive, Peter Clark
TVS1, Spenser House, 60 Buckingham Gate
London, SW1, Great Britain
Phone: 01-828-9898

PETER CLARK

It was a strange situation into which Peter Clark stepped when he left the BBC on the day that TVS went on-air for the very first time.

He moved from a secure position as the business manager in charge of BBC programme acquisitions and co-productions to an untried team who were asking him to be their head salesman even though at the time there was nothing to sell!

He overcame that small local difficulty by deciding that TVS International would pay for itself from the start—and until the TVS-originated product came along—by striking various consultancy deals and representing independent producers. The plan worked and TVSI never incurred a loss; now its revenue is substantial.

Peter Clark's portfolio grows ever more impressive and he is negotiating with an agency on the West Coast to represent the interests of TVS permanently in the United States.

With TVS productions airing on US networks, HBO and Operation Prime-time, there is now a solid base on which to build and to create future productions. "We now have the programmes, the profile and the relationships to make real progress," says Clark. "They weren't there when we started and that's why it took some time to get SQUARING THE CIRCLE off the ground.

"It was worthwhile, though, because everything major we have done since with an international market in mind can be traced back to having got that film made."

TVS International naturally controls the rights in all programmes produced by the station. Even in the case of the major projects involving US pre-sales, TVSI has retained substantial rights. Retaining rights and independent representations are part of a deliberate policy to enable TVS, through its international subsidary, to face the challenges that changes in the television industry will bring.

Sidelights *(continued)*

found in all demographic segments, owners are likely to have larger households, higher incomes and be younger than non-owners. Ownership is said to parallel U.S. geographic population distribution except that the Pacific states exceed their share of the population.

Location in the home is 56 per cent in the living room, 29 per cent in the family room and 11 per cent in the bedroom.

Adults are the principal users, with males more likely to use them than females (49 to 37 per cent).

While EIA executives insist that the Beta format is not dead, the survey shows the VHS share of the market has increased steadily from 71 per cent in 1980 to 90 per cent in 1985. VCRs are also shown as becoming a more common gift item, with 21 per cent of those acquired last year bought as gifts, up from 10 per cent in 1981.

Lowell Thomas Award

One broadcast pioneer honored another when the Lowell Thomas Award was recently given to Douglas Edwards. The award, given by Marist College, Poughkeepsie, N.Y., was presented to Edwards for his excellence in journalism.

Learning about the award decision by the college in tribute to Thomas, an honorary alumnus, Edwards said that "Lowell Thomas was my first news hero. He exemplifies the spirit of America: adventuresome, ambitious, restless, bold and free. The decision by the awards committee makes me very proud, indeed."

Praise by Edwards of Thomas was returned by Dr. Dennis J. Murphy, the president of Marist, who said that Edwards was "a superb choice for the award.

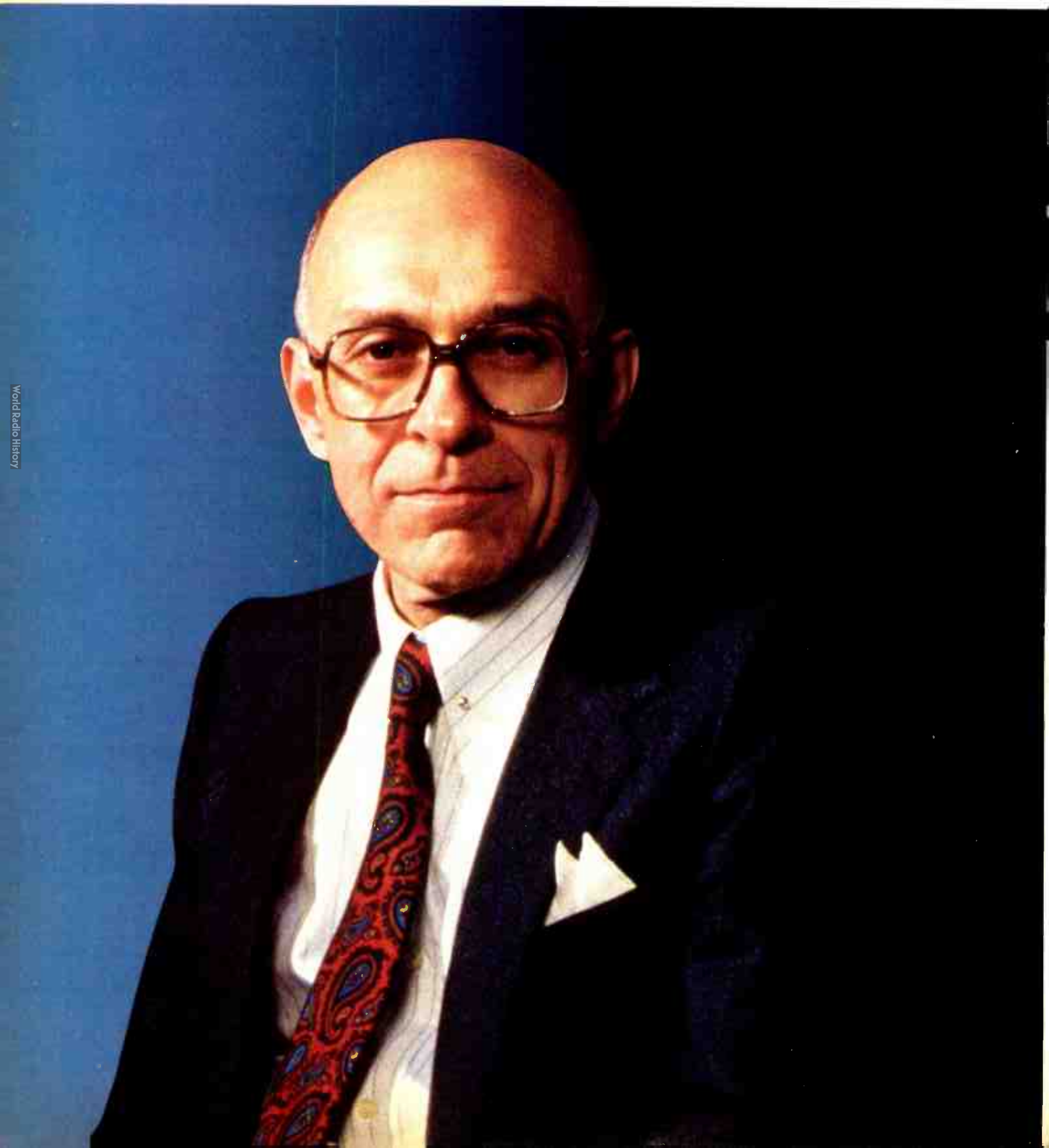
"There is no one working in broadcast journalism today who better embodies the ideals of Thomas."

Edwards' TV career began in 1946 with the *CBS Television News* on Saturday nights. He became TV's first evening news anchorman two years later with *Douglas Edwards and the News*, 15-minute newscast he handled nightly for 14 years. It gave way to the *CBS Evening News With Walter Cronkite*. In April, 1962, Edwards moved to CBS News weekday afternoon broadcasts, assignment he holds with *Newsbreak*. Also, he hosts *For Our Times*, Sunday morning series.

Picture this

Norris Reichel, *vice president and general manager of WOFL(TV) Orlando-Daytona Beach-Melbourne, l., and Joseph Zaleski, president, domestic syndication at Viacom Enterprises, view original Al Hirschfeld drawing of Reichel. Hirschfeld drew the portrait from video tapes and a few photographs of the station executive. Reichel won a drawing at the NATPE Viacom Collection party in New Orleans, with a Hirschfield portrait as prize.*

“We’re not selling out



"We're selling harder!"

Rafe S. Engle, President, CEO, Selkirk Communications, dispels any rumor that Seltel is for sale.

If you hear a rumor that Selkirk Communications is about to "unload" Seltel, you can tell them for me it's simply not true!

The truth is, we're expanding! Here are just four pieces of proof that we mean business — TV sales business.

1. Seltel has just opened its 17th sales office—it's in Miami. That's the second new office in the last 5 months. (Denver opened for business last December).

2. In the past 14 months we have moved 16 of our 17 Seltel offices to new and expanded facilities.

3. In the past year and half, Seltel has added key personnel in every department: sales, research, programming, marketing and promotion. We're committed to knowing our markets thoroughly, to selling more aggressively, and to getting even greater results.

4. At Seltel we are systematically upgrading our station list to concentrate our resources on quality clients. Stations repped by Seltel are now in very good company.

You don't make commitments like this when you're about to get out.

SELTEL

Committed to Performance

Tele-scope

Hard decisions on SNG for TV station management

While there appears to be little doubt that Ku-band-equipped satellite newsgathering trucks represent a revolutionary new era in local television news, station general managers and news directors attending the recent NAB convention acknowledged they are facing some tough decisions in this arena over the coming months. For instance:

- Affiliates already owning trucks must decide whether accepting retroactive partial reimbursement from their respective networks will in any way reduce the freedom with which they operate these trucks.
- Stations with other news relationships—such as Conus, Newsfeed, CNN or regional setups along the lines of the Carolina and Florida news networks—are weighing their loyalties, deciding who will get what coverage first. This situation is exacerbated in large broadcast groups whose stations already share news material and who almost always cut across network lines.
- There is some speculation that the Number 3 affiliate in news ratings in some major markets may decide the SNG cost is too prohibitive and could opt to get out of the news derby, scheduling some type of counterprogramming instead. The price of a truck, it was emphasized, is just the tip of the iceberg for an SNG operation. One major market affiliate, recently using its truck to cover its local baseball team in spring training, budgeted $15,000 for the venture and ended up spending $33,000.

Who has control? Al Jaffe, news director of KOVR(TV) Sacramento-Stockton, who is on the ABC affiliates news advisory board, concedes that many affiliates "are waiting for the final wording" regarding who has ultimate control of the truck. "Basically," says Jaffe, "the local station has control, but there is some question about conflicts."

Jaffe believes the newest generation of trucks shown at NAB "is smaller and more maneuverable and should bring the cost down." But unlike NBC, which recommended models from Hubcom and Centro, "ABC didn't want to name a specific vendor."

Robert Leider, vice president and general manager of WSVN(TV), NBC affiliate in Miami, also believes the smaller, lower-priced models will expand the acceptance of SNG trucks into "all range of market size." Leider, whose manager of satellite and technical services, George Mills, has been named general manager of NBC's Skycom SNG system, maintains that the other two networks "are not in the same ball game because of lack of involvement with the Ku-band system."

As for possible conflicts over use of the truck—"We're obliged to let them use it, but they can't go to another location with it." However, Leider stresses that, "the cooperation between NBC News and the affiliates has never been stronger. It's not a 'we-they' situation anymore."

As for CBS, executives of the news division made an SNG proposal to a select group of general managers at NAB. At presstime, an announcement regarding that proposal was believed to be imminent.

Standards hassles at NAB

Another battle of half-inch video tape standards has emerged in the wake of the NAB equipment exposition, held in Dallas April 13–16. Just when it seemed that the Sony Beta system had a lock on the small format broadcast recorder market, NBC announced, a day before the show opened, that it would adopt the Matsushita/Panasonic "M-II" system for field, studio and ENG.

Another standards issue appears to be disappearing following the pre-NAB show deal between Sony and Ampex. Under its terms, Ampex will manufacture and sell the still-to-be-shown Beta SP format, an improved version of Sony's Beta system (which will be pitted against M-II) while Sony will manufacture and sell its version of the Ampex composite digital recorder, though it is already offering its component digital recorder. Initial reaction to the Ampex composite machine was critical, on the grounds that it would slow up the adoption of the CCIR-recommended component digital format for VTRs. That concern appears to have died down.

An intriguing aspect to the Ampex composite digital multi-cassette spot player, shown in prototype form at the NAB show, is that it may turn out to be a competitor to the Sony Betacart, price aside. Ampex will offer a single deck digital machine in '88.

NBC's first primetime win

The NBC-TV primetime victory during the past 30-week season ending April 20 was, while notable, by less than a rating point. Final Nielsens were: NBC, 17.5/27; CBS-TV, 16.7/26; ABC-TV, 14.9/23. It was NBC's first clear-cut victory since Nielsen's current measurement system went into effect in the 1960–'61 season (NBC tied CBS in 1969–'70 and 1970–'71).

Accompanying this was a victory of another sort—an increase in the three-network share of from 76.6 to 77.0. It was the first network share increase during the '80s. While the three-network rating also went up—from 48.5 to 49.1—the increase was all NBC's doing. Its increase of 1.3 average rating points offset the 0.7 point drop of CBS and NBC combined.

What explains the NBC first-place standing? Other than the obvious, one explanation from David Poltrack, research chief of the CBS/Broadcast Group was that NBC's development effort was superior. He said that returning shows from both CBS and NBC averaged the same rating; the difference was in the new shows. He added that NBC's strength vis-a-vis CBS is concentrated in the 8–9 p.m. span.

TV Business Barometer

Spot TV rise in February: 10.9%

Spot television's rate of growth in February was not quite as vigorous as in January, but it still reached double-digit levels in percentage terms. Two months in a row with double-digit percentage increases is not bad in today's environment, what with inflation at a low level. There were only four months last year with double-digit increases in spot TV, with two of the months back to back.

The February increase in spot TV was 10.9 per cent, bringing billings to $327.5 million. Last year, the February figure was $295.3 million, while the January, 1986, level was $345.0 million. Thus, this past February was 5.1 per cent below that of January.

For the first two months of this year, spot TV totaled $672.5 million vs. $591.7 million for the similar '85 period. The two-month increase came to 13.7 per cent.

The smaller and medium-size stations tended to do better in February than the larger outlets. The latter averaged an 8.1 per cent rise, compared with a hefty 16.7 per cent increase for the larger stations in January. The leading increase was racked up by the medium-size stations, which scored a 14.5 per cent rise, just a sliver beneath their 15.8 per cent hike in January. As for the smaller stations, the 13.0 per cent increase in February compares with a 17.1 per cent jump in January.

The first two months of the year are traditionally the poorest for spot. Despite the efforts of the reps over the years, the January and February shares remain at the nadir of the seasonal cycles. (See story on station ad sales in the December 31, 1984, TV/RADIO AGE.)

If anything, the longterm trend for February is downward. A 12-year study by TV/RADIO AGE covering the period 1962–73 and based on *Barometer* data shows that February represented 7.7 per cent of annual spot billings (the norm is 8.3 per cent) at that time. During the '80s so far, the February ratio has never gotten above 6.3 per cent and last year it dropped to 5.8 per cent, a low for the decade's first half. (A share point is about $50 million.)

January picture

January's picture is similar. It is not as "bad," simply because, while January's share is about the same as that of February, it has dropped less from the 1962–'73 level.

The 12-year study showed January's share to average 6.4. Here are the shares for the years '80 to '85, in order: 6.0, 5,7, 6.2, 6.4, 6.2 and 5.8.

The double-digit increases for spot in January and February may portend some change, but it should be kept in mind that January and February were particularly poor months for spot last year (January was flat and February was up only 4.1 per cent), so it could be said that a sizable lift was overdue.

National spot +10.9%

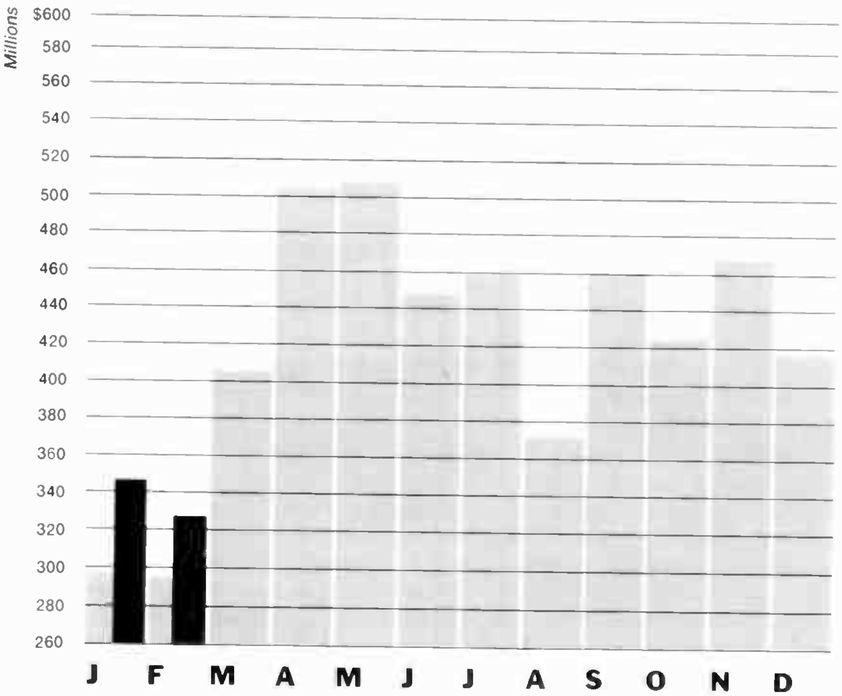
(millions)

1985: $295.3 **1986: $327.5**

Changes by annual station revenue

Under $7 million	+13.0%
$7–15 million	+14.5%
$15 million up	+ 8.1%

February



Cable Report

Viacom considers ads on pay

The possibility of advertising on pay TV, once deemed unthinkable by pay programmers, is under active study at Showtime/The Movie Channel Inc., with the blessings of its parent, Viacom International Inc.

That significant message was delivered during a recent address by Terrence Elkes, president and chief executive officer of Viacom. Showtime/TMC is headed by Neil Austrian, former CEO at Doyle Dane Bernbach. Its top strategic planner, Jay James, also is a former DDB executive.

Discussing Viacom's strategies in facing television's future, Elkes expressed confidence in the long-term outlook for pay TV, due to increased penetration of households, lower pay pricing by systems due to deregulation of basic, the growth of the home earth station market and the development of pay-per-view. He also expressed the view that "the viewer doesn't care whether a program appears on Showtime or CBS or NBC or Lifetime or the Disney Channel. Nor do they distinguish between subscriber pay television, ad-supported cable, network or independent television." Then Elkes delivered the Madison Avenue punch-line:

"We may even reach a point where perceptions of value could allow us to place advertising on certain types of pay services."

Later, Elkes elaborated, saying that in-house studies have shown "the absence of commercials is not the main reason" viewers subscribe to pay services. If further studies show that viewers would not object, Viacom might experiment with commercials on pay, Elkes said, "probably first on pay-per-view," where there is more interstitial time. Showtime/TMC operates two "Viewer's Choice" PPV satellite channels. Commercials would not interrupt program flow, he indicated.

So when should the industry expect commercials on Viacom pay services? "It's not a 1986 decision," Elkes responded.

Pay ads long favored. While they never have talked about it publicly, strategic planners at Showtime/TMC are known to favor opening the pay services up for limited commercial availabilities. With a revenue stream from advertising, it has been reasoned, the operation could not only boost its margins, but perhaps lower its wholesale rate—putting the business at a competitive advantage against pay leader Home Box Office Inc.

Many advertising executives foresee the advent of ads on pay as an effective means to stem Big Three erosion in pay homes.

Elkes also advocated the elimination of multi-tier marketing of pay, which he termed "costly and confusing." Instead, he suggested an offering of basic service and a single pay option, which would consist of a bundle of pay channels.

On TV advertising in general, Elkes stated that "network television is expected to remain the lowest effective cost-per-dollar advertising medium." Erosion of network audience, he said, will be "somewhat offset" in the near future by the growth of TV households and multi-set usage. But he added that "in the eyes of advertisers, the rising popularity of independent television stations and advertiser-supported cable networks represents a solid alternative to network advertising and is certain to keep a lid on network rates."

Cable advertising dollars, he said, are expected to more than quadruple, reaching about $2.5 billion by 1995. This "robust growth," he said, is the result of consolidation of ad-supported cable networks and "a more realistic approach to the development of programming niches."

Advertisers and agencies "may find the new marketplace more complex and perhaps less efficient on the surface," Elkes conceded. "But if they properly measure and qualitatively understand this broadened media mix, they will succeed in placing their messages on a more efficient basis with greater economic reward."

It is widely expected that Elkes' Viacom will consolidate functions and departments within its Cable Networks Group, which consists of five networks. Most likely to merge: marketing, affiliate relations, research and public relations.

Elkes is known to favor hands-on managers, and may "streamline" some armchair generals and surplus troops.

Mso programming moves

Now that Tele-Communications Inc. of Denver is the second-largest stockholder in Turner Broadcasting System (with a 3 per cent share, compared to Ted Turner's 80 per cent), it may soon provide a major capital infusion to fund TBS programming ventures.

Dr. John Malone, the MSO's chairman, has been huddling with Turner to figure out how cable can "take on" the Big Three networks by producing network quality programming, highly produced fare that is more likely to draw viewers away from broadcast network. Malone also has accepted a seat on TBS' board of directors.

One scenario has TCI providing the bankroll required for Turner to hold onto the production facilities acquired in the recent MGM deal. But it's still an open question whether Turner would produce programming for a new channel, perhaps one administered by TCI, or simply improve the quality of programming on his existing superstation, WTBS.

Meanwhile, at least one major ad-supported satellite network isn't waiting around to see what Malone and Turner might do. USA Network is quietly studying a proposal that would have major cable affiliates fund program development to a greater extent than that provided by the existing per-subscriber charge paid by MSOs in exchange for the privilege of carriage.

THE STANLEY CUP ON ESPN.® YOUR BEST SHOT AT UPSCALE MEN.

As the NHL's best teams face off in the Stanley Cup playoffs and finals, millions of upscale men turn to ESPN to follow the battle for the NHL Championship. Every step of the way. Live on ESPN.

Only ESPN gives them over 30 playoff games from every round of the NHL's post-season play. And that's why only ESPN can give you the kind of audience you want.

Men with buying power. For example, compared to the U.S. average, ESPN's NHL viewers buy 15% more domestic cars and 51% more insurance. And ESPN's NHL viewers acquired 22% more credit cards last year.

What's more, our hockey viewers represent 23% more of the decision makers on office products than the U.S. average.*

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

So give us a call! Because if upscale men are your goal, your best shot is ESPN's Stanley Cup coverage.

ESPN™

THE TOTAL SPORTS NETWORK®

*MRI, 1985

Disputed MTV numbers out

Now it can be told. The A. C. Nielsen Co. has confirmed that MTV's 24-hour Monday–Sunday average fourth–quarter rating was indeed a 0.6, as widely reported in the trade press. But MTV still says the figures are suspect.

The average rating, a drop from 0.9 in the previously reported quarter, is contained in the quarterly Nielsen Cable Audience Report (NCAR), used by agencies and networks.

MTV Networks Inc. withheld its fourth-quarter 1985 rating in a dispute with Nielsen over demographic data used to come up with its quarterly ratings figures. In a nutshell, MTV maintains that the Nielsen sample, which uses meter data to derive MTV's ratings along with demographic data gleaned from the NSI diary sample, under-reports teenagers, MTV's target audience. Nielsen has agreed to work with MTV to investigate the validity of its sampling procedures.

In a statement, MTV Networks Inc. stated that both it and Nielsen "agree that publication of the NCAR report in no way diminishes the importance of the ongoing investigation" into the composition of the Nielsen's sample for MTV to see if "systemic biases" exist.

States Ned Greenberg, vice president of audience research: "While we at MTV are not convinced of the accuracy of the NCAR ratings for MTV, the data released ends previous unfounded speculation about low ratings and provides advertisers with the specific Nielsen data they need."

David Harkness, senior vice president of Nielsen HomeVideo Index, was quoted by the MTV statement as saying that "MTV, being a service targeted to a specific-aged audience, can be dramatically impacted by many factors such as sample composition changes, and more so than a broad-based network. We are continuing to work closely with MTV to address these concerns."

And what about first-quarter 1986 ratings? An MTV spokesman says the programming service has not yet decided whether to publish those numbers.

Cutting in TVRO dealers

Viacom's Showtime/The Movie Channel, which plans to fully scramble all of its satellite signals on May 27, two months after HBO, is moving aggressively to capture the home TVRO market—arguably, more aggressively than the Time Inc. unit, which has yet to market through home TVRO dealers. HBO's policy, however, appears likely to soon change.

Showtime/TMC already has underpriced HBO; each service is selling to the home TVRO market for $10.95, or $16.95 when taken as a package, compared to $12.95 and $19.95 for HBO and Cinemax.

Now, in conjunction with Anixter Communications Inc., it has come up with a "marketing awareness rebate" of $10—in effect, a sales commission—to either home TVRO retailers and cable operators. Retailers who sell a subscription to Showtime along with a dish get $10 from Showtime/TMC. If they sell a subscription with a M/A-Com descrambler distributed by Anixter (the boxes are distributed by the manufacturer as well), Anixter pays a $10 bounty.

Showtime/TMC also is providing TVRO dealers with an in-store sales kit and other promotional material. And each new dish subscriber gets a free sports bag supplied by the programmer.

An HBO spokeman said the service soon will provide sales support materials to dealers as well. HBO wasn't ready to release specifics.

The home TVRO industry long has railed against payments made by HBO Inc. to cable companies for each home TVRO subscription sold directly by HBO to a consumer but within the cable operator's franchise area; the home TVRO trade association SPACE has termed it a "kickback."

Whatever it is, it now appears that the dish industry is starting to be cut in on the action.

According to Stephan Schulte, senior vice president of direct broadcast development for Showtime/TMC, scrambling not only protects against piracy, but "has opened a potential new revenue stream for us . . . . We look forward to making this a highly profitable new business opportunity."

Meanwhile, the antitrust division of the U.S. Justice Department continues to examine the scrambling issue to determine if cable operators in any way conspired to force programmers to encrypt their signals. The feds have asked several MSOs and programmers, as well as trade associations, to supply all documents pertaining to the subject.

According to one affiliate relations executive of a major ad-supported service that, at least internally, was initially reluctant to scramble: "If they ever looked at my files, my memos to my boss, they've got their case nailed."

Concern with cable 'porn'

Trygve Myhren, newly elected chairman of the National Cable Television Association, is worried about the industry impact of a report due from a federal commission in June on ways to deal with allegedly pornographic material on cable television.

Memoranda from within the Attorney General's Commission on Pornography indicate that consideration is being given to pressuring the Federal Communications Commission to crack down on cable and satellite services that show explicit films.

Myhren, chairman and CEO of American Television and Communications Co., told the Washington Metropolitan Cable Club in his first appearance as NCTA chairman that "if the final report is reflective of what the draft report has, we're all in trouble." But he added that he trusted that cooler heads would prevail and the final report would make sense.

International Report

London

BBC returning to London Market after three-year absence

With seven months still to go before this year's London Market and 90 per cent of space sold already, organizers are "delighted."

One notable exhibitor this year is BBC Enterprises, which appears to have resolved its chilly relationship with market director Karol Kulik, which led to a three-year absence from the market. Other new faces include New World Pictures and Lorimar-Telepictures, which will be taking "a sizable chunk of the new Cotswald Suite," according to sales director Anna Williamson.

Going solo. Several companies who were under the umbrella system last year have decided to take their own space, including France's Revcom and Italy's Sacis as well as the U.K.'s Filmfair Communications and Chatsworth Television.

Comments Williamson: "They must have been happy with the market's success last year."

Cannes

Most U.K. independents planning to show at MIPCOM this year

Meanwhile, MIPCOM organizers are feeling equally pleased with themselves. Everything is going "wonderfully well," according to London sales director, Peter Rhodes.

"Last year's boycott of MIPCOM is completely finished," he says.

Most U.K. independents are taking stands this year. So far, the list includes TVS, Thames TV International, Thames Video, Central, Zenith, Yorkshire, Anglia, Itel and Scottish TV. Last year, TVS and Tyne Tees were the only two U.K. independents who elected to go. Says TVS managing director, Peter Clark: "We supported it last year, and we're supporting it this year."

Central Television is attending for the first time "to test the water," according to sales executive, Nick Witowski. "We were not convinced that last year's market was going to be anying more than VIDCOM," he says, adding that Central is now looking at the market as "an investment." Unhappy with Milan's Mifed, he believes that MIPCOM "may prove ultimately to be the autumn market."

Paris

Berlusconi and Seydoux must temporarily drop movies from France Cinq

Silvio Berlusconi and Jerome Seydoux have won confirmation of their concession for France Cinq, but must temporarily drop movies from its schedule, following a decision by the French Council of State. At the same time, the partners announced that they are prepared to pay four billion Francs (5.7 million) for Antenne 2 if and when it is sold to the private sector.

The Council of State, a legal watchdog body, in its ruling on 17 complaints filed against the private commercial television station, invalidated only one article of the concession agreement.

The council found that the contract did not include the station's reruns in its specification of the amount of movie programming, vindicating the movie industry. Pending renegotiation of the movie clause, France Cinq plans to substitute television movies for the films that now account for about one quarter of the channel's air time and a good deal of its audience.

The Chirac government, openly hostile to France Cinq's operators, reiterates that new conditions for private TV authorities will be forthcoming by June.

Johannesb'rg

South Africa's first subscription TV channel planning October launch

M-Net, South Africa's first subscription TV channel, is gearing up for an October 1 launch. Representatives from the consortium running it, the Electronic Media Network, are currently attending major international markets to buy up programming. Broadcasts will be to group subscribers at first, such as hotels and apartments, until enough decoders become available for the "launch proper" next April. The decoders, manufactured by Oak Industries (U.S.) and adapted for M-Net's needs, will have two special features: a "soft censorship" button so parents can restrict their offsprings' viewing of certain programs, and a "duo audio" facility which will enable viewers to watch programs in English or, if they prefer, dubbed into Afrikaans.

The initial reception area will be around Pretoria, but M-Net eventually plans to spread to all major South African cities. The channel is scheduled to launch in Durban in October, 1987, and in the Cape Peninsular in February, 1988. M-Net will initially rent the SABC's Brixton transmitter, under contract to the corporation. It is not yet clear whether the SABC will be further involved in the project, although an "agreement in principle was made last year that the SABC would take a share," says M-Net program director, Tim Ellis, who was also largely responsible for setting up the SABC's TV4 and the country's only other TV channel, BOP TV. He adds that a decision on the SABC share "could go either way."

Programming will be pure entertainment, including the "latest blockbuster movies as soon as they are available," miniseries and children's programs. News and political movies are not allowed under the licensing agreement with the Department of Posts and Telecommunications. Moreover, M-Net" "doesn't have the facilities for news," says program publicity manager, Cynthia Walley. There are no studios, she adds, and most programs will be broadcast from video tapes.

M-Net consists of six major publishing groups who teamed up last year, anxious to get into the new field of electronic media after running at a loss in the publishing world. Although owners include rival English publishers, Argus and Saan, and Afrikaaners, Nasionale Pers and Perskar, Ellis sees no conflict ahead. "They have a joint interest in exploring electronic media, "and M-Net is non-political."

Kabul

Soviet Union to assist Afghanistan in building TV studio

The Soviet Union is to assist Afghanistan in the construction of TV studios in Kabul. Work on the project is to begin during the current Afghan year and, when completed, will provide facilities for recording and broadcasting 15–20 hours daily of color TV programs and two-channel TV transmission throughout the country. At present, six provinces (Herat, Kandahar, Nangarhar, Ghazni, Farah and Badakhshan) and also the district of Khost have TV stations which transmit for three hours daily.

New York

NBC International gets representation for Southeast Asia, Africa

NBC International has reached agreements for representation in Southeast Asia and Africa. Viden Ltd. of Kuala Lumpur, Malaysia will sell programming in Malaysia, Singapore, Thailand, Taiwan, Sri Lanka, Indonesia and Brunei. Merit Television, London, will cover Angola, Ethiopia, Kenya, Liberia, Mauritius, Nigeria, the Seychelles, Swaziland, Zambi and Zimbabwe for entertainment news and sports product.

Radio Report

Local sales development gets heavy emphasis at NAB

If one message emerged from the radio management sessions at the recent NAB convention, it was that stations should be paying more attention to local/retail sales development and should be using all the tools at their disposal—such as co-op, vendor support, market research and revenue-producing promotions. At least five sessions were devoted to some aspect of this subject, and the interest reflected a belief that new-to-radio advertisers are the key to the medium's growth.

At a panel on "Working Profitably With Your Rep," Paul Jacobs, general sales manager of KRQX/KZEW(FM) Dallas-Fort Worth, pointed out that, traditionally, "the higher the ratings, the less attention to sales development." But the Belo rock stations, he said, have been concentrating on expanding their advertiser base to such clients as banks and airlines—"target accounts that are out of our demo. It requires much more work than dropping off a rate card." He also reemphasized the importance of "having at least one person who is well-read on co-op and vendor support."

Creating business. Chuck Chackel, vice president & general manager of KUGN AM-FM Eugene, Ore., said stations "have to find new ways to create business." Pointing out that development does not happen overnight, Chackel said his stations "worked over a year with an auto dealer. We went from getting $800 a month to getting $3,500 a month."

At a breakout session following the formal meeting, the station executives were joined by three reps—Karen Wald of Blair Radio, Ira Wechsler of Hillier, Newmark, Wechsler & Howard and Charles Crawford of Caballero Spanish Media.

Wald described Blair's program to create promotions which bring in vendor dollars for local stations, while Wechsler said his firm is giving additional compensation to those salespeople who bring in new-to-radio business on the national level.

Retail consultant Christo Jackson, during his presentation, "What You Need to Know About Retailers to Sell Them on Radio," urged radio station sales managers to "be generating monthly reports on ad activity run by each retailer in the market. It's a great way to keep him from becoming complacent or from letting his share of advertising pressure drop. And you should know the sales of your local retailers. It is the figure they use to set their ad budgets."

Research role. In a panel on "Getting to Your Local Advertisers Through Research," John Ryman, general manager of KQZY(FM) Dallas-Ft. Worth, said, "Local retailers don't care about Arbitron; they'd much rather have quality customers come in and buy something. We use all the research we possibly can, but we use the 'consultant' sell—we find out what the retailer wants." Harvey N. Gersin, executive vice president of Reymer & Gersin Associates, a Michigan-based research firm, urged stations to conduct their own market research, to study lifestyle, media usage, shopping habits of customers of various retailers and then present this data to the retail clients.

"The Exciting New Retail Research" focused on similar techniques. Edith N. Hilliard, president, Radio Division of Seattle-based Leigh Stowell & Co., said her company works with stations in 41 markets zeroing in on four areas of retail market research—purchasing patterns, media preference, demos and personal values. At the same session, P. Dale Ware, head of Media Lifestyles Research, East Palmdale, Calif., asked the question, "Why research?" and then answered it:

- "You stand out among the competition."
- "It creates good will."
- "It helps the client target customers."

In a session on "The Big Co-op Bucks," consultant Lois Weiss of The Co-op Connection urged stations to generate co-op dollars by working with manufacturers' district sales managers—"not the advertising department or the agencies." Sixty to 65 per cent of co-op programs today, she said, are 100 per cent, as opposed to the traditional 50–50.

Newmark resigns HNW&H

Philip B. Newmark, one of the founders and for three years president of Interep's Hillier, Newmark, Wechsler & Howard has resigned to take on the managership of Emmis Broadcasting's KPWR(FM) Los Angeles. Newmark said his leaving HNW&H was for personal reasons, his explanation being that his traveling as a top executive of the rep firm was sacrificing his family life. Newmark, who is 40, has been married 14 years and has an 11-year-old boy.

The L.A. station is one of four owned by Emmis, an Indianapolis-based group, which recently bought three Doubleday stations—WHN and WAPP(FM) New York and WAVA(FM) Washington. The other Emmis stations are in St. Louis, Minneapolis and Indianapolis.

Newmark joined Blair Radio in 1974 after selling Yellow Pages for the Donnelly organization. He left Blair in 1979 and spent two years at WMC Memphis, where he was general sales manager. When Hillier, Newmark & Wechsler was formed in 1981, Hillier became an executive vice president. He was named president in 1983 when the company was merged with Bernard Howard & Co.

RAB ranks the agencies

Though Davis, Johnson, Mogul & Columbatto media director Larry Witter concedes that some of his clients do place substantial dollars in radio, the Radio Advertising Bureau's estimate of $25.6 million in billings for the agency in 1985 is a little on the high side, he says. RAB's calculations put DJM&C in first place in its percentage-in-radio ranking among ad shops

(22 per cent), unseating 1984's leader, Tracy-Locke, which dropped to fourth in 1985 with expenditures of $46.3 million (17 per cent).

In terms of total radio dollars spent in '85, the marriage of Bozell & Jacobs and Kenyon & Eckhardt put together an agency whose combined radio billings RAB estimates came to $156.2 million, making it the top spender. And at 14.2 per cent of the agency's total media billings, according to RAB, BJK&E comes in sixth on the percentage-of-media-billings-in-radio list.

A check of agencies indicates some feel RAB's estimates are in the ball park, while others agree with DJM&C that they're a little inflated.

Two of the biggest radio investors among DJM&C's clients, says Witter, are McDonald's and the Ralph's supermarket chain.

'Frequency builder.' Witter says that in most cases, radio is used as a "frequency builder" and/or as "a supplement to TV—except in the cases of our television station clients like KABC-TV (Los Angeles) and KGO-TV (San Francisco). For them radio is our primary medium, because obviously we can't put them on other television stations."

In second place in percentage spent on radio was Evans Communications, with $26.2 million or 21.5 per cent of its total media dollars in radio, followed by The Bloom Cos., whose $32.6 million in radio was 19.2 per cent of media dollars.

In fifth place comes W. B. Doner's $30.6 million, or 16.5 per cent of total 1985 billings in radio.

A $43.4 million radio outlay, or 14 per cent of its total media billings, puts Ross Roy in seventh place, followed by Leber Katz Partners, newly merged with Foote, Cone & Belding/New York, with $32 million in radio last year, which was 11 per cent of media billings.

Della Femina, Travisano is in ninth place with 11 per cent of total 1985 billings, or $27 million, in radio; and a radio outlay of $133.3 million, or 10 per cent of total billings, makes D'Arcy Masius Benton & Bowles third on RAB's 1985 dollar list and puts it in 10th place on its per cent in radio ranking.

BBDO second. After Number 1 BJK&E on the dollar ranking, BBDO is second with 8 per cent of billings, or $146.2 million in radio, followed by DMB&B. Fourth biggest radio investor was Young & Rubicam with $102.2 million, which came to 4.5 per cent of media billings, and in fifth place came the $97.7 million radio investment of Ted Bates, which was 5.1 per cent of media billings. Number 6 was J. Walter Thompson's $93.8 million, or 5.6 per cent of billings. Next comes the $86.1 million or 5.9 per cent of billings placed by the Ogilvy & Mather Group, followed by the $84.4 million in radio, or 5.9 per cent of billings reported for Foote, Cone & Belding (before addition of Leber Katz).

N W Ayer and its radio investment of $51.5 million, 7.9 per cent of billings, falls into ninth place on the radio dollar list and Number 10 is the $47.4 million, or 5.5 per cent of billings, placed last year by Dancer Fitzgerald Sample.

Local radio outpaces spot

Local radio advertising fared better than national spot in January (see story, page 66). Local radio revenues climbed 5.7 per cent ahead of the January, 1985, totals according to compilations based on the Radio Advertising Bureau's Composite Billing Pool of radio markets. Robert Galen, RAB senior vice president for research, reports that the local figures are based on a composite of 62 participating markets that represent 38 per cent of the U.S. population.

Hungerford & Co. reports on eight eastern and 15 midwestern markets, Miller, Kaplan, Arase & Co. reports on nine southern and 19 western markets, and the RAB research staff compiles data for 11 more markets, nationwide.

Growth categories. Meanwhile five-year comparisons of radio investment increases between 1980 and 1985, based on Radio Expenditure Reports data, for a group of local categories show restaurants and fast food establishments led in dollars for radio in 1985, with a radio investment of $92.7 million, up 180.3 per cent from this category's 1980 radio expenditure. Biggest percentage jump, up 223 per cent, was recorded for the $43.9 million radio outlay of the banks and savings and loans category.

In terms of dollar totals, the restaurants and fast foods group was followed by the $44.6 million placed in radio by grocers, food stores and supermarkets, up 136.6 per cent from 1980, the banks and savings and loans, and soft drinks and bottlers, who placed $35.3 million in radio in 1985, up 17.6 per cent.

Next came department and discount stores with 1985 radio expenditures of $30.7 million, up 30.2 per cent; jewelry stores, whose $23.8 million was 141.7 per cent ahead of 1980, and realtors and real estate operations, with a 1985 radio investment of $7.6 million, up 187 per cent from 1980.

Four-year comparisons of radio investment increases between 1980 and 1984 by a number of different local categories show automobile dealers, with 1984 radio expenditures of $543 million the biggest investor group in radio advertising and lumber and home improvement centers with the biggest percentage jump, of 253.5 per cent, over the four year time frame. Full service banks, which put $407.2 million in radio, or 92.6 per cent more in 1984 than 1980, was the second biggest dollar expenditure category, followed by floor covering stores, whose $292.1 was up 45.6 per cent since 1980.

Affiliated exiting radio

Affiliated Publications is planning to sell its nine radio stations in favor of placing greater emphasis on investments in cellular telephone systems and newspapers. Affiliated is the parent company of Globe Newspaper Co., publisher of *The Boston Globe*.

Affiliated has already signed a purchase and sales agreement for KPLR Phoenix and is awaiting Federal Communications Commission approval.

Radio Business Barometer

Network radio up 11% in March

Network radio's drooping growth rate continued drooping in March, but the medium still showed enough steam to come up with a double-digit, year-to-year percentage increase in revenue.

The March numbers from the Radio Network Association showed an 11 per cent revenue increase over the same '85 month. That doesn't sound bad at all, but web billings were up 21 per cent in January and 14 per cent in February.

Meanwhile, the Chicago sales territory continued to show in March the strength that emerged in February, following a relatively weak performance in January.

March network radio billings came to $29,372,355, compared with $26,423,091 the year before. This brought billings for the first quarter to $73,740,288, up 15 per cent from the $64,257,296 collected in the first quarter of '85.

As indicated the Windy City performed quite well in March, with network sales up 26 per cent, the highest level for any of the four sales territories. This followed a whopping 45 per cent increase in February, unheralded by the January rise of 1 per cent.

March revenue out of Chicago was $6,809,146 vs. $5,384,426 during the same '85 month. March revenue was only slightly under the February figure, a matter of a little over $17,000.

The first quarter increase for Chicago was, of course, substantial—up 27 per cent. Revenue was $19,489,019, vs. $15,391,346 in 1985.

Detroit didn't do badly by network radio during the first quarter, either, with the webs being bolstered particularly by January and February spending. March dropped off a bit, with an increase of 12 per cent. The dollars are, of course, modest: $2,208,375 in March, '86, compared with $1,977,014 in March, '85. Still, March was the best month of the quarter in terms of actual spending through Detroit.

Detroit's network take during the first quarter rose a very nice 19 per cent. The total was $6,109,485 as against $5,138,190 during the previous year.

The two coasts were the poorest performers in March as well as in the first quarter.

Los Angeles was actually down in March, the only decline for any sales territory in the first three months of this year.

N.Y., L.A. picture

The West Coast declined 6 per cent to $1,538,350 in March vs. $1,635,015 in the corresponding '85 month. For the quarter, the total was $4,134,988, up 5 per cent from $3,945,622 in '85. L.A. was up 23 per cent in January, but could only manage a 5 per cent increase in February.

As for New York, it, too, like L.A., could boast of only one really good month in the first quarter. That was January, when sales rose 26 per cent to $12,163,207. In February, the increase was only 3 per cent and in March sales rose 8 per cent to $18,816,484.

In the first quarter, New York sales were up 11 per cent to $44,006,796. During the previous '85 period, the total revenue was $39,782,138.

Network **+11%**

(millions) **1985: $26.4** **1986: $29.4**

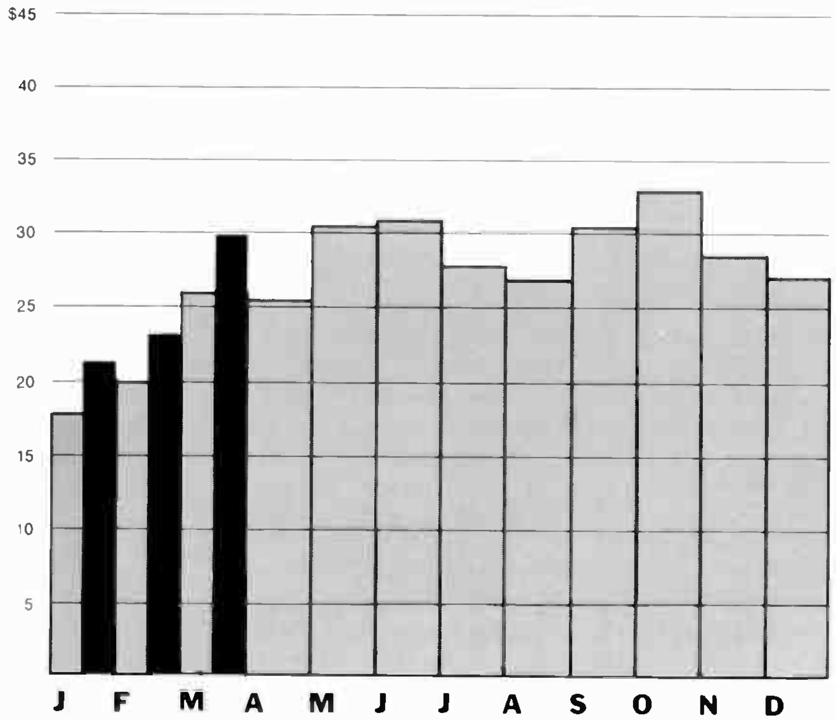
Changes by territories

Territory	Billings (000)	% chg. 86–85
New York	$18,816,484	+ 8%
Chicago	6,809,146	+26
Detroit	2,208,375	+12
Los Angeles	1,538,350	− 6

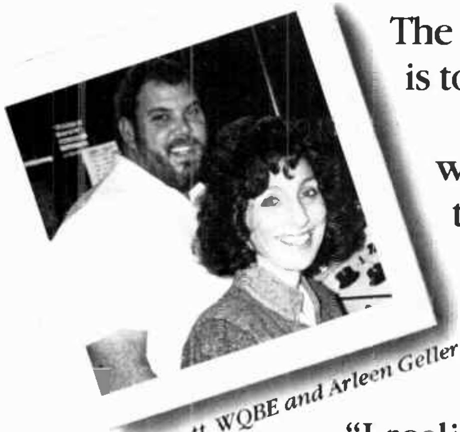
Source: Radio Network Association

March

Network (millions $)



Arleen Geller will work harder for WQBE and WTCR because she's been there.



DJ Bob Scott, WQBE and Arleen Geller

The best way for a national rep to sell beyond the numbers is to have good, firsthand station and market knowledge. At McGavren Guild Radio, we believe the only way to get this information is through regular visits to our client stations.

That's why Arleen Geller, Vice President/Sales from our New York office, recently traveled to Charleston and Huntington, West Virginia, to work at WQBE and WTCR.

"I realize as a national representative it's important for me to get firsthand information directly from our clients. By visiting the stations and being in their marketplace, I'm able to gather exclusive, primary information which will put McGavren Guild Radio salespeople in a much better position to sell the station."

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

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

McGAVREN GUILD RADIO
Innovative Leadership

GM Bob Turley, WQBE and Arleen

Arleen and WTCR Chief Engineer, Eddie Walters

PD, Bob Jones, WQBE and Arleen

Arleen Geller, McGavren Guild Radio

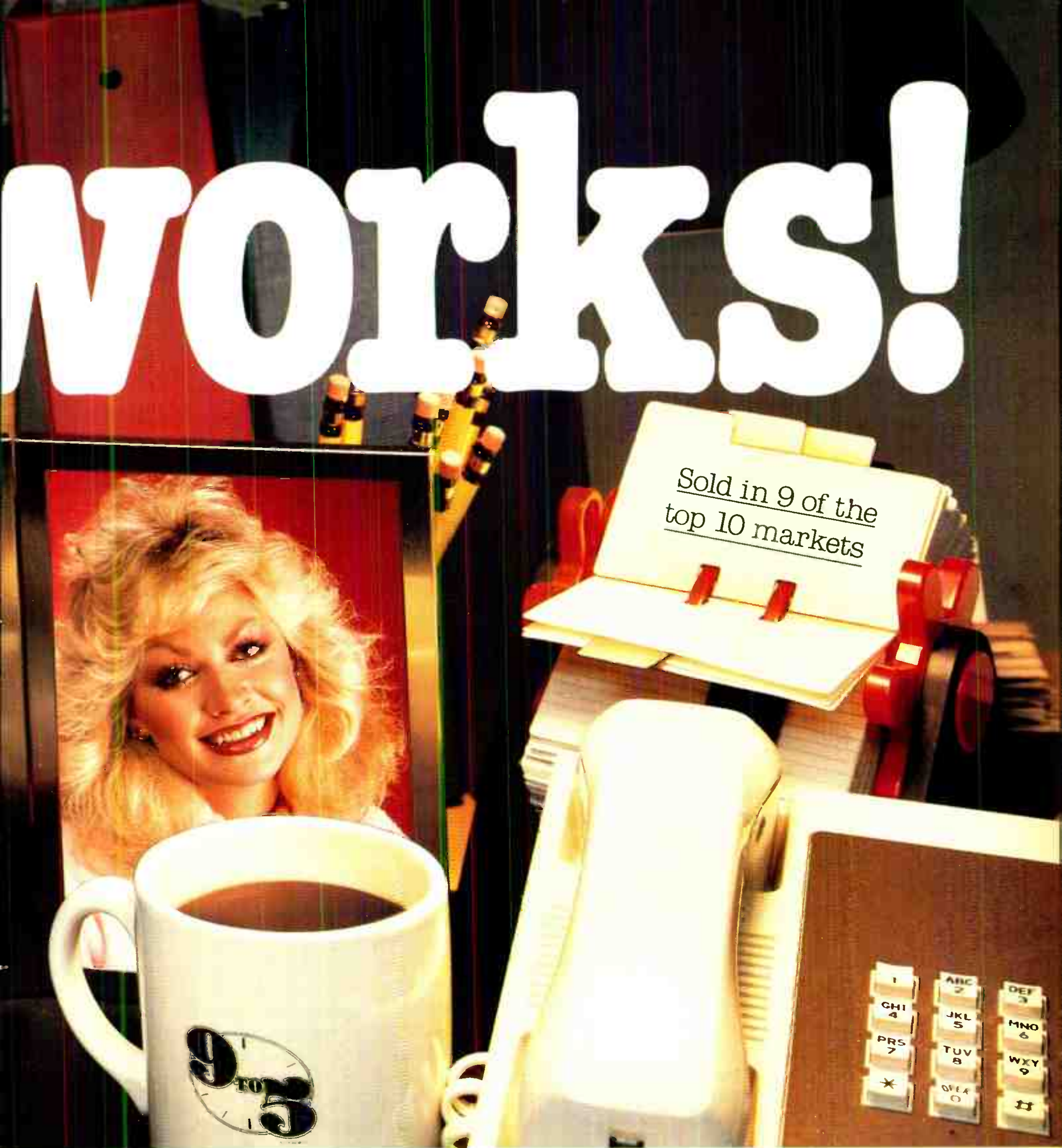
Today, half-hour comedies are working better than ever. And "9 to 5" will work for you.

● It worked as a hit movie with over $100,000,000 at the box office!

● It worked as a television series, winning its time period in its first season! And it had ratings higher than "Fame," "It's a Living" and "Mama's Family"!

● Now, "9 to 5" works with 26 all-new episodes each year—starting this September. With a

Source NTI 9/80—8/81 Annual AA% Averages



cast headed by Emmy-winner Sally Struthers, along with the hilarious Valerie Curtin and Rachel Dennison.

● "9 to 5" will be backed by an extensive network-style national promotion campaign that will make "9 to 5" work extra hard! And there are numerous merchandising opportunities that will add sales and impact.

● **"9 to 5." It's comedy that works for you!**

20th CENTURY FOX TELEVISION

LADIES AND GENTLEMEN, BOB HOPE

He is America's leading laughman, the king of comedy, the master quipster, the consummate comedian.

He has sung, danced, written, acted, emceed, laughed and stolen his way into the hearts of generations.

Presenting the inimitable style. The delicious wit. The impeccable timing. The funny face that launched a zillion laughs.

Bob Hope.

You'll thank him for the memories.

ROAD TO BALI
PARIS HOLIDAY
CANCEL MY RESERVATION
SON OF PALEFACE
MY FAVORITE BRUNETTE
THE GREAT LOVER
ROAD TO RIO
THE LEMON DROP KID
THE PRIVATE NAVY OF SGT. O'FARRELL
HOW TO COMMIT MARRIAGE
THE SEVEN LITTLE FOYS

Available Fall '86 on an advertiser-supported basis and subsequent cash basis

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HOPE DIAMONDS

ELEVEN BOB HOPE MOVIE GEMS

Cable regarded more as an additive buy by agency media execs at roundtable

National cable '86: Despite progress, it's still a hard sell

Television/Radio Age

April 28, 1986

Ad-supported cable networks, while offering some demo and formatting opportunities, continue to meet resistance on Madison Avenue.

Some half-dozen years after the beginning of the advertiser-supported cable network age, national cable remains a hard sell on Madison Avenue.

That's the conclusion that can fairly be drawn from the comments made by executives of major national advertising agencies during a TV/RADIO AGE roundtable discussion on national cable advertising.

The eight executives on the panel represent agencies that rank among the top 10 spenders in cable television. Yet the consensus view expressed during the often animated session was that cable, while offering some specialized demographic and formatting opportunities, still lacks sufficient national coverage to put it on a par with the more ubiquitous broadcast TV.

Panelists sharply criticized cable industry complaints of underspending in the medium, some going so far as to actually question the wisdom of industry strategy.

And most took issue with the underpinnings of the cable industry's argument that a significant increase in the level of spending in national cable is a necessary means of combatting broadcast network erosion in homes that are wired.

If anything, the session served to unerscore the great challenge that advertiser-supported cable networks continue to face.

Participating on the panel were:

Robert Beltran, supervisor of cable television, Young and Rubicam; John Gray, senior vice president, director of media planning, J. Walter Thompson; William Wiener, senior vice president, director of video development group, BBDO; Beverly O'Malley, senior vice president, director of electronic media, Dancer Fitzgerald Sample; Carol Karasick, senior vice president, group media director, Saatchi & Saatchi Compton; Bart McHugh. senior vice president, director of cable television, Doyle Dane Bernbach; Lee Oakes, vice president, associate media director, McCann-Erickson; and Susan Rowe, vice president, network supervisor, N W Ayer.

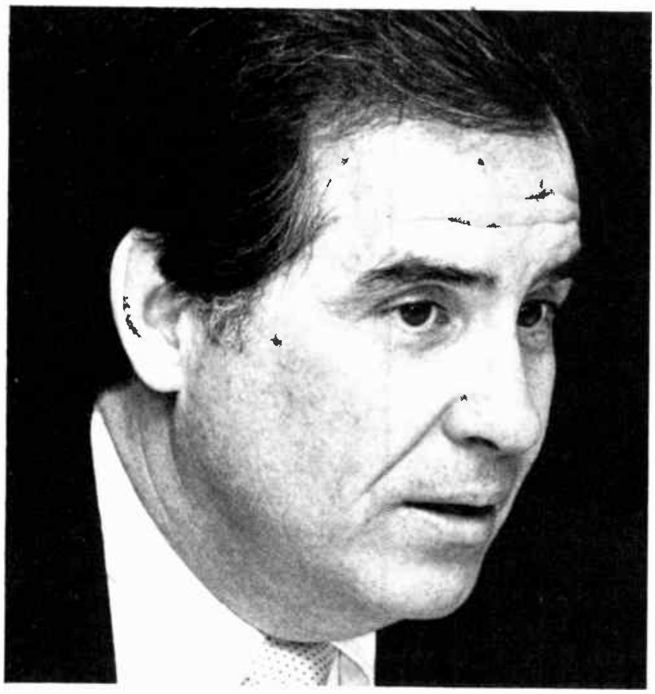
The discussion, which begins on the next page, was moderated by TV/RADIO AGE editor Alfred J. Jaffe.

JWT's John Gray: "I've seen some of the worst examples of what I consider clutter on the cable networks..."

N W Ayer's Susan Rowe: "You have to sit on the cable networks to own up to their agreed-upon guarantees..."

TV/Radio Age: *What we'll be trying to do here is develop some insights into the practices and procedures of buying time on cable television, about where the medium is going and where it's been, and what's different about it, if anything. Let's start off with the way cable is fitted into the media department structure. Is cable now integrated into the buying and planning structure of your agency, or is it still in a separate category?*

McHugh. It's a hell of a lot closer than it was a year ago. We still have a separate cable department, it sits on the same floor and the same space as broadcast television, and I'm tickled to death to report that the people work together. The planners on the seventh floor now talk to the cable negotiators and I'm also tickled to death to report that we're making all kinds of progress over there.



DDB's Bart McHugh: "I think more and more dollars will be invested into cable . . . It does perform a service that some other mediums don't."

Oakes: We're a fully integrated agency. We no longer have a separate cable function. Cable is purchased as part of the standard negotiating by our network people and it's planned as part of the standard time process by our planners; and we do have integrated planning, purchasing capability. Cable is sometimes proposed by planning, sometimes by negotiating, but it is not a separate function in any way.

Gray: Our system is totally integrated. We do have a new electronic media group that keeps a sharp eye on all developments in new electronic media, but cable is mainstream. It's planned by our planning people, it is negotiated by our negotiating people. The planners get particularly involved if they can find creative ways to use cable as opposed to simply using it as a tonnage type medium; but they get involved in the planning of it no matter which way it's used. Either way the network negotiating people do the negotiations.

Rowe: We're also fully integrated. And ideas and use of cable can come from either planning or buying, but cable is planned as television in the planning department.

Beltran: Cable has just become fully integrated. It's part of a process that's been going on for the past year when the network department switched from daypart assignment to account assignment and then the syndication group was merged into the network group and just about a month or so ago the cable group became officially and formally integrated into the network group.

From the planning perspective, dollars tend to be automatically assigned to cable television from most of our clients, then it's up to the buying group to pretty much decide how that money is best spent in cable television areas. There's interaction between the planning group and the buying group, but at least until this point the buying group has known the most about the cable world and where the best opportunities are for specific clients. So the buying group does tend to have the most influence in terms of where specifically the cable money will go.

Wiener: We're fully integrated but yet separate to a certain degree. My group, the video development group, is a separate entity, outside of the mainstream of the media department, that analyzes, monitors, reports on what we call new technologies. Cable has gotten into the mainstream of media plans. We deal also the home videocassette market, videotex, teletext the direct broadcast satellite, anything that could be called a new technologies area. We do not as a group do any of the buying. The buying is done back in the media department by the individual network buyers assigned to that particular account. It was integrated into the formal media planning process in that every media plan has to have an exception where cable is looked at and analyzed. It doesn't necessarily mean used, but at least looked at for integration within the media plan. The planners look at it, analyze it and usually the network buyers are the ones that negotiate the cable time.

Karasik: Our agency represents the first exception to the general rule here because although cable is in the mainstream of media planning, we still have the planners do the buying for cable. Plans still tend to be network-specific for individual brands. And since the planners need to get that much involved in the process to determine which networks they're going to be working with, they're doing the actual purchasing as well.

O'Malley: I guess we're never been fully integrated, and we've never been completely separate either. We operate with an advocacy group for the new technologies, incorporating not only cable but VCRs, videotex and whatever comes down the pike. But we have attempted and felt that for the long-term benefit of cable that it had to be mainstreamed as soon as possible into the planning and the buying process. And while we have always had specialists in the area, it has been mainstreamed from the very beginning.

TV/RA: *The cable industry complains that satellite networks capture 15 per cent of total viewing, in both basic and pay cable homes, and yet don't get a* *proportionate amount of TV advertising dollars. Is that a fair complaint?*

Gray: No, I don't think it's a fair complaint. It's a totally mechanistic way to approach something. Maybe in the aggregate the basic cable networks deliver that share of audience, but if you ever tried to go out and buy all of the basic cable networks with sufficient schedules to make up that universe, you'd go crazy. You just wouldn't do it. What's happened, of course, is that a handful of the basic cable networks, including the superstations, generate ratings in the one area in their universe, and there's a whole raft of smaller ones that don't even do anywhere near that. And that's what's clouding the issue here. It's a very unfair statement.

TV/RA: *How do you handle that fragmentation?*

DFS' Beverly O'Malley: "The biggest confusion in the viewer's mind is that they don't know what's on and when it's on . . ."

Gray: Well, one way you can approach it, which we often do, is the so-called scatter cable strategy where you analyze a network schedule for a brand and determine how much of a rating loss, if any, you have in pay cable homes and in basic cable homes. You probably don't have much in basic; you may not have much in pay, depending on your schedule. You then look at the sales situation, your potential for that brand in the pay cable homes; and you make a judgment based on normal allocation procedures as you would if you were planning spot, for example. And you come up with a percentage, a theoretical percentage, that you would have to put into cable. But you have to recognize the basic flaw that when you buy these basic cable networks you replace your missing rating weight. You're not putting all of that rating weight where you want it. It is true you're putting it all in cable homes where you have the problem, but a lot of it is going into your basic cable homes where, for the most part, you aren't going to be having a problem. There's no way, unfortunately, that you can put everything into pay cable homes, which is where your real problem occurs. So there is no magic answer.

McHugh: I think it's important that people try to remember what the basic job, duty, of an advertising agency is. It is not to make television better, it is not to create, foster and improve the cable business. It is to represent their client in the best possible way. It is to spend their money in the most efficient way, the most effective way. That's what we are paid to do. And if—and I think it is at this point in time—cable television represents a method or a means to do that, then we'll use it to the extent that it works for individual clients in different ways.

TV/RA: *This is a good time to bring spending up. How much do you spend in cable?*

Oakes: I think that's an irrelevant question. What you want to do for your clients is to use broadcast when you're using it in the most effective way, as Bart just said. That may mean a lot of cable for one client and no cable for another client. So when you start to look at something like total billing you really can't relate how much cable you use for your total billing. What you really have to find out is whether an agency is using cable effectively.

TV/RA: *How do you use cable effectively?*

Oakes: Well, we've put together a special program for various clients. I can name two as examples. We have AT&T for whom we created a program called *Science and Technology Today.* It's on CNN and is proprietary for AT&T. That was a very effective use of cable. The amount of money that goes into that is really irrelevant to what the value of the program is. Obviously, you have to come back to CPMs and that kind of thing at some point, but it was an opportunity, not a budget-driven kind of thing. The same thing is true for American Express Gold Card, another one of our clients, where we use cable in a very specific kind of way, and it related directly to the print that we were doing. We wanted to get the essence of the print campaign onto cable because we thought that was a little more selective than television. So again, that was not a question of saying, gee, you know 15 per cent goes into cable or whatever goes into cable. It was an idea that translated cable, and that's really the way we have to look at it.

O'Malley: Going back to the original question on whether or not agencies are spending enough in cable and yet agreeing with you that exactly how much is not necessarily always relevant, I do believe that there's still a need to spend more. I don't think agencies are necessarily advocating enough cable and I feel very strongly that the product usage story, the pay cable universe, is a very, very strong one and very applicable to most of our clients. And I'd like to use the analogy of how we buy spot on the West Coast, for instance. We know that network under delivers the West Coast in traditional broadcast television, and we can go to a client and we say now you're 10 per cent underdelivered on the West Coast, and that's something you want to make up, right? And they will generally say, yes, we need to make up that weight. And we buy spot

TV in selected markets, not only to bring those markets up to par, but to bring them up to potential according to sales. And we see the same thing in cable in a sense that here is a good 28, 30 per cent of the pay cable universe in the U.S. that is under delivering, their schedules are under delivered, as delivered by network television. And yet their sales potential is over or above average.

Should we not do something in that pay universe to make up for those lost messages and bring those markets not only up to par, but to bring them up to potential, which means above par. And that generally for most clients means, use cable. And yes, we're trying to get at the pay cable households, but the research also shows that a good one-quarter of all the viewing in the pay cable household is indeed going to advertiser-supported basic cable networks. So the opportunity is there. I'm not convinced that we're fully utilizing it.

Gray: Yes, I agree that it is not necessarily always being fully utilized, but I come back to the point I made earlier. We have to recognize that a portion of that money that we're putting into basic cable, in fact sometimes a very large portion, is actually flowing back into the basic cable universe where we don't need the replacements, and we aren't putting it in pay. If HBO would start taking commercials I think we'd be in great shape. I also would make the comment that there is so much hype and pressure by the Cable Advertising Bureau, and they produce these case histories that suggest that an advertiser should put something like 14 per cent, or in one case, I think I saw 24 per cent, of his money in cable. Well, that's ludicrous. I mean, it's just calculated to turn us off. It's too exaggerated.

TV/RA: *Yet at the same time, the cable industry argues that the audience erosion is there and that cable is responsible for it.*

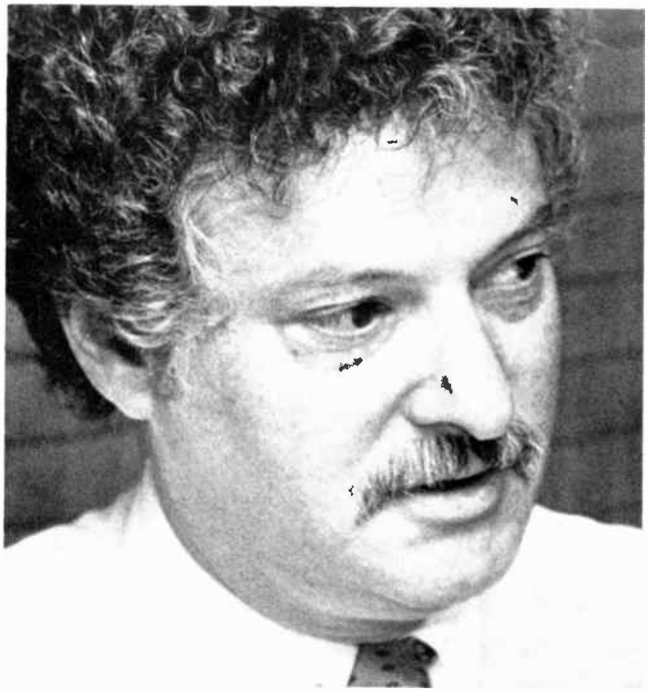
Rowe: Cable is not responsible for all the audience that's not watching network television. There's a little group called independent television stations. They're responsible for most of it.

TV/RA: *But, at the same time, the industry also argues that barter syndication and independents actually under deliver in cable homes. Why doesn't that argument carry more weight on Madison Avenue?*

Wiener: I think part of the problem is that whenever one talks about shares, no one realizes that they're shares of different pies and that pay cable households are really television junkies. I think the November Nielsen report has them watching 61 hours a week of television. The basic cable household watches 53, 54, 55 hours a week of television. The non-cable household watches 48 hours a week of television. Between pay and non-cable we have a 25 per cent increase in hours viewed.

So when we talk shares we really have to analyze that we're talking shares of different pies. And if you analyze the Nielsen numbers, as far as hours devoted to watching network television, it varies very little; it's in the mid 30s between the non-cable household and the pay-cable household. There is no such thing as an exclusive cable television viewer. They don't just watch cable. So they're always reachable even in broadcast television. And when you look at generalities, saying shares of this—and there's always erosion—when you analyze the differences in networks, there are certain networks, certainly different shows, that do even better in cable households. You don't have a share erosion, you have a bump. So I don't think you can make a generalized statement that everything is always negative, that share is always this or losing this much audience. It's just not the case. If you really analyze it, you can really beat the averages, by going to various networks, going to various shows.

Gray: To that point if I may. If you're talking about being able to buy shows that actually do better in pay cable homes, there certainly aren't many of those. There are about seven of them I think when you look at the November–December book.



BBDO's William Wiener: "Local cable is more viable from an advertising standpoint than national cable . . . Locally, the cash register rings the next day."

Wiener: Well it's usually the highest-rated shows that do better.

Gray: *Cheers* and *Cosby* and *Monday Night Football* and two or three others, but out of all the shows on the air, only six or seven scored above—in pay cable homes—above their national ratings in both November and December.

Wiener: But if you are interested in those households when buying network television, you would take that into consideration.

Gray: Yes, but then you get into a cherry-picking type situation.

Rowe: I just wanted to make a point that there is no question we have a problem. The network shares have eroded, and we're trying to find out whether maybe cable is a little bit under utilized. I don't think this percentage formula is acceptable to any of us at an agency level.

TV/RA: *The cable people say it's easier for you to buy broadcast because you always have, and you make more commission buying broadcast and there are guarantees when you buy broadcast. This is what you constantly hear.*

McHugh: Syndicators have been saying that for 30 years.

Karasick: Let's not forget the one most important point. Advertisers are out to sell products, and people still are spending at least two-thirds of their time watching the [major] networks. We can't ignore that fact. You look at all these analyses that the CAB has done on network erosion and you look at the rating points and, yes, there's a lot. But if you look at the reach analysis on all of those, you take a schedule and you look overall at the U.S. average, the differences in the reach aren't that great.

McCann-Erickson's Lee Oakes: "Radio is about 75 per cent local, 25 per cent national . . . Cable might be the same way, for the very same reasons."

People in cable homes can still be reached by advertising on broadcast networks. We're never going to be able to walk away from that.

O'Malley: While I don't disagree totally about what you say, Carol, I do think that the added impact of being involved in programming tailored for cable and to be in special environments tailored for cable, specially created for those environments, is something that does have added impact. It's something that cable can do and do very well, and I think that agencies spend a lot of time on programming development that has nothing to do with negotiating time. It does go a little bit back to the good old days of broadcast television in terms of programming development, but I think we're foolish to not participate in that. We have developed 78 half hours to date of *What Every Baby Knows* for a diaper product, and we're developing nutrition news on CNN for two nutritional products. It's important, I think, to get involved with the programming advantages of cable as well as the creative advantages of commercial lengths. That's a plus for cable right now.

We should be looking into that, and we are. I think most of us are. It's not just the buying.

Gray: Let me just come back to that word, "erosion," that you mentioned. The cable networks start talking about all this network erosion. The fact of the matter is, it looks like there's been a clear halt, maybe only temporary, but a clear halt to this network erosion trend. Where the erosion has been occurring, however, is in the ratings of the basic cable networks. If you look at 1985 versus 1984, or the top eight or so advertiser–supported cable networks you'll find their ratings are down 12 per cent or so. So I think that's where we ought to be starting to look for erosion now.

McHugh: But this was expected. The more cable networks that start getting a small piece of audience, the more they are going to take them away from the larger networks. You haven't seen the end of that, I don't think. It's going to go down more. So we end up talking about the universe of cable—it's tough to buy the universe of cable. You end up buying four networks.

TV/RA: *Well then, maybe cable is a demographic buy and maybe it should even command higher CPMs because you're getting a more upscale household in those specialized homes. Does that philosophy affect your buying?*

McHugh: You're beginning to approach the "we deserve" category, which, quite frankly, I have never quite understood. Nowhere in the Bible do you find the words "fair" or "we deserve."

Karasick: Some of this goes back to the way some of the cable networks were trying to sell five years ago. I can remember something called the Cable Health Network coming in and saying that they were like a specialty magazine, therefore we should pay a premium to CPM. CNN was doing that. It doesn't work that way. It's supply and demand at this point.

Gray: If it's a network that is offering something really special in terms of program environment and really targeted audiences and creative opportunities and sponsorships and stuff, yes, maybe it's worth paying a premium for something special. You'd pay a premium on [network] television to do something like that if you could do it on television, which, of course, you can't. But when you're talking about cable as basically a replacement vehicle to make up for lost ratings in pay cable homes, then I don't think it makes any sense at all to even talk about paying a premium. Network television is a mass medium. You buy it for efficient coverage and all those other good things. You're not getting it in a bunch of homes, so you're surely not going to pay a premium to make it up. Ridiculous.

TV/RA: *Madison Avenue has complained of the inadequacy of audience measurement of cable. How useful are some of the new tools being developed, such as Nielsen's Cable Audience Profile for local ratings? And what impact will people meters have on encouraging more advertising?*

S&S Compton's Carol Karasick: "We had a lot easier time selling cable in the early days, before there were numbers . . . I don't have to have daily ratings . . ."

Gray: It remains to be seen whether the people meters will show much of a difference, because keep in mind that the cable networks have been on the meter from the NTI sample. And all the people meter will do, presumably, will be to see if there are any differences in viewers per viewing households. Maybe there will be, but maybe there won't be. As far as the CAP thing goes, it's kind of an interesting proposition. It's sort of like a magazine simulation. I don't think too many of us have too much faith in magazine simulation. It really remains to be seen and be looked at carefully. Maybe it's a step in the right direction in that there hasn't been even as much as that.

Rowe: I think the value of the people meters is the increased sample. Anything that will sample that cable audience above the Nielsen numbers, that would definitely be a help.

Oakes: Part of the question, too, is how big that sample is going to be. Because someone's going to have to pay for it. And it's not likely that the cable networks are going to want to pay; in fact, we know the cable networks are not going to want to pay.

Wiener: I think the biggest question is what is going to happen as a result of the right type of measurement? Are we really going to expect cable ratings at 0.8 or 0.9 or 1s to go to 2s and 3s and 4s? There's no way. So what are we looking for? We're looking for a network to go from a 1.0 rating to a 1.2 rating. Is that really going to increase our investment by 20 per cent? I don't think so.

I think people use the lack of research as a crutch for not getting involved in cable, because I don't think that anyone is going to increase their investment between going from a 1.0 rating to 1.2 or 1.3 rating. And we know that with 30 or 40 cable networks out there, that's what the average network is going to get, 0.8, 0.9, 1, 1.2, 1.3. That's not going to sell cable.

Rowe: I think most of us who have bought cable have been doing it for quite a long time and have done recommendations with no numbers. It's the programming, and the reason you buy it is because the programming makes good sense to you. It fits the client's product and you use it. You don't always have to put that little number in the column.

Oakes: Also, although you can't measure specific programs and specific things in cable, you can get enough of a flavor of what cable is out of national syndicated research. You get enough to use your own judgment and then not rely on these 1s and 2s that are developed by Nielsen or anyone else.

TV/RA: *Is there a parallel here between editorial environment in a magazine and certain cable networks? You don't know exactly what you're getting, but you know you're getting a certain type of audience.*

Oakes: Sometimes that's true.

TV/RA: *On the subject of low ratings, do any of you people have any kind of a rating cutoff, a level below which you wouldn't buy a particular network?*

Beltran: I think again it's the environment. In a lot of instances we use cable as a strategic sort of addition to a [network] television buy. You would like to have some ratings so you can get a verifiable guarantee off of it, but that's not going to make or break purchasing a cable network.

McHugh: As someone just said, we have network cable television, and in some instances it wasn't measured. It's been done. So I don't think there can be any magic cutoff.

TV/RA: *But can an industry work on faith?*

McHugh: An awful lot of these numbers we're dealing with on a daily basis have been, for the better part of my career, asterisks. All of a sudden they're accurate, justifiable, reasonable numbers. That is awful tough to swallow and live with.

Karasick: This is tied to the Cable Advertising Bureau saying that cable should have more money. Frankly, we had a lot easier time selling cable in the early days, before there were numbers. And it's a lot tougher now to sell it. So we're caught in the middle. The hard sell now is to increase the amount of money that's going to go into cable. I think that's where research is going to have to bear the responsibility. I don't have to have daily ratings for cable. I agree with Lee; we could make buys on cable if we had a monthly report.

There are times when I would not like to see ratings program by program. People are making buys, and people are calling us up with overnights. One week they call up and it's a 4.0 rating and then we don't hear from them the next week when the rating was a 0.6.

TV/RA: *Then were the cable networks wrong to play the game and adopt the broadcast measures?*

Gray: They had no choice.

TV/RA: *How do the cable networks compare with barter syndication and the big three networks when it comes to things like make-goods or guarantees? Is there any difference in the way you deal with them?*

McHugh: No, it's negotiating. The basic difference is that broadcast network provides it. Cable doesn't, for the most part, unless you are a large, large advertiser with a very large trunkful of money. And if it is guaranteed and they say they're going to give it to you, then you've got to go get it. That's your job.

Rowe: Yes, I find you have to sit on the cable networks to own up to their agreed-upon guarantees a lot harder than you do the networks. If you don't chase them, they will not come to you.

TV/RA: *Is there any kind of a movement toward the development of a spot market in cable?*

Wiener: One of the things that the cable systems are doing to attract dollars from Madison Avenue is the concept of interconnecting whereby they partner themselves up with adjacent cable systems, so instead of trying to sell a 25,000-home system, they now try to sell 150,000-300,000 homes. So they become more competitive within the spot TV universe. But the thing that is interesting to me on local cable is that local cable is more viable from an advertising standpoint than national cable. You now have the ability basically almost on a zip code by zip code basis to buy television, which is proven to be the most impactful medium. Instead of buying ADI-wide television you can now buy television on a neighborhood basis or a zip code or county basis.

There's going to be a big boon for those marketers that are able to segment their marketing and to find out exactly where their prime prospects are living. But, currently, the only way to get in the door of most major agencies is for the interconnects to form and partner themselves up to make it more competitive with the local [spot] market.

Oakes: Right now, in spot, cable is really a conceptual buy. There are absolutely no numbers, there's no assurance of what you're getting when you get it. I must say that there aren't too many of those opportunities around at the present time. Interconnects certainly. Basically you can't really buy cable locally except as a conceptual kind of thing.

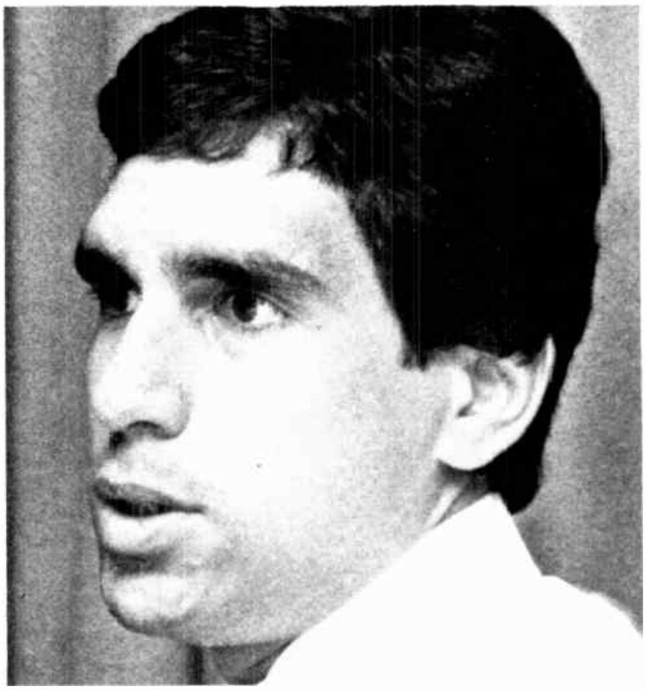
TV/RA: *Can you measure the success of having bought cable exclusively?*

Oakes: Some clients can.

Wiener: Locally, the cash register rings the next day.

Gray: I don't think you'd expect too many cash registers to ring, though, in most cases because you're talking ratings of 1s probably. And that's not a very big audience. I would think that if there were a lot of successes out there that you would see much higher usage of local cable than you do. I suspect there isn't much out there. And it's probably because the local cable systems are trying to charge prices that are simply totally out of line with the audience. So if you buy the top five systems, you might as well buy the whole network that the system's carrying.

Karasick: We're going through that now with one client where we're trying to buy local cable. The first problem is finding the systems that you can place the spots on, and that is a very time-consuming project. It's difficult in some markets because the markets that are geared up for it are not necessarily the ones you want to buy. Getting the verification is the second big problem—and the rates. The rates that local advertisers are willing to pay are completely out of line with the rates that we as national advertisers are willing to pay. The potential is tremendous in local cable, but we're many years away from it, I believe.



Y&R's Robert Beltran: "You would like to have some ratings . . . but that's not going to make or break purchasing a cable network."

McHugh: Let's not blame this on the advertising community. Domestic cable systems have just discovered that there's money on Main Street. It's not the advertising agency business which has kept local cable down.

Rowe: Yes, if anything, we've gone looking for them and they're not there. They're very unsophisticated marketing people.

TV/RA: *A question about some subjects that were mentioned by cable in the early days, such as infomercials, sponsored programs, advertiser-created programs. What's happening there? Has it ever developed as it was predicted? And why?*

Beltran: Y&R had gotten into some programming production several years back with a program that was running on one cable network, and they found that it became so expensive to do that and the return on it was not as great as had been perhaps anticipated. What we've gone to is a different strategy in creating sort of a mini-program for one client in particular, and those features now run across several networks. It can be a one-minute feature with 30 seconds of programming and 30 seconds of commercial, and we also have the two-minute version with 90 seconds of programming and 30 seconds of commercial. And that is much more cost-effective, and you get much broader exposure within that cable universe because, as we were saying before, now there's 15 per cent of viewing going to the cable universe, but that viewing is so fragmented that we found that you get more value by being able to place that programming across a broader spectrum.

Oakes: We've been talking with cable networks for the last few weeks about a two minute drop-in that

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Networks divide according to 'niche' or 'mass appeal' program strategy

Original fare drives basic cable's effort to increase audience

By VICTOR LIVINGSTON

When the Arts and Entertainment network went on the Nielsen meter this January, the move was met with mixed feelings among its management and on Madison Avenue—but for different reasons. Network officials fear that the Nielsen meter sample under-represents viewers who gravitate toward its higher-brow programming fare. And advertising executives already awash in a sea of mostly miniscule ratings figures can't be too happy when confronted with a 13th set of cable numbers.

Who can blame advertising executives who pine for the days when the only way to spell national TV media was CBS, NBC and ABC? The cable networks, that's who. The Nielsen meter system, their argument goes, may suffice to measure the kind of gross tonnage delivered by the Big Three, but it fails to measure with adequate precision the highly fractionalized, demographically targeted audiences being delivered by cable. But even if it did, the cable people fear that advertising buyers conditioned to looking at a handful of ratings numbers would just rather not be bothered with having to shift through more than a dozen sets of numbers to make an intelligent cable buy.

Declining ratings

As more cable networks go on the meter, the ratings share for many individual channels is static or dropping, with some notable exceptions, such as superStation WTBS; ESPN; and the Nashville Network, a service with a well-defined demographic target.

For the month of December, 1985, according to one reliable analysis of Nielsen ratings data, WTBS registered a 24-hour cumulative rating of 2.1, a slight increase over the 2.0 it recorded in December of the previous year. USA scored a 0.8 in December, down from 1.0 in the corresponding period in 1984. CBN Cable Network also registered a 0.8 this past December no change from a year earlier.

ESPN stayed at a 1.6 rating for Monday–Sunday 8–11 p.m. for the fourth quarter of 1985, the same as last year. MTV, which did not report fourth quarter 1985 or first quarter 1986 ratings due to a dispute with Nielsen, showed a third quarter 1983 24-hour cume of 0.9, down from a 1.0 a year before.

But ratings aren't all static in cable land. Analysis of daypart ratings shows that cable networks are making some significant inroads, fractionalized and relatively tiny through the number may be when taken singly. CNN and Headline News, combined by Nielsen methodology as one service, showed an increase in 24-hour cume in December, up one-tenth of a point from a year earlier. By this past February, its 24-hour cume was up to 1.0.

Mesquite Rodeo, TNN

Faced with a fragmented audience, cable nets put emphasis on improving programming quality to achieve higher ratings.

MTV's Martha Quinn at spring break, Daytona, Fla.

Don Adams, "Check It Out," USA

"The Campbells," CBN Cable

Regis Philbin, Lifetime

First-run sitcoms, westerns, and new showcases for cable starts figure into network strategies to improve share.

The Nashville Network increased its 7–9 p.m. weeknight primetime rating from a 0.7 in January, 1985 to a 1.2 this past January. Lifetime did a 0.8 in January from 8–11 p.m. weeknights, up from a 0.5 a year earlier.

Kids' channel Nickelodeon pulled a 9 a.m.–8 p.m. weekday rating in the fourth quarter of 1985 of 2.4, more than double its 1.0 in December 1984. And Financial News Network pulled a 1.0 weekdays from noon to 6 p.m. in the fourth quarter of last year, up from a 0.3 a year earlier.

Agency response

While a 1.5 or a 2.0 is considered a respectable rating in national cable, the harsh truth remains that Madison Avenue buyers charged with obtaining the most economically efficient buy for their clients' money find it difficult to get excited over a growing cluster of low single-digit ratings reports. For some of them, the attitude seems to be that national cable by and large just isn't worth much of their time (*see accompanying article*).

So what to do? Most of the cable programming industry has chosen to play the game by Nielsen's rules—with the exception of MTV, which is presently withholding its ratings due to its quarrel with Nielsen over its alleged under-reporting of teen viewers.

Forced to compete for ratings under a system designed for broadcast television, cable programmers across the board are looking for better ways to distinguish their fare from television as usual. And in many cases, that quest has led ad-supported networks to once again stress original programming, either produced in-house or acquired as first-window product. Programmers who in recent years have relied largely on acquisitions previously aired elsewhere are finding that even slightly used goods may not be enough to compete in a television universe dominated by the Big Three and ad hoc fourth networks among independents and barter syndicators. While network shares have indeed eroded in cable homes, that erosion has slowed considerably in recent months, to the point where some researchers maintain that network shares in cable homes may have stabilized. Major networks have been observed to be producing more intelligent, or slick, fare within existing genres (i.e., *The Cosby Show*, *Miami Vice*), programs that attract the kind of youthful, upscale audience that cable networks long have claimed as theirs.

Cable programmers thus have discovered that if they are going to compete, they have to spend broadcast network dollars on broadcast-quality programming, or concentrate on demographically targeted fare—in many ways a harkening back to the days when cable programmers talked glowingly of the promise of narrowcasting and diversity of programming genres and choices.

And it is along those lines that cable programmers appear to have divided. In general terms, cable networks can be divided into two fairly distinct camps. Heirs to cable's original "promise" (the term is employed derisively in some quarters) are the "niche" cable networks. These programming services, chief among them MTV, ESPN, Nickelodeon, The Cable News Networks, The Nashville Network, The Weather Channel, Black Entertainment Television and Financial News Network, define their universe in fairly precise demographic terms, providing a vehicle for the targeted buy that values good demographics at least as much as pure eyeballs. Their guru is MTV chairman Robert Pittman, who likens his three networks to demographically specialty magazines rather than to lookalike clones of the Big Three.

In the second group are the "mass audience" cable networks, led by WTBS, USA, and CBN Cable, the cable outlets that, when ranked individually, lead the cable ratings pack by programming mostly for mass appeal. A chief philosopher for this faction is

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Traditional route uncommon in major groups; only self-imposed barriers seen

At least 13 women now in top jobs at television stations

By EDMOND M. ROSENTHAL

With at least 13 women now managing TV stations—compared with six of them five years ago—there are few stories around of blatant sexism like the one Vickie Street has to tell. Now president and general manager of KSTU Salt Lake City, an independent, she recalls that, in her early years of striving to get off the bottom rung, a superior wrote on her annual salary review "that, if I was this ambitious, I must be a lesbian."

Street, age 39 and a recent grandmother, says, "I think he meant it as a joke, but I didnt' find it funny." She was more amused when he was fired shortly thereafter—and the fact that she forwarded his review to headquarters may have helped stack the deck.

According to women GMs interviewed, stories like this are ancient history. In fact, the closest thing to sexism being experienced is the sin of assumption—not recognizing that the woman involved is in a position of responsibility until being hit over the head with it. This sort of thing is occasionally experienced in the community or even with syndicators. To a woman, the GMs report never having had difficulty with male subordinates.

When TV/RADIO AGE conducted its first search for women heading TV stations (TV/RADIO AGE, June 15, 1981), only six could be found—two heading stations in Detroit and still there. Although the recent check through industry organizations and other sources yielded 13, it is possible that there are a few more, particularly at recently licensed independents.

KPIX San Francisco is second station she's headed for Group W.

Carolyn Wean

Two women are on the National Association of Broadcasters board of directors—Donna Zapata, vice president/station manager, WHAS-TV Louisville, and Margo Cobb, vice president/general manager, WLBZ-TV Bangor, Maine. Still in Detroit are Amy McCombs, vice president/general manager, WDIV-TV and Jean Findlater, vice president/general manager, WXYZ-TV.

Also among the ranks are Gail Brekke, vice president/general manager, WNOL-TV New Orleans; Mary E. Miller, general manager, KBCI-TV Boise; Carolyn Wean, vice president/general manager, KPIX San Francisco; Linda Rios Brook, president/general manager, KENS-TV San Antonio; Rita Chambers, president and general manager of KPLC-TV Lake Charles, La.; Anne Ragsdale, general manager, WPTY-TV Memphis and Jane Boler Gensheimer, who runs a group of stations out of KVRR-TV Fargo, N.D. Just before this article went to press, Cathy Creany was named vice president and general manager of WTVH Syracuse, N.Y.

High divorce rate

Whether or not there is a direct career relationship, well over half of these women are divorced. Interestingly, among those who remain happily married, the key to success appears to be having a husband involved in a related career—with only one instance where husband and wife are working together.

Allowing for the small sample size, some other patterns emerge. On group owned and major market stations, the GMs involved tend to have come up through programming and news, and there is a slight tendency for them to be younger than the other women managers.

Women heading smaller market stations and independents tend to be older and are more likely to have made their marks through sales, as have the majority of their male counterparts.

In their hiring practices, these GMs unanimously state they make no conscious attempts to give preference to either men or women, although some indicate there are significantly more women in key positions since they took charge. They also contend there are no longer any barriers for women wanting to advance in the industry except those that women place in their own paths. The most mentioned self-imposed barriers are lack of commitment, unwillingness to "work in the trenches" and failure to broaden their experience.

Trade associations lag

Meanwhile, according to Zapata of WHAS-TV Louisville, the industry trade associations are running a little behind the industry itself in recognition of women. She points out the seat she holds on the NAB board is one specifically designated for a woman and hopes that sort of quota situation will be unnecessary in the future. But, compared with Television Bureau of Advertising, she holds, "NAB is at least more sensitized to the fact that it's male dominated—and you're talking about an organization with highly placed people, where there aren't as many women among them."

Last September, Zapata completed her three years on the TvB sales advisory committee. As a result of her experience, she advises other women, "Be a killer golfer. All the decisions are made on the golf course." She reports her appointment to the committee was the result of someone suggesting she call and volunteer, and adds, "There are

First GM in major market not to come up through sales.

Jean Findlater

One of Detroit's two female TV station general managers.

Amy McCombs

plenty of women in the sales area, and they could be better represented at TvB. In fact, I had suggested they make it more formalized."

In most respects, Zapata's career pattern proves her the exception to any rule. The one thing about her that seems to fit something of a norm is that, as one of the older managers, she essentially moved up through sales. But, as one of four women who had married someone in the industry, she is the only one divorced. Zapata refuses to give her age: "A woman who will tell you her age will tell you anything." The ages of her children are 20, 21 and 22.

Gap in career

Zapata's education consists of two years at Mundelein College in Chicago, after which she became a media director at a small agency at the age of 20: "I was called on to give a client pitch on my first day and got the account." Except for some parttime agency work, there was a 10-year career gap as she raised children and moved from market to market with her TV sales rep husband.

But Zapata established enough of a reputation that three agencies called her as soon as she arrived in Louisville. And it wasn't long after that when WHAS-TV approached her to become national sales manager. She recalls, "I had never sold a thing except cashmere sweaters at Marshall Field as Christmas time.

"But this was in the fourth quarter of 1975, when business was starting to explode. I had the advantage of learning at a time when business was coming in over the transom. I was the first woman sales manager our rep had dealt with, and when I picked up a lunch check, he said, 'Hey, that was fun. Do it again sometime.'"

After three years in that spot for the CBS affiliate, Zapata became station manager of sister radio stations WHAS-WAMZ: "I guess they figure the stations were so strong that no one could throw them out." After eight months, she returned to the TV station as station manager, becoming a vice president—over everything but news—a few years later.

Career vs. family

As for juggling career with family, Zapata asserts, "What you need is a wife." In her case she had help from her parents while on business travels that her children so greatly exaggerated that she began to list them on a calendar for their benefit. "I never missed a Little League game," she adds.

After Zapata was running the station for about two years, the owner asked the key women in each of his five companies, including *The Louisville Times*, to get together for the first time in an Equal Employment Opportunity meeting. No major problems were found, but the minor ones were more on the newspaper side: "In broadcasting there aren't as many 'women's roles,' fewer rank-and-file employees and no union mentality," she explains.

When Zapata started with the station, there were no women selling, but now there are more women than men: "I had a lot to do with the first ones coming in, but later on we found women applicants were real killers. Men can be mediocre and get along." One of the most common failings she finds in saleswomen, though, is that "they're often reluctant to use all their contacts for business purposes and want to keep their social life separate." Another self-imposed barrier: "Reluctance to take risks, such as a career move when it may not be a totally secure package."

Like all the other women interviewed, Zapata is a believer in a team-oriented approach to management and even holds peer workshops among her

In competition with her husband's San Antonio cable channel.

Linda Rios Brook

Working directly for her husband required some adjustment.

Gail Brekke

seven-member management team, "but I can get very territorial and fierce, depending on the circumstances."

As the holder of a black belt in karate, Cobb of WLBZ-TV Bangor, Maine may seem more fierce than she actually is. She explains, "My son and one of my three daughters started taking it, and I went along for exercise and something we could do together. The important thing about karate is the physical and mental discipline. This has proven very valuable in my work. It teaches patience—taking time to analyze problems."

Cobb declines to give her age. She is divorced, and her four children have reached adulthood. She has been with the same employer for 25 years, ever since graduating from the University of Maine with a B.A. in communication and theater. Starting on the radio side, she moved to the TV station as a copywriter and consecutively became a women's program hostess and weathercaster, sales assistant, account executive, sales manager, assistant station manager, station manager and GM.

Absence of obstacles

Cobb says her sex has never laid any obstacles in her path "or I was too dumb to understand it at the time." She doesn't expect other women to come up through sales as she did, "The young women coming into the business—I'm awed and jealous of their intellect and new creative ideas. There are still more people making general manager coming out of sales than out of other areas, but some are coming out of programming and news and doing a dandy job."

As to handling family responsibilities, Cobb says, "You have to be very well organized, and you have to juggle schedules around to be there for the important events, and it becomes frus-

(continued on page 90)

Electronics for measuring VCR playback less a problem than crediting viewing

Industry pushing for accurate measure of commercials zipping

The fate of commercials during playback of off-air videocassette recordings is getting a second look for those who are unwilling to assume that recording constitutes viewing. To some extent there is concern at agency media departments that some recorded tapes are not watched at all, but the major scrutiny is directed toward zipping—the practice of fast-forwarding through commercials when the tapes are viewed.

The concern is great enough that the Advertising Research Foundation Video Electronic Media Council Subcommittee on VCR Measurement has asked A. C. Nielsen, Arbitron Ratings and AGB Television Research to submit competitive proposals for a pilot study to determine the extent to which zipping affects the ratings. The best estimates now indicate that zipping doesn't account for much more than a 10th of a rating point. If the ratings gap is no greater than this and the zipping phenomenon appears to be leveling off, it may well be decided that the cost and bother of setting up playback measurement technology is not worth it.

All three ratings services say they can implement technology to identify fast-forward search through commercials if the industry calls for it. To date, though, the closest regular measure involving VCR utilization is through the weekly Nielsen Special VCR Analysis, issued as a separate booklet giving net ratings—minus VCR recording. According to John Dimling, Nielsen's senior vice president, director of marketing, national services, the differential is rarely more than half a rating point.

Right now that fractional rating point is being labeled by the networks as bonus viewing. They contend this represents such new opportunities as working women viewing soap operas that they otherwise would not have seen. But John Hunt, chairman of the VCR measurement subcommittee of ARF and vice president and associate media director at Ogilvy & Mather, contends "Recording merely gives the individual the opportunity to view. The question is whether there is playback, how soon and whether commercials are deleted."

And Barry Kaplan, chairman of ARF's Video Electronics Media Council and vice president and director of new electronic media technologies at Ted Bates, relates a fractional rating point difference to hard dollars: "We know *The Bill Cosby Show* during the week of March 10 got a 34.8 rating without VCR recording eliminated and a 34.2 when it was eliminated. Now a 0.6 doesn't sound like much, but if you sell seven 30s, that adds up to 4.2 rating points, and you could be talking about $40,000 to $50,000." Even if 25 per cent of the playback represents viewed commercials, he notes, the differential still has some significance.

Aside from determining the extent to which zipping takes place, some other issues ultimately will have to be addressed. One is whether zipping can really be defined as total non-viewing. Little is heard any more about commercial deletion during recording because the commercials must be viewed to be deleted. Similarly, it must be pointed out that zipping also requires viewing. The products and logos whizzing by, in many cases, could be getting more attention than the entire commercial would have gotten without this special effort.

One more consideration is what to do with any information derived from playback measurement. Is it credited to the same program a week later? Is it analyzed separately and used only for general negotiating purposes? Will only viewing done within a certain number of days be credited? The ratings services defer such questions to the advertising industry, which is yet to resolve them.

What's known to date

The trend in VCR penetration and utilization have a lot to do with the whole issue. Hunt points out that, when Nielsen first laid out its methodology of accounting for VCRs, there was less concern about its approach because of the small amount of VCR penetration at the time. But, according to Alan Schlosser, vice president of communications for the Electronic Industries Association, U.S. VCR penetration was nearly 35 per cent at the end of

Barry Kaplan, *chairman, ARF Video Electronics Media Council and an executive at Ted Bates, contends that, in a show like "Cosby," when 0.6 of rating point is represented by* VCR *recording, lost media dollars can be significant.*

John Hunt, *chairman, ARF* VCR *measurement subcommittee and vice president at Ogilvy & Mather, states, "Recording merely gives the individual the opportunity to view." Playback—whether and when—and commercial deletion are unknowns.*

John Dimling *of A. C. Nielsen says his company has three likely electronic means of measuring* VCR *playback, but he adds, "There's a threshold question as to whether the problem warrants any of these methods."*

1985. He says it is projected at 40 per cent at the end of 1986, with 12.5 million units expected to be sold during the year.

A recent study conducted for EIA by Market Facts, Inc.—mailed to 10,000 representative U.S. households and getting an unusual 75 per cent response rate—placed average VCR usage at 6.1 hours per week for recording and 9.3 for playback. Indicative of how VCRs are used was response showing that, after cable compatibility, a wireless remote and high-speed fast-forward and reverse were considered the most important features in a VCR. Those demanding the three features represented 62 per cent, 55 per cent and 50 per cent of respondents, respectively. The survey also concluded that 41 per cent of non-VCR owners intend to buy one during 1986.

Conflicting with this ambitious growth estimate is an Arbitron study in which 55 per cent of households that did not have VCRs said they would never buy one. According to David Lapovsky, Arbitron's vice president of research, smaller households tended more to negative buying intentions.

While some in the industry have concluded that VCR utilization will decline as their novelty in the household wears off, a Nielsen study late last year indicated otherwise. It reported that, during July, 1985, combined record and playback time was up 43 per cent over the same month in '84—a significant amount even when discounting the increase in VCR penetration during the year. It found that network programming made up over 50 per cent of recorded material, independents 18 per cent and pay services 14 per cent.

The most comprehensive study on zipping so far was done by Statistical Research, Inc., last year for CONTAM (Committee on Network Television Audience Measurement). This national study in which 1,350 VCR owners were interviewed by telephone, indicated that 6 per cent of them had zipped through commercials on the preceding day. According to Gale Metzger, SRI president, this represents 36 per cent of those who were watching programs recorded on their home units. Based on the 25 per cent VCR penetration figure used at that time, it indicates that 1.5 per cent of persons in all TV households indulged in some zipping.

In an open-ended question, 39 per cent of respondents said they typically fast-forward through commercials. Those zipping typically do so twice per hour, Metzger adds. VCR homes were also asked how many programs they recorded and how many they viewed in the preceding day, and there were 100 recorded for every 92 watched. The remaining 8 per cent only implies the percentage not viewed, as the data was not gathered on a same-tape basis.

Of those tapes viewed, 18 per cent had been viewed twice and another 18 per cent three or more times, Metzger reports. He adds that there was an average 1.6 viewers per tape.

Dr. Joseph Philport *of AGB Television Research indicates measuring* VCR *playback is much easier than finding a practical way to report it. He says he looks to ARF for the answer, adding there's not enough research to determine what a report would look like.*

David Lapovsky *of Arbitron says, "Should that day come when actual audiences to commercials are measured using the diary—and I don't think it will come—I don't know how specific you can get in the instructions."*

Just recently, AGB Television Research pulled some new data from its Boston test market covering the four weeks ended March 2. It reports that 60 per cent of its VCR homes used their VCR during the average week—20 per cent to record only, 19 per cent for playback only and 21 per cent for both. Considerably below the EIA figure, it had VCR usage averaging a total of 6.2 hours per home—2.9 for recording and 3.3 for playback. VCR activity was 44 per cent greater in homes with children than in adult-only households—7.2 vs. 5.0 hours per week. All VCR activity accounted for 11.5 per cent of TV usage in the home.

Zipping in context

Zipping, according to Jane Fuller, senior vice president, media, Jordan, Case, Taylor & McGrath, is expected to grow significantly but remains only the third largest means of commercial avoidance, following the age-old means of physical avoidance and channel-switching. She likes to point to one of the earliest studies of commercial avoidance—an analysis of water consumption during *I Love Lucy* in 1953, reported in *The Toledo Blade*. As reported, when the show went on, water consumption went down 13.8 per cent from its normal running and flushing rate, but it went to 22 per cent above normal during commercials.

In her analysis of available data, she estimates physical avoidance repre-

(*continued on page 96*)

DCC/MPI offers billing interface; Donovan, IMS, Nielsen major players

Campbell-Ewald, Grey get the latest in media automation

By GEORGE SWISSHELM

Latest steps in the progress of automating media operations are the Data Communications Corp./MPI Media-Line installation at Campbell-Ewald and the current tests of DCC/MPI's new electronic invoicing system at Grey Advertising (TV/RADIO AGE, March 31).

Media-Line is an umbrella designation for a series of computer programs designed to manage agency or media service media operations. It includes, among other programs, systems to organize and retrieve data on both spot and network broadcast buys. All programs are operated by the agency or media service on its own in-house IBM Series/1 minicomputer.

And though major agencies and TV stations are computer-equipped, until MPI's Electronic Invoice there's been no agency-station interface for billing. All invoicing has been a slow process of manual drudgery. MPI estimates that Electronic Invoice, connecting agencies to stations, will save an agency of Grey's size some 300,000 key strokes a month to generate faster clearances and cut down on errors. Re-keying of invoice data at the agency is eliminated, says MPI, and proofing and resolving discrepancies due to retyping errors is "drastically reduced."

DCC/MPI is one of several players in an area of media computerization originally pioneered by Young & Rubicam and BBDO in the '60s, and later by Donovan Data Systems as the first syndicated spot broadcast automation system designed for time sharing by multiple agency customers.

A third competitor, the Adserve subsidiary of Interactive Market Systems, also features in-house hardware on agency premises. And now it appears that A. C. Nielsen, which recently unveiled its Spotbuyer microcomputer system for agencies as the first fruit of what it plans as a much larger Micro-Node group of computerized services for both agencies and stations, could also become a major force in the data automation as well as the data production business.

Meanwhile, Joanne Colombo, supervisor of media systems at Campbell-Ewald in Warren, Mich., observes that MPI's Media-Line "was designed with a lot of flexibility so that if we want something different, they can tailor it to our clients' requirements. National buys for Chevrolet, plus everything we do for Chevrolet dealers from coast-to-coast, generates a tremendous volume of data that has to be kept track of, for TV, for radio, for newspapers and for magazines. And we have other clients with many separate divisions. Some of these divisions operate much like separate clients so far as their media activity goes. Between the various divisions, plus Chevrolet national, plus the local Chevrolet dealers, it adds up to a lot of different client people who want to see the media schedules and the dollars in a lot of different ways, which is why Media-Line's flexibility is so important to us."

One more aspect of that flexibility, adds Colombo, "is that as the agency business moves into the age of in-house PCs, Media-Line includes the capability to download onto discs for our micros. And we're also interested in their new capability for electronic invoicing, which they're going to be testing with us soon, and with the kind of electronic contracting they already have running between their rep customers and DCC's station customers on BIAS."

As of March 25, Campbell-Ewald's new Media-Line spot TV and radio systems were already operational, and the print system was being installed. CommLine, MPI's traffic system for transmitting copy and commercial rotation instructions to stations is also operating from C-E's New York office, and NetLine, the network system, is next on the installation agenda.

Reducing charges

Meanwhile, systems executives at other agencies and media services say that Donovan's charges, based on gross billing, go up as their business and billing increase and that MPI can cut Donovan's bottom line charges in half.

Michael Donovan, president of Donovan Data Systems, concedes that he can't save an agency money "on just one piece of its operation like Spot-Pak" if an agency wants to do this for itself in house. But he believes that he can save an agency "a much larger sum if we handle an agency's entire business automation operation for it, from media through all the billing, administration and accounting procedures. My own estimate is that a typical large agency probably spends anywhere from 1.8 to three times as much as it

Until DCC/MPI's Electronic Invoice, there had been no agency-station interface for billing.

Test of DCC/MPI's electronic invoicing system

"The technology has far outstripped the reality of buying and selling media . . . But I doubt we'll ever use this technology to the extent the engineers can make it possible."

Roy Muro
President
Vitt Media

has to across all automated operations by not letting us manage it all."

This, he explains, is because of the costs they could save through Donovan's "economies of scale, with us sharing our total costs among our many agency customers." This, he adds, is logical and practical because "Most major agencies perform essentially the same functions across media, production, talent payment and accounting. Any variations are usually client-driven and vary more from one client to the next within any one agency than overall, from one agency to another agency."

Meanwhile, the first test of MPI's electronic invoicing is scheduled to start this month with its first major advertising agency customer, Grey Advertising.

WDVM-TV Washington, represented by MMT Sales, will be the pioneer test station involved in the electronic invoicing experiment with Grey. After that, says Crabtree, and "Assuming that most of the stations on DCC's BIAS traffic system have no philosophical problems with electronic invoicing, we could have as many as 80 per cent of them using electronic invoicing by June or July."

He adds that the BIAS traffic system currently processes over half of the nation's dollar volume of non-network TV spot placement and that the MPI Division's RepLine systems serve over 60 per cent of the market for national spot broadcast reps.

MPI's plans for electronic invoicing call for BIAS operations to transfer month-end electronic invoices to the SpotLine computer systems at customer agencies and media services. No action is required from the BIAS customer station other than reviewing invoice data on CRT or printout and indicating exception invoices not to be transferred.

Final Sunday invoices for a billing month are created the following Monday evening at BIAS operations and transferred Wednesday evening. BIAS stations may pull listing and validate invoices in the interim.

Then, Thursday morning following the end of the broadcast month, the agency can start entering unassigned advertiser codes through the electronic invoice transfer on-line program for electronic invoices received the previous night.

A one-time agency input for unassigned advertiser codes is required per station/advertiser. For this code equation function, only one line item appears on the screen for each advertiser, even if a station is sending multiple invoices for the same advertiser. The SpotLine system at the agency is designed to "remember" the station advertiser code for the advertiser from that moment on for all subsequent invoices from that station.

Invoices are transferred complete with standard ISCI (Industry Standard Commercial Identification) film numbers and such other data as date, time, commercial length, cost and so on. Film numbers in ISCI format have been preedited at the station. Invoice data has been keyed only once throughout the entire procedure. And Crabtree says paperwork "is drastically reduced and invoices are processed efficiently and quickly. The system should save Grey approximately 300,000 keystrokes a month. Other agencies like J. Walter Thompson or Young & Rubicam employ 30 or 40 people who spend a substantial part of their time entering invoice information."

After Grey, Crabtree expects to test electronic invoicing next at new customer Campbell-Ewald, which, he notes, "can't bill General Motors until all the data on every spot are in and matched, so electronic invoicing will speed up the billing and paying process significantly. It will be overnight transmission, with the equipment spending about four seconds on each invoice and averaging about 500 bits of information per invoice."

Other agencies on MPI's customer list beside Grey and Campbell-Ewald include HBM/Creamer; Dailey & Associates, Los Angeles; Cole & Weber, Seattle; and Robert L. Cohn, Chicago.

MPI's media service clientele include Vitt Media, Century Media Corp., Media General, Independent Media Services, International Communications Group, Los Angeles, and Cooper Square, the house agency for Hartz Mountain Corp. And Kentucky Fried Chicken sends its invoices to MPI for post-buy checking.

Using two services

But being on SpotLine doesn't necessarily knock Donovan out of the box. At least in the case of Vitt Media, says president Roy Muro, his media service uses both, "just as we use both Nielsen

(continued on page 106)

"My own estimate is that a typical large agency probably spends anywhere from 1.8 to three times as much as it has to across all automated operations by not letting us manage it all."

Michael Donovan
President
Donovan Data Systems

Reps see light at the end of the tunnel as second quarter activity starts to build

Spot radio reported suffering slowdown

The bloom appeared to be off the boom for radio in the first quarter. Some even doubt that a boom still exists for the general economy, despite Washington and Wall Street assessments. But now there are signs that second quarter may be better.

Charlie Colombo, president of Blair Radio, says that second quarter promises to be better than the "challenging" first quarter and that, as of the middle of this month volume appeared to be building more for May then it had for the comparable period for April.

Jeff Dashev, vice president, regional manager for McGavren Guild Radio in Los Angeles, also reports second quarter looking good, especially in comparison to the first quarter slowdown: "Advance bookings and our weekly activity sheets are up for April," he reports, "And now it looks like we can expect a healthy upturn."

At Eastman Radio, executive vice president Dave Recher sees March as "a little better than January and February," but adds, "March, '85 showed such a dramatic increase that the comparative percentage gain this March doesn't look too impressive. So though we're a little ahead of last year to date, it's nothing to brag about."

Recher also notes, "We can't say we were totally surprised by the slow going. In spite of all the activity we're seeing in the stock market, the underlying economy still hasn't picked up as much steam as we'd hoped for. It's still tough going out there."

At Torbet Radio, executive vice president Mike Bellanoni recalls that his initial projections were for increases of 9 to 11 per cent for 1986 but that, "Now we may have to be a little more conservative and scale that back to 6 to 8 per cent."

At Select Radio Representatives (formerly Selcom/RAR), president Frank Oxarart observes that following a slow January, February was slightly better, March was a little better still, "and now for April we're seeing further improvement with the exception of markets whose economies are heavily dependent on the health of the oil business. And now May is starting to build."

The result, suggests Oxarart, could be that 1986 "will probably be a reversal of last year, which started strong; then the second half tapered off. So though this year started slowly, now we're coming out of the trough, and second half should turn out to be the strong end of the year."

Charlie Colombo, *president of Blair Radio, says second quarter promises to be better than first quarter. As of the middle of this month, he adds, volume appeared to be building more for May than it had during the comparable period for April.*

A fix on the worst

The rep chiefs also have a good fix on where the worst of the first quarter slowdown occurred, but the reasons suggested cover a fairly wide range.

Radio Expenditure Reports data for January and February show combined first two months spot radio revenue adding up to $87,352,000, down 3.5 per cent from the $90,537,000 chalked up for the same first two months of 1985.

Ken Swetz, president, Katz Radio Group, says the reason for the first quarter downturn is "most likely a shift of money from spot radio to spot television in the top 10 markets. Spending in many of our smaller markets is up."

RER figures, in fact, do show a 5.6 per cent increase for combined January and February national spot radio in markets below the top 50.

Swetz points out that "Spot TV did so well in January that [the TV/RADIO AGE] *Business Barometer* showed a 16.4 per cent increase, while spot radio, industrywide, was down primarily in the top 10 markets."

And he adds that, of the $3.2 million spot radio dropped during January and February, "$3.1 million of it was in the top 10, which normally account for about 40 per cent of total national spot radio dollars."

Weakness in L.A.

Torbet's Bellantoni points out that, among the top 10 markets, "New York was up, some of the others were down only slightly, and it was Los Angeles that suffered the deepest loss—about $1 million. If radio in the top 10 markets had stayed even with last January and February, spot radio would have stayed even. But March showed improvement. All our offices are bullish for the remainder of the year, but we still have some catching up to do over the next three quarters."

Broken out by market size, RER fig-

(continued on page 108)

Ken Swetz, *president, Katz Radio, believes the first quarter downturn is due "most likely" to "a shift of money from spot radio to spot television in the top 10 markets. Spending in many of our smaller markets," he adds, "is up."*

INDIE SHARE
Spot expenditures on independent TV stations in '85/69

BUYER'S OPINION
Broadcaster help needed in boosting impact of ads/71

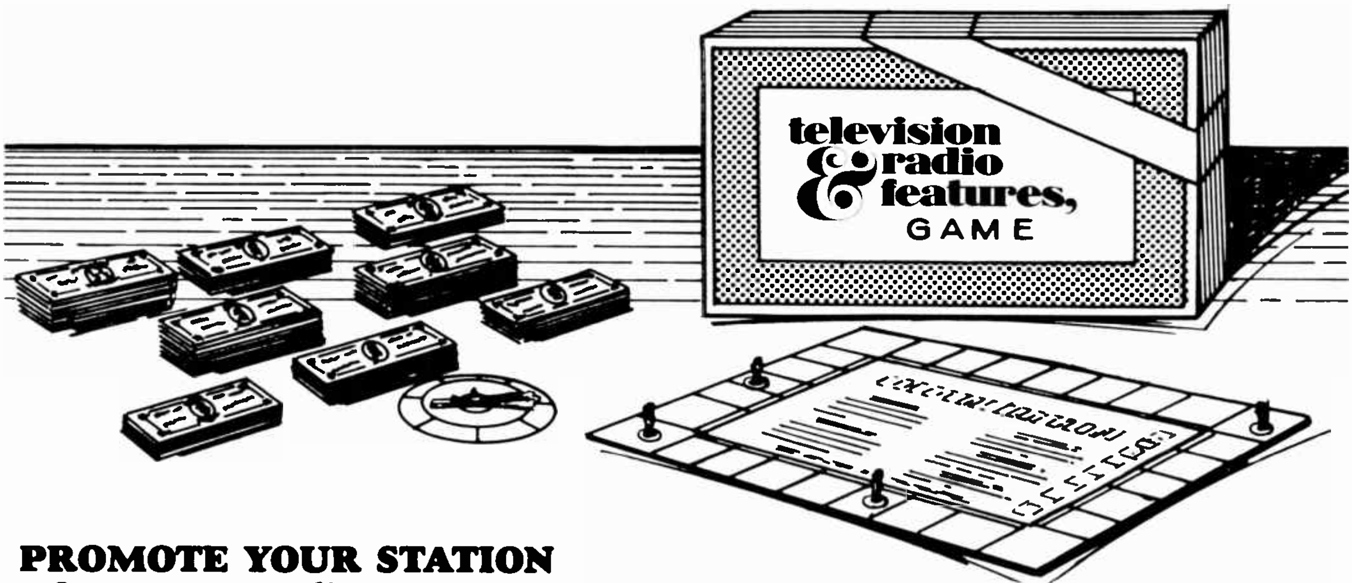
MEDIA PRO
More attention should be paid to geography/72

TELEVISION/RADIO AGE

Spot Report

April 28, 1986

Television & Radio Features the only game in town that offers BRAND NAME PRIZES!!



PROMOTE YOUR STATION

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

RUN YOUR OWN PROMOTION

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

CLIENT TIE-IN

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

SPECIAL PROMOTIONS:

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

SAMPLE CLIENT ROSTER

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

April 28, 1986

Indies increase spot share of television market in '85

Independent TV stations moved ahead on most fronts in relation to their share of the spot TV market in 1985, with the top 20 product classifications increasing their expenditures on indies by an average of 17 per cent. According to a Broadcast Advertisers Reports tabulation of 15 markets supplied to the Association of Independent Television Stations, sporting goods and toys allocated the greatest share to indies—90 per cent (see tables on pages 96, 97 and 98).

On the average, the top 20 categories allocated 44 per cent of their spot expenditures to independents. Of the 20, 16 of the categories increased the share of expenditures on independents. Insurance showed the greatest share increase, with a 56 per cent increase in absolute dollars, bringing independents from a 34 per cent share in 1984 to 37 per cent in 1985. The declining categories were gasoline, lubricants and other fuels; apparel, footwear and accessories; home electronics equipment; and pet foods and supplies.

Meanwhile, the top 25 advertising agencies placed nearly 44 per cent of their spot billings on independents, a gain of 3 per cent over 1984. Leading the list were Ted Bates, with 66 per cent of spot on indies; Dancer Fitzgerald Sample, 57 per cent, and Saatchi & Saatchi Compton and Needham Harper Worldwide, both 55 per cent.

FCB-Leber Katz merger

That merger between Foote, Cone & Belding and Leber Katz Partners links two very radio-friendly agencies. Latest ranking by the Radio Advertising Bureau lists FCB, with reported 1985 radio billings of $84.4 million, in eighth place on its dollar volume agency list. And in eighth place on the Bureau's "Percent to Radio" agency list is LKP, with what RAB says was a radio investment of $32 million last year, or 11 per cent of LKP's total media billings.

Meanwhile, a new business wedge that LKP calls its Marketing Planning capability is one of the more unique assets the agency says it's bringing with it to FCB. Laurel Cutler, who was and is vice chairman and director of marketing planning both at LKP and at the new FCB/Leber Katz Partners, describes its modus operandi as more common among agencies in the U.K., and says her U.S. adaptation of it "is much rarer on this side of the Atlantic."

The way Cutler runs it, marketing planning gets equal attention and emphasis with creative, and expands standard market research to come up with "certain assumptions about the marketplace five years down the road for the product category under study, the consumers who buy it, and the competition.

FCB's primary contribution in LKP's eyes was its worldwide agency network, according to Stanley H. Katz, chairman and CEO of both LKP and of the merged company. Says he: "We have clients who told us we are one of their core agencies, but that we were their only core agency without global capability. We figured we'd better get ourselves some."

O. Burtch Drake, who has been executive vice president/general manager of FCB/New York, becomes president of FCB/Leber Katz Partners and Jonathan Adams of LKP becomes executive vice president. Reported billings of LKP last year were $290 million and FCB/New York was reported at $165 million.

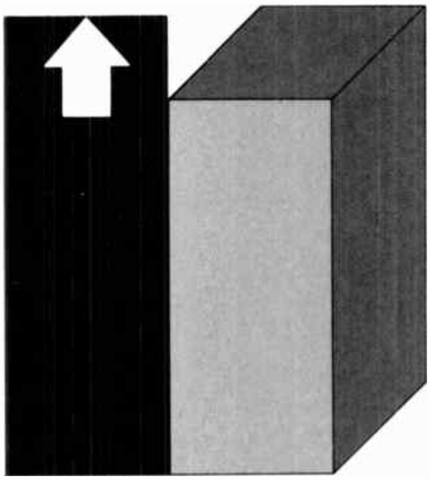
CPM acquisition

CPM, Inc., Chicago, has acquired The Media Connection, New York-based high-tech geo-demographic research firm that offers the M.A.P.P.I.N.G. system, or Marketing Analysis of Predictable Patterns by Intra-Neighborhood Geo-demography. The system involves a series of computer-generated overlays "which can pinpoint block-by-block a targeted audience by age, sex, income level and lifestyle."

February

National spot business

+10.9%



1986: $327.5 1985: $295.3

Complete TV Business Barometer details p. 36

Spot Report

Campaigns

ABC Television, RADIO
McCaffrey and McCall/New York
DAYTIME PROGRAMMING is being promoted via eight weeks of advertising that started in late April in a coast-to-coast lineup of larger radio markets. Buying team placed schedules to attract women 18 and up.

Alberto-Culver Co., TV
Draper Daniels Media Services/Chicago
HAIR CARE PRODUCTS are using four weeks of spot exposure during May in a nationwide spread of larger television markets. Media group worked with fringe, news and weekend showings to reach women in various age brackets, depending on product.

Lever Brothers Co., TV
BBDO/New York
SURF and OTHER PRODUCTS will share 13 weeks of television appearances during second quarter in a long list of eastern, southeastern and midwestern television markets. Media team concentrated on fringe, daytime and prime access inventory to reach women in various age brackets, depending on brand.

Stroh Brewery Co., TV
BBDO/New York
OLD MILWAUKEE BEER is making 13 weeks of second quarter appearances in a long and widespread lineup of television markets. Media placed sports, news, primetime and fringe inventory to reach men of legal drinking age.

Toyota Motor Sales and Dealers, TV
Dancer Fitzgerald Sample/Torrance, Calif.
CARS and TRUCKS are rolling for 11 to 13 weeks during second quarter in a long and widespread lineup of television markets. Negotiating team employed various dayparts in different markets to appeal to both men and women in some markets and to women in others.

Velsicol Chemical Corp., RADIO
Kenrick Advertising, Inc./St. Louis
FARM CHEMICALS are scheduled for six weeks of advertising that started in mid-April in a fair selection of midwestern radio markets. Target audience is farm managers.

Appointments

Agencies

Kevin Killion has been promoted to director of media research at Needham Harper Worldwide, Chicago. He joined the agency in 1982 as associate media research director from Leo Burnett, and was elected a vice president last year. In his new post he reports to **David T. Drake**, associate director of media resources.

Ann Marie Leban has been elected a vice president of Cunningham & Walsh. She came to the agency in 1977 from A.C. Nielsen Co. and is now an assistant group media director assigned to the Beecham and Boyle-Midway accounts.

Harold Margolis has been promoted to group senior vice president in the Strategic Planning and Research Department of Campbell-Ewald Co. in Warren, Mich. He joined the agency in 1974 from the Chrysler Corp. and now advances from senior vice president, director of information services.

Expansion planned

The Little Caesar pizza restaurant chain plans to add 500 new franchise locations this year and, W. B. Doner & Co. has created new television commercials that have already appeared in Detroit and are scheduled to air in other major markets during late April and May. The campaign includes six 30s, three 10s, radio spots and print, trumpeting that "When you make pizzas this good, one just isn't enough." Little Caesar estimates that its 1986 ad budget will come to $15 to $17 million.

Julie Pinkwater has joined McCaffrey and McCall, New York as vice president-associate media director. She had been vice president, media director of Penchina, Selkowitz, Inc., and before that a vice president and media group head for McCann-Erickson.

Cynthia Bell and **Tony DeMauro** have been elected vice presidents in the National Broadcast Unit at Foote, Cone & Belding/New York. DeMauro came to the agency in 1984 from Grey and is a broadcast supervisor. Bell, who came aboard last year from SSC&B, is a group supervisor.

Representatives

Jean M. Gunning and **Lori Adelsberg** have been promoted to vice presidents at Blair Radio. Adelsberg joined the company in 1983 from Major Market Radio and is director of research. Gunning joined Blair in 1977 as a sales assistant and today she's director of marketing information.

Beverly van Hartesvelt and **Greg Strauser** have joined MMT Marketing Division as regional managers. Strauser, who had been national sales manager for KSDK-TV St. Louis, is St. Louis sales manager. Van Hartesvelt moves in from TeleRep to head the Dallas sales office of MMT Marketing Division.

One Buyer's Opinion

Kaatz

Agency exec requests broadcaster help in boosting ad impact

To cut down on zapping, rewarding the consumer with more exciting, more involving, more entertaining and more relevant creative ideas the consumer will *want* to watch must be a first priority. But the most outstanding creative in the world is in trouble if it's third in a pod of five, and viewers have already zapped the first two messages.

The importance of this first commercial in increasing both viewer attentiveness and the number of viewers at breaktime cannot be overemphasized. Focus group participants have admitted without prompting that if they liked the first commercial in a pod they would be less likely to zap. But zapping does not occur only because viewers dislike commercials. Certainly, they do not like *all* commercials. But they zap because commercials also interrupt programs and because viewers find a greater reward in doing something else at break time. And today, more tools are available to sample other shows, do other things, and speed up the overall viewing process.

So it is now time to focus not only on the advertiser and his messages but also on the broadcaster and his media environment.

Advertisers and agencies invest millions of dollars testing the effectiveness of their creative advertising product. Broadcasters must now begin to study the effect of their commercial environment on advertising communication. They must test new means of message delivery, commercial clustering, and viewing incentives that might reward viewers in much the same way as does outstanding creative product.

Several ideas suggest themselves that are aimed both at retarding zapping *and* improving the communication of our messages among those viewers who remain tuned in at break time. There is no money-back guarantee that each idea will work. But I do guarantee that unless we begin testing new concepts such as these, we will never learn what *might* work.

One idea is the compelling commercial cluster that provides a stream of connections in the viewer's mind. It seeks not merely to *avoid* competitive product conflicts and incompatible ad adjacencies, but *maximizes* the compatible and relevant placement of one commercial next to another. For example, instead of a commercial for Pizza Hut following Pledge Furniture Wax, wouldn't it make more sense to follow Pledge with Love My Carpet carpet deodorant, which ran a little later in the same movie?

And what about a viewer competition, offering prizes via on-screen games that require the viewer to be there at the set. One form of bingo, for instance, might involve identification of products and services in the show's commercials.

But whatever the idea, commercial avoidance is not going to go away. It's very likely to get worse unless advertisers, agencies *and* broadcasters start working together. Like advertisers and agencies, broadcasters, also, cannot afford *not* to experiment.

—**Ronald B. Kaatz,** *senior vice president, director of media concepts, J. Walter Thompson USA, before the recent Association of National Advertisers Television Workshop.*

Media Professionals

Media director recommends harder look at geography

Steven J. Farella

Senior vice president, Media director Amirati & Puris, Inc. New York

Steve Farella, media director at Ammirati & Puris, observes that there are many things agencies do "to find marketing pressure points in an effort to boost awareness of our clients' products, and eventually sales." Most notable, he points out, is all the activity surrounding audience research, with systems such as VALS and PRIZM "presented as the latest and greatest tool to identify people most likely to buy a client's product or service. Emulators, experientials and the societally conscious have enhanced our demographic target definitions."

But lost in this shuffle of demographic and psychographic evaluation, says Farella, "is an attempt to find local pressure points that identify geographic markets that are most likely to buy. These might be a major metro area, a key county size, a U.S. territory or a major entry port for certain imports." But unlike demographic research, he adds, geographic research is predominantly a client responsibility: "Only the client can develop sales by market. Only they can talk to the sales force on an ongoing basis. Only they hold the cards to the geographic pressure points.

Farella says he stresses local pressure points and their importance because, "Over the years, I've been amazed at the number of advertisers who have used network television when their sales were concentrated in only a handful of markets. Although some advertisers have a need for a base of nationwide advertising, they often forget that additional local media can be used to boost awareness in areas of their greatest opportunity."

Farella concludes that there "may be too much talk about demographic and psychographic research and not enough attention being paid to geographic research. In any event, there is a tremendous opportunity for advertisers who put pencil to paper or fingertip to keyboard in an attempt to analyze their business, understand what market or markets it comes from, and who develop geographic objectives that will allow all the good demographic and psychographic research to work best for them in areas of greatest potential opportunity."

Stations

Joe Abel, vice president and general manager of KIRO Seattle, has been promoted to executive vice president of the station and will continue as a corporate vice president of KIRO, Inc. He joined the company in 1976 as an account executive for sister station KSEA(FM).

Ronald Townsend has been appointed vice president and general manager of Gannett's WDVM-TV Washington, D.C. He joined the station in 1974 as business manager and now moves up from station manager to succeed **Edwin Pfeiffer**, who is retiring.

Joseph J. Ahern has been named president and general manager of Capital Cities/ABC's WLS-TV Chicago. He had been vice president and general manager of the station since March 1985, and before that he had been station manager.

Dick Williams is now vice president and general manager of KPDX-TV Portland-Vancouver. He had been local sales manager at WFLD-TV Chicago, and before that had been a group sales manager with MMT Sales.

Robert VanDerheyden has been named vice president, CBS Radio and general manager of WHTT(FM) Boston. He had most recently been vice president, programming for the CBS Owned FM Stations.

New Stations

On the Air

KPTM-TV Omaha; Channel 42; ADI Omaha; Lincensee, Pappas Telecasting of the Midlands, 4625 Farnam Street, Omaha, Neb., 68132. Telephone (402) 558-4200. Gary R. Nielsen, station manager. Represented by TeleRep. Air date, April 6.

Buyer's Checklist

New Representatives

Blair Radio has been named national sales representative for Constant Communications Company's KIVA(FM) Albuquerque, KTOX/KIZN(FM) Boise; KQAK/KDUK(FM) Eugene, Ore.; and KWNZ(FM) Reno-Carson City. KWNZ programs a hot adult contemporary format, KQAK has a MOR format featuring big bands and ballads, and both KDUK and KIVA air adult contemporary music. KTOX is a news-talk station and KIZN offers a continuous country sound.

Christal Radio is now national sales representative for KMJK AM-FM Portland, Ore., WELE(FM) Orlando, and for WROW AM-FM Albany. WROW programs adult contemporary music and its FM sister plays easy listening music. WELE offers a country format.

Hillier, Newmark, Wechsler & Howard has assumed national sales representation of WAZY(FM) Lafayette, Ind., and KZTR(FM) Oxnard-Ventura, Calif. KZTR has an adult contemporary format; WAZY plays contemporary hits.

Independent Television Sales has been named national sales rep for WFTY-TV Washington, former STV outlet owned by Hill Broadcasting.

Katz Independent Television has been selected to represent WKJL-TV Baltimore. The station is owned by Thomas Nelson Publishers.

Masla Radio has been appointed national sales representative for CKLW/CKEZ(FM) Detroit, for WAMO AM-FM Pittsburgh, and for KJYY Houston. KJYY offers classical music, the Pittsburgh stations feature jazz and urban contemporary music, and the Detroit duo feature nostalgic music.

New Call Letters

KIXK(FM) is the new call designation of KCAJ El Dorado, Ark., recently purchased by KIXK, Inc. from Sunbelt Communications. The format has also been changed, to adult contemporary, and the station is a Mutual affiliate.

New Facilities

WQAL(FM) Cleveland has boosted its power to 11,000 watts to cover Cleveland, Akron, Canton, Lorain-Elyria and 19 counties across northeastern Ohio.

WNYC New York has received final FCC approval to broadcast 24 hours a day and to increase its power from 1,000 watts daytime-only to 10,000 watts during daytime and 5,000 watts at night. And the frequency is changed from 830 kHz to 820 kHz.

Transactions

Young Broadcasting, Inc. has agreed to purchase WLNS-TV Lansing, Mich. and WKBT(TV) La Crosse, Wisc. from **Backe Communications,** Inc. for $72 million. Young Broadcasting is affiliated with station rep Adam Young, Inc., and the acquisition is the first of several planned by Young, whose principals are Vincent and Adam Young.

Eric/Chandler Communications has purchased its first radio stations, KCBQ AM-FM San Diego, from **Infinity Broadcasting** for $12.2 million, subject to FCC approval. Simon T, president of Eric/Chandler, was represented by The Mahlman Co. in the transaction.

New management

Tamela Bembenek, principal and founder of the TB Ad/Media buying service, has acquired Milam & Cowart, a firm representing over 30 radio stations in the Southwest. The company, which also serves as Dallas regional office for five national representative firms, will continue to operate under its present name. The 12-year old rep firm was founded by Dean Cowart, who is retiring after 34 years in advertising. Partner Pam Phillips will head TB Ad/Media, freeing Bembenek to concentrate on building Milam & Cowart's station list. She plans to specialize in representation of small and medium sized radio stations.

1st

Kelo-Land TV Tops Nation In Arbitron Sweeps

ADI Winner In Every Category

#1	ADI S/O-S/O	Total Households, Mon.-Sun.	42 share
#1	ADI S/O-S/O	Women 25-54	42 share
#1	ADI Late News	Total Households, Mon.-Fri.	58 share
#1	ADI Late News	Women 25-54	60 share
#1	ADI 3-6:30 p.m.	Total Households, Mon.-Fri.	44 share
#1	ADI 3-6:30 p.m.	Women 25-54	53 share
#1	ADI CBS	Total Day	42 share
#1	ADI CBS 3-6:30 p.m.	Total Households, Mon.-Fri.	44 share
#1	ADI CBS Late News	Total Households, Mon.-Fri.	58 share

kelo·land tv

Kelo-tv Sioux Falls, S.D. and satellites
KDLO-TV, KPLO-TV

Source: Arbitron Sweeps, Nov. 1985

Above estimates include time slots and demographic information in equal facilities markets as analyzed by TV Radio Age. Survey data estimates subject to usual qualifications.

Represented nationally by SELTEL In Minneapolis by WAYNE EVANS.

Viewpoints

Bob McAllan

Vice president, broadcasting of Press Broadcasting Co., speaking on behalf of the National Independent Television Committee, before membership of the Association of Independent Television Stations and National Association of Broadcasters, at recent NAB Convention in Dallas.

Must-carry 'compromise' jeopardizes stations' ability to serve communities

The National Independent Television Committee is an ad hoc organization formed by broadcasters who are vitally concerned with the future of our country's free over-the-air broadcasting system. We believe that the recent string of events in Washington, particularly those surrounding the issue of must-carry, seriously jeopardizes the ability of many stations to continue to provide service to the communities and markets to which they are licensed.

Our must-carry proposal differs from that of the "compromise" in that it offers some carriage to virtually every broadcaster without prejudice to programming, abridgment of a broadcaster's right to speak or application of some arbitrary rating standard. It promotes true diversity of broadcast and cable speakers within a market. And most importantly, protects the rights of viewers to choose from the broadest multiplicity of "local voices" as promised in Section 307 of the Communications Act and guaranteed by the First Amendment of the Constitution to the citizenry of this nation. All of which is why it is so important to file comments. Never before in the history of the communications industry have rights of so many been threatened by the might of so few.

We will offer the reasons we believe the present "compromise" will never see the light of day at the commission.

We have thoroughly reviewed the *Quincy/Turner* case. Careful examination reveals a certain degree of naivete in the decision, particularly regarding broadcast vs. cable competition, the availability of off air signal to cabled households, and its definition of what constitutes "local" in broadcasting. At a minimum, it is our intention to straighten out several distortions present in and central to the court's decision.

I can tell you that we as broadcasters encourage fair competition. We believe it is not only the lifeblood of our industry but that of the nation. We cannot, however, stand idly by as one segment of the communications industry is granted unfair advantage in obtaining "exclusive rights" to audience. Nor can we allow cable nets to obtain exclusive rights to programming packages when we as independent broadcasters cannot team together and do likewise. Finally, the overall issue of copyright has yet to be addressed.

Our proposed rules are sufficiently narrow, applying only where a single cable system operates within a defined geographic area. Where two systems effectively compete with one another, *we propose there be no rules.* Short of complicit behavior between multiple operators, stations should be able to offer themselves as viable attractions or alternatives in a competitive environment.

Our proposal would remove any barriers to entry into the cable field. We believe a marketplace approach should provide entry access to broadcaster(s) within the market, telephone companies either within or out of market, satellite distribution companies, etc. We also believe maximum diversity within the market can best be achieved by forbidding cable companies from involving themselves in the sale of satellite services where there is an absence of cable competition with the market.

We agree with the court that there is no reason for must-carry rules where each cabled dwelling unit in the market is wired with operating A/B switches and the choice is all broadcast on "A" and all cable on "B". We strongly believe, however, the burden of installing the switch and associated equipment should fall on the cable operator who under the old "must carry" rules and their franchise agreements promised to provide viewers the ability to gain full access to the offerings of local broadcast television (before they took down their antennas).

Cable operators would have to provide "must carry" of all local stations where they feed master antenna systems in buildings, subdivisions or communities which forbid or discourage the use of over air broadcast receiving equipment or antennas thereby rendering the "A/B switch" argument totally impotent.

Definition of local

On the topic of what has to be carried:

1) We believe the definition of "local" for copyright purposes should be changed to reflect present day conditions. Television stations serve markets or significant portions of markets. Programming is usually bought or bartered on the basis of full market coverage, even if it is somewhat lacking in reality. It makes no sense to tell a broadcaster in San Jose that his "local" copyright range is 35 miles when he paid to reach the entire San Francisco market. For this reason we propose that for copyright purposes a market is a market and any station licensed within a market is "local" to that entire market.

2) Cable systems subject to must-carry will be required to set aside a fixed number or percentage of channel capacity (defined as all used and unused channels) based upon relative size of the system to local broadcast outlets.

3) Systems subject to must-carry shall cart stations on request according to priorities as set forth in the NITC must carry proposal.

Programming/Production

Colorization of films, series snowballs

Colorization of black-and-white films and off-network television series is snowballing. Rolling with its momentum of signing color conversion agreements on a number of films with two major studios, Color Systems Technology is setting up its own syndication division. Ostensibly, the new operation will focus on colorizing public domain movies. Being considered, Buddy Young, president of CST, says in an interview are oldie films such as *Cyrano de Bergerac* and *Of Human Bondage*, both classic black-and-white movies. In addition, there is a strong possibility that other classics, such as *The Blue Angel, Blood on the Sun* and even Charlie Chaplin's *The Gold Rush* may go the color conversion route.

Young believes that there are somewhere between 50 and 75 appropriate public domain titles that lend themselves to going color. While film purists may object to the colorization of certain films, Young says that color broadens the TV exposure of the movie. "If the program remains in black-and-white the station programmers are reluctant to air it in any reasonable time schedule, so there are many viewers that have never seen such classic films. We make it viable for the programmer to give the film its proper exposure. Also, a viewer can always adjust his set to return it to black-and-white."

In the case of the new syndication division, which will encompass the home video market as well, Young says the major advantage of an in-house service is that it will specialize only in the company's product. This type of product needs specialized marketing effort and "rather than give the movies to a distributor with a large amount of product, where it may get lost, we would rather do the distribution ourselves. We need somebody who can nurture this product," he says. Young says he is currently looking for a person to head the syndication operation.

In wings. Also in the wings is the establishment of an operation to collate newsreel footage of old stars and to put them together as a film package of half hours. The footage would be obtained from various sources, including some public-domain footage from the Library of Congress, which was shot by the military. Each package would have a theme, and would be colorized from the black-and-white originals.

CST has already begun securing such footage for its first production, which will be on the Royal family of England, from an historical viewpoint. The family film will be available by the end of this year, according to Young. As to the public domain project of classic films, Young figures the initial release will be available probably for the spring of next year.

In addition to the tie-in with two studios, Young says he is negotiating a color conversion pact with still a third studio, although he wouldn't reveal details. In the case of the signed arrangements, one of the deals was spurred by the ratings success of *Miracle on 34th Street*, which was converted by CST for 20th Century Fox. The colorized version of *Miracle* ran on stations around the Yule season last year. In one of the two new pacts, CST signed a $2.5 million contract with Disney for the conversion to color video tape of 16 black-and-white Shirley Temple films from the 20th Century Fox library.

Buddy Young

Release. June 1 has been set as the date for the completion of the initial release, *Rebecca of Sunnybrook Farm*. Disney obtained the TV rights to 20 Temple films made between 1934 and 1940, and the films will run on the Disney Channel. In the other pact, CST will convert 100 black-and-white MGM and pre-1948 Warner Bros movies. The agreement, which will cost MGM/UA Entertainment about $18 million, was made with Turner Broadcasting System. The contract calls for delivery of three movies per month to begin in September.

In a new development regarding CST, Four Star International has commissioned the company to colorize the half-hour black-and-white western series starring Steve McQueen, *Wanted Dead or Alive*, for syndicated airing beginning September, 1987. The seven Gaylord stations have acquired the color version for airing. The color versions of the first two half-hours are complete, and a production schedule is planned which will encompass the colorizing of 94 half-hours of the program, which premiered on September 6, 1958.

The original black-and-white format is currently airing on the USA Network through March, 1987. All contracts for the original version will have expired by the time the colorized version comes out. The originals went into syndication in 1961, when it aired in 101 markets through 1964. Four Star returned the series to the TV marketplace in 1973, and has been airing continuously ever since.

Also in the color conversion area, Hal Roach Studios has ordered colorizations of some of its Laurel and Hardy films, such as *Way Out West*, a classic film by the comedy team. Another oldie which was converted and being offered is *Topper*. Conversions are being done by Colorization, Canadian-based firm.

LBS restructures

Because of what it calls an ongoing commitment to become a fully-integrated multimedia company and the increasingly competitive environment being faced by distributors in launching new programs, LBS Communications will restructure and expand key sales and marketing divisions. Under the realignment, Dan Greenblatt, formerly president, LBS Distribution, becomes president, LBS Television Marketing Group, with responsibilities for overseeing the creative services and the research departments. Also, he will oversee the handling of co-ventures with station groups.

The LBS distribution division will be merged with the advertiser sales area under Phil Howart, formerly president, LBS Networks, who becomes president of the LBS Broadcast Group. Howart will consolidate the day-to-day functions of station and advertiser sales staffs. Roger Lefkon continues as president, LBS Entertainment, with offices in Los Angeles.

Paul Siegel, president of LBS Enterprises, will direct a major expansion at the division, including, home video, international, direct marketing, merchandising and radio.

Syndication shorts

Gaylord has become the second major station group to acquire **MCA TV**'s *Charles in Charge*. The series, which aired for a full season of 22 episodes on CBS, will start production with 26 original episodes and 26 repeats available each year for two years. It begins airing weekly in January, 1987, for two years on a barter basis, then by cash in strip runs starting in January, 1989.

George Carlin Productions, Scott Sternberg Productions and **All American Television** tentatively will co-produce a half-hour strip, called *Here's the Good News*. The first-run syndicated venture is geared for early fringe or access time periods.

The Raccoons & the Lost Star will air on a barter basis beginning May 15. Rich Little returns as narrator of the special. The new hour show, distributed by **Syndicast Services**, is the third involving *the Raccoons*. The two earlier specials, *The Christmas Raccoons* and *The Raccoons on Ice*, aired in 106 and 94 markets, respectively, covering more than 85 per cent of the U.S. Syndicast plans to launch a monthly series of specials, featuring *the Raccoons*, in September.

Harmony Gold has acquired the U.S. rights to the black comedy, *The Plumber*. Produced in Australia, *Plumber* focuses on a married couple and an unwanted plumber. *The Plumber* is directed by Peter Weir of *Witness* fame. HG also has begun selling *Ghosts & Gold*, weekly series of factual stories behind lost treasures and hidden fortunes. A half-hour pilot has been completed. Planned are 26 episodes the first year. HG and DID Productions are co-producers.

Tribune Entertainment's *Dempsey & Makepiece* has been sold to three stations by **Viacom International**. These are WSPA-TV Greenville-Spartanburg, WTVX-TV Ft. Pierce-West Palm Beach, and KUTV(TV) Salt Lake City, bringing the total stations to 44.

Blair Entertainment's 12 Revenge features have been acquired by 16 stations, for a total of 26, since the NATPE convention, wrapping up sales of more than $2 million. Additional sales include WPWR-TV Chicago, KTZZ-TV Seattle, WCIX-TV Miami, KPHO-TV Phoenix and WBNS-TV Columbus.

Muller Media Inc. has racked up $3.5 million in sales on Reels of Fortune feature package since NATPE. Some of the major market sales include WUAB-TV Cleveland, KTVT-TV Dallas, KHTV(TV) Houston, KABC-TV Los Angeles and WGBO-TV Chicago. Fortune is distributed by MMI, in association with American National Enterprises.

Columbia Pictures Television's *What's Happening Now!* has been renewed for two additional years of production. The syndicated first-run sitcom is currently cleared in 101 markets, comprising more than 80 per cent of the U.S. TV households.

Access Syndication has opened a sales office in Chicago, to be headed by Joe Hillenbrand, director of midwest sales. New office is at 1 Magnificent Mile, 980 N. Michigan Ave.

Solid Gold, from **Paramount Domestic Television and Video Programming,** has cleared 145 markets for its 1986–87 season. Clearances in the top 50 markets include WTAF-TV Philadelphia, KTVU-TV San Francisco, WBZ-TV Boston, WTOG-TV Tampa, KPLR-TV St. Louis and KMGH-TV Denver.

D. L. Taffner/Ltd. has made new licensing deals on three properties. Recent station clearances on *Check It Out!* are WPGH-TV Pittsburgh, KPDX-TV Portland, WUTV(TV) Buffalo and KGMC-TV Oklahoma City. The *Too Close for Comfort* strip now has a lineup of 96 stations, including WDSM-TV Des Moines, WCEF-TV Mt. Vernon and KSWO-TV Wichita Falls; and *Three's a Crowd* has added six stations for a total count of 32. The six include WCPX-TV Orlando, KOLD-TV Tucson, KUTV(TV) Salt Lake City and WOI-TV Des Moines.

Dr Pepper is the sole sponsor of **LBS Communications** *Canned Film Festival*, 13-week, 90-minute comedy film series. Young & Rubicam, on behalf of Dr Pepper, is producer of the campy comedy series, which premieres in a June 16–September 14 window, with a barter split of eight minutes national and 10 for local. Laraine Newman stars. Also, LBS is *My Friend Liberty*

Programming/Production

(*continued*)

has been cleared in access by all the CBS-owned stations. The first-run clay-animated family special is set to air in a June 21–July 6 window, and is being released in conjunction with the Statue of Liberty's 100th birthday on July 4.

The Benny Hill Show is currently sold to 83 stations, covering 70 per cent of the country. Renewals and additions to the station lineup, cleared by D. L. Taffner, include WJPR-TV Roanoke-Lynchburg and WWMT-TV Grand Rapids-Kalamazoo-Battle Creek.

Gaylord Syndicom's *The Lady Is A Champ*, two-hour special starring Barbara Mandrell, has been purchased by 50 stations. These include KHJ-TV Los Angeles, KHTV(TV) Houston, KMSP-TV Minneapolis-St. Paul, WHCT-TV Hartford-New Haven, WSOC-TV Charlotte, KTVY-TV Oklahoma City and WKRN-TV Nashville. *Champ* is available for two airings, in May/June and August/September, 1986. Show is barter, with 12 minutes local, and 12 for national.

IM&MC broadcasters

The first International Music & Media Conference will be carried by a large number of European broadcasters, including BBC-2, U.K.; Antenne 2, France; TV-3, Spain; Videomusic, Italy; National TV, Denmark; National TV, Portugal; TV-2, Sweden; and National TV, Yugoslavia. Additional broadcasters are expected to commit to carry the special in Montreux on May 10. The two-and-a-half-hour music special is co-produced by the BBC and Swiss television. Dates of the confab are May 7–10.

INTV confab dates

The Association of Independent Television Stations has set its annual convention dates for the next three years, with all three events to be held at the Century Palace Hotel, Los Angeles. The dates: 1987—Jan. 7-11; 1988—Jan. 6-10; and 1989—January 4-8. The 1986 confab attracted more than 1,200 independent broadcasters, program syndicators, distributors and others, a new attendance high.

MG/Perin, HTV series

MG/Perin and HTV, Ltd., Britain producer, will develop a series of two-hour made-for-TV movies based on *Tom Jones*, Henry Fielding's romantic adventure/comedy. Marvin Grieve and Dick Perin of MG/Perin and Patrick Dromgoole of HTV will be executive producers, and Perin will produce, with distribution divided. HTV will distribute in the Eastern hemisphere, and MG/Perin, the Western, and maintains the worldwide home video and pay cable rights. Initially, the movies will go to home video and pay-cable markets, then to broadcast TV after a window.

Shooting is expected to start in England, by August or September. Script will come from Terrence Feely, prolific British writer with more than 25 years of TV and motion pictures to his credit, including the six-hour miniseries *The Laconia Affair* and the eight-hour *Mistral's Daughter*, on ABC the past fall. The decision to produce the stories as two-hour movies rather than as a miniseries or half-hours, is because both companies see a rising need for primetime programming by indies and because of the economics in producing and releasing individual films which can be properly promoted and presented.

S/K/E sets new sights

With the addition of George Eckstein as a partner and the subtraction of George Schaefer as a full-time director, Schaefer/Karpf Productions, which now becomes Schaefer/Karpf/Epstein, is poised to widen its production visibility and range. As explained by Merrill E. Karpf, a co-founder with Schaefer in 1982 of the independent TV production company, S/K/E is moving into a new phase whereby it will seriously pursue certain quality projects for development it had heretofore rejected. Schaefer's leanings were towards stories with strong characterization, and other types of material were not high on Schaefer's directorial list, he says. Schaefer, appointed chairman of the theater arts department at UCLA, will be executive consultant to S/K/E and will direct selected films.

At this point, Eckstein says, "We are putting our act together, and we have about 30 projects currently in various stages of development." Deals in negotiation are both on the network and syndication level, with projects ranging from half-hour comedies to made-for-TV movies to miniseries, says Eckstein.

One project that the company is "very, very high on" is *Six Against the Rock*, based on a true story, with the adaptation being done by John Kay, about six men who attempt to escape from Alcatraz. "This is an entirely different picture from *Escape From Alcatraz*, which starred Clint Eastwood. This has wall-to-wall action, and is an ensemble team piece."

In the sitcom area, Karpf says that the company will enter its first foray into the genre with *Freemont Place*, which will star Cicley Tyson and is in development for CBS. Tyson has been involved in developing the show with S/K/E from the beginning. Storyline is about a friendship between "a black family and a divorced, somewhat younger white woman and her child. The show, without being preachy, does what *Roots* did—what it's like to be a black in the 1980s. What are the problems? How have things changed since the '60s and '70s?"

In miniseries, while both principals didn't reveal titles, they said that two upcoming projects are four hours each and are in the historical vein. Eckstein notes that one involves recent history—post-World War II—and the other is an American history miniseries.

Merrill H. Karpf

On the syndication end, several shows are in early development, says Eckstein, which are looked at separately from the network project in that "there are some you know should be done but that will be a very tough sell to a network. Some may be too soft or too esoteric for them, so you go elsewhere." One of the places is Gaylord Productions. Karpf adds that the company's financial and business partner is Gaylord Productions, which has become increasingly active in first-run syndication. "Gaylord has a very keen interest in having us supply material they can syndicate," says Karpf.

Programs on SyndiStar

Two Gaylord Productions programs will kick off the BrightStar Communications of America's newly-created satellite syndication program delivery system. The programs are *Adventures of the Galaxy Rangers*, 65-half-hours of "the first space western," coproduced with ITF and Transcom Media, and the weekly half-hour dance program *Dancin' to the Hits*, hosted by Lorenzo Lamas.

The new system, SyndiStar, will begin transmitting syndicated programs and commercials in the fall to TV stations in the U.S. and abroad, and will utilize the Satcom K-2 satellite of RCA American Communications for Ku-band delivery in the U.S. The BriteStar commitment with RCA is said to be for five years, and BriteStar has blocked out the time from 8 a.m.–4 p.m. daily for transmission.

Syndistar will utilize satellite time controlled by BrightStar on the Intelsat Atlantic Ocean satellite, and later this year will add Ku-band transmission capability for broadcasters throughout Europe.

In addition, BrightStar, on behalf of Samuel Broadcasting, will transmit the Financial News Network via satellite to Europe on a daily basis beginning in May (see TV/RADIO AGE, INTERNATIONAL, April).

'Voltron' promotion

World Events' one-hour special, *Voltron: Fleet of Doom*, based on the company's strip now in its third year, has gone to the movies, not as a theatrical but as a sneak preview promotion for the special. As it's being marketed, the hour *Voltron* is being shown in a sneak preview over a two-week period ending May 9 at "four-wall" theater showings paid for by World Events.

Brian Lacey

The showings are in 35 mm and are generally held a few days before the airing on stations in the local market. World Events supplies the *Voltron*-special stations with on-air promotion material regarding the sneak preview. Cards are distributed by the station, and winners of a drawing are given free tickets to attend the preview. Washington has already held a sneak preview, although the *Voltron* special won't air on WTTG-TV until the end of this month or at the beginning of May, says Brian Lacey, vice president/administration at WE Productions. At the film presentation, which generally runs during a weekend matinee, Voltron toys are given out, as well as lesser prizes. "Everyone comes away with something," Lacy says. Among the theaters for the sneak preview rented by World Events are those in Los Angeles, where Voltron will air on KKTV(TV); Philadelphia, WPHL-TV; WSBK-TV Boston; WKBD-TV Detroit; WPWR-TV Chicago; WQAB-TV Cleveland; WBSK-TV Miami and KPLR-TV St. Louis, the Koplar owned station. Koplar Communications owns World Events.

Meanwhile, the *Voltron* half-hours, have amassed 124 episodes, with a lineup of 84 markets. Aided by the special, World Events expects some five or six more stations to air the strip program. In international, Voltron has been sold in 37 markets, says Lacey, including all of South and Central America, Hong Kong, Italy, Turkey and Australia. A deal is pending for Nigeria.

In home video, *Voltron* is distributed through Sony, and the initial cassettes rank among the top 10 in all-time sales, according to *Billboard* magazine. Three new home videos containing specific episodes will be released for late summer, and three more will be issued for late fall.

'Sam's Son' for May

Apparently in anticipation of high ratings, NBC TV has moved the airing of *Sam's Son*, Worldvision Enterprises two-hour movie, into the May sweeps period, according to Worldvision. *Sam's Son* represents Michael Landon's debut as a feature film maker and is his semi-autobiographical account of a boy growing up in a small New Jersey town during the 1950s. Landon wrote and directed *Sam's Son*, and Kevin O'Sullivan is executive producer. The film stars Eli Wallach, Anne Jackson and Timothy Patrick Murphy.

Republic Pictures gains

Republic Pictures has posted strong gains for 1985, with pre-tax income up sharply nearly 400 per cent to \$1,925,000. Net revenue increased 26 per cent to \$15,102,000, continuing the strong growth in sales and operating improvements which began in 1980. Contributing to these increases was the acquisition of Blackhawk films, film and cassette mail-order business. During the year, Republic completed a recapitalization and refinancing program so that Republic had a network of \$5,139,000 at the end of the year.

Zooming in on people

Ken Page, former president of worldwide distribution at Lorimar, will head **Gilson International,** which has just been sold to Television South, English production company. Product from Gilson includes international distribution of MTM Productions shows such as *Hill Street Blues*, *Remington Steele* and *The White Shadow*.

Programming/Production

(continued)

Paul Rich has been named executive vice president of the newly formed television division at **De Laurentiis Entertainment Group.** He joins the company from International Vidmark Productions, where he was president. Before that, Rich was executive vice president of Metromedia Producers Corp. for three years.

Robert Curtis has been appointed to the new position of executive in charge of production at **Harmony Gold.** He joined HG in September, 1985, as director of special projects. Curtis is an Emmy-award winning writer/producer/director.

Kenneth J. Arber has been promoted to vice president, West Coast programming at **LBS Communications.** Arber joined LBS in 1985 as manager, West Coast programming. Before that, he was a producer, writer and program developer for the three major networks and major studios.

Anthony Dwyer has been promoted to central regional manager at **Group W Productions.** He joined Group W last fall. Before joining Group W, Dwyer was East Coast and Midwest sales manager, domestic television distribution, at Four Star International.

Eugene J. Lavelle, director of international administration at 20th Century Fox Film Corp., has joined **New Century Telecommunications** as vice president in charge of operations. He joined Fox in 1980 as a senior vice president, corporate auditor, moving up to manager corporate advertising.

Robert L. Cesa has been named an account executive, media sales, at **Tribune Entertainment.** Since May, 1983, Cesa had been an account executive specializing in the sale of sports programming for CBS. Before that, Cesa was an account executive in national sales at CBS.

Robert L. Cesa

Bob Dudelson has joined SFM Entertainment Division at **SFM Media** as an account executive. Most recently, he was network supervisor at Jordan, Case, Taylor & McGrath. Before that, Dudelson's experience included network buying at BBDO.

Anne Newman Mantee has been named director of development at **Sunbow Productions**, a new position. An actress earlier in her career, Nantee went into production five years ago as associate producer and celebrity coordinator on *The Great Space Coaster.*

Herb Swan, general manager of international sales at **ProServ Television,** has been promoted to vice president of international sales and production. Swan has been with ProServ for six-and-a-half years.

Susan Grant has joined **Embassy Telecommunications** as account executive. Previously, Grant was at Intec Systems, a cable systems consulting company.

Jack Steng has become a partner in **Program Partners Corp.,** company newly formed by Alan Zaretsky. Steng will be responsible for the overall distribution of PPC programming and direction of ad sales. Steng was vice president at On the Air, where he directed sales of music programs such as *TV 2000, Visions*, and *FM-TV* and several two-hour specials. Prior to joining On the Air, Steng was group sales manager at TeleRep and a member of TeleRep's program committee.

Kim Breda has been named promotion coordinator at **Blair Entertainment.** Before joining Blair, Breda was with WOR-TV New York, since 1984, most recently as production assistant.

New World, Phoenix tie

New World Distribution has obtained the exclusive worldwide TV distribution rights to all series and miniseries which begin production under the Phoenix Entertainment Group banner during the next three years. Also, New World acquires all domestic distribution rights in connection with films for TV produced by Phoenix during the same period.

Phoenix was formed by Gerald Isenberg and Gerald Abrams, who serve as co-chairmen. Judith A. Polone is president. Among the pictures already completed by Phoenix and which will be distributed by New World domestically are *Child's Cry*, broadcast on CBS in February; *Thompson's Last Run*, starring Robert Mitchum, broadcast on CBS in February; and *A Time to Triumph*, also aired on CBS, in January; as well as the current filming of *Brotherhood of Justice*, set to air on ABC, two-hour Guber/Peters Production.

SMN revenue increase

Satellite Music Network has reported a 119 per cent increase in revenues for the fiscal year ended December 31, 1985, and its first annual net profit. Revenues rose to $13,589,057 in 1985 from the $6,213,489 reported in 1984. The annual net income of $376,014 compares to a net loss of $2,292,165 posted in 1984. John Tyler, SMN chairman and CEO, notes that the initial crossover to profitability has been achieved in the first quarter of 1985 as planned and that profitability has been maintained for each of the four quarters of the year.

Also, Taylor points out, revenues from the network's sale of commercial time to national advertisers increased 236 per cent, to $8,609,087, from $2,559,516 in 1984. SMN affiliate list as of December 31, 1985, was 564, including stations in all 50 states, the U.S. Virgin Islands, the British West Indies and Bermuda.

Conus doubles capacity

Conus Communications has begun a $300,000 expansion of its Ku-band satellite news center master control which, when completed, will double the capacity of the largest communications center for Ku-band satellite news gathering vehicles. Conus' outlay will total $1 million in equipping the center, when the expansion is completed. Conus' satellite news master control in Minneapolis/St. Paul will coordinate 10 half-transponder videos on the SBS 3 and K-2 Ku-band broadcast satellites. Six stations will be able to go live or can feed tapes at the same time, from any location in the continental U.S., says Conus. The remaining four half-transponders will be available for other SNG transmissions, including partial or complete newcasts. Conus is a limited partnership of 34 local stations in major markets. Hubbard Broadcasting is the general partner.

London Market site

The London Market has chosen a new site for its 1987 convention. Set to run November 16–20, the London Market will be housed at the Queen Elizabeth II Conference Center, which will be opened officially in June. The Market will take over the entire five-story building, and the center will offer a combination of office-style rooms and open-plan exhibition spaces with lounges and restaurants on each level, a large auditorium for major screenings, and full secretarial, phone, telex, printing and copying facilities on site.

Meanwhile, this year's London Market is 85 per cent sold out. It will be held at the Gloucester Hotel, South Kensington, from November 3–7.

Commercials

Radio's funny lady has it her way

When she's not running to the doctor with imagined ailments, Joy Golden is having the time of her life writing, producing and directing outrageously funny radio commercials. A freelancer since 1980 and incorporated as Joy Radio since February of last year, Golden doesn't ever want to do a straight commercial again, and, despite some recent inquiries, isn't that anxious to write for TV, either.

Having just won six awards between the New York Market Radio Broadcasters Association Big Apple Awards and the Hollywood Radio and Television Society's International Broadcasting Awards, Golden has obviously made her mark. But there's an ethnic affliction that keeps her from ever feeling too secure: "If I don't get a call [from a prospective client] in 48 hours, I'm a Jewish wreck." This can result in a trip to the doctor with several imagined ailments calling for a gastrointestinal series. Then three new accounts come in—a cure that works better than chicken soup.

At age 56, Golden has an extensive agency copywriting career behind her that started with BBDO and ended with Wells, Rich, Greene—with heavy emphasis on "humorless' fashion, cosmetics and fragrance accounts ("because women take beauty so seriously") that she is glad to leave behind. On her own, she has created memorable characters and zany dialog for such advertisers as Laughing Cow cheese, Eagle snacks, Maxwell House coffee, Hebrew National salami (served, of course, on Rosenthal china) and Granada TV rental.

She reports prospective clients are coming to her for TV commercials now, but she's done only demos so far: "If they really wanted me to do it, I would, but I loathe producing TV commercials. I can't sit there all day worrying about the lights, the makeup and the costumes—I have no patience for that. In radio, I'm the director. I tell them what to say, how to say it and when to shut up."

Only once did Golden also do the voice for a spot—one of her recent award winners. In a campaign for the Broadway show, *La Cage Aux Folles*, she did a demo for a spot in which she hoped to cast actress-singer Lainie Kazan, but it was decided New York Jewish was the only thing she could handle herself. So she played Adele Sheminsky, asking composer-lyricist Jerry Herman, "Is there a way to get an aisle seat, since my bladder isn't perfect when I get excited?"

Otherwise, she looks for the "absolutely perfect set of vocal chords" through New York's Chris Roelfs Casting. Finding that distinctive voices are critical to putting comedy across, she goes beyond pure ethnic characterizations, which could mean getting "someone with a deviated septum or someone who smokes too much." One of her favorite repeat performers is character actor Bill Fiore (the guy who yelled "Mona" in the Gillette commercial after opening up the medicine chest to see his neighbor staring back at him). His flat enunciation is often part of the bargain, but "his characters come out of his own history; he doesn't imitate anybody but has a whole repertory of characters he's known in his life."

Joy Golden, *who specializes in outrageously funny radio commercials, displays one of her rapidly accumulating Big Apple Awards.*

Golden is wary of being typecast with ethnic humor. She notes her New York Jewish spot for Laughing Cow tested well in Los Angeles, but her "Valley Girl" approach is the preferred one there.

Humor doesn't have to sacrifice the sales message, she asserts: "You have to make sure that the humor comes out of the product, and you don't just put five minutes of sell at the end of the spot. If the client wants to talk about color or taste, whatever they tell me to say, I'll get it in there. I just do it in a different way."

Despite the fact that many of her commercials contain off-color double entendre (Eagle snacks: "You've got the pinkest balloons I ever saw."), Golden claims this has never resulted in rejection or backlash. She asserts, "It's double entendre, but you can't prove it. Over the years, nobody [at the agencies] has paid attention to radio commercials. But now that radio is going into another golden—no pun intended—era, I'm afraid the scrutiny might come back."

Golden works mostly through agencies, which often have to explain to clients why they had to go outside for creative talent. Golden explains that being funny is something one must be born with. When she deals directly with the client, she restricts herself to the creative work, engaging a media buying service and a consultant for talent payment.

She worries that her fame may cause prospective clients to consider her "untouchable" in terms of rates. But she points out her rates, based on size and number of markets carrying the commercial, are well within reason. With new rates established as of May 1, a New York-only commercial goes for $4,000, plus about another $5,000 for talent, casting and recording. Creative for a package of three there goes for $11,000. In Hawaii, a package of three addressed to the population of 750,000 goes for $6,500. The national rate, calling for unlimited run for a year, is $8,500 for a single and $24,500 for three.

Golden glories in her creative freedom, never having had a spot rejected by a client: "People come to me expecting outrageous, and they don't know how to correct outrageous."

And, aside from radio commercials, there's only one other thing she wants to do. She's writing the lyrics and book for a Broadway musical about middle age that she hopes backing from family and friends will see to the stage. If not, one of her songs, "Those Wild, Wonderful Sanka Years," could always be adapted as a radio jingle.

Threat in California

A proposed new sales tax on commercials production in California is not only being opposed by the Videotape Facilities Association in Los Angeles but by the Association of National Advertisers as well. Both organizations hope that opposition voiced also by Gov. George Deukmejian will prevent the administration action from being taken by the State Board of Equalization.

The governor has expressed concern that a $6\frac{1}{2}$ per cent sales tax will drive commercials production from the state. And Sam Holtz, VFA president and co-owner of Action Video, Los An-

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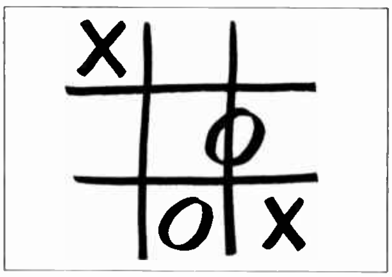

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Smith's • Harris & Love, Inc.

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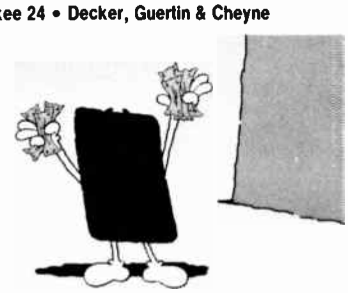
Yankee 24 • Decker, Guertin & Cheyne



KCMP PRODUCTIONS LTD., New York

Commercials *(continued)*

geles, characterizes the proposed tax as doubly discriminatory. First of all, he points out, the tax would only exist in California. Secondly, it is only aimed at independent producers and commercials producers—not at the major studios.

Post-production facilities like Holtz's editing house already pay a sales tax, but the proposed amendments to Regulation No. 1529 would also tax producers unless post-production is performed outside the state. Additionally, if both production and post-production are done in California, post-production houses would have to pay an additional 10 per cent use tax over and above the sales tax. Holtz fears that if the amendments go on the books, even if they are later overruled by a legal challenge, that production business would stay away from the state during the interim.

Meanwhile, ANA has written the state board that it is "strongly opposed" to the proposed amendments, which, if enacted "would create a major disincentive for members of the advertising community to carryout commercials production in California. ANA emphasized that "the increased costs that would be engendered by the amendments . . . would make many advertisers consider commercial options in other states which do not impose these high costs."

ANA urged the board "to reject this proposal" and pointed out that it "will not serve the interests of the public or the California economy."

International awards

U.S. entrants are hoping to put up a better fight this year against British agencies at the International Advertising Film Festival to be held in Cannes June 23–28. "The British outdistanced everyone else last year at Cannes," observes Stephen Frankfurt, vice chairman, chief creative officer, Bozell, Jacobs, Kenyon & Eckhardt, one of the two U.S. judges just selected to be among the panel of 19. The other U.S. judge is Norman Muse, chairman and chief creative officer of Leo Burnett Co.

This event began in 1953 for cinema advertising only, according to Terry Laughren, president of Screenvision Cinema Network, the U.S. sponsor of the festival. In 1959, television advertising was included as a separate category, and in 1981, cinema and TV advertising were combined, now vying for three awards in 19 categories and a grand prize.

Laughren notes that, in the event's earlier years, U.S. agencies won most of the top awards, but, "we're now learning from Europe what they were learning from us 10 years ago." Part of this re-learning process, notes Muse, is "depending less on research so as not to smother creativity."

This year, the U.S. has 582 entries vs. 478 last year, but Laughren estimates the U.K. will have about 700. He adds that there is a slight majority in favor of TV advertising entries over cinema but that the latter tend to get a high proportion of awards in relation to their numbers because they are longer-form and more entertaining.

Entrants are 42 companies from 31 countries, with a total of 2,501 entries. The sponsoring organization of the festival is Screen Advertising World Association.

TvB promotes Keene

Beverly Keene has been promoted to senior vice president/manager of creative services at Television Bureau of Advertising. She had been vice president/creative services.

Under her direction, TvB's creative services department produces the association's monthly satellite update, a monthly sales newsletter, all print promotional materials such as target sellers, primers, idea folders and success stories, all videotape presentations, platform presentations and sales/marketing reports. Keene's added responsibilities include a heavier role in the management and administration of the expanded creative services department.

Beverly Keene

BPME pres. moves

Beryl Spector, president of Broadcast Promotion and Marketing Executives, has been named to the new post of director of publicity and promotion for New Hampshire Public Television, effective May 10.

Spector, the first public TV executive to head the 30-year-old international association, has served for the past decade as manager of public information for WMHT-TV-FM Albany-Schnectady-Troy. She was previously public relations director for Albany Public Library and New England Deaconess Hospital and has long served on various national PBS committees.

Snickers gets snickers

The "Snickers satisfies you" campaign was changed to "Trickers will confuse you" in a parody done by the Bridgeport, Conn.-based American Comedy Network in presenting M&M/Mars with its monthly "Who-Are-You-Kidding Award." ACN is syndicated to 138 radio stations.

In the ACN parody commercial, a young boy wants a nutritious after-school snack. An announcer tells him "Trickers" is the answer. He explains, "We want you to keep eating the junk. So we've made an important change, but not to the bar itself, just in the way we sell it to you.

This "slicker advertising" gives the boy the ammunition he needs to fool his parents into believing "Trickers" actually gives him "calcium for my bones and sugar for energy." He's also advised to tell them "Trickers" is a "mini-supplementary between meal processed snack-food taste sensation." The six-member ACN comedy team initiated the "Who-Are-You-Kidding Award" in January, and this is the first given to a TV commercial.

Travel scare ignored

Despite recent terrorist activity, advertising designed to attract more tourists to Israel will be maintained at its current level, according to Abraham Sharir, minister of tourism. On a visit to the U.S. to review future plans for advertising and public relations, Sharir said he saw no reason why his nation's promotional activity should be curtailed. He stated, "On the contrary, this is a time to continue our intensive effort."

Advertising for Israeli tourism is handled by Biederman & Co., New York, with Media General Broadcast Services acting as the media buying service for the agency's media department. Television spots are placed in major urban markets such as New York, Chicago, Los Angeles, Miami, Houston and Dallas.

As in the past, the 1986 campaign will be geared to seasonal trade peaks throughout the year. TV spots urging travelers to "Come stay with friends" are aimed at the general population of singles, families and older Americans.

Raquel Welch signed

Following in the footsteps of Linda Evans and Priscilla Presley, actress Raquel Welch has signed a two-year contract as spokeswoman for General Foods' Cystal Light soft drinks. To go into primetime TV starting June 1, two commercials were just filmed with Welch—one with her performing and the other taking a more personal approach. Agency is D'Arcy, Masius, Benton & Bowles.

Says Crystal Light product group manager Don Press, "Raquel's achievements in movies, stage, television and now publishing, plus her unique ability to grow and shape her own career, always daring something new, reflect Crystal Light's tag line, 'I believe in me.' Her known commitment to health and fitness, illustrated by the tremendous international success of her best-selling book and double-platinum video, is the ideal complement to the look-good, feel-good attributes of Crystal Light."

Welch's contract is part of an advertising budget for the product of more than $24 million for 1986 and marks her first U.S. testimonial.

Strictly California

California Cooler, now a division of Brown-Forman Corp., is introducing some new characters—Quasimodo, The Chairman and Cowboy—in a new campaign reminding viewers that it has "the real stuff." The new series of TV and radio spots revisits California beaches of the 1960s and early 1970s "where wine coolers were first created and enjoyed by colorfully-named individuals with a serious commitment to surfing and partying."

The spots feature vintage '60s music by The Kingsmen ("Louie, Louie"), Little Richard ("Tutti Frutti"), Spencer Davis ("Gimme Some Lovin' "), Booker T. and the MG's ("Green Onions") and The Trashmen ("Surfin' Bird").

Developed by Chiat/Day Advertising, San Francisco, the spots show young partygoers making and enjoying the coolers. Fast-moving scenes show fresh citrus being sliced, diced and mixed into ice-filled tubs brimming with California white wine.

Korean Air campaign

Ogilvy & Mather Los Angeles has launched a campaign for Korean Air which focuses both on the nation's cul-

Commercials *(continued)*

ture and on the airline's technical expertise. The TV commercials, directed by Vilmos Zsigmond and scored by Harold Budd, are set in slow motion. One features a woman in Korean dress on a wing, with the scene transposing into a Korean Air 747 "Big Top" flying through the same space.

The O&M team includes Peter Gotfredson, account executive; Tom Roberts, art director; Christian von Glasow, vice president and management supervisor and Walter Wanger, senior copywriter.

SSC&B ups three

Eric Brenner, executive producer at SSC&B: Lintas USA, has been promoted to senior vice president, while Daniel Preniszni, copy supervisor, and Ray Sader, producer, have been elected vice presidents. Brenner oversees all broadcast production on Diet Coke, Van Munching's Heineken and Amstel Light beers and Steak and Ale.

Eric Brenner

Preniszni currently writes for the T. J. Lipton tea products and for the agency's pro bono client, the Boys Clubs of America. As a producer, Sader is involved with broadcast production work for Snuggle fabric softener, Glenbrook's Bayer and Panadol lines and Johnson & Johnson's Carefree Panty Shields.

Music Notes

"It's not Jamaica, Tahiti or Mazatlan—it's Las Vegas, man" was set to music by Los Angeles music production company **John Bahler Associates** for the Tropicana hotel there. Also involved in the project were agency **Suissa/Lockwood** and **GMS Productions**. Luxurious visuals of beautiful people, exotic birds and flowers were harmonized with music designed to create the atmosphere of excitement and romance. JBA's demo and final production were composed and arranged by **Mark Matthews** in three days. They were performed on JBA's Synclavier II digital music system, the company's other synthesizers and combined with a soprano sax and percussion.

Rick Brenckman of **Easy Writer Music** has just orchestrated and produced the music for two new TV 30s for Gimbels. Brenckman created a rhythmic, Caribbean island version of "Nobody Does It Better" to promote Aqua Culture, the store's new swimsuit department. Breckman and staff arranger **David Sherman** created interwoven tones and textures that imply the air and flavor of a Caribbean cruise. An upbeat rhythm section, solo sax and synthesizers were used along with a "smooth and easy vocal duet by Brenckman and Lori Bethe. Recording was done at **A&R Studios** with **Buzzy Silverman** at the controls. **John Russo** was creative director from Gimbels' in-house agency, and **Deanna Ritter** was broadcast director.

Finast supermarkets called on music/jingle producer **Sid Woloshin** to create music for three distinct TV 30s, each one with its own contemporary arrangement. The first composition is titled "Freshness," with a melody having a floating quality. A female voiceover is used to enhance the lightness and sublety of the spot. There will also be a 60 radio version of this one. The second and third spots are more aggressive and energetic, using a male voiceover. Ad director for the markets is **Russ Sillery,** and the musical arrangements were by **Arty Schroek** and **John Stroll.**

Ciani/Musica, New York, designed a pair of 30s for Pepsi-Free through **BBDO.** Both "Piano" and "Fishing" are slapstick sequences with such aspects as a runaway piano and a man being yanked out of a fishing boat by his catch. Along with such music as that creating a supper-club ambiance, vice president/creative director **Mitch Farber** and producer/synthesist **Suzanne Ciani** created a range of sound effects such as breaking glass and aquatic sounds. A variety of synthesizers were employed, including the Synclavier Sampling System, the DX-7, Apple MacIntosh and TX-816. C/M creative electronic associate **Rob Zantay** performed on Lyricon and **Pat Rebillot** played piano. Farber arranged, and **Leslie Mona** engineered.

Thunder, lightning, rain, crackling dry clay and steamy, bubbling green slime are the conditions **Shelton Leigh Palmer's** sound track poses for a hapless bowler in "Weather," a new TV 30 for AMF's Black Angle bowling ball. Palmer used his fully enhanced Synclavier II to produce the effects track and accompanying suspensful music. **Arthur Kramer** was producer/creative director for **Arthur Kramer Advertising. Michael Brassert** directed for **Trilight Pictures.**

Commercials circuit

Product vs. lifestyle is the focus in a shoot for soft drink, Cheerwine and North Carolina's **The Thompson Agency** by **AFI Productions,** Miami. The cherry-flavored soft drink, sold in nine mid-Atlantic states, is attempting to expand its distribution by promoting its "taste beyond," which has been offered since 1917. The product is portrayed through the camerawork of AFI director/cameraman **Steve Minor,** using special lighting effects created by **Unilux,** which allow the viewer to catch especially good definition of carbonation fizz and other soda-like qualities.

Jack Churchill has joined **Bean Kahn Films,** New York as a director. The multilingual director's credits include spots for Toyota, Armour and Pontiac as well as numerous foreign films. He is currently prepping a major Bean Kahn perfume commercial shoot to take place in Hong Kong.

Tracey Leonard has joined **Editel/Chicago** as client services representative. She had been an assistant sales rep for California-based production company **Chambers & Associates.**

Making butter look better than margarine was the challenge for **George M. Cochran Film Productions,** New York in a shoot for the United Dairy Industry Association and the National Dairy Board through **Tatham, Laird & Kudner,** Chicago. Lighting played a major role in the attempt to convince viewers that butter not only looks and tastes good but is a natural food that deserves to be on the dinner table every night. A man biting into a dripping ear of corn is a focal point of the spot. **Thomas Clark** was agency producer.

Stew Birbrower of **Birbrower Films** worked with three young children in a TV 60 for Learning Curves toys from Panosh Place. An infant, a toddler and a preschooler were shown playing with separate toys and finally together in profile. For the agency, **Towne, Silverstein & Rotter,** the creative team was headed by executive producer **Linda Wittenberg,** art director **John Sowinski** and senior copywriter **Valerie Nadler.**

Rock and jazz scores, dancing and a series of American vignettes are all part of two 60s and two 30s cut into a fast-paced montage by **Jay Gold,** editor at **Jay Gold Films,** New York. The work was for Coca-Cola Classic's "Red, White and You" campaign produced

Commercials *(continued)*

by **SSC&B: Lintas USA.** Included are a young man—his leg set in a colorful cast—breaking into an impromptu jig, farm boys, football players, a suave couple walking with takeout Chinese food and cast members of Broadway's *Cats* performing feline antics onstage. Agency executive producer was **Nancy Fishelson. Mike Moir** of **Moir Films** directed.

Recent activity at **Silvercup Studios,** Long Island City, N.Y. included a fleet of Jaguars photographed from a multitude of angles in a shoot by **Exit Films** for **Bozell & Jacobs** and the automobile manufacturer. **Linderman Films** returned to the studio with a two-week shoot for Black Flag through **Kornhauser & Calene.** New sets consisted of a technical laboratory and a hi-tech kitchen. Another kitchen was used for a beseiged-woman spot for Reynolds Wrap, with **Power & Light Productions** shooting for **J. Walter Thompson. Gomes Loew** brought a Charlie Chaplin look-alike to Silvercup for an IBM spot through **Lord, Geller, Federico Advertising.**

The other big Long Island studio, **Kaufman Astoria Studios,** has a new executive vice president and chief operating officer. **Hal G. Rosenbluth** moves into the slot from senior vice president and COO.

Dan Aron, president and creative director of **No Soap Productions,** New York, completed two radio 60s for Connie Shoes, a Wohl Shoe Co. line. No Soap created two new original songs for the spots—one with a hard driving rock 'n roll score and a solo vocal track by Merle Miller and another with an upbeat vocal performance by Gavin Spencer. No Soap writing and arranging credits go to **Red Nienkirchen, Michael Mark** and **John Cobert.**

62nd Street Productions, Atlanta, completed three comedic TV 30s for Atlanta agency **Liller Neal** and its client, Community Tea. **Dick Orkin,** known for his humorous radio commercials, was brought in as director. The spots were built around a series of humorous vignettes where a variety of characters attempt to answer the question of why the tea brand has more flavor. 62nd Street's producer, **Steve Brinson,** and executive producer **Kim Anderson** put in a 14-hour day on the shoot, which included 10 on-camera actors and a tabletop product shot.

For a Coca-Cola commercial to support the company's sponsorship of Hands Across America—aimed at raising funds for the homeless and hungry in a May 25 event—agency **McCann-Erickson** selected **Perez & Co.,** New York. The commercial directed by **Manny Perez** is set 25 years in the future in a futuristic living room environment where an elderly man screens home videos for his grandson and the youngster asks, "People were hungry once?" Aiming for dignity, Perez had in-house casting director **Deborah Sills** locate a grandfather with an imposing yet gentle physical presence and also avoided the "Star Wars" look in the set and costume design so as not to detract from the message.

"Hands Across America" *shoot for Coca-Cola is discussed by McCann-Erickson associate director/copywriter David Levine, l., and Perez & Co. director Manny Perez.*

Colossal Pictures, San Francisco was selected by Walt Disney Pictures to create and produce a 30 promoting re-release of the film, *Sleeping Beauty.* Colossal co-principal **Gary Gutierrez** combined new live-action with archival Disney animation drawings from the movie. These were re-traced and re-inked to new specifications for video compositing. In the spot, a variety of animated *Sleeping Beauty* characters come to life and interact with live children in their playroom.

George Bowers has joined **The Computer Art & Animation Studio,** Atlanta, where he will have responsibility for two- and three-dimensional computer art generation, production and training. He had previously been with Turner Broadcasting System and The Weather Channel.

Penelope knew perfectly well that "Peter Piper's parents picked him up in the Pontiac and went promptly to the AM/PM Mini Market for the Dr. Pepper Six-Pack Promotion." Prompting this puff for AM/PM in a radio 60 was Los Angeles production company **Bert, Barz & Kirby.** Representing agency **Kresser-Craig** were **Joelle Delaney,** producer; **Jean Craig,** creative director and **Wendi Kramer,** copywriter.

Fashion and beauty director/cinematographer **Ed Vorkapich** traveled to Snowbird, Utah to shoot a Cover Girl commercial for **SSC&B: Lintas USA** client Noxell. Model **Renee Simonsen,** used for the first time in the Cover Girl campaign, is featured in an aerial shoot of a horse-drawn carriage ride through the snow and in closeups speaking about her makeup. To provide a "clean" look, bright, clean settings were shot on a cloudless day.

Haskell Wexler, director/camerman for **Harmony Pictures,** Los Angeles, who has won an Academy Award in the documentary category, put together something that might be labeled a "docu-mercial" for *The Los Angeles Times* through **J. Walter Thompson/Los Angeles.** *Times* coverage of world news was portrayed in two spots portraying breaking news. One of them portrayed a Johannesburg funeral demonstration with a racial clash between mourning black protestors and brutal Afrikaner policemen. The spot, though, was lensed entirely within Los Angeles.

A Johannesburg funeral *is created in Los Angeles by Harmony Pictures director Haskell Wexler, r., in a campaign for "The Los Angeles Times."*

Wall Street Report

Interpublic ahead 11% in earnings with 50-50 U.S.-foreign revenue balance

The Interpublic Group of Companies Inc., the multinational advertising concern that encompasses McCann-Erickson Worldwide, Campbell-Ewald Co., SSC&B: Lintas Worldwide, Dailey & Associates and interests in Lowe Marschalk Worldwide and other related companies, is doing very well indeed.

In 1985, the group registered record net income for the year of $36,557,000, an increase of nearly 12 per cent from the $32,794,000 registered in 1984. Gross income, also at a record level, increased over 7 per cent to $691,491,000 in 1985, up from $644,393,000 in 1984. Earnings per share rose 11 per cent to $3.35, from $3.03 in 1984.

These healthy figures were gained despite decreasing inflation in many countries, which results in somewhat lower percentage-to-revenue increases. The growth also comes in a year that saw a sluggish economic picture in Europe, a year in which U.S. network TV expenditure decreased for the first time in recent history. According to Philip H. Geier, Jr., president, chairman and chief executive officer, lower oil prices and rapid growth in advertising expenditures in the Far East should help fuel the firm's business this year, although "hyperinflation" in Central and South America could pose difficulties in those areas.

The firm, Geier reports, achieved a desired 50-50 balance between revenues in the U.S. and overseas. It reports that all of its agency groups performed well in 1985, with continued growth. The company sees its new joint venture, Lowe Marschalk Worldwide, as "uniquely positioned as an agency network." It notes that the Lowe agency in England is one of the fastest-growing and most successful in that nation and that Marschalk's U.S. performance continues to shine.

The company also looks for "a very acceptable growth and profit picture" from the entrance of McCann-Erickson into the medical advertising field with the acquisition of Sieber & McIntyre, described as one of the premiere medical agencies in the U.S. The move adds $80 million to McCann's U.S. billings.

The company notes that McCann "is again off to a strong start on new business gains in 1986, adding some $70 million in the first two months alone." These include the "dramatic win" of the Black & Decker household products account, and "major new assignments" from current clients Heublein, Lever Bros. and Sony.

It adds that, "with the restructuring of Marschalk Campbell-Ewald Worldwide, Campbell-Ewald is no longer aligned with what is now Lowe Marschalk in the U.S." As a result, both firms have a greater opportunity to compete for new U.S. business. International needs of Campbell-Ewald clients now will be served by Lowe Marschalk Worldwide.

At SSC&B:Lintas Worldwide, the group achieved record billings and revenue and gained "well over $100 million in new business," including the addition of Coca-Cola Classic in the U.S. and Canada, Philips small appliances and lighting in many countries, and analgesic products of Sterling Drug Co. on a worldwide basis.

Dailey & Associates, now the second-largest agency based in California, recorded 1985 billings of more than $140 million and won over $30 million in new business, including accounts from Western Airlines and Godfather's Pizza.

The Interpublic Group of Companies

Consolidated statement of income year ended December 31. ($000 except per share data)

	1985	1984	1983
INCOME:			
Commissions and fees	$651,928	$611,770	$577,115
Publication revenue	14,784	10,878	8,833
Gain on sale of stock by an affiliate	1,743	—	—
Other income	23,036	21,745	17.096
	691,491	644,393	603,044
COSTS AND EXPENSES:			
Salaries and related expenses	390,433	360,735	343,492
Office and general expenses	215,162	205,444	189,234
Interest	6.571	5,312	4,321
	612,166	571,491	537,047
Income before provision for income taxes	79,325	72,902	65,997
NET INCOME	$ 36,557	$ 32,794	$ 25,380
Earnings per common and common equivalent share	$3.35	$3.03	$2.43

National cable *(from page 57)*

we're thinking of doing for one of our clients, and we're finding actually that options are closing down, because the cable networks are beginning to program more and more reruns and movies and this and that. They have very fixed formats now. Therefore, the opportunity for drop-in programs is becoming less and less. So while they talk out of one side of their mouth about infomercials and creating programming, and this kind of thing, they themselves are moving to a more rigid format. Which means that we have less opportunity for the kind of programming that we might want to do.

Beltran: I think there's a "Catch–22" also because the cable networks are trying to program in a sense to get a larger rating to get more advertising, so they have to go more mainstream and they also have a cost problem, programming being so expensive. So they go to *Lassie* and *Andy Griffith* because it's cheap and because it gets ratings.

Oakes: Absolutely, they're right to do that.

Beltran: I think it's a little bit of a "Catch 22."

Oakes: Yes, but very often the drop-in programs that we're trying to develop are ones that would have a very small, very selective audience, which is why we say we want to use cable. But we're caught in the middle, too, because cable has to develop bigger numbers in order to get more advertising dollars, and then it loses that specialness that we all say we want from cable.

TV/RA: *How out of this conundrum for cable? Is it a boutique? Is it for specialty uses, or is it television?*

Gray: Both, it seems to me. You have some cable networks out there that are relatively specialized, the obvious ones—MTV, Arts & Entertainment and so forth. But for the most part, cable developed not as a narrowcast medium but as simply supplementary–type stuff, basically a bunch of independent stations is what it boils down to, running a lot of old material. And I think there's room for both. I think we've seen that. And it seems to me it's going to continue largely that way.

O'Malley: I agree with you, John, in that there's room for both, and I think it's interesting to see how the industry is recognizing the earlier issue we're talking about, small ratings—something we can't really live with long-term. Nobody wants to have smaller ratings. We may talk about small ratings being viable and targeted, but ultimately we'd all like to have larger, viable, targeted ratings. And I think it's very interesting to see that TCI and Mr. Turner himself, with the movie package out of MGM, are indeed moving toward the kinds of programming that would bring larger ratings to their networks. In turn, we as advertisers, as we got involved with programming in the earlier days, did not necessarily churn out programming all the time that was worth watching. And I think that we, too, have to follow the rules of producing quality programming that people want to watch. And it may not always be inexpensive to do that, but now that there are other windows for payout besides cable, we can perhaps look for ways of producing programming not only for cable, but for syndication and VCR markets as well. Then perhaps we can bring programming to cable that is worth watching.

Gray: Well, in line with that, just before I came over here I had a meeting with the representative of a major studio who is getting into the business of advertiser–sponsored tapes. One of the questions we asked him was what he saw as a potential for rights in the cable business, and he said, very negotiable. So we could have a situation here where advertisers jump into videocassette sponsorships with the understanding that those will later—simultaneously perhaps—actually run on some of the cable networks, which is very interesting.

Rowe: Well, back to the programming, we've got a project that will run on network and then go to cable television afterwards just to try and get the people that may not have gotten it with the network and we'll see how that develops.

TV/RA: *Can you tell us what that is?*

Rowe: No, not at the moment. But developing informercials and special commercial lengths costs a lot of money. And when you get down to little ratings, there are not very many advertisers, even though you take them these warm and wonderful concepts, that are willing to fund this. In good conscience it's hard to recommend that they do that.

O'Malley: I do find it difficult to keep my mouth shut on that one. I think effective commercials can be produced inexpensively for cable and for VCRs. I think we have to adjust to the fact that we are looking for zap-free commercials for zap-able environments that we're putting our commercials in. We have had experience with producing low-cost commercials, which we think are standout.

Beltran: There are also clients and cable networks who put programming on cable television and then put it into syndication after the cable exposure. MTV now is starting to syndicate some of its programming. Situations like that will help to generate more money for MTV. It may not need more money, considering the rates they look for, but it can help, I think, in the long run to provide better programming.

TV/RA: *To what extent is cable a buy because of clutter on competitive television media such as the big three networks or barter syndication? Do you buy cable sometimes to get product protection, so to speak? Or to be away from a lot of advertising?*

O'Malley: I don't think that has been a significant factor up until now. Cable has always been less cluttered than network television. [But] that's changing. Certainly one of cable's big problems, if not one of its opportunities, is the PI advertising clutter that we all grapple with right now. But as 15-second commercials increase in broadcast network television, I think some of the longer form opportunities of cable may become more significant than they have been in the past, and longer form may in fact not be a 60–second commercial, it may be a 30-second commercial. And we may see the clutter issue become a more important one than it has been up until now.

Gray: I'm not sure how you define clutter, but to me I've seen some of the worst examples of what I consider clutter on the cable networks in these loudmouths plugging vegematic knife sharpeners and every other damn thing, and commercials for every magazine known to man, repeating the 800 number and name of the magazine 12 times, it really turns me off.

Oakes: But it works.

Gray: I won't debate that.

Oakes: One of the questions asked earlier was, can you prove that cable works? Yes, you can prove it works. And that direct response stuff is certain living proof that it works. I know that McCann Direct, which is part of McCann, uses a lot of cable for a lot of their publications because they can prove it works. And we know the phones ring, the money comes in.

Gray: But do you want to run a commercial on cable for one of your national brands adjacent to a direct response commercial? The person who saw the direct response commercial may be making a phone call at that very minute and missing your spot following it.

Oakes: You're right, probably I don't want to do that.

TV/RA: *You have the same problem in late night independent television.*

Rowe: Yes, but I don't think you expect it as much in cable. I remember being home ill and being appalled that, despite my exclusivity agreement and my selectivity in choosing a cable network, there I was in the middle of, you're right, pots and pans and vegematics, and it was an eye-opener.

TV/RA: *Is this an argument for tighter standards and practices on cable, more akin to what the networks have?*

Gray: That's their big source of revenue. You can't ask them to cut that out.

Oakes: In that respect they're very much like the independent stations used to be, and some of them still are. What I really see, as time goes on, is that cable will be less and less a specialized thing and it's just another avenue for carrying advertising messages. The more mature it becomes, the more it becomes like over-the-air television. And the fewer opportunities there are for specialized programming, specialized kinds of commercials. Unless they're in the standard kind of lengths that everybody else has anyway.

TV/RA: *For reasons of clutter or minimal ratings or how they service you, do any of you have what you might consider an authorized list of cable networks that you will or won't buy?*

McHugh: No.

Oakes: However, cable networks will tell you that we do.

TV/RA: *Why do they have that idea?*

Oakes: I think they have that idea because it's easy to find something to blame when you're not getting the business. It's very easy in all forms of media, and all of us who plan and buy encounter this all the time. If you don't buy the network and you don't buy the magazine or you don't buy the local program opportunity that's been offered because you're not creative. It's not because it doesn't fit with what you're planning to do, it's simply that you're not creative and we hear this all the time.

TV/RA: *There has been talk in the past that one of these days pay cable would accept advertising. Do you have any feeling as to whether or when that will come about?*

O'Malley: It has come about. We have regional pay sports networks accepting advertising right now. I think the only one that I believe is really going to be a legitimate holdout forever and ever probably is HBO.

McHugh: Beverly, I'd like to suggest that will be true right up until the time they find out they can make more money. And I think that will happen. I just don't think they've figured out how to make money with it yet.

Gray: I agree with Bart. I really think it's going to happen, although you can do all sorts of analyses and convince yourself it won't. But where are they going to carry the advertising? I doubt, at least initially, that they will try and break the movie in the middle. I think that would be disaster. So they could run the advertising between movies.

TV/RA: *With cable programmers encouraging taping and remote control, is the cable industry making it harder for your message to get through?*

Gray: I don't think personally the cable industry has begun to even grapple with the concept of how to market the totality of cable and VCRs. Certainly one problem is the technological skill that's required. In my own surveys I've found a lot of people just plain don't know how to use the VCRs beyond popping a movie tape in it. But when people learn how to use those things, you become your own programmer 24 hours a day. The combination of cable plus VCRs gives you enormous, just enormous latitude.

McHugh: Then our job becomes impossible.

TV/RA: *Is the VCR going to help or hurt ad-supported cable?*

Gray: I think it could cut both ways. I think it could perhaps help in certain cases where, due to the hours that a show aired, it wasn't convenient to see it, just the way it's helping some daytime serials on the network that are being taped and thus getting additional audience they might not have. By the same token it will probably hurt weaker programs because people won't have a full 24 hours that they can put on the television set, so they have to cut somewhere. And what's going to lose, I think, are the lower-rated shows. So the good guys will get better and the bad guys will get better and the bad guys will tend to get worse.

TV/RA: *What kind of growth do you expect to see in cable advertising in the next few years? Through the rest of the decade? Is there any way you could put a figure on it or some kind of measure of how fast it's going to grow or if it will grow?*

McHugh: No, I can't put a figure on it, but I think it will be slow and steady. I don't think there's a quick fix. I don't think there's ever going to be. There are a whole bunch of things that are going to continue to change, and I think more and more dollars will be invested into cable. Cable is an additive medium, and it does perform a service that some other mediums don't.

Karasick: I agree, you can't project it. I think it's going to slow up for the next few years because growth in cable homes is slowing up. I think the next big increase will be when cable systems figure out how to sign up all those homes that have been resistant to cable. Then we'll see a big jump.

Oakes: There's also the wiring of the major cities; it's still nowhere near where it should be.

TV/RA: *Is there anything cable can do to attract more advertising now to cable systems or cable programs?*

O'Malley: As you said earlier, the growth is going to be slow and steady, but there's also no question the biggest confusion in the viewer's mind is that they don't know what's on and when it's on, and certainly the major major marketing effort on the part of the cable networks to promote their networks and to promote what's on their networks is essential. I'm intrigued by the recent MTV promotion of a syndication cable effort that's going on right now, taking advantage of their consumer campaign, "I want my MTV." I use that as an example of what I think we need to see more of—cable networks promoting themselves and making those networks watchwords.

Wiener: As the country gets wired and major cities get wired, a lot of people are going to be looking to local cable, whether it be interconnect or the small local system. And all the industry projections show that local will have a much higher percentage relative to national as time goes on.

TV/RA: *How long will it take for the national agencies to bring business to those local markets?*

Wiener: Well, I think one of the problems we'll be facing is that what is being wired now in major metropolitan areas, are not necessarily desirable markets as far as quality of people. When you get into the hearts of Chicago and New York City and Detroit, those are not necessarily good quality markets that cable has been known to present—somewhat of an upscale image. So I think cable's luster will be going down as far as the quality of audience as cable becomes more mainstream into the metropolitan areas of this country. It might help the major manufacturers that have a mass-audience appeal. I'm not sure it's really going to help the advertisers that are after the premium audience, the quality audience.

Oakes: Carol touched on it much earlier when she talked about local advertisers accepting conditions and prices that national advertisers won't. And I can easily imagine that cable on a local basis would be much like radio on a local basis. Radio is about 75 per cent local, 25 percent national. And I can easily see that cable might be the same way, for the very same reasons.

Wiener: I think radio is a good analogy. Everyone was talking about ratings before, and while 1s and half of 1s are poor as far as television, for cable it seems to be perfectly acceptable when you analyze it by network radio standards.

If it's right for network radio, why can't it also be right ratings-wise for cable television? □

A background of both sales and programming was a helpful asset.

Anne Ragsdale

Women *(from page 61)*

trating and tiring. But my children are all grown up now, and I look back and think it must have been someone else who brought them up."

At age 42, Carolyn Wean last February 1 moved into her second vice president/general manager slot for Group W Broadcasting—moving from KDKA-TV Pittsburgh to KPIX San Francisco. She has been with the group for 16 years—as a talk show producer, news producer, assistant news director, news director and station manager two stations before becoming VP/GM at KDKA-TV three years ago.

Wean says being a woman affords "a great deal of visibility that can help you, but where your failures are also more visible." She says of her news background, "As a news director, you get very involved in promotion, engineering and financial management." As a station manager, she adds, she was able to spend considerable time in areas she otherwise was not familiar with.

Wean says her approach to management is to "try to create an environment where the group is more effective than the individual." She notes there was no difficulty in dealing with the community as a woman in Pittsburgh, although she was much more of a rarity there than she is in San Francisco, "where a lot of women are visible in business."

As to juggling a personal life and career, she contends, "The hours and demands of a career make it very difficult for all people. You hear almost as many complaints from men as women." Divorced with no children, Wean says, "Any problems I've had in my personal life are largely not career-based."

"Higher management is still pretty sparsely populated by women," Wean asserts. "I don't know if its a case where the pool of women is just being built—but even so, the number of women is pretty small."

Similar to Wean's career pattern is that of Brook, 36, who credits the liberal attitudes of Harte-Hanks Communications with her rise to the top at KENS-TV San Antonio. She says, "Harte-Hanks is more willing than others to look to non-traditional areas for management. In many other station operations, they're all male and all coming out of sales."

A graduate of the University of Houston with a degree in English, Brook has spent most of her career with the same station—absenting herself for a year and then returning after running a small ad agency that she expanded beyond its in-house work for a theater chain. At KENS-TV, she has been promotion director, has produced news and been program director and station manager.

Brook is married and has a 12-year-old boy and nine-year-old girl. Her husband manages a San Antonio cable channel that is programmed like an independent. Coincidentally, the cable system was acquired by Harte-Hanks after he was already working there—and that's the closest the couple has come to working together.

Crisis of identity

Brook says her feminity has presented no problems among staff or advertisers, but adds, "Among the pillars of the community, many are not real sure what my role is. They don't know if they're dealing with someone who was put in as window dressing or someone who's earned her stripes."

The team-building approach at Brook's station has extended itself to engaging an outside consultant to put the managerial staff through such execises as "Lost in the Desert." Brook's team came out of the desert in pretty good shape. With 15–18 considered a good score, they wowed the psychologist with a 25.

'Attila the Honey' served an unusually long internship.

Vickie Street

Finds industry associations slowest in recognizing women.

Donna Zapata

She concedes that meshing a career and family life is "very difficult, but the key to success is recognizing the priority of the moment." She engages a live-in housekeeper.

Advice to ambitious

Her advice to the ambitious: "Many women are sold a bill of goods and don't realize they have to put in time in the trenches. Some don't recognize the difference between doing a job they want to do and a job that has to be done. And when you ascend to management, you give up certain rights—the right to be angry with your employees and the right to have a predisposition to one side of the business more than to others.

"Sometimes women feel they have to overcompensate for their feminity and bend over too far not to be humane for fear they'll look weak. Some feel they're not allowed to have any emotion." Although happy with her present lot, Brook says she's been "offered a fair number of other jobs—equivalent or conceivably better," which is indication that the opportunities are out there for women.

Marital harmony

Like Brook, Ragsdale of independent WPTY-TV Memphis has a husband in the business. Frank Ragsdale has run TV stations and is now a program syndication consultant. Anne Ragsdale is 42, and with children 21 and 23, they became grandparents almost a year ago. Ragsdale boasts that her husband is "almost perfect, and, being involved in the industry, he understands the rewards and frustrations and that it is a very mobile industry." She adds that raising children "could be very trying" when they were younger, but she shared responsibilities with both her husband and the chil-

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- Promoting Prime Time Movies
- Promoting Children's Programming

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- TV Marketing Today

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- Scheduling Promos on PTV
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For Designers
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- Advanced Computer Graphics
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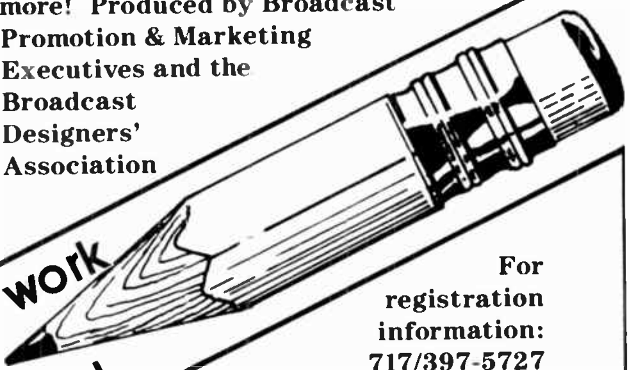

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dren themselves as they got older.

Beginning her career after high school graduation, Ragsdale began in traffic and continuity at radio station WHHY Montgomery, Ala. In the same market, she moved over to WCOV-TV as a sales coordinator and subsequently program director. Also in Montgomery, she became a local sales representative for WKAB-TV. Then for six years, she was with the buying service, Media Affiliates, in Memphis, serving as an account liaison and as a buyer. Ragsdale subsequently was part of the five-person sales staff of WOFL-TV Orlando when that station signed on, moving up to local sales manager and general sales manager. Her next step was general sales manager of WMKW-TV Memphis, from which she moved over to her present post last September.

"The fact that I've had diverse exposure has been an asset to me," Ragsdale states, "but I candidly feel a good manager doesn't have to have experience in sales or programming. The most important thing is to surround yourself with qualified people, set goals and follow up on results.

"I've had the good fortune to work with people who have acted as mentors. I've never been a women's rights or bra-burner type of person. Of course, you have to overcome initial perceptions of people who think that, because you're a women, you know less. There may have been problems on some initial sales calls, but then you're accepted for your knowledge and ability."

Of Ragsdale's six department heads, three are women: "I didn't plan it that way. I'm not aware of making any conscious decision with respect to male or female." She contends that the greatest barrier against women advancing in the industry is their own assumption that they have less opportunity than men. Otherwise, "Those who are willing to make the commitment can succeed."

By necessity, all of her career role models were male.

Mary Miller

Building UHF, low power stations from the ground up.

Jane Boler Gensheimer

Brekke, meanwhile, has had a career that has partly coincided with that of her husband, Hal Protter. Brekke, 36, decided not to change her last name when they were married, something that was relatively common "in my generation coming out of college." For the first time in her career, she reports directly to Protter on a close-in basis as vice president/general manager of New Orleans indie WNOL-TV, where Protter is president and managing general partner.

She had most recently reported to Protter on a long-distance basis when she was general manager of Koplar Communications' KRBK-TV Sacramento-Stockton and he was in St. Louis as Koplar's chief operating officer. There's a possibility of the two having to put some distance between themselves again. TVX Corp., Virginia Beach, Va., has agreed to acquire their station, with Brekke continuing to manage it and Protter becoming part of the corporate staff. It hasn't been decided yet whether he will remain in New Orleans or move to Virginia Beach.

Brekke holds a degree in foreign languages from the Unviersity of North Dakota and worked parttime for WXIX-TV Cincinnati while studying for an MBA in marketing at the University of Cincinnati. "I was filing contracts and invoices—anything they needed, I did," she recalls. "One evening I did news updates when the regular staff wasn't available, and this led to increased involvement in that area. I also did things like helping out the sales department in ratings projections."

She met and married Protter while working at that station, where he was sales manager and subsequently general manager. When he moved to KPLR-TV St. Louis as GM, she started out doing news updates there and expanded her role in putting together the station's half-hour newscast.

But Brekke decided she wanted to get into sales, left the station and was interviewing with radio stations in the market when KPLR-TV asked her if she would rather come back to the station in local sales, which she did, subsequently being promoted to regional sales manager. She recalls, "There were very few women as local salespeople at that time, and everyone would see me out of curiousity. I was like a traveling sideshow. But on the second call, I was on my own."

Brekke subsequently moved up to local sales manager and national sales manager. This appeared to be her stopping point as "National sales manager was the maximum the station felt comfortable with in a situation where a husband and wife were at the same property." So when the company purchased KRBK-TV, Brekke moved 2,000 miles away from her husband to manage it.

"It was really a startup situation," Brekke notes, "as it had been a Spanish-language station and had gone through bankruptcy. At the time, there weren't any women managing stations in the whole state of California, and both the newspapers in town were fantastic. I got an awful lot of press, both as a woman and as manager of a new station in the marketplace."

But that corner of California was not as liberal-minded as the state was known for being. "I'd get calls—sometimes from advertisers—from people who insisted on talking to the person 'who's really in charge.' So I'd push down the hold button, count to 10 and come back again and restate my position."

Supervising men was easier: "The area I had the most hesitancy about was engineering, but I had learned a lot at KPLR and through planning for the new station. I felt there would be a hesitancy to talk about widgets and frim-

Acquiring a black belt in karate helped her learn patience pays.

Margo Cobb

frams with a woman. But it was just like when you know 10 words of Spanish. Once you use them, people will race off with a long conversation as if you knew everything."

Having hired a number of women as department heads, Brekke says this was not done through any conscious effort.

As for working directly for her husband now, she says, "It works pretty well. It requires an adjustment to be physically in the same building. You have to work hard to separate your business life and your personal life so you don't get them confused. You really have to have some personal discipline there."

Brekke says she's never heard any resentment expressed over the relationship of her career to that of her husband: "It's certainly not present at the department head level. If it's ever existed it was among junior employees who didn't know us as well."

As to women's self-imposed barriers, she holds, "They have to decide if they understand what a career is instead of just mouthing the words. Career is another word for commitment. You can't just turn it on and off like cold water. When I'm interviewing people, I hear a lot about their concern with their lifestyles—I hear more of that lately than I hear about their goals."

Having had a lifestyle and career that have meant physical separation from her husband, Brekke concedes, "It's difficult to go home to your dog when you've had an exceptionally good day—or an exceptionally bad one." But Brekke and Protter have managed to get together through frequent travel, some of it associated with business: "It might be that the only way we could get together was to meet each other in Denver."

Two in Detroit

Both of the women managing network-affiliated stations in Detroit came up primarily via the programming path. Findlater, noting, "I never felt sexism was directed toward me—probably just the opposite," believes she was the first GM in a major market not to come from sales when she took the helm of WXYZ-TV in 1979 and was also the only person with her background managing a network-owned station before ABC sold WXYZ-TV to Scripps-Howard.

A graduate of Wayne State University, Findlater started as a researcher and reporter for *The Detroit Free Press*, subsequently taught mentally retarded children, produced an evening news show for Detroit public station WTVS-TV, produced for Kaiser Broadcasting, worked on *Detroit Magazine* as an associate editor and joined WXYZ-TV in 1971 as a staff producer. She was made an assistant program director two years later and program director two years after that.

Findlater is married, and although her husband is far removed from the industry, she has a son in television sales. Her daughter is a doctor. She notes that, in the past 10 years, during which she has had management responsibilities, her children were at college and beyond. Earlier on, when things got hectic, she was usually able to take work home. She adds, "I have an extraordinarily supportive husband."

Findlater believes women have fewer self-imposed barriers today than they did 10–15 years ago: "Women used to think less in terms of teamwork vs. striving very hard by themselves. They always saw success in terms of their individual performance. Women used to be thought of as task-oriented vs. job-oriented." In terms of her own management style, she says, "I encourage strong department heads, set goals and expect them to reach them. I'm not involved with day-to-day operations unless they invite me to. I try to achieve a creative environment, free of fear but insistent on high standards."

A graduate of the University of Missouri School of Journalism, McCombs was working on KOMU-TV Columbia, Mo. while still a student. She started out in broadcast news with Donrey Media and went through a management training program that included the likes of taking field intensity readings along with the engineers at the transmitter. McCombs, 39, got similar educational benefits when she joined Post-Newsweek in 1973, starting as program manager at WJXT Jacksonville, Fla. She served in the same function at the company's WFSB-TV Hartford, Conn. before returning to Jacksonville at vice president/general manager. She was moved into her present post in 1981.

Born into broadcast

By far the most unusual career pattern is that of Jane Boler Gensheimer, whose father, John W. Boler, founded ND Broadcasting Co., where she worked in all phases as early as during her high school years. But Gensheimer, 51, had to relegate her interests to part-time work during much of her life. With five children and two grandchildren, she is in the process of her second divorce.

"When I was raising my children," she notes, "it wasn't common to be a working mother. My first husband wouldn't have tolerated my working fulltime, and my second husband probably wouldn't have either." So for many years she had to content herself with freelance program production work. She also was a YWCA executive director, a buyer/media planner for a small Minneapolis ad agency—and for two years was in real estate, directing the building of two shopping centers.

Gensheimer's career began to blossom as recently as 1981, when she took charge of the construction and programming of the first low power station in the country for her father. It still operates as part of his group—as one of the few remaining subscription television stations. In April, 1985, she took over construction of two independent UHF stations—KBRR in Thief River Falls, Minn. and KNRR in Pembina, N.D. She manages the whole group out of KVRR Fargo, N.D., and the group now includes a second low power STV station.

Boler holds the licenses to the stations, but his partner, Myron Kunin, was the one who hired Gensheimer—over her father's objections; he preferred that Gensheimer continue handling his real estate interests instead. And Gensheimer, at the time, had been planning to retire. Now she's planning to build three more low power stations—to operate as repeaters with local programming and commercials inserted.

Gensheimer says her "long suit" is programming and notes that, when she was graduated from Michigan State University with a dual major in mass communications and theater, "A woman couldn't get a job in this business except as a copywriter or assistant director." The most significant sign of change recently, she points out, is that syndicators are now hiring women in sales.

Gensheimer says syndicators are the last bastion of male domination, adding, "When I travel with my general sales manager to see syndicators, they always talk to him, assuming I'm the program director. And when I go with a male program director, they direct their conversation to him."

She takes this sort of thing in stride, along with going to a TvB regional meeting and being the only woman attending. "After they get the idea you know what you're talking about, they accept you," she says. What surprises her male counterparts most is her knowledge of construction. Meanwhile, Gensheimer wishes she had some sales background.

Miller of CBS affiliate KBCI-TV Boise, at age 45, has been with the same company throughout her broadcast career. But that's expected to change soon, with Eugene Television awaiting

Still membership in Rotary and Kiwanis is out of her grasp.

Rita Chambers

Federal Communications Commission approval to sell a 51 per cent interest in her station to Donald Tykeson, former executive with Liberty Communications.

Miller started 22 years ago as an executive secretary at KCBY-TV Coos Bay, Ore. three weeks before graduating from Southwestern Oregon College with a degree in secretarial science and accounting. Working through a number of responsibilities, she didn't have an actual title change until 1970, when she became operations manager. She became station manager in 1974 and moved over to KBCI-TV in February 1983 as GM.

"In those days you did everything," Miller notes, and this included some work in sales as well as a touch of programming in her earlier years. Divorced with sons aged 24 and 25, she says, "I had some challenges in the beginning years because I had never met a woman operations manager, station manager or general manager. I was the first woman in 41 years to be elected to the board of the Oregon Association of Broadcasters. But there's a certain advantage to being a woman; you're more easily recognizable. My role models were all male because that's all there was around, but I learned a great deal from their style."

She advises younger women, "If you want to work in administration, you can get too specialized and fail to diversify yourself." Realizing this, Miller supplemented her initial education with courses in communications and management. She adds, "I'm a strong believer in women developing their leadership style through community activities."

Getting a late start

Street, whose employees at KSTU Salt Lake City call her "Attila the Honey," also had a late start getting into the mainstream of the business despite an early interest. In the high school Junior Achievement program, she was part of a group given an hour of time to program and sell to advertisers on KKTV Colorado Springs. But she chose to study psychology at Western State College, Gunnison, Colo. because "It seemed like there wasn't an awful lot of opportunity for women."

Now married to her second husband and the mother of four daughters, Street left college without graduating and followed her first husband to Idaho Falls, Idaho, where she applied for a job at KIFI-TV at the age of 20: "I was the only one they interviewed who knew what a log was, so they hired me." After being traffic manager there for three years, she followed her mechanical engineer husband back to Colorado Springs and became traffic manager at KKTV, where she had done her Junior Achievement work.

Moving to Huntsville, Ala., she again did the traffic manager bit on WHNT. "In the mid-'60s through the mid-'70s," she relates, "that's how a lot of us got started. You never even saw a female anchor then." But then she saw things opening up. In 1976, she returned to Idaho Falls, where she got a job on KID-TV hosting and producing a daily talk show after concocting a story about being an experienced interviewer. She simultaneously served as promotion manager..

But, when she moved to Salt Lake City, she had to take what was available: "KSTU was just going on the air, and the only job open was receptionist. I was a horrible receptionist for three weeks, but I was then made an administrative assistant/assistant program director. In a year, she became program director and two years later general manager/program director.

Now president/GM, Street was surprised she held on to her job two years ago when Springfield Communications sold the station to Adams Communications. She explains, "This is the most conservative market in the nation. Springfield probably took a gamble when they put me in."

Speculating on the small number of female GMs, Street philosophizes, "I wonder if it's discrimination or whether it's just a matter of having taken so long for women to get into broadcasting and work their way up. Women got in more than 10 years behind men."

Aside from the infuriating performance appraisal that Street was handed earlier in her career the closest thing to sexism that she's experienced was when she was invited, along with other station managers and newspaper editors, to the governor's mansion in early 1984. Olympics finals were to be held in Salt Lake City, and the governor was looking for media support. Young women were handing out presskits and, as the only woman attending, Street was not handed one until she got up and asked for it.

On the other side of the coin, "Being a mother is helpful here. This is a big family-oriented area, and there's a lot of concern with sex and violence on television. But my programming decisions are based on what's expected in the area—not on what's expected of me as a woman."

Street says most barriers for women today are self-imposed: "There are still many women who take a prima donna attitude and aren't willing to pay their dues." As a manager, Street believes in having strong department heads, but, "If they screw up, they know I'm going to come down on them." After that, she says, it's forgive and forget. She's also open with the praise, she notes. The carrot-and-stick approach is more in order at this station than others, she says, becasue "We're somewhat of a training ground."

Like her counterparts at other stations, Street makes no special effort to hire either women or men and has a female national sales manager "because she's just terrific." But she goes one step further in her philosophy: "I don't like being pressured because I'm a woman to give a job to another woman. To me, that's a big turnoff."

Small-market route

In a small market like Lake Charles, La., Rita Chambers, 39, found a different kind of route to the top. Joining the NBC affiliate KPLC-TV 11 years ago with a previous background in retail, she worked up through the administrative side of the operation, starting as administrative assistant to the president, ultimately becoming assistant

Feels sexism isn't something to fight with a lawsuit.

Cathy Creany

general manager, a vice president and corporate secretary and, in 1983, being named president and general manager.

Chambers, recently remarried and with two children from her first marriage, had a range of activities including the hosting on-air of public affairs programming, personnel work and promotion. Ultimately, though, the former president worked through her in dealing with all departments, which broadened her exposure.

She says she never encountered "severe" sexism, but adds, "I do believe I had to prove myself. I was supervising men older than I am with 20–30 years of experience. My approach was to know what was going on and participate in planning but to be careful not to be obnoxious." In her weekly meetings with department heads, she rotates the chairperson of the meeting: "This makes them feel I'm not trying to force something down their throats."

She adds, "I think it took a while for the community to feel that we had strong leadership at the station." Since her appointment to her present post in 1983, she had heard reports of people in the community asking, "Who really runs KPLC?" She knows her own people are often quick to correct any misconceptions.

While long tenure characterizes the staff situation at the station, one man resigned shortly after Chambers took over: "He may have felt he was in line for the job, and I did feel as though it had something to do with me." A later encounter with this person indicated he had felt that, with two children, she wouldn't be able to put in the necessary hours—and he indicated surprise in learning otherwise.

Chambers is heavily involved in community economic development work, and—although she is not eligible for membership in all-male organizations like the Kiwanis and Rotary Club—she has been invited to their meetings as a guest speaker.

The newest in the growing sorority of women GMs is Cathy Creany, who was so new to the job that her predecessor was stopping by to turn over the keys to the company car while she was being interviewed. Creany, 36, has spent her entire career with Meredith Corp. Broadcasting Group—initially as a film editor at KPHO-TV Phoenix, where she later became a promotion assistant and commercial photographer. She was moved to WTVH Syracuse, N.Y. in 1980 as a news reporter/photographer, became field director for *PM Magazine*, executive producer of the show and then program manager until her just-recent promotion.

Creany says she has found sexism "absolutely nonexistant—except maybe a few subordinates have been a little shocked along the way and a little recalcitrant." Her response has been "to not be overbearing but to establish my credibility and authority."

She's been delighted with the immediate reaction of the community to her appointment. She's already heard from her congressman that he will be proud to have her at his table for an upcoming luncheon. A big concern was how she would assume her predecessor's slot in the Metropolitan Development Association, which has an annual event where community business leaders in the group go out on a fishing trip "and they rent one big cabin for all the boys." But she was hardly appointed to the job when she received a call informing her she had been voted a member—"and some said they were glad to break up the old boys' situation."

Being in a minority is nothing new to Creany, who was one of some 400 women among 7,000 men on the Notre Dame campus. When she attended St. Mary's in South Bend, Ind., the women students majoring in communications were sent to Notre Dame for courses in their major. Also, she grew up with four brothers (and three sisters) and says her brothers considered her "equally strong" and that her parents did not set separate goals for their children based on sex.

Creany, who has been separated for three years and is soon expecting a final divorce, pulls no punches in discussing the conflict between career and marriage: "It's pretty tough. I've always worked pretty long hours, and when you have two people committed to a career—and the problem of mobility—it's pretty hard to make it work." With no children, Creany and her husband had a "friendly" separation when his career advancement called for relocation.

At Meredith, Creany is not the only GM not coming up through sales. Bill Saltzgiver at WPGH Pittsburgh came up through programming, while all others at that level at least touched on sales during their careers.

As to how women in the industry striving for advancement set barriers in their own paths, she contends, "Women who file lawsuits handicap themselves. I don't think sexism is something that can be fought with a lawsuit." And, from her point of view, being a woman today can be an asset: "They're still looking for a few good women. It's not tokenism, but if they can find a good woman for the job, she has a good chance of moving up." □

Zipping *(from page 63)*

sents a 30 per cent audience loss to commercials and will remain static. She indicates channel switching is currently 5 per cent and will go to 13 per cent in 1990 and 20 per cent in 2000. Fast-forwarding, she estimates, now deletes 1 per cent of a commercial's audience and will represent 5 per cent in 1990 and 10 per cent in 2000. In total, she offers a 36 per cent total avoidance rate currently, 48 per cent in 1990 and 60 per cent in 2000.

The growth rate in wireless remotes is expected to easily rival that of VCRs. Fuller estimates 20 per cent of homes have them now, and EIA's Schlosser says, "For the first time this year the majority of color TV sets will feature a wireless remote as an option. In the past they were considered an upscale item, but that is no longer true. In the case of VCRs, at least two-thirds of them have wireless remotes."

To augment the growing well of information on VCR utilization, Arbitron expects to have some new data in July or August. According to Lapovsky, it did a study last fall on a 28-day diary basis with some 2,000 VCR owners who had not participated in any previous survey. Corresponding with the November sweep, the survey was based on a national probability sample drawn from telephone listings.

The study will cover such areas as viewing of rented cassettes, making and viewing of recordings in the household, deletion of commercials while taping and skipping commercials through fast-forwarding. Lapovsky says zipping could be analyzed by program type or title, but it has not been decided yet whether to do so. He adds that the study includes a full list of household characteristics that can be correlated with zipping, such as presence of cable and length of VCR ownership.

Preliminary findings, he says, "are the patterns you would expect, except that a surprising percentage of Hispanics and Orientals own VCRs." Hispanics, he elaborates, nearly coincide with the national penetration figure at 30 per cent, while Orientals are at 48 per cent and blacks at 19 per cent. He concludes that the ability to acquire videocassettes in native languages from abroad is a probable factor.

Aside from this study, Lapovsky says that research to date by Arbitron and others indicates that about 15 per cent of tapes recorded are never played back and that, of those played back, 80–90 per cent are seen within three days.

Pressure from agencies

Kaplan, meanwhile, believes that as much as 20–25 per cent of recordings are never played back and that as many as two-thirds of commercials are zipped during playback: "Put it all together and it's easily possible that 25 per cent of network commercials recorded are not viewed. We purchase all of our network time based on guaranteed ratings, yet only the agencies are buying Nielsen's Special VCR Analysis. The networks are behaving like ostriches. They don't want to know. This is disturbing because we're paying for wastage. Prices are negotiable, but let the counting be fair."

He notes the Video Electronic Media Council, whose VCR measurement subcommittee includes network representatives as well as those from agencies, will not take any position on how zipping should be handled until one of the ratings services conducts a pilot study for it giving more data on what takes place during playback. Speaking for Bates only, he says his agency petitioned Nielsen almost two years ago not to count recording as viewing.

Pearl Joseph, a member of the VCR measurement subcommittee and director of communications information services at Young & Rubicam, says of zipping, "I think it's a problem that will get larger. We don't have enough data on how much is played back and, of that, how much is zipped. We have diary data from Nielsen on zipping, but we really need electronic data. We're trying to put this in context of the whole commercial avoidance issue.

Robert E. Igiel, senior vice president and group media director at N W Ayer, holds, "Nielsen has not been able to delineate satisfactorily what the problem is yet." He adds, "Time shifting is an acceptable way to view programming because people are viewing when they want to see something—and this is better than when their minds are not with it."

Top 20 spot TV product classifications, independent station usage, 1985

	Total spot TV expenditures ($000)	Independent share of spot TV dollars (%)
1. Food & food products	927,070	46
2. Automotives	682,815	34
3. Confectionary & soft drinks	355,456	56
4. Toiletries & toilet goods	266,789	53
5. Consumer services	262,122	30
6. Beer & wine	218,160	46
7. Sporting goods & toys	211,382	90
8. Travel, hotels & resorts	187,373	27
9. Soaps, cleansers & polishes	175,058	55
10. Household equipment & supplies	174,335	41
11. Proprietary medicines	148,337	56
12. Publishing & Media	146,943	46
13. Gasoline, lubricants & other fuels	102,167	32
14. Apparel, footwear & accesories	94,682	41
15. Insurance	87,975	34
16. Jewelry, optical goods & cameras	68,418	39
17. Home electronics equip.	67,218	42
18. Pet foods & supplies	59,897	37
19. Building material, equipment & fixtures	58,408	46
20. Household furnishings	42,379	55
Top 20	**$4,336,984**	**44%**

Source: BAR: Barcume for total spot TV expenditures; BAR 15-Market Tabulations for Independent Shares

At the same agency, Beth Gordon, group media director, says of the zipping phenomenon, "I wouldn't say at this stage of the game that it's a significant problem, with recording accounting for something less than half a rating point. But clients have brought it up. They're not startled, but they're aware, and we tell them the industry is doing what it can."

If the amount of zipping continues to increase, this could ultimately have a significant effect on negotiations between agencies and networks, according to Irene Dunne, associate media research director at J. Walter Thompson/New York. She's confident, though, that the technology will be there to isolate zipping.

Current measurement

For the present, though, data is limited by the fact that both Nielsen and Arbitron "count recording as if it were live viewing," Kaplan points out. This includes diary data as well as that in metered markets—and many in the industry feel that dependence on diary information is already touchy enough without expecting viewers to make an entry every time a commercial is zipped. Panel members might just find it less annoying to watch the commercial, which could create an extreme bias in the data.

Within such limitations, though, Arbitron is improving its methodology for capturing information on recording. It does not publish a separate report on VCR behavior and credits recording as viewing.

Lapovsky says diary keepers are currently instructed to enter VCR viewing in their diaries, but, beginning next fall, they will be issued separate diaries in which they will enter what they are recording and who is expected to watch it. This still considers recording as viewing.

While the forthcoming Arbitron technique is not considered an exact determinant of audience composition, Nielsen's metered NTI is considered even less exacting in this regard. As Hunt points out, Nielsen applies audience composition figures from overall household viewing to off-air recording: "It's as if viewing were taking place at the time when it's not taking place." Even when the people meter is implemented, he adds, only the audience composition problem will be resolved: "If you have the set on and you're also recording, they'll still need a separate device to fingerprint the tape in order to show the time and program minute by minute so that the point of fast-forwarding can be determined."

For now, Hunt notes, Nielsen's Special VCR Analysis primarily gives general trends. He has observed that certain programs have a recording level representing 0.3 or more of a rating point while the majority involve 0.1 of a point or less. He observes that 70 per cent of the daytime programs are unaffected, with *All My Children* being the only one with a differential of 0.2 of a point or more. He has also observed heaviest activities when there is strong competition or merely a highly popular show. Sweep-period miniseries get heavy recording, he notes, as do the head-to-head series *Miami Vice* and *Falcon Crest*. Meanwhile, *Cosby* is heavily recorded despite the lack of strong competition.

But, the agency executive says, such sources of information as the meter, diary and the CONTAM study done by SRI all provide conflicting information. On the latter, he says, "This is still just a phone interview, and the person interviewed may not be the person doing the recording." He is not confident of any information that does not electronically capture playback.

Pilot study planned

This is why Hunt's subcommittee has asked Nielsen, Arbitron and AGB to submit proposals for a pilot study to determine the actual extent to which commercials are viewed on playback. He says he has no idea yet what such a study would cost, and if there is a major expense involved, it would have to be approved by the ARF board of directors. "We're not asking for a large test," he adds.

Nielsen has three possible ways of conducting such a study, according to Dimling. One is to equip home units to read the AMOL (Automated Measurement of Lineups) code already inserted to give networks information on clearances. Another would be to write a code

Top 20 spot TV product classifications, independent station usage, 1985 vs. 1984

	Share to date '85	Share to date '84	Absolute dollar change* 1985 vs. 1984
1. Food & food products	46%	44%	+13%
2. Automotives	34	33	+27
3. Confectionary & soft drinks	56	52	+21
4. Toiletries & toilet goods	53	52	+ 5
5. Consumer services	30	29	+33
6. Beer & wine	46	46	+11
7. Sporting goods & toys	90	88	+49
8. Travel, hotels & resorts	27	24	+26
9. Soaps, cleansers & polishes	55	57	+31
10. Household equipment & supplies	41	42	+ 8
11. Proprietary medicines	56	56	+ 4
12. Publishing & media	46	48	+15
13. Gasoline, lubricants & other fuels	32	33	− 5
14. Apparel, footwear & accessories	41	42	−24
15. Insurance	34	37	+56
16. Jewelry, optical goods & cameras	39	36	+10
17. Home electronics equip.	42	38	−12
18. Pet foods & supplies	37	44	−18
19. Building material, equipment & fixtures	46	44	+23
20. Household furnishings	55	56	+22
Top 20	**44%**	**43%**	**+17%**

* Difference in dollars spent on independents in 15-market universe. Source: BAR 15-market tabulations, Jan.-Dec., 1985/1984 Top 20 spot TV product classifications based on Barcume, Jan.-Dec., 1985

on the tape in the home with special electronic equipment placed there. The final approach would be with a form of computerized pattern recognition, such as that used in Nielsen's Monitor-Plus service. These are the same approaches that ultimately might be used to measure playback on a regular basis.

Similarly, AGB, in a pilot study, would use technology that could ultimately be applied to a regular service. Joseph Philport, president, says AGB has developed a "fingerprinting" technology" that shows the specific segment of a program that is being fast-forwarded. As a pilot study, he says, AGB would expect to first install six to 10 of the devices involved as preparation for a national panel.

He adds, "The second stage of the study would require capital because we'd need a large enough panel [in AGB's Boston test market] where we could extract meaningful data. We need a large enough sample to track behavior vs. just how well the technology performs. I think we would want a minimum base of 100. We're trying to put the cost requirements together now."

If measurement of VCR playback is done only electronically, "you have to consider that we'll never get beyond 20 metered markets," says Arbitron's Ken Wollenberg.

Arbitron has not yet determined a proposed approach for the pilot study. Lapovsky says, "We expect to get more details on what ARF wants before we articulate how we will respond."

Actual implementation

As for possible use of AGB's technology on a broad scale, Philport says all meters in Boston, which currently account only for recording, would be replaced with the fingerprinting technology—which will be used in Europe before implementation nationally in the U.S. He says this involves an attachment to the VCR that is about the size of a pack of cigarettes. He believes it will be unobtrusive enough so as not to affect panel recruitment and notes it does not have to be soldered to the VCR.

One of Nielsen's three possible approaches is similar to this, according to Dimling. But he adds that this involves electronically inserting a code on the tape. He says he has been advised by engineers that this could result in a mild form of signal degradation, although he is not certain it would be discernable to the viewer.

Meanwhile, the AMOL code is already in the signal for network information. This, according to Dimling, would probably make it the most practical approach to the ARF study, "but in the long run it may not be satisfactory." He indicates that it may not be possible to read the code in households with weak signals. Also, to make the data more useful, it would be necessary to enlist syndicators as AMOL members—something Nielsen is already hoping to achieve—and have them insert the code in their programming.

As for pattern recognition, Dimling says it becomes more complicated as attempts to identify smaller increments are made, making it difficult to recognize a specific commercial in a cluster: "To do this, you'd need a lot of computer memory, so this could be the most expensive means."

Dimling adds, "There's also a threshhold question as to whether the problem warrants any of these methods." Even with the people meter, he says, the same measures would have to be taken—although the people meter would make the data more useful because of the more accurate data it would provide on audience composition.

Ken Wollenberg, Arbitron's vice president of advertiser/agency sales and marketing, points out, "If you do this only electronically, you have to consider that we'll never get beyond 20 metered markets. We'll never know what's going on in Great Falls, Mont." Arbitron's Lapovsky adds, "Electronics is probably the easier part of the

Top 25 agency placement on independent TV, 1985 vs 1984

Agency	Share gain	Independent share of spot TV dollars
1. Young & Rubicam	−1.51%	40.50%
2. J. Walter Thompson	3.00	35.19
3. BBDO	4.72	45.85
4. Burnett	4.16	46.68
5. Ogilvy & Mather	4.85	42.53
6. Dancer Fitzgerald Sample	−0.88	57.48
7. Foote Cone & Belding	4.16	40.03
8. D'Arcy McManus Masius	0.30	47.48
9. Grey	5.76	51.85
10. McCann-Erickson	8.81	34.80
11. Doyle Dane Bernbach	3.58	31.75
12. N. W. Ayer	10.97	46.54
13. SSC&B	5.17	35.75
14. Benton & Bowles	−2.01	47.50
15. Compton	−2.54	55.30
16. Ted Bates	9.29	65.71
17. Esty	1.84	40.75
18. Backer	−0.09	31.07
19. Needham	1.73	55.23
20. Wells Rich Greene	5.18	43.55
21. Campbell-Ewald	8.48	39.27
22. Gardner	1.16	35.44
23. Bozell Jacobs	2.63	30.80
24. Campbell-Mithun	−0.05	43.55
25. Tracy-Locke	−0.89	40.19

Source: BAR 15-Market Tabulations

equation. It's easy enough to insert electronic clues, but it's the diary that's going to give us the problem. Should that day come when actual audiences to commercials are measured using the diary—and I don't think it will come—I don't know how specific you can get in the instructions."

How to use data

Before anyone can seriously consider a program to acquire the data, though, there will have to be some agreement on what to do with it. "Right now there are two schools of thought," Wollenberg points out. The networks say recording is added exposure, while the agencies say it is not actually being viewed at that time and should be subtracted out. If you show it in terms of gross rating and net rating, this is not acceptable to broadcasters.

"And once you measure playback, where do you put that information? Do you credit delayed viewing to the same program or time period at a later date? The industry will have to work out what it wants."

"And the industry will have to come to grips with what playback is worth in terms of value to the advertiser," Lapovsky interjects. "How do you handle it in the context of an overnight rating when the commercial is viewed four days later?"

Dimling notes that, if the program is played back in the same day, it could probably get into NTI's overnights. He adds that, with most tapes played back within a week or two, it would also be possible to reflect that viewing in the pocketpieces.

Says AGB's Philport, "The problem of accounting for VCR playback is so complex that we have to look to ARF for an answer. We don't know where to begin. There's not enough VCR research that anyone can draw a conclusion as to what a report would look like."

With his ARF subcommittee ultimately facing the final evaluation, Hunt asserts, "Before anyone can make a decision, we first have to know how much value there is to VCR playback. If we find that playback essentially has no value, it's possible the agencies will press to just use the net rating that is available now. Otherwise the networks and the industry would have to get a procedure of adding the playback into the ratings."

It's possible, he says, that playback data could be used in post-buy analysis. With an agreed-upon cutoff date for viewing, he notes, the data could be added into pocketpieces along with clearances. "Most likely we're not going to ask any rating service to indefinitely keep open the books. Part of the test is to see how soon after taping something is watched."

Complicating any ARF decision is the prospect of reaching agreement between the network and agency members on the subcommittee. Hunt says, "The networks says the VCR is bringing in such people as working women and that they're a valuable audience because they've made a special effort to record the program. Of course, there's no evidence that the VCR has changed total television usage. The working woman may be watching *All My Children* instead of the news—and she may also want to get through the show as quickly as possible by watching it for 42 minutes and knocking out 18 minutes of commercials. So you don't have a bonus audience. You have a net loss."

Igiel of Ayer is confident that the industry will find a way to credit playback: "Once the tools are there, there will be a format for the information—maybe another column for delayed viewing."

Complicating any ARF decision on measurement of playback is the prospect of reaching agreement between the agency and network members on the VCR measurement subcommittee.

Joseph of Y&R indicates a cutoff date for viewing may have to take into account that a certain number of commercials are only valuable if viewed within a certain time frame. For example, many retail, fast food and automotive commercials are built around special promotions.

And, because zipping is a form of forced viewing—at fast speed with no sound—should it be discredited totally? JWT's Dunne holds, "Obviously you would know if you were watching a Ford commercial, but you may not be getting the full value of the commercial. It might be more like a billboard. But thinking in those terms is like shaking a big tree to get one little cherry." □

Basic cable *(from page 59)*

USA Network president Kay Koplovitz, who eschews the niche approach in favor of mass-audience fare counter-programmed against network fare (for example, sitcoms programmed against action-adventure series).

Somewhere in the middle are networks like Arts & Entertainment, considered a niche vehicle by many but consciously trying to broaden its appeal, and Lifetime, which has returned to a female demographic sell but remains desirous of mass-audience numbers.

But even the most mass-oriented of the mass appeal cable programmers are shifting to a strategy shared by their cable brethren, both on the basic and pay cable sides: Greater emphasis on product original to their channels, with increased equity involvement in the programming to provide much-desired "back-end" income from other distribution sources such as syndication and home video.

Rather than merely acquire programming available elsewhere, cable programmers are moving closer to the role of producers. While acquiring programming for their cable networks is paramount, programmers increasingly are under instructions to maximize revenues from all sources by securing as much of the rights package as possible.

More than ever, cable network programmers are now competing as television programmers in a business where going multimedia increasingly has become a requisite for financial success.

WTBS

The most striking example of this trend is Ted Turner's superstation WTBS, which represents cable's largest single advertiser-supported channel. Ted Turner made his debt-ridden deal to acquire MGM largely to obtain its 4,500-title film library; with other sources of movies either drying up or escalating in price, Turner sees MGM as a long-term programming source for WTBS, one that will distinguish the channel from his advertiser-supported cable competition.

To send that message to Madison Avenue, WTBS executives under programming vice president Jack Petrik are busily packaging MGM fare for debut this fall. While MGM titles started to appear for the first time on WTBS this past November, for the fall WTBS is creating a new showcase environment for the library product. Most likely, WTBS will employ a catchy title for the movie block along the lines of *MGM Theatre*. Petrik hints that the showcase, which debuts with the newly

Tom Freston, *MTV, says the trendy channel continues to evolve—one reason why it's doing more live field coverage and a limited number of series. But videos will remain as its core programming.*

colorized version of James Cagney's *Yankee Doodle Dandy*, will be hosted, perhaps by no less a celebrity than Ted Turner himself, joined by celebrity guests who will supply anecdotes and star appeal. Petrik muses about shooting the host segments on the MGM lot, with celluloid heroes trading quips and anecodes with MGM's new owner.

"The movies are going to become more and more important to us as rights to more titles become available each year," Petrik says. He cautions, however, that while WTBS received 1,000 titles "overnight," "many of them aren't the better titles," but include such early product as silent reels. WTBS is toying with the idea of packaging and showcasing such fare as well.

Petrik also plans to poll advertising executives to determine if a format with limited commercial interruptions would be an added benefit that might command a CPM premium. He reasons that since advertising agency executives keep clamoring for commercials on pay TV, he may simulate the concept on basic with the MGM package. And, he notes, WTBS is in virtually all pay homes.

But, Petrik adds, "We're not a movie channel, even though we are in the sense that we run more titles a month than HBO. We try to get programming of many genres that is of broad appeal." WTBS' strategy, he says, remains "a combination of big event, premiere and special programming," and continues to rely heavily on sports (the Atlanta Braves, the National Basketball Association playoffs, and specials such as this summer's Goodwill Games in Moscow). Petrik also continues to use documentaries such as the Turner-produced Cousteau series as a counter-programming tool, one that enhances the channel's reputation for quality.

On another key front, WTBS no longer is relying as heavily in the past on off-network sitcom retreads but is commissioning original sitcoms of its own, for which Turner Broadcasting System and co-producers retain syndication rights. Petrik says enough episodes of sitcom *Rocky Road* and *Safe At Home* are in the can to allow stripping of one of them this summer. Eventually, he indicates, those series may be offered for broadcast syndication, notwithstanding concerns that their cable exposure may make them less desirable.

USA Network

A mass-audience strategy in many ways parallel to WTBS' is in practice at USA Network, whose alliance with D. L. Taffner Productions and the Canadian CTV gives it a minority equity slice of the Don Adams sitcom *Check It Out*, which goes into broadcast syndication this fall after a first run on cable. USA also is co-producing the *Jackpot* game show, and, with Dick Cavett, the new *Dick Cavett Show*.

Continuing to shed the image of a repository for off-net retreads, USA plans "a substantial increase in first-run programming" for this fall, according to David Kenin, vice president for programming. While the deals aren't all made, there could be new venues in entertainment and comedy-variety genres. USA is likely to retain any equity slice in any new ventures, assuring it of some slice of the backend, Kenin indicates.

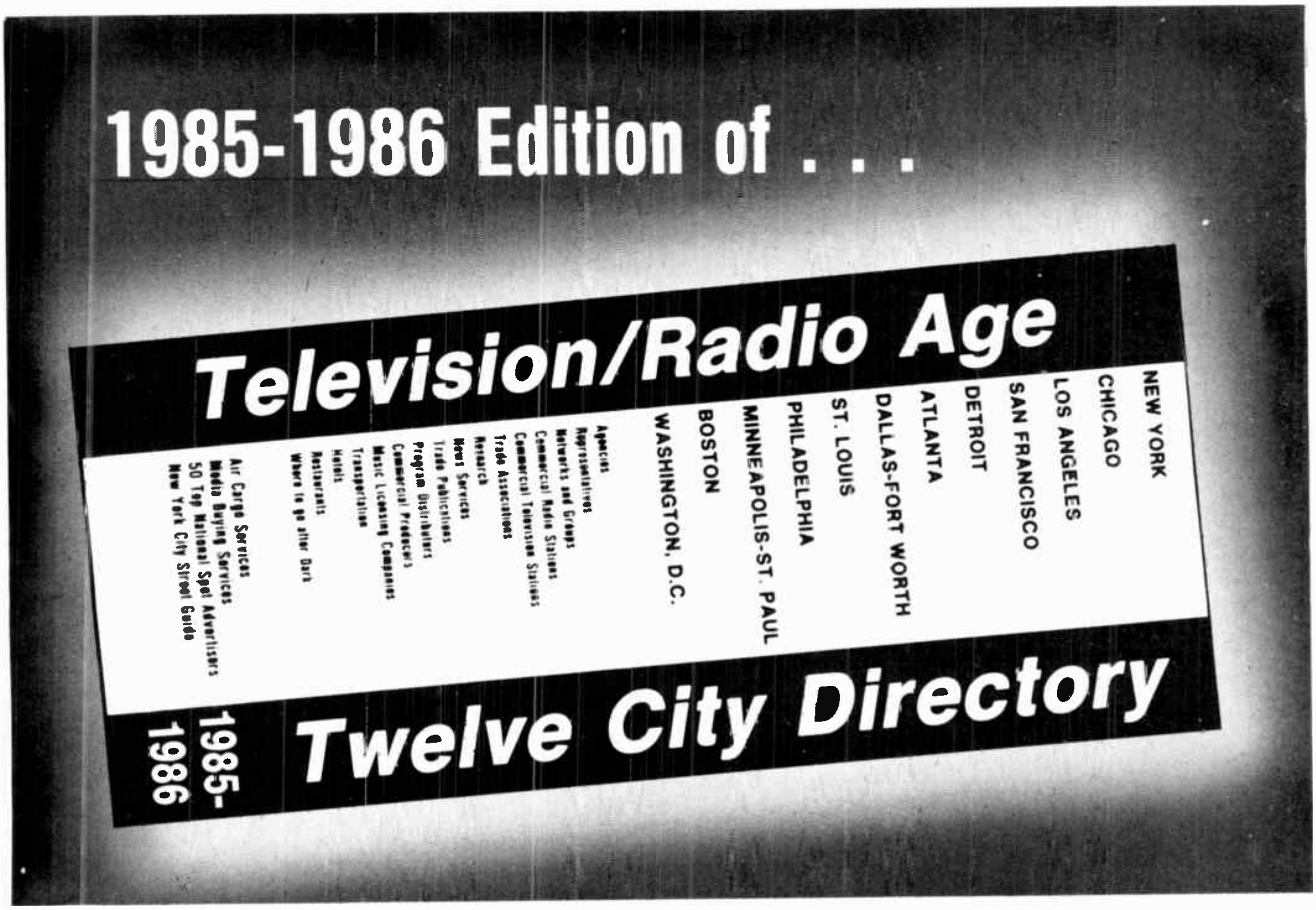
Jack Petrik, *WTBS, seeks to repackage MGM films into a showcase for his superstation. Part of the format could involve limited commercial breaks—if advertisers are willing pay a price.*

David Kenin, *USA, plans a "substantial" boost in first-run programming for this fall, and is likely to retain backend rights as well. USA's mass appeal strategy also means some new kids and teen product.*

While USA continues to pursue broad adult demographic, it's redoubling efforts in its morning and afternoon kids' blocks—termed by Kenin "a continuing success story"—with the addition in the fall of 50 new half-hours of cartoons and animated fare. It also recently launched a weekly Saturday afternoon teen show called *Dancin' USA*, which features current records in a format reminiscent of *American Bandstand*.

"By and large it's pretty much the same game plan as was in place last year, but we have more resources so we feel confident about it," Kenin says.

While neither USA nor WTBS show signs of abandoning the mass-audience approach in favor of more niche-oriented fare, clearly the success of the Big Three in slowing the rate of network audience erosion in cable homes concerns executives like Kenin and Petrik. Citing NBC's strong comedy lineup throughout the week, Kenin allows that "it's pretty hard to find a night where you can get a clear shot against anybody." While Kenin obviously would like to capture more of the broadcast network audience, when



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Roger Werner, *ESPN, says ratings have held steady, so he contemplates no big programming changes. But ESPN is seeking new revenues via "dual usage" of programming on cable and in home video.*

asked to name USA's competition, he first names WTBS.

"I don't think it's our primary competition, but it's a significant competitor," he says. We know that TBS has a lot of program advantages, but we want to overtake them. We want to be better."

CBN Cable

CBN, the for-profit cable network owned by the non-profit, evangelical Christian ministry, Christian Broadcasting Network, also is vying for increased audience via the original programming route. The parent company is in the process of selling off its three UHF broadcast TV stations and plans more aggressive moves into TV programming on the equity side—in cable and on home video as well, according to Dr. M. G. "Pat" Robertson, CBN president.

Long successful in recycling off-network programming (*Wagon Train*, *I Spy*, old comedy shows like Groucho Marx's *You Bet Your Life*), CBN Cable last year struck paydirt in the original programming venue with *The Campbells*, a half-hour series about a Scottish immigrant family's life in the Canadian frontier. CBN obtained first U.S. rights from the show's owners, Fremantle, CTV and Scottish TV. Airing on Saturdays at 7 p.m., the show has been averaging about a 2.7 rating for a single airing, according to Harry Young, CBN programming director.

CBN's strategy is to obtain an equity slice of similar high-quality fare for first run on the cable network, with later exploitation in other TV markets. Young explains, "Original is the way we will make our service distinct and heighten the attention of viewers," he says.

In keeping with the strategy, CBN is negotiating for the rights to an Australian weekly series based on the four-hour miniseries *Butterfly Island*, which CBN premiered earlier this year. As part of the acquisition deal, CBN quietly obtained the U.S. syndication rights to the miniseries; if it buys the subsequent series, it could make money on syndication of the miniseries to broadcast markets, a window that could serve to promote the new episodes on CBN Cable. Remarks Young with some pride, "It is not normal for a network to license a show and get syndication rights without putting in dollars to produce the show."

Young says CBN Cable is developing a first-run Western for the fall with an unidentified co-producer.

CBN also has half equity in a deal made last year for *Doris Day's Best Friends*, co-produced by Terry Melcher, the star's son. It may take that show to broadcast syndication as well.

On the straight acquisitions side, CBN plans two new game shows and a noontime talk fest titled *Celebrity Brunch*, starring Dixie Whatley, who apparently plans to depart *Entertainment Tonight*. Also in the development stage is a variety show which would be broadcast from CBN's studios in Virginia Beach. But Young says it probably won't be ready by the fall.

Despite the show-biz angle implicit in those projects, Young reminds that CBN continues to stress "traditional family values, and we're not going to veer from that." To illustrate, he points to the recent acquisition of the *America's Junior Miss* pageant, set for live telecast on June 21, an event that previously ran on CBS. (CBS said it chose to pass on the pageant this year.)

One project that didn't work out for CBN Cable was *CBN News Tonight*, a half-hour newscast that premiered in January and ran for three months before being canceled, due to lack of advertiser (and, apparently, viewer) interest. The concept, which struck some as a cut-rate version of CNN with a right-leaning point of view, may return in the form of a series of monthly newsmagazine-like specials.

MTV

In the throes of its ratings crisis with Nielsen, MTV increasingly is having to prove that the concept of a 24-hour music video channel for the 12–34 demographic has staying power as an advertising vehicle. While music videos will remain the crux of the service, officials there don't need a weatherman to know which way the wind blows; they recognize that the channel must continue to evolve, and they're making some initially subtle changes that, over time, could transform the service into something quite different than it has been heretofore.

The most obvious changes involved the addition last year of MTV's first series, a BBC sitcom called *The Young Ones*. While the show revolves around the youth culture, the primetime break in the music video rotation for a sitcom was something new.

Earlier this year, MTV experimented with *The Monkees*, the '60s series modeled after the Beatles film, *A Hard Day's Night*. At the end of April, the series moves to sister service Nickelodeon, after what MTV senior vice president Tom Freston terms "a good run." Now programmers are looking for another series. But Freston says the network won't go much deeper than that into series: "That would signal a major dilution to MTV's primary asset with audiences, a clear-cut identity with audiences as a video music channel."

But that identity is changing. Freston cites more "mainstream" videos; long-form packaging such as *120 Minutes*; a two-hour magazine about new bands; and the self-explanatory *New Video Hour* and *International Hour* featuring debut and foreign videos.

Too, MTV is "sticking its toe into the

Chuck Gingold, *Lifetime, plans less reliance on acquisitions, with at least two hours of original product for the fall. He hopes to use Regis Philbin, already a Lifetime star, in an expanded capacity.*

'live' water," Freston says, with more live, on-location shots, such as its recent coverage of spring break from Daytona Beach, Fla. It also plans more live concerts, on the lines of the Jefferson Starship concert presented from the Florida locale. "If *The Today Show* can go to Ho Chi Minh City, why can't MTV go to spring break?" Freston reasons.

Reminded that some have suggested that MTV infuse its format with new immediacy and vitality by going all-live (its veejay segments are taped days ahead), Freston indicates that such a move—in effect, a video mirror image of FM radio—has been discussed. If MTV ever goes all-live, it would be following a path blazed by Ted Turner's short-lived Cable Music Channel of 1984.

Under shepherding from parent Viacom International's Cable Networks Group, there may be more MTV features syndicated to the broadcast market, as is being done with its *Top 20 Countdown* show. But will such broadcast exploitation kill the goose that laid the golden egg? Freston expresses concern over promos for the show being run by New York's WCBS(TV) which note that, "you don't need cable" to see the MTV countdown show. But he adds: "I don't think a one-hour show is going to change attitudes about the value of MTV."

Video Hits One

MTV's year-old sister service VH-1, aimed at the older 18–54 demographic, is undergoing a revolution. Its former programming director, Kevin Metheny, has resigned, replaced by a radio programmer named Lee Masters. Stagehands are rushing to redesign its on-air look, which heretofore has resembled a closet stuffed with VCRs and monitors. It's broadened its musical spectrum and recently added long-form video packages of jazz and "new age" modern music. And programmers plan expanded coverage of entertainment news, along with more concerts and specials.

Why the changes? While VH-1 has done well in circulation (it's now in nearly 13 million cable homes), the advertising community has yet to embrace the vehicle. Explains Freston: "VH-1 has been at a plateau, and it's time to take it to a new level. We'll see VH-1 more aggressive in the way it is programmed and promoted. It is now in its second state of evolution."

Nickelodeon

Change is also in the wind at Nickelodeon, another MTV Networks service. Under a mandate from parent Viacom International to better exploit its programming franchise, the network is gearing up once again for original New York-based production, after more than a year of an acquisitions phase that saw a dimunition of programming produced in the U.S. solely by Nickelodeon.

According to Gerry Laybourne, Nickelodeon's programming vice president, Nick plans three new studio-based strip shows involving kids. One is a game show; she declines to reveal the others. Nick also is thinking of going back into co-production on new episodes of *Mr. Wizard's World*, starring Don Herbert.

Nick also is developing a new animation project, again, comedy-oriented. About Nick's development binge, Laybourne says, "The general strategy is to purchase what is possible to purchase, and produce what we can't purchase." Like other MTV Networks productions, those shows may be exploited in other TV markets, namely broadcast syndication, after their cable run. Laybourne allows that Viacom has held discussions with her operation "about how we could work more cooperatively."

Changes are afoot as well as Nick At Nite, the nighttime family expansion of Nickelodeon that launched last June and now reaches nearly 21 million cable households (Nick is in some 26 million households). Like VH-1, Nick at Nite has done better in gaining cable affiliates than advertisers.

Starting in May, Nick at Nite is relying more on classic TV sitcoms and series than on old movies. Laybourne is pushing the 9 p.m. ET movie block to 11 p.m., and slotting the Bill Cosby–Robert Culp vehicle *I Spy* at 9. *Route 66* will roll in at 10.

The main reason for the shift: Nick doesn't have enough fresh movie titles to sustain the block, Laybourne says.

ESPN

At the second-largest advertiser-supported cable network, (only WTBS has more affiliates and households). the programming side is stable, according to Roger Werner, senior vice president in charge of both marketing and programming at ESPN.

"I think we're the only service that hasn't suffered an erosion in our share through the first quarter of '86," he reports, " and our ad sales for the first quarter are running over 25 per cent better than last year. So we are not planning radical or significant changes in programming."

ESPN instead is concentrating on "incremental improvements in the quality of schedule and in production," he says. Example: An improved look for SportsCenter, the network's news show, and increased use of field reports from broadcast station sports departments which have affiliated with ESPN. (The local stations get national exposure for their local coverage in ESPN, and ESPN gets a new, free source of local material.)

Werner is most excited about *Magic Years in Sports*, a documentary co-production with the Corporation for Entertainment and Learning set for debut later this year.

That production and other ESPN programming also will find their way to the home video consumer market this year as ESPN establishes its own direct-marketed home video operation, Werner reveals. Headed by marketing vice president William Ketchum, the division could develop into a "significant" revenue stream for ESPN, Werner says. While some material will be produced expressly for home video, much material will be produced in two versions—one designed for cable airing, the other for the home market, perhaps with additional footage included. "Instructional footage" will comprise a large segment of the home video product, he says.

ESPN is not affiliated at this point with an established home video house such as Vestron, which recently announced a partnership with Capital Cities/ABC for the distribution of ABC News archival material on videocassette. Instead, ESPN may launch via direct marketing with advertising on its own air, and explore a broader marketing plan later.

Lifetime

The long arm of Viacom also reaches into Lifetime, run as a tripartite organization by Viacom, Hearst and ABC. With its ratings now consistently breaking out of the asterisks, Lifetime continues to recover from its disastrous foray into "talk television." Tom Burchill, president, has announced a return to the targeted, women's network approach that was Lifetime's franchise.

With its programming battle plans now being carried out by former KTW(TV) Philadelphia program director Chuck Gingold, the first big move was the acquisition of the Australian *Dallas*-like miniseries *Taurus Rising*. But his real mission is to increase Lifetime's profile in the original programming business. Its failure notwithstanding, "talk television" represented a major commitment to original programming, much of it live and topical.

Now Gingold plans "at least two hours" of original, women's-oriented programming per day. The tour de force is still under wraps, but there could be an expanded, possibly live, nightly showcase for Regis Philbin. His *Lifestyles* show now runs in the mornings and in primetime, and Gingold wants to get away from double-stripping as a scheduling tactic.

"I like the spontaneity of live TV," Gingold says. "Just because talk television didn't work doesn't mean the network has given up on live."

The Nashville Network

TNN is looking for big things from its move to an all-sports Sunday schedule, which began April 6 with rodeo, auto racing and other rural-flavored competitions. According to C. Paul Corbin, TNN programming director, the strategy is to heavily cross-promote the rest of the network schedule on Sundays, with the hope of bolstering the male 25–49 demographic across the board.

"We think the sports is a good avenue for us to attract a new audience, people who otherwise might not have tried us," he says. The rest of the schedule remains pretty much as is. A major addition is a half-hour daily music magazine show titled *Crook & Chase*, after hosts Lorainne Crook and Charlie Chase. Corbin describes it as a daily version of *This Week in Country Music*, a syndicated program featuring the same hosts and the same producer, Jim Owens Entertainment.

C. Paul Corbin, *TNN, sees all-sports on Sundays as a way to attract more males to the rest of Nashville's schedule. He's planning more specials, a daily newsmagazine, and on-location telecasts.*

TNN also plans a number of specials; *Hank Williams and Friends* started April 16, and TNN did the production and owns the syndication rights. Three more specials are planned. And TNN's live, nightly country talk-variety vehicle *Nashville Now* is trying out on-location venues; on September 8, it will be telecast from central Canada, where country music is big.

Arts & Entertainment

Continuing to broaden its audience while retaining a core of fine arts and performing arts, A&E went on the Nielsen meter in January. While officials were still studying the initial first-quarter ratings at press time, it was clear that things went as expected: most numbers were very small.

Says Curtis Davis, vice president of programming "Certain things confirmed our expectations, but there were some surprises. Shows like *Buffalo Bill* and the Walter Cronkite's *World War II: Air Power* series have done very well .... The area in which we expected to run into asterisks, cultural and performing arts, was where we ran into asterisks. But the factor that has to be kept in mind is that the Nielsen system was not set up to demonstrate in any secure way who might be watching an opera or ballet. We think a significant number of viewers who would watch those programs are those who wouldn't let a Nielsen box into their homes."

Continues Davis, "The one agreeable surprise was that the Friday night *Short Stories* block, independently made short fictional films, is doing well." That being the case, A&E has obtained rights to such product from the American Film Institute in a newly-minted deal.

The ratings appear to indicate that A&E's main problem, its perception in viewer minds, persists. Two-thirds of its schedule is broad-based entertainment, including off-network series like *Buffalo Bill* and classic Hollywood movies in a double-feature block on Saturday nights, with the remaining one-third devoted to so-called "cultural" fare. But, Davis laments, "it appears to be the case that a large number of potential viewers carry an impression of us that is different than what we put on the air." Better promotion of upcoming programming events could help cure the problem, he allows.

One project in the works that could capture the public's fancy: an original film sponsored by Vidal Sassoon titled *The Quest for Beauty*. The film, co-produced by A&E, looks at the issue of beauty from a social and historical perspective—what it is and why it's important to mankind. It will begin on A&E in the fall.

"It's a good example of a 'bridge' program," explains Davis. "It has obvious popular connotations. We expect to have a segment with Brooke Shields—but it's also a chance to go back and explore the topic as it relates to antiquity."

Another upcoming A&E fall project: a series on the most livable cities in America, co-produced by A&E and the group, Partners for Livable Places.

And while subtitled films don't generally work well with American audiences, Davis has high hopes for the July showing of *Moscow Doesn't Believe in Tears*, an award-winning Soviet film. He may run the film in two versions, one in Russian with English subtitles, the other dubbed into English.

Financial News Network

FNN, which became a 24-hour network one year ago, is starting to earn some major respect for its coverage of Wall Street and the business world. It hopes some of that prestige draws viewers to its nighttime "Score" sports block, which consists of talk shows and some sporting events. Enough cable affiliates have cleared time for Score to get into 16 million potential households (compared to 21 million for the daytime FNN). FNN management is trying to capitalize on its growing name recognition by renaming its nighttime block "FNN Score."

Similarly, FNN's late night block, which consists of "enterprise" programming, produced and paid for by an assortment of entrepreneurs and business-oriented self-programmers, has been tagged "FNN Late Night." Similar fare on the weekends has been dubbed "FNN Weekend."

During its daytime business showcase block, FNN engages in highly targeted niche programming—where most of its advertising revenues come from. Most significantly, FNN, partly owned by Biotech Capital Corp. and Merrill Lynch, is making some money; the network has announced second quarter revenues of $3.7 million, an increase of 46 per cent over same period a year ago.

In the view of mark Estren, FNN senior vice president of programming, FNN's financial performance demonstrates the essence and viability of advertiser-supported cable, tiny ratings notwithstanding.

"The easiest thing for Madison Avenue to do is to play the game the way it's always been played, and resist the fact that cable viewers are more sophisticated, selective and upscale—and that you have to go to some trouble to reach them," Estren holds. □

the marketplace

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Media automation *(from page 65)*

and Arbitron. We don't want to miss a beat. We have some clients who have a long track record using Donovan, and there are some differences."

One, he explains is a difference in rounding numbers, "And Donovan's clients are accustomed to seeing things come out Donovan's way on their post buys."

And while MPI, creator of RepLine as well as Media-Line, has installations at 13 of the top 15 TV rep companies plus a number of radio reps, Donovan today works for over 50 agencies, including 15 of the top 25.

Donovan says that the focus of his company has shifted from concentration on spot broadcast systems alone to building "total integrated agency systems," to trans-Atlantic links for Donovan's multi-national clients, and to "giving customers a choice between continued on-line access to our mainframes, or downloading for in-house use on an agency's own PCs."

From its pioneering start developing SpotPak, Donovan has expanded into additional systems handling network buys, print, media planning, systems for production and talent payment and an advertiser client "total budget system that draws on data from each of the others."

This total budget system, unveiled last year, says Donovan, "has been received more enthusiastically by our agency customers than anything we've brought out since SpotPak, because most clients these days are even more budget conscious than they used to be." Enhancements of SpotPak itself include a traffic system and a new prebuy analysis system.

Internationally, Donovan says, his systems are now used by agencies in both Canada and the U.K. and that, in Britain, they've taken over 70 to 80 per cent of the market, meaning that Donovan has taken "the leadership that used to belong to Tempo." And in early March a new full-time trans-Atlantic telephone line for his customers went into operation between Donovan/London and Donovan/New York.

He adds that most of his competitors in the U.S. design software for medium sized computers that can be installed in-house, on customers' own premises, and says that "Although some people advised us to take that route, we chose a different road, toward integration of all automated agency functions, so that our customers can save by sharing our costs with many other agencies."

Total integration, not of all agency systems, but of all television audience and marketing data, could also be the direction Nielsen appears to be taking with its "putting it all together program," the first fruits of which are Spotbuyer.

Spotbuyer is a user-friendly micro system that helps buyers manage their audience data in such a way that they can "apply their own knowledge of each local market to fine-tune their estimates and negotiate client buys." The software program, which works on an IBM XT or AT, estimates and ranks future audiences and costs, and Kel Weber, Nielsen vice president and group director of service development, says it can generate optimum buy schedules and station schedules. And as a project progresses, Spotbuyer maintains an accounting of gross rating points accumulated and dollars spent, plus keeping track of budget dollars remaining.

Spotbuyer is one part of Nielsen's MicroNode group of systems under which agency, media service and station customers will eventually be able to access everything from audience analysis data from metered markets to its Monitor Plus service to show advertisers whether, when and where their commercials ran.

Advantage of flexibility

Meanwhile, IMS' Adserve subsidiary reports some 40 agency and media service customers. At one of them, Media Buying Services International, systems analyst Anthony Anderson also points to flexibility as a prime Adserve advantage. Says he: "We're constantly upgrading the system, which can be tailored to the special needs of any client. We simply pass on any new specifications to the IMS people and they'll write us the new software to fit."

Adserve president David Shine also describes upgrading his system "to keep it state of the art, including icing on the cake like color graphics." Sales manager Leon Mittelman points to such other features as its modular design, permitting each of the eight modules to be used either independently or integrated with any or all of the others, and the fact that the system is "menu driven, easy to operate, and requires no computer operating experience." Its flexibility includes a choice between on-line timesharing or downloading to customers' on premise PCs and, regarding pricing, a choice between hourly or monthly rates. And in-house clients can choose between leasing or buying Adserve.

Adserve has also expanded its media planning capabilities with software that can handle network, radio and newspaper buys as well as spot television. Mittelman says the service has some 100 clients worldwide, primarily in the U.K. and U.S., latter with 40 customers and another 10 in Canada.

U.S. agency clients include four Young & Rubicam subsidiary agencies, McCaffrey and McCall, Doremus, Kornhauser & Calene, Biederman & Co., and Keye/Donna/Pearlstein. Media service customers include Kelly, Scott & Madison, The Mediators, Media Buying Services, R. J. Palmer, and Winner Communications.

Adserve's systems besides those for the individual media categories include those handling production, accounts payable, accounts receivable, general ledger, client profitability, word processing, spreadsheet, graphics and office automation.

Blue-sky still cloudy

But for all the new action, it's still only walking steps compared to the run for the future envisioned at the dawn of the computer age, when industry talk was of buyers someday punching up lists of station avails, by market, on their CRTs—avails they'd pick and choose from by tapping a few keys to make their computers talk to the reps' computers.

That day is still far away, and in fact may never come. Observes Vitt Media's Muro, "The technology has far outstripped the reality of buying and selling media. We have the technology to permit buyers to input avails specifications and have those specifications matched by the rep's computer talking to the stations' computers, then back again to the buyer's computer, all without human intervention.

"But I doubt that we'll ever use this technology to the extent the engineers can make possible—not so long as everyone treats broadcast time as a commodity. The reality is that the intervention of human buyers and sellers is needed. It's needed for both rate negotiation and for negotiating all the qualitative aspects of each buy."

A DCC/MPI, MPI president Donald Crabtree affirms that among all the new products on the drawing board at both DCC and its MPI (Mini-Pak) division, "No development whatsoever is taking place on any system that would enable an agency to access rep or station avails lists and inspect what's on the block. Both stations and reps will continue to hold tight controls over their inventory."

Meanwhile, the next new product out of MPI, says Crabtree, will be the "electronic letter," flashing copy, traffic and commercial rotation instructions from agencies to stations, again from the agency to MPI New York, thence through DCC's Memphis mainframe to the stations on BIAS. □

In the Picture

Lawrence Cole

Now head of media at Ogilvy & Mather/New York, Cole describes his new responsibilities and points to some aspects of media operations and the computer evolution that don't grab the same attention as some of the flashier developments that make the headlines.

New Ogilvy/N.Y. media chief finds that "Now the buck stops here."

Larry Cole, senior vice president of Ogilvy & Mather, says the chief difference in his job now that he's moved up from director of media services to head of media at Ogilvy & Mather/New York, is that "Now the buck stops here instead of on Ken Caffrey's desk for all media activities in this New York office." Caffrey is still director of media and broadcast operations of Ogilvy & Mather/U.S., but now that he's also general manager of the agency's New York office, Cole says this "leaves me basically on my own now so far as media goes in this office."

That, explains Cole, makes him responsible for administering media operations. "Defining our position on the key media issues and controlling the way we operate falls on me to a greater extent than it did."

Administration, he adds, includes a good many behind-the-scenes activities and people "who other people may forget about, but who we couldn't operate without." Among them, he notes, are the broadcast forwarding people who handle commercial traffic out to the stations. There are also audio-visual specialists "who make sure our equipment is in place and maintained so that it's operational when we need it for a presentation; and the people who used to run our film library with all those hundreds of little 30-second movies on 16 millimeter reels are now in charge of our videodisk library of commercials which has replaced all that film."

Better computer people

Cole also believes that while new developments in hardware, software and the trend to more use of on-premises PCs get the lion's share of attention, "The way I see it, an even greater improvement in automation has been in the people we rely on to program and manage it. Fortunately, today we're meeting and working with many more people who are generalists. They have the broad background that enables them to speak layman's English, and understand our English, so that they can make better use of their own technical expertise with computers to help us solve our practical day-to-day problems of managing the numbers."

Five years ago, he recalls, "We didn't have this luxury. In those days, *they* were the computer experts who didn't understand what we were trying to do, and *we* were the media and marketing experts who found it very difficult to make them understand what it was that we needed from them. But today, more young people are coming out of schools with hands-on experience with computers, and they take working with micros and word processors and spread sheets for granted as the routine way to handle a variety of chores. These people can help us save a lot more time and free more staff time up for other things.

Regarding the positions Ogilvy & Mather takes on media issues in the agency's *Changing Media* news letter, Cole describes them as "carefully thought out, and correct from our clients' standpoint." But he adds that, "Of course the temptation is sometimes there to grab for a headline by saying something outrageous. Some people say that you can get away with making any kind of off-the-cuff prediction about something that's going to happen in the future, because by the time the future gets here, no one will remember what you said back when. But we resist the temptation, so what we say usually doesn't sound too sensational. But it does fit the facts as closely and logically as we can make it to the way we see the facts."

Discounts VCR audience

Cole notes that Ogilvy has been researching the effects of zapping for some time, "So we weren't surprised by the recent reports of the dimensions of the practice. But the fact is that growing VCR penetration only makes easier what's always gone on in front of the TV set, mentally and physically. Long before VCRs and blab-off buttons were invented we realized that massive numbers of people weren't going to sit through long commercial breaks starving when the ice box was just a few steps through the kitchen door."

And now that VCRs are with us, Cole says "We feel that programs that are heavily taped are prone to significant audience loss. A large percentage of what is recorded is not played back and watched later. And much of what is played back is fastforwarded past the commercials. As a result, we don't believe that VCR recording should be included in a program's audience count."

On the other hand, he adds, "We should keep in mind that people don't fast forward because they hate commercials. They do it because they're impatient to get back to the program. To me, this means an opportunity and challenge to creative people to make commercials so entertaining and diverting and fun to watch that people with recorders will *want* to take the time to watch the advertising at normal program speed."

Spot radio *(from page 66)*

ures for January and February show the 3.5 per cent drop split this way:

Markets	Chg. from '85
1–10	−9.0%
11–25	−4.3%
26–50	−3.6%
51–75	−5.7%
76–100	+1.8%
100+	+13.6%

But, though the trouble spots are fairly well pinpointed geographically, there's less unanimity about reasons for the first quarter lag. There is, however, general agreement on what's *not* guilty: that the deep dip out of Los Angeles was *not* caused by recent mergers of major agencies set up for regional broadcast buying.

Rich Hamilton, senior vice president, media director at D'Arcy Masius Benton & Bowles/New York says, "Not only has our merger not removed spot dollars from our Los Angeles regional buying office, it's added dollars of major clients on the order of Procter & Gamble and General Foods. This means a significant increase in dollars placed out of our Los Angeles office this year, compared to last year."

Kay Bentley, vice president, director of regional buying at Bozell Jacobs Kenyon & Eckhardt/Los Angeles, says these agencies' merger "hasn't affected the dollars we spend out of Los Angeles. And in the case of some of the other agencies moving to regionalized buying, they've probably added to total broadcast dollars invested through Los Angeles."

Bentley's estimate of the first quarter situation is that the reasons for spot radio's softness out of Los Angeles "are a combination of a soft retail market, and, on the national level, changing client strategies."

Shifting dollars

Nationally, she notes, "Total budgets are not down. But some of them have shifted emphasis to spot television and to wired network radio. In the case of Chrysler, which usually uses radio, there's been an increase in local print. The other auto dealers in this area seem to be waiting to see which direction General Motors and Ford decide to take nationally."

Bentley reports that spot radio did get a little tighter in late February and March than in January and early February, "But except for stations carrying baseball, the rest of radio is still generally soft. Retailers here had a poor year last year, and things are still slow for them. And because radio was so soft in January and the first part of February, and there were a lot of good deals around, a lot of buyers are still holding out, waiting for some more good deals. I don't think prices will be as soft as they were earlier, but still not bad. But the waiting does lead to a lot of last minute booking, and short flights when business is placed."

McGavren Guild's Dashev, also in Los Angeles, sees two factors as the chief contributors to the first quarter slowdown. One, he believes, was cutbacks by some of the major film studios. The other was "a pickup in television and wired radio network business that sponged some money up from spot."

Dashev explains that the studio story starts last year, when box office revenues, industrywide, were down about 10 per cent for "the first time in years." Then, in recent months, he says, some of the studios' agencies have lost some buying action, which has been spread among small local agencies across the country "as exhibitors have sought more local control of how the money is spent to generate their local audiences in their own local markets." An anology from the auto industry would be a scenario with less spending control from Detroit to more co-op funds placed by small, local agencies working for local dealerships across the country.

Dashev says the TV situation also probably started last year with its poor fourth quarter. He concedes that he can't document it, "But putting two and two together, an educated guess would be that television went into this year's first quarter with more inventory they were willing to let go for less than usual. The result was more advertisers suddenly finding TV a bit more affordable than expected. So we have clients like Midas, Honda and Coldwell, Banker using less radio and more television." And part of radio's dip "may reflect a generally improved business climate. When the general economy is down, advertisers come to radio, which usually does pretty well during recessions. Then, when the economy picks up and advertisers get more bullish about consumer spending and their own prospects, some of them will drop radio and switch to TV. Meanwhile, we haven't seen any major new radio accounts coming in to make up for the ones going to television." □

"Total budgets are not down," says BJK&E/L.A.'s Kay Bentley. "But some of them have shifted emphasis to spot television and wired network radio."

Dave Recher, *exec. v.p., Eastman Radio: "In spite of all the activity we're seeing in the stock market, the underlying economy hasn't picked up as much steam as we'd hoped for. It' still tough going out there."*

Jeff Dashev, *v.p., regional manager, McGavren Guild Radio: "Advance bookings and our weekly activity sheets are up for April. And now it looks like we can expect a healthy upturn."*

Inside the FCC

Mass Media Bureau moves to unfetter AM to respond to marketplace opportunities

The following are, in part, the introduction and recommendations contained in the 106-page report of the Federal Communications Commission's Mass Media Bureau on "the Status of the AM Broadcast Rules," with recommendations on how rules can be changed to improve AM service.

The goal of the rule and policy changes discussed in this report is to make possible a more dynamic and robust AM service, fully responsive to the forces of the broadcast marketplace, so as to make available to all the people of the United States an efficient radio broadcasting service.

The bureau believes that it would be in the best interest of both the listening public and the broadcast industry to help AM broadcasters to advance toward the realization of this goal by revising the AM rules in some of the ways discussed in this report. This would bring them into closer conformity with the commission's stated objectives, which are:

1. To create, to the maximum extent possible, an unregulated, competitive marketplace environment for the development of telecommunications.
2. To eliminate unnecessary regulations and policies.
3. To provide service to the public in the most efficient, expeditious manner possible.
4. To promote the coordination and planning of international communications which assures the vital interests of the American public in commerce, defense and foreign policy.
5. To eliminate government action that infringes the freedom of speech and the press.

The steps proposed in this report seek to achieve these basic objectives by enabling AM broadcasters to improve the quality of their broadcast signals, extend the range of interference-free AM service, adjust their service patterns more responsively to modern-day needs and exercise freer discretion in providing and scheduling their broadcast and non-broadcast services to the public.

The primary objective is to provide for a more competitive marketplace in AM radio and a less-regulated environment in which the service to the public could thrive.

The bureau has recognized, first, the very considerable changes that have overtaken AM broadcasting since the present regulatory scheme has developed. Second, the bureau has been guided by the belief that, given those changes, greater reliance on marketplace forces would offer more promise of public benefit than inflexible adherence to the existing modes of AM spectrum allocation, station licensing and operational regulation.

The need for an ordered, nationwide framework developed when the AM service was new should not obscure the possibilities for gains achievable today by giving broadcasters greater freedom to respond to marketplace incentives and to bring their ingenuity to bear on the problems now confronting AM radio.

Today, nearly 5,000 AM stations occupy essentially the same band that accommodated only a few hundred mutually intefering stations in the late 1920s before a federally prescribed allocations scheme was adopted. We are now faced with the markedly different task of making optimal use of the limited residual portions of the AM band for new stations or for improved service to the public from existing stations. This calls less for adherence in all individual cases to generally applicable rules and standards than for ad hoc adaptations and tailoring by licensees that take the peculiarities of particular local marketplace conditions into account. Some of the current requirements are ill-adapted to fulfillment of present needs arising from the almost infinite variety of individual situations.

Given the changed conditions under which the AM service operates today—a mature and densely occupied band and strongly felt competition from over 5,000 FM stations, 1,200 TV stations, as well as other media—a new approach is required. The bureau believes that entrepreneurial ingenuity, freed to operate in conformity with marketplace forces rather than regulatory strictures, can in many circumstances offer practical and timely responses to many of the AM service's current needs and problems. Market solutions are certainly to be preferred to rigid federal prescriptions developed long ago to meet quite different problems.

The broadcaster's rock-bottom need is to attract listeners. Audiences, in turn, are crucial to advertiser support, which pays for the service. Service to the public and the opportunity to obtain economic benefits for those who build and operate stations are thus inseparable elements of the broadcasting system. In these circumstances, the bureau, in considering the proposals in this report, has been guided by the belief that the public is best served when marketplace forces are given freer play in the planning and provision of AM broadcast service. This can clearly be accomplished consistently with statutory mandates, while duly safeguarding against practices that might affect the public interest in a negative way.

Assignment principles:

Channel and station classifications. Discontinue confining the assignment of the several classes of stations to channels of designated classes.

Station location. Instead of requiring service to a "community" as such, permit AM broadcasters to define the focus and timing of their service more flexibly: e.g., to a metropolitan area, a defined region or rural area, a resort area on a seasonal basis, a highway segment, a community, or group of communities.

Skywave service. Eliminate or reduce protection now afforded to secondary ("skywave") service east of the Mississippi River.

Groundwave service. Provide daytime protection to the 0.5mV/m contours of Class I clear channel stations instead of to their 0.1mV/m contours.

Interference. Loosen or abandon the rigid limitations against specified signal strength overlap. Modify prescriptions of the protected contours of the several classes of AM stations.

Station power. Examine the desirability of modifying both maximum and minimum power levels of AM stations.

Protection ratios. Consider whether change in the present ratios would be desirable.

Antenna systems. Encourage improvement of antiquated and degraded systems and encourage the submission to the FCC of industry data on experience with new antenna designs that should be taken into account in considering rules reforms.

Engineering standards

Receiver standards. Consider the desirability of improving AM receiver standards through the use of synchronous detectors, improved design of RF, IF and audio stages, additional limitations on some forms of audio processing that conflict with the emission requirements of higher fidelity signals.

Groundwave propagation. Examine the possibilities for introducing into the groundwave used for calculations of groundwave signal propagation the reliable measurment data in licensee films.

Propagation. Reexamine the 50 per cent exclusion practice in calculating the aggregate interfering effect of multiple interfering signals.

Man-made interference to AM broadcasting. Obtain comment on possible emission limitations on incidental radiation devices and consider prescribing minimum performance standards for AM broadcast receivers.

Trade-offs and alternatives. Carefully evaluate the trade-offs, alternatives, gains and losses associated with rules changes that are given consideration.

Station operation

Remote control and automatic transmission systems. Revisit Emergency Broadcasting System processes and seek pertinent amendments to Section 318 of the Communications Act in the interests of automatic control.

Program scheduling. Eliminate required minimum hours of broadcasting by AM stations.

Local program origination. Eliminate requirements relating to the originating of specified portions of AM programming from the main studio.

Foreign language programming. Permit AM stations to carry foreign language aural portions of programs simultaneously broadcast by TV stations.

Ancillary services. Free AM broadcasters from the requirement that ancillary (non-broadcast) services be inaudible to ordinary receivers, thus permitting AM stations to render ancillary services during hours when they are not transmitting broadcast programs.

Station ownership

"Duopoly" restrictions. Curtail "duopoly" restrictions on the common ownership of AM stations with overlapping service areas.

One-to-a-market rule. Consider permitting the common ownership of AM and TV stations serving the same market.

Newspaper cross-ownership restrictions. Consider the desirability of permitting common ownership of a newspaper and an AM station serving the same market.

Cross-interest policy. Remove the constraint that this policy places on cross interests (other than ownership) in AM stations in the same market.

National restrictions on station ownership. For the purposes of the 12-12-12 maximum, omit count of additional transmitters authorized to supplement the service rendered by an AM station's main transmitter.

New concepts

Negotiated acceptance of interference. Permit AM station licensees to enter into agreements under which they would consent to the causing and receiving of interference at levels different from those prescribed in the general protection levels. By removing minimum power requirements, enable daytime stations to make such nighttime use of available spectrum as requisite protection to other stations permits.

Use of multiple transmitters. Permit AM stations to improve or extend their service by operating multiple transmitters. This could be achieved by authorizing, in addition to the main transmitter, synchronous cochannel transmitters, AM "satellite" transmitters on other frequencies or AM or FM translators.

Next steps

The commission may wish to inaugurate proceedings in which the comments of all interested parties could be submitted on:

- the recommendations presented in this report;
- any variants of these recommendations that parties may wish the commission to consider.
- any other revisions of the AM rules reforms that parties may wish to propose.

It appears desirable to defer the formulation of legislative recommendations until the commission has had an opportunity, with the benefit of the comments of interested persons on this report, to determine what specific AM licensing and regulatory reforms would be needed to carry them out. The staff does not recommend one large all-encompassing proceeding. Rather, it believes that a schedule of smaller rule-making proceedings addressing specific issues would be more productive.

Comments on this report should be filed with the office of the Chief, Mass Media Bureau, Federal Communications Commission, Washington, D.C., 20554.

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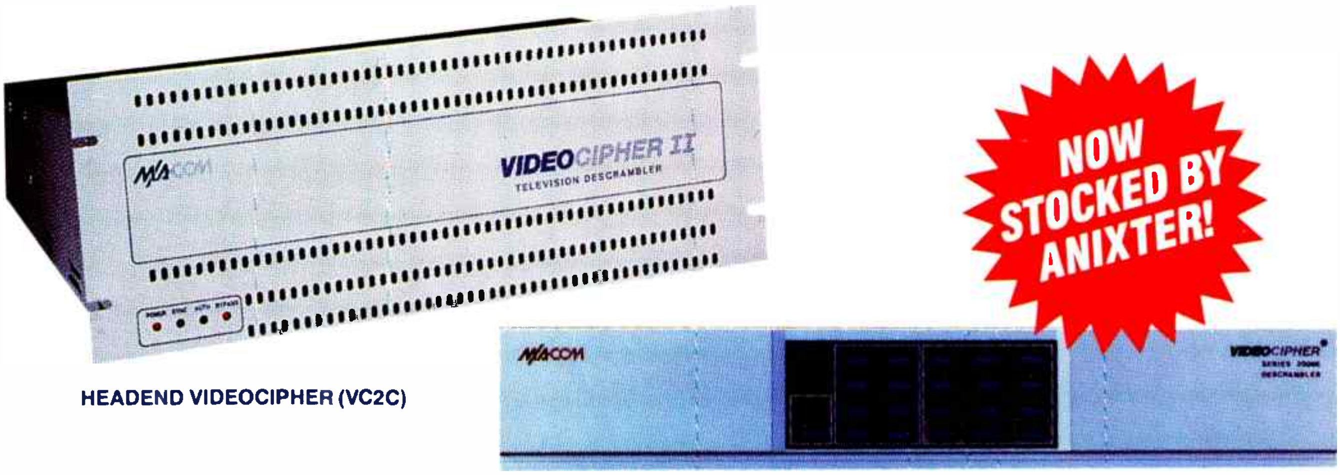

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