

## TV AD MONITORS

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## PROMOTION DIRECTORS

Can a woman earn as much as a man?/42

## ALCOHOL ABUSE

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Strong year predicted by agencies, reps/49

# Television/Radio Age

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May 27, 1985

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Volume XXXII, No. 23  
May 27, 1985

# Television/Radio Age

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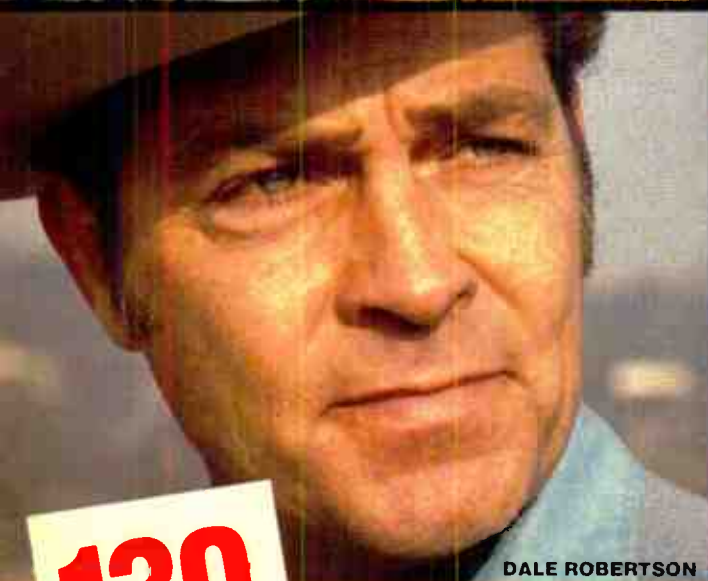
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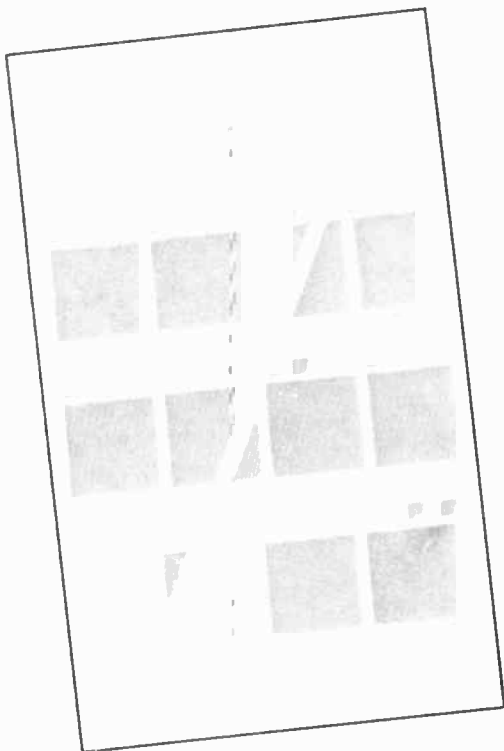
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# Publisher's Letter

## Affiliate meetings provide barometer of TV networks' current moods

**T**he affiliate conventions are always an interesting barometer of the status, position, and current personality of the three webs.

ABC kicked off with the first affiliates meeting it has ever held in New York, and it will probably be the last in New York. The network encountered mechanical and logistical problems. Next year, ABC returns to Los Angeles, where it has met for several years, and where the facilities assisted in a smooth two-day presentation such as NBC enjoyed the week following the ABC meeting. Further, the ABC presentation of its fall lineup did not generate any great enthusiasm among rather diffident affiliates. As a matter of fact, most ABC affiliates were downright cool, and rather uncomplimentary toward their network. This is the paradox of the network pendulum. ABC has enjoyed a strong competitive position for the past seven years. The ABC meetings traditionally have been lively and innovative and the presentations aggressive and charismatic with all the executives working and visiting with the affiliates over the two- or three-day sessions. Yet, here is a company that just came off the best year in its history with a net of \$427 million, half of which represents network profits. It should be a time for rejoicing, along with Fred Pierce's promise that the network will again be Number 1. The company, for practical business reasons, is active in ancillary areas. This activity is reflected in the balance sheet—not in network ratings. The affiliate's primary interest is ratings. The island announcements in network shows that all three networks insert for local station sale can amount to several millions of dollars—if the ratings are competitive. And if those ratings slump, so does the revenue from those announcements.

**NBC meeting.** That's why the NBC meeting was a combination of a love feast and a revival meeting. If you put a happiness meter on each affiliate, you would probably have to pull them off the ceiling—the reaction could not be any higher.

The highlight of the NBC meeting was the news presentation given by Larry Grossman, president of NBC News. Not only has NBC News made a dramatic comeback this year, but under Grossman's direction, sagging morale has been bolstered. Ratings have been improved, and the news division is on target with its strategic plan. As Grossman said, "The role of network news can be defined simply: First, provide a unique and vital national public service reaching the entire nation. Second, news is the cornerstone of the network service. Third, news is essential to affiliate loyalty. It is what ties the affiliates and the network together. Fourth, news attracts a full and significant nationwide audience. And that in turn attracts national advertisers. Fifth, news plays the key role in defining NBC's image to the world."

**Tighter race.** News also occupied the centerpiece of the CBS affiliate meeting in San Francisco. Gone from these meetings was that touch of smugness that had characterized previous CBS affiliates' conferences. CBS knows that there is a battle for audiences in primetime, news, sports, and children's programming. The battle is joined for next season, with NBC claiming the Number 1 position on prime time people viewing and CBS claiming the Number 1 position in households.



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# Letters

## HDTV problems

*Ed. note: The "Publisher's Letter" in the May 13 issue of TV/RADIO AGE dealt with high-definition television and quoted extensively from a letter written by A. James Ebel, president and general manager of KOLN-TV and KGIN-TV Lincoln-Hastings-Kearney. Following is the full text of Ebel's letter.*

For HDTV to really be successful the program delivery must be operated by broadcasters and their networks. The overwhelming rating advantage that broadcasters have on multichannel cable systems proves this point.

For broadcasters to distribute HDTV, the necessary spectrum for this service must be made available to terrestrial broadcasters, (possible re-arrangement of UHF; a new band such as the 12 GHz band, etc.).

HDTV means the transmission of more picture information to accomplish improvement in sharpness, color registration, and overall picture fidelity. In order to transmit more picture information

more available spectrum is required. It is possible to achieve some spectrum compression while maintaining the illusion of high fidelity, but something is always lost . . . e.g.: blurring with rapid motion; increased noise level; diminished faithfulness in color reproduction . . . you just can't get something for nothing.

In order to provide for compatibility, parallel system operation will be necessary. In this type of operation a broadcaster would telecast his programs with studio equipment with HDTV standards. The picture will be converted to NTSC for broadcast on the station's regular VHF or UHF transmitter. The HDTV picture will be fed to a second transmitter in the new part of the spectrum set aside for HDTV for reception by viewers with HDTV sets. This system will allow for a conversion from standard NTSC to HDTV over a period of years.

There will be substantial added expense to equip an HDTV studio, so initially networks will have to provide HDTV programming while the initial conversion to HDTV receivers is underway. There will also be the additional cost of operating a second transmitter. When there are a

substantial number of HDTV receivers in the market, the broadcasters should be able to charge more for the high quality product which will be transmitted . . . because commercials will be substantially improved.

Other uses of spectrum set aside for broadcasting should be avoided so that there will be space available for the spectrum expansion HDTV requires. In the UHF band, low-power TV assignments have already occupied valuable broadcast spectrum space. The proposed land mobile sharing of the UHF TV bands in major metropolitan markets is particularly serious because HDTV has to start in metropolitan markets (it's my personal opinion that a lot of low-power TV is going to fail because the economics for the support of the service just isn't there. On the other hand, land mobile operations will be a success and will be difficult to move for HDTV).

The above points are opinions I have formed from over 50 years experience in broadcasting and 35 years intensive study of TV. There are those who don't agree with me . . . I have run into some of them.

A. JAMES EBEL

*President and general manager,  
KOLN-TV/KGIN-TV,  
Lincoln-Hastings-Kearney*

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## Aurora's status

In your April 29, 1985, issue, under *Tele-scope* ("NAB broadcast equipment show shines in many areas"), your magazine states: "Aurora (now under the Harris banner)."

This is incorrect. Effective at NAB, Harris has an OEM arrangement, with Aurora Systems marketing our new Aurora/75 videographics system. The intent is an interface with their Iris still store, thus providing the enduser with a very attractive painting/animation and still store package, priced under \$100,000. Harris may also market the Aurora/75 as a stand-alone system.

SHEILA H. ROSS

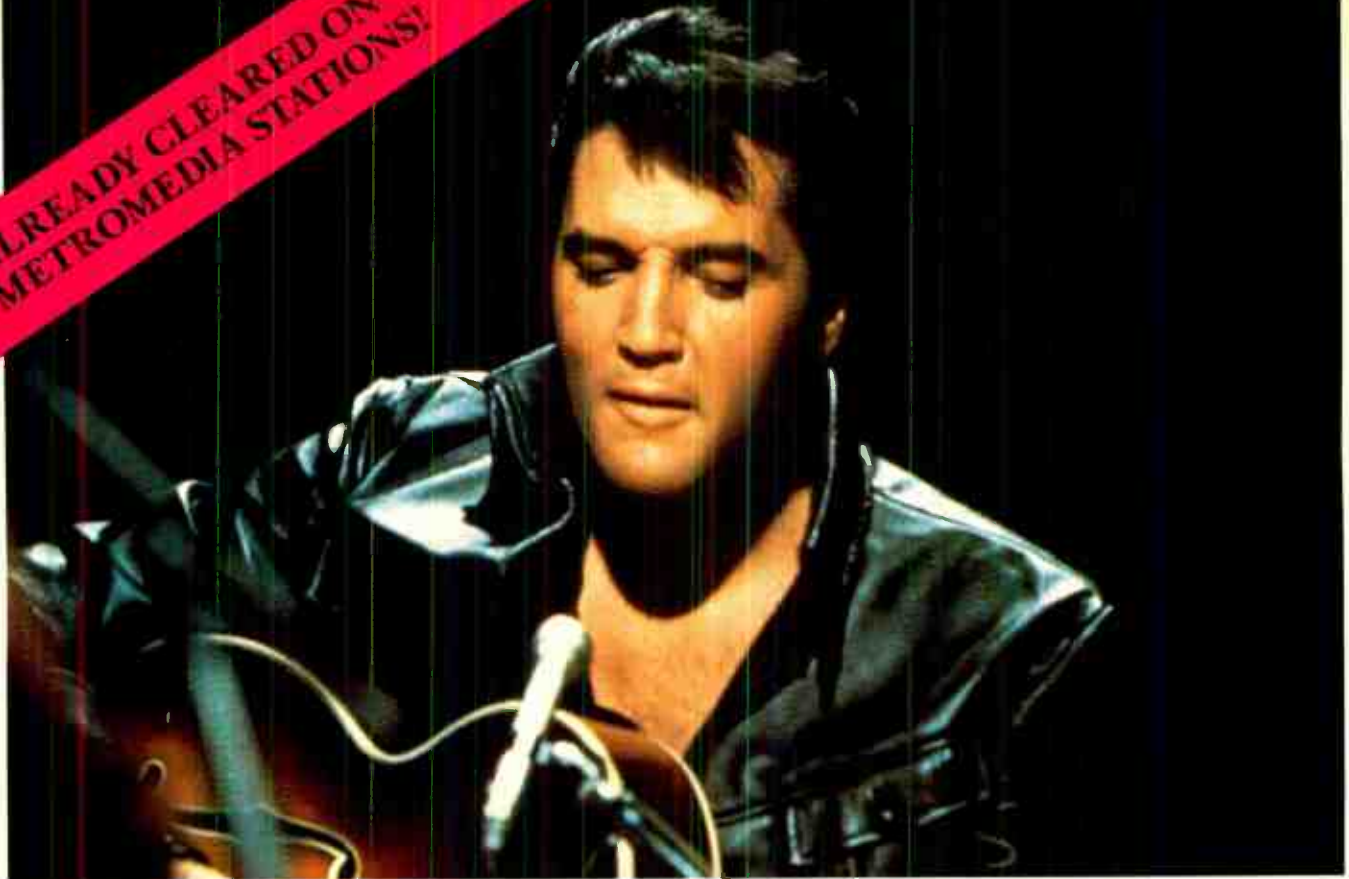
*National sales manager  
Aurora Systems  
San Francisco*

## FCC coverage

I found the subject matter in your April 15th issue very informative and was flattered by your mention of me in the article on influential FCC staff members (*Thirteen staffers identified as major influences at FCC*).

SUSAN H. STEIMAN  
*Assistant general counsel,  
FCC, Washington, D.C.*

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# Sidelights

## Zappers classified

Ogilvy & Mather's monthly letter, *Listening Post*, recently reported on some research the agency had done into consumer attitudes about advertising, including the growing practice of "zapping" television commercials. *Listening Post* observed that "zapping" has always been present in the form of channel switching or by leaving the room during commercial breaks. VCRs, which are now in 17 per cent of households, "have simply added fast-forwarding as yet another way to miss the commercials."

Now, Ogilvy says, there are three kinds of zappers, each with different motivations:

■ Channel switchers: these viewers use their remote controls to sample other programs during commercials on the channel they are watching. Ogilvy found that 42 per cent of switchers do so to watch more than one show at a time.

■ Time savers: a third of VCR owners who fast forward through commercial say they do it to save time. More than half of VCR owners say they also fast forward through parts of programs to

save more time.

■ Time managers: to Ogilvy, these are the people who leave the room during commercials, taking advantage of the break to maximize their use of time.

"The most important message here," *Listening Post* says, "is that people are not necessarily avoiding commercials so much as doing something else. The discouraging result is the same: commercials increasingly appear to be the expendable victims of Americans' desire to 'see and do it all.' Technology allows consumers to give up commercials in exchange for time—even in increments of a minute or two—to do other things."

## Van Deerlin Chair

Herman Land, the outgoing president of the Association of Independent Television Stations, will be the first to occupy the Lionel Van Deerlin Endowed Chair of Communications at San Diego State University, beginning this fall. The chair is named for Rep. Van Deerlin, who taught at the school's telecommunications and film department for three years after he retired from Congress in 1981.

The Van Deerlin Chair is described by

the school as "an unbiased 'observation tower' from which the changing communications scene can be surveyed." Students with superior ability will be able to work as research fellows and interns with resources provided by the chair.

Michael Lewis, major gifts officer for San Diego State, said that \$125,000 remains to be raised for the chair to reach its endowment goal of \$500,000. Contributors so far include Viacom, M/A-COM, NAB, NCTA, Time, Westinghouse Broadcasting and Cable, Cox, RKO General, Times Mirror Cable, GTE and RCA.

## Dengrove exhibition

Sketches, oils and watercolors by Ida Libby Dengrove, who is the courtroom artist for WNBC-TV New York, are being exhibited at the New York Television Academy Art Gallery. In addition to courtroom sketches of famous trials, Dengrove has done reconstructions of

*The works of WNBC-TV New York courtroom artist Libby Dengrove are on display at the New York Television Academy Art Gallery.*

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Dengrove



Jean Harris trial

such events as the aborted hostage rescue in Iran, the descent of SkyLab and the fire at the Arkansas Tital missile silo. She has twice won Emmy Awards, once for sketches in the "Son of Sam" case and once for "Craig Crimmins: Murder at the Met."

## Hard work

Roy Hampton Park, owner of a total of 21 radio and television stations throughout the nation as well as 75 publications, received the Honorary Degree of Doctor of Laws from Ithaca College in Ithaca, N.Y., at its commencement ceremonies earlier this month.

Park, whose personal fortune has been valued by *Forbes* magazine at \$275 million, advised the graduates to "go into the world and do things that give you fulfillment. Don't get into a job that is a bore or drudgery. Involve yourself in a career that you enjoy so much that you never count the hours."

Park seemed to be speaking from his own experience, having abandoned a secure editing job in Raleigh, N.C., in 1942 to come to Ithaca and head up a six-person advertising agency with a tenuous future.

Park turned the agency into a prestigious one, with 170 employees, and a vehicle that conducted two (unsuccessful) presidential campaigns for then New York State Governor Thomas E. Dewey, and a marketing partnership with Duncan Hines, that made the latter's cake mixes and food products the talk of the country, and the agency entrepreneur and president a wealthy man.

**Sale to P&G.** Park and Hines sold their marketing firm to Procter & Gamble, the stock arrangement making Park a P&G stockholder with a reported 360,000 shares.

Park then formed Park Communications, first purchasing WNCT (TV) in Greenville, N.C., in 1962, then accumulating seven AM radio stations, seven FM radio stations, and six additional television stations.

Park was more cautious about his newspaper purchases, waiting 10 years to buy his first newspaper, *The Daily Sun* in Warner Robbins, Ga.

His broadcast purchases have focused on mid-sized television markets, while his print buys have been in smaller daily newspaper markets.

This judicious policy has apparently paid off. In 1984, Park Communications increased its gross revenue over 1983 by 13 per cent, and its net income by 26 per cent.

Park's most practical, and probably most revealing observation to the graduates was that success is a combination

of luck and hard work, "with luck the ingredient once in a while, and hard work the rule every day."

## All in the family

Not only does radio station KMA in Shenandoah, Iowa, celebrate its 60th anniversary August 12, the 5,000-watt AM also celebrates 60 years as a property of the May family and 60 years with a member of that family behind a KMA microphone.

The station was founded by Earl E. May in 1925 with the idea that it would be an advertising arm of the May Seed Co. May was no slouch though when it came to programming the station. He is credited with many innovations that later became common practice, including early morning broadcasts with weather and news, agricultural reports, audience participation shows and a full-time radio homemaker. In the station's second year of operation, May himself was voted the "World's Most Popular Announcer" in a poll conducted by *Radio Digest* magazine. The station's official history says "May's showmanship and dynamic flair for broadcasting surprised and overwhelmed his competition in the big cities in the East."

The May behind the mike now is Ed May, Jr., who followed his grandfather

and his father, Edward May, Sr., now president of May Broadcasting Co. The company now owns two TV stations—KMTV (TV) Omaha and KGUN-TV Tucson—a radio pair, WKTY/WSPL (FM), LaCrosse, Wisc., and an interest in KFAB/KGOR (FM) in Omaha.

## The extra edge

In today's highly charged business climate, companies are always seeking an extra advantage over their competition. Marc Porat, president of Private Satellite Network thinks Digital Equipment Corp. may have found it, in their computer product category.

Porat, who as president of PSN has a vested interest in promoting such activities, announced that Digital will begin broadcasting business television programs by satellite directly to its regional, district and branch offices around the country.

The advantage of this high tech communication, according to PSN, is that Digital can bring marketing and technical programs to its customers, as well as brief its sales, marketing and customer engineering staffs on subjects ranging from product announcements and enhancements to hardware and software training sessions.

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213-464-3552  
Paul Blakemore, VP

# Tele-scope

## Cable ratings blocked by financial demands?

It looks like agency efforts to persuade Nielsen and Arbitron to include ratings in cable homes as a regular column in their local TV audience reports will probably run aground for lack of financial backing. The ratings services want big bucks to cover what they say it will cost to produce the extra column, broadcasters resist putting up more than they already are and it seems doubtful that advertisers or agencies will volunteer to make up the difference.

Ron Kaatz, senior vice president—U.S. media concepts at J. Walter Thompson USA, and a prime mover in the push for separate local cable home ratings, told CBS Spot Cable Sales executives in Chicago that many advertisers are concerned about local market TV network delivery in cable homes, and especially those advertisers with a high proportion of sales in cabled areas or better than average sales prospects in cabled areas.

Kaatz reported results of a special Nielsen meter breakout designed by JWT looking at early evening, primetime and late news ratings in cable homes in the Chicago metro area. He described the results as “dramatic proof of the effect cable is having in Chicago, and how it impacts on some stations and programs far more than on others.” Among the wide differences turned up, for instance, primetime cable ratings were well below overall Chicago market averages for such shows as *Fall Guy*, *Falcon Crest*, *V*, *Gimme a Break*, and WGN-TV’s *Prime Time Movie*. On the other hand, cable home ratings for *Bill Cosby*, *Dallas*, *Hill Street Blues* and *Family Ties* were even higher than they were for the overall market, where they did very well indeed. *Cosby*’s overall market 27, *Dallas*’ all-Chicago 24 and *Hill Street*’s all-Chicago 23 all jumped to 34s in cable homes. Kaatz showed similar differences in other day (and night) parts.

**Impact growing.** Kaatz noted that cable’s impact on TV viewing continues to grow, “and will not go away simply because the stations pressure the ratings services to keep an important statistic out of the rating books. Hopefully, enough pressure from enough fronts will bring these statistics out into the open.”

But how will the pressure be turned into dollars? Though one agency man points out that the expense “could be shared” by the ratings services and broadcasters,” another, Dave Lehmkuhl, senior vice president, group media director at N W Ayer, though stressing the importance of separate cable home ratings, “because cable penetration keeps expanding and nobody can make a reasonable claim any longer that it’s still too small to measure and report,” admits being “torn” between the importance of this information and “our unreadiness to ante up the

increases Nielsen says would be needed to cover the costs of doing it. The dollars Nielsen is talking about are a little out of line, to say the least, so we know our clients won’t go for it. However, though we’re not ready to put any big money where our mouths are on this—though we did put up money to back AGB—I agree that something should be done.”

Steve Greenberger, vice president, media research at William Esty, warns that future local cable use in the media mix “could be unnecessarily stunted by lack of local cable research. There’s no doubt that agencies must take a more active role in requiring this data from Nielsen and Arbitron—or failing that, simply endorsing a new audience measurement supplier.” Greenberger adds that the “sketchy information” currently available on local cable performance “has too many cable network assumptions built into it. The local cable rep cannot talk with any confidence about how well their systems can perform in a spot media effort. The planners don’t know what will work best where, and the buyer really does not know how much bang he’s going to get for his buck. The bottom line is that without good data, professional media people cannot confidently recommend local cable to clients without a bit of creativity. Broadcasters’ resistance to paying for the data will unfortunately hurt their own pocketbooks, through a slow skewing off in advertising volume.”

**Learning tool.** Mike Atkin, senior vice president, corporate director of media resources at Needham Harper Worldwide, describes the separate cable ratings column proposal as “a good idea,” and says many stations could benefit from it. “Those stations whose programs do better than average in cable homes could use the information as an additional learning tool to show them which programs can maximize their viewing in cable homes, so they can add more like them. However, realistically, since most of the broadcasters, who are already paying the bulk of audience measurement costs, don’t want to add to what they’re already paying, and advertisers and agencies aren’t likely to come up with additional money, I doubt that much will come of this idea, as good as it is.”

Ayer’s Lehmkuhl adds that he knows “it’s not fair to ask broadcasters to pay extra for this, and the cable networks probably can’t afford it. And since our clients aren’t ready to pay, the bottom line is that the proposal is not too likely to get very far off the ground any time soon.”

## Travel ads on TV

Travel-related advertisers took to the television airwaves in record numbers last year, spending \$316.3 million, up 27 per cent from 1983, according to TvB, based on BAR figures. Network spending was up 25.8 per cent to \$83.9 million, and spot gained 27.4 per cent to \$232.4 million.

The largest segment of the travel category was passenger travel—airlines, railroads, buses and



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## Tele-scope *Continued*

cruises—which gained 24 per cent in 1984 to \$207.3 million. The biggest single advertiser in the segment and the overall category was United Airlines, which spent \$44.6 million, up 42 per cent from 1983. United boosted its network budget sharply from \$8.0 million in 1983 to \$25.8 million last year and cut spot to \$18.8 million from \$23.4 million in '83.

Advertising by countries, states and other locales increased 67 per cent last year to just over \$51 million, virtually all of it spot. The biggest spender, Australia with \$4.8 million, didn't participate in 1983.

Other big spending increases were posted by Canada, going from \$12,000 to \$3.1 million; Massachusetts, going from \$10,200 to \$2.1 million; and Mexico, going from \$112,100 to \$1.5 million.

Hotel/resort advertising was up 9 per cent to \$50.9 million. Holiday Inns was the biggest spender, although its \$6 million total was down 36 per cent from 1983. Holiday Inns cut its network budget by \$3.7 million to a total of \$4.3 million while adding \$324,900 to spot's total of \$1.7 million.

Travel and tour agencies increased their spending by 27 per cent to \$7 million, all spot. Top spender was American Express Travel Stores, which more than tripled its budget to \$1.8 million.

---

## 'A Team' syndication sales

MCA TV has wrapped up sales in all the markets it opened in the first three days for the syndicated *A Team*. At presstime, closes were expected in other markets, according to a source at the company. It's understood that *A Team* has been sold in Boston, Philadelphia, Indianapolis, Dallas and Atlanta, among other markets. The series fetched \$60,000 per episode from WPHL-TV Philadelphia, and \$53,000 per title from WLVI-TV Boston, according to a reliable source outside MCA.

The *A Team*, which is being made available for six runs over 54 months, with 106 episodes beginning September, 1987, and with 22 additional titles for the following year, is being marketed similarly to the method used on *Simon & Simon* and *Magnum P.I.* In certain selected markets, stations are being asked to bid on the syndicated property, and in others the series is being offered on a straight negotiating basis, both based on demand.

The *A Team* is being promoted as "The *A Team* Is the Franchise." According to MCA TV research, the NBC series ranks among the top five in women and in men 18-49 and 25-54 demos, as well as with teens and kids. Also, according to MCA TV, an ARB study shows that more than 90 per cent of the *A Team's* households have at least one or more adults watching.

"Therefore, the *A Team* achieves its under 50 dominance relying overwhelmingly on adults." Indies are expected to air the series in the 6-8 p.m. slot, while affiliates are looking to broadcast it in the pre-

news time.

Reps interviewed, including John von Soosten, Katz Communications, vice president, director of programming, note that the *A Team* has had an exceptionally strong network performance. "If its popularity holds in network, it could be a potentially strong show. We don't know that as yet, but based on its strength it looks like it will be more than a passing fad," says von Soosten. "At the same time, stations have to be cost-effective and have to ask themselves if they can afford the dollars being asked by MCA." Overall, von Soosten sees the *A Team* as performing better on indies than affiliates because of its young demo support.

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## Three-way EDP link closer

That long-awaited three-way computer link between agency, rep and stations for spot broadcast availabilities should take a giant step forward in July. Doyle Dane Bernbach has already started entering avail requests directly into the Mini Pak (MPI) computer at MMT Sales for two MMT represented stations.

One of those stations is WDVM-TV Washington. And in July, MMT is scheduled to start up an experimental electronic contracting link, direct to WDVM TV's computer in Washington.

Jack Oken, president, MMT Sales, explains that up to now there have been "hook-ups," but that these have still required several manual information entry steps before the order made its way from an agency through MMT and thence into a station's spot traffic system.

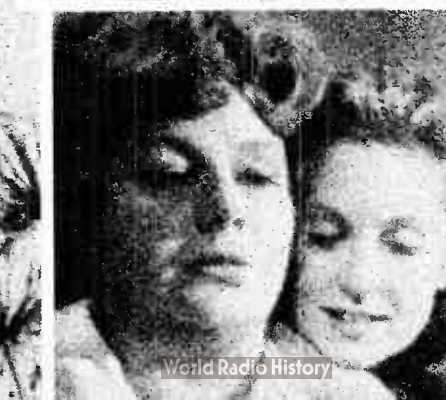
With the new setup he says, instead of station management receiving the order on hard copy, and then having it manually entered into the station's traffic system by a keyboard operator, the new interface will permit sales management to see it flashed across a CRT. Then, punching one button enters the buy into the traffic system.

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## Sigma Delta Chi TV awards

WVEC-TV Norfolk-Portsmouth-Newport News-Hampton has won the TV reporting award for spot news coverage, in the 1984 Sigma Delta Chi competition. Other television winners, are, for public service in journalism, stations in the top 50 markets, KPRC-TV Houston, for *Deadly Mistakes*, and in all other markets, WOI-TV Des Moines for *Bitter Harvest: Grains of Hope*. The editorial category was won by Van Carter, news director at KTIV(TV) Sioux City. More than 1,300 entries were submitted for 16 bronze medallions in this year's competition, including awards for radio, magazines and newspapers. The Sigma Delta Chi Distinguished Service awards have been presented annually since 1932. (See *Radio Report*, for radio award winners.)





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## Affiliates elect boards

NBC Television Network affiliates reelected James Lynagh chairman of their board of directors. Lynagh, president of Multimedia Broadcasting, was chairman for one term and a board member since 1979.

Newly elected vice chairman was Marvin Reuben, executive vice president and general manager of WDAM-TV, Laurel-Hattiesburg. Reelected vice chairman was C. E. "Pep" Cooney, president and general manager, KPNX(TV) Phoenix. Joining the board is Tom Goodgame, vice president and general manager, WBZ-TV Boston. Retiring members are William Faber, chairman, Media General Broadcast Group, and Fred Paxton, president, WPSD-TV Paducah-Cape Girardeau-Harrisburg, a former board chairman.

Earlier, ABC affiliates elected Joseph T. Jerkins chairman of their association's board of governors. Jerkins, vice president and general manager of KVUE-TV Austin, Texas, was board vice chairman. Mickey Hooten, general manager, television, the Hearst Corp., was named vice chairman.

Newly elected to the ABC board are Clyde G. Payne, vice president and general manager, WBKO(TV) Bowling Green; David T. Lane, president and general manager, WFAA-TV Dallas-Ft. Worth; and John Behnke, president and chief executive, Fisher Broadcasting, Inc.

## ACT award winners

Thirteen was a lucky number for the 13 TV shows which won achievement in children's television awards in the 13th annual Action for Children's Television presentation. Of the 13, five went to cable shows for children, while four were won by PBS programs, along with four commercial TV broadcast series.

Three radio programs were also recognized by ACT, while the Agency for Instructional Technology and UA-Columbia Cablevision of New Jersey were given special ACT awards. Corporate honor roll awards were presented to the Du Pont Co. for underwriting the costs of educational materials that accompany the PBS series, *Newton's Apple*, and to Kellogg Co. and McDonald's for their longtime sponsorship of the *ABC Afterschool Specials*. In addition, six innovative PSAs directed to young people were recognized in ACT's third annual PSA competition.

The awards were presented by ACT president, Peggy Charren, in ceremonies at the Institute of Contemporary Art, Boston.

The winners are:

**Public broadcasting**—Bank Street College of Education, for *The Voyage of the Mimi*, "an exciting project combining a science documentary with the fictional adventures of three teenagers at sea"; Children's Television Workshop, for *3-2-1 Contact*,

"an ambitious, daily program that takes a creative look at science"; KTCA-TV Minneapolis-Saint Paul for *Newton's Apple*, "a thought-provoking series that attracts young audiences to science and technology"; WQED(TV) Pittsburgh, for *Wonderworks*, described as "a primetime anthology of comedy and drama for young people and their parents."

### **Commercial broadcast television**—CBS

Entertainment, for "*CBS Schoolbreak Specials*" "an afterschool dramatic series handling controversial subjects with sensitivity"; CBS Entertainment, for *Pryor's Place*, "introducing live-action comedy to the Saturday morning line-up"; WCCO-TV Minneapolis, for *High School Yearbook Special*, "an exceptional example of a local series that speaks to the concerns of teenagers"; WNEV-TV Boston, for *The Story Lady*, "bringing the fine art of storytelling to the TV screen."

**Cable television**—The Disney Channel, for *The Edison Twins*, "a fast-paced science series focusing on the adventures of two enthusiastic teens"; Home Box Office, for *Braingames*, "a fun-filled family show which challenges the viewer through creative animation and interactive games"; Home Box Office, for *Fraggle Rock*, "a delightful fantasy for the senses and the imagination"; Nickelodeon, for *Belle and Sebastian*, "proof that an international animated series can engage an audience with visual sophistication"; Samaritan Health Services, for *Just for Kids*, "a local cable show offering helpful advice to pre-adolescents."

**Radio**—Family Radio Programming, for *New Waves*, "a bold new program format harnessing the power of commercial radio for young audiences"; WNYC(AM) New York, for *Small Things Considered*, "an entertaining, commercial-free alternative to television for the New York area's two million children"; WUNC(FM) Chapel Hill, N.C., and the Southern Educational Communications Association, for *East of the Sun—West of the Moon*, "dramatizing stories from different cultures with a musical flair."

**Special commendations**—Agency for Instructional Technology, for "proving that education can be entertaining and that instruction can engage the imagination"; UA-Columbia Cablevision of New Jersey, for "helping adults and teenagers to develop the know-how to use access channels creatively."

**Corporate honor roll commendations**—Du Pont for "underwriting the informative and colorful print materials that serve as a guide to *Newton's Apple*"; Kellogg Co. and McDonald's Corp., for "committing their advertising dollars to the *ABC Afterschool Specials*" during the past decade."

The winners of ACT's third annual PSA competition were: Governor's Highway Safety Bureau, Commonwealth of Massachusetts, for *Drive Yourself to Think*; KTUU(TV) San Francisco, for *Child Safety Spots*; McDonald's Corp., for *Get it Straight*; WBZ-TV Boston, for *It's Okay to Tell Secrets*, and WFTV(TV) Orlando-Daytona Beach-Melbourne, for *Kids Have Rights, Too*; and WNEV-TV Boston, for *Build Happiness at Home*.

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# The Honeyr



World Radio History

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Don't miss the one chance to make Honeymooner excitement work for you.



Source: All NSI Metered Markets.

# TV Business Barometer

## Local business in March revival

Local billings bounced back in March, according to the latest data from the *Business Barometer* sample of stations, but some of the revival was due to the Standard Billing Month (SBM). The SBM for March this year was five weeks, while it was four last year.

Still, the 18.4 per cent rise in local time sales during March had a nice ring to it. This compared to an increase of 5.0 per cent in February and 12.6 per cent in January; during the first month of the year, the SBM situation was the reverse of March, with January, '85, being four weeks and January, '84, covering five. But it must be kept in mind that most *Business Barometer* stations report on a calendar month basis.

Local billings actually ran ahead of spot during March, with the former reaching \$424.3 million

and spot hitting \$406.8 million. Last year, spot and local time sales were about even in March, with spot generating \$361.6 million and local, \$358.4 million.

Network compensation was in the 5 per cent neighborhood for the fourth month running during March. By some fluke, the ratio of increase went up by 0.1 per cent during each of the four months, viz., December, 1984, up 4.9 per cent; January, 1985, up 5.0 per cent; February, up 5.1 per cent, and March, up 5.2 per cent.

Because of the differing SBMs, as cited above, the four-month figures are, of course, not exact.

Local time sales for the quarter, came close to the billion dollar mark. The *Business Barometer* figure was \$954.0 million, up from \$845.8 million, an increase of 12.8 per cent.

The volume of network comp was \$37.0 million in March, about the same as the previous month and \$1.8 million above the

previous year. For the quarter, the stations' network take was \$108.7 million, as against \$103.5 million, up 5.0 per cent.

Local is now only \$44 million behind spot for the first three months of the year. Last year it ran just about \$500 million behind.

## Small guys shine

The smaller stations—those in the under \$7 million bracket—turned in the best performance in local business in March, but they didn't do as well earlier in the year. They ranked second among the three station revenue brackets in ratio of increased billings during February and ranked third in January.

The larger stations—over \$15 million in annual revenue—took last place in March, after having been first during January and February.

The medium stations did well in March, particularly in light of the small dip reported by medium-size stations in the *Barometer* sample back in February.

## Local business +18.4%

(millions)

1984: \$358.4      1985: \$424.3

### Changes by annual station revenue

|                   |        |
|-------------------|--------|
| Under \$7 million | +29.7% |
| \$7-15 million    | +22.6% |
| \$15 million up   | +15.6% |

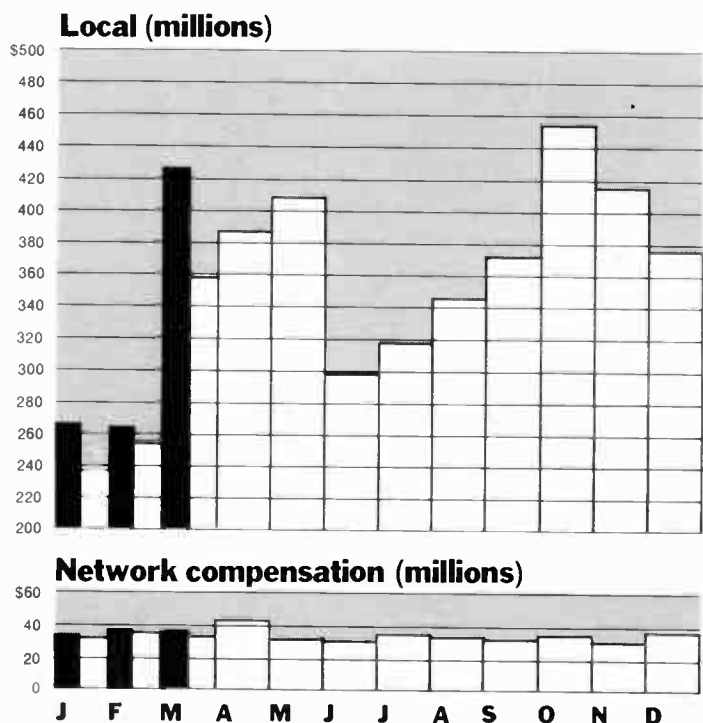
## Network compensation +5.2%

(millions) 1984: \$35.2      1985: \$37.0

### Changes by annual station revenue

|                   |       |
|-------------------|-------|
| Under \$7 million | +6.3% |
| \$7-15 million    | +1.3% |
| \$15 million up   | +6.3% |

## March



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Television



# Radio Report

## Interest in high tech, syndication: NRBA survey

A continuing interest in syndication and a fascination with new technology were two of the extensive findings in the National Radio Broadcasters Association 1984 National Radio Programming Survey.

Among the more conventional disclosures were that adult contemporary is still the leading radio format for FM and fulltime AM, while country remains the top AM daytimer format.

AM stereo, electronic stimulant of speculation and controversy over the last year, has tripled in use, according to NRBA figures, but the 13 per cent usage rate indicates that there is still plenty of room for growth.

The third annual NRBA survey drew a 46 per cent response rate, highest in its history. Of 7,600 questionnaires sent to commercial U.S. radio stations, 3,513 provided usable results, 1,856 were AM and 1,657 were FM stations.

Top 10 formats for FM in addition to leader, adult contemporary, at 28 per cent, were country, 25 per cent; contemporary hit radio (CHR), 20 per cent; easy listening, 10 per cent; album oriented rock, 5 per cent; religious, 2 per cent; soft rock, 2 per cent; classical, 1 per cent; urban contemporary, 1 per cent; and oldies, 1 per cent.

**News programming.** NRBA's survey showed radio broadcasters' ongoing commitment to news programming. For, despite deregulation, there has been no significant change in the average time for AM and FM newscasts per hour, the same holding true for commercial time use, where commercial minutes and spots per hour remained relatively unchanged from 1983 figures.

Use of syndicated programs, with one exception, remained constant—8 per cent more FM stations increased their use of syndicated music programs in 1984 over 1983, while 5 per cent more AM stations programmed music syndication.

In keeping with the growing syndication use, 72 per cent of all FM stations plan to either use a satellite service or own a dish, more than triple the number of broadcasters that had such plans in 1983. Satellite affiliation is up from 33 per cent of all FM stations in 1983 to 55 per cent in 1984. AM stations' affiliation moves from 39 per cent in '83 to 62 per cent in 84.

Though AM stereo growth tripled from 4 per cent of all stations responding in '83 to 13 per cent in 1984, there is still a long way to go. Perhaps equally as significant is the finding that just another 11 per cent are planning stereo within the next year.

On the demographic side, an interesting statistic is a constant growth for older demographics. In 1983 all of FMs and 57 per cent of all AMs were aiming programming at 25-54 demos. In 1984, 41 per cent of FMs, and 57 per cent of AMs, share this target.

## Fm profit opportunity

At presstime, Mutual Satellite Services already had 25 FM stations in as many markets signed up to relay satellite-borne information throughout their coverage areas via their subcarrier frequencies. And Mutual is shooting to sign up 75 more stations for coverage of the top 100 markets by July. Meanwhile, Mutual has already signed its first two information-producing customers for its Multi-Comm telecommunications "information pipeline." They're the Dow Jones financial news service and Telesports Communications Corp., new joint venture of United Press International and American Sports Advisors (See *Programming* for more on Dow Jones).

The new sports service will be sold to subscribers paying \$299 a month for sports news, last minute starting lineups and up-to-the-second scores of games in progress. Under the arrangement, UPI, currently operating under Chapter 11, and always in the past "a wholesaler of information" becomes an "information retailer for the first time." American Sports Advisors, Inc. bills itself as "the only publicly-owned sports handicapping service offering year-round counseling and information on football, basketball, baseball and horse racing to the gambling public." What's in it for FM broadcasters leasing their subcarrier channels to Mutual, says a spokesman, is "several thousand dollars a year, usually on a multi-year contract," with the exact amount "negotiable, based on such factors as each station's signal strength and size of market served.

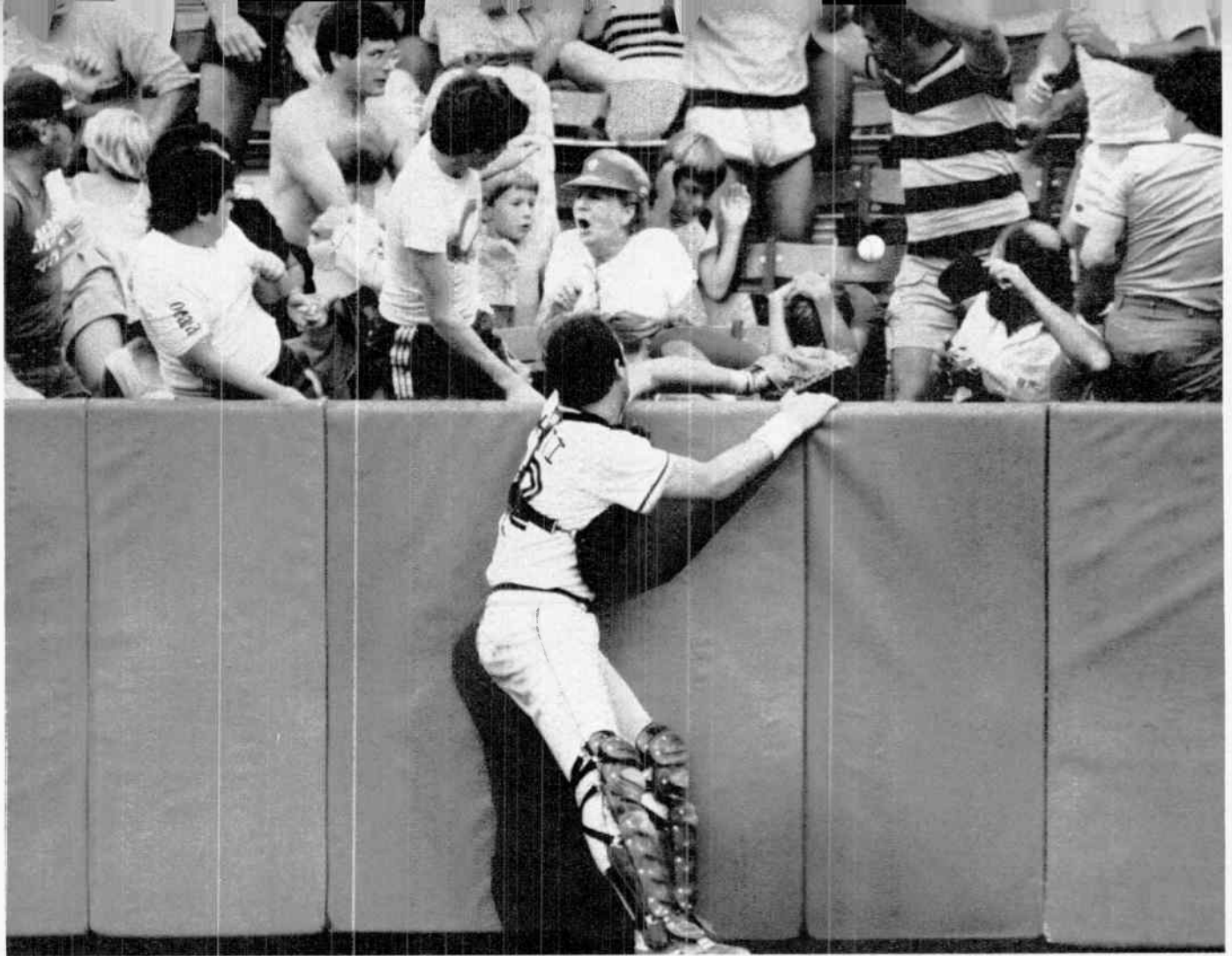
## Clements heads Mutual

Jack Clements has been elected president of the Mutual Broadcasting System. Clements, a 12-year veteran of Mutual, joined the company in 1973 as vice president, programs, from WCAU Philadelphia. In 1976 he became vice president, sports, and by 1981 he was senior vice president, Mutual Radio Network, responsible for programming, news, sports, sales, station relations, fine arts and the *Larry King Show*. And in April, 1984, Clements was named executive vice president, general manager of MBS and its two divisions, Mutual Radio Network and Mutual Satellite Services.

## Katz Net explains gains

When Stu Olds, vice president, manager, Katz Radio Group Network, reported overtaking and passing Internet in share of unwired network dollars since last spring, he reported exact percentages: a 37 per cent share for KRGN vs. 29 per cent for Internet for the May 15 to December 31 1984 period (see story, page 49). Interep executives question where these numbers come from, since Interep has tried repeatedly to persuade all reps to report unwired network billing separately from spot dollars when





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## Radio Report (continued)

turning in their figures to Radio Expenditure Reports, all to no avail. And Katz Radio was among those who declined to go along.

Says Olds: "We've reported our percentage increases publicly, at both Radio Advertising Bureau and at National Association of Broadcasters meetings, and no one questioned them. We didn't feel it necessary for reps to report unwired separately to RER, because we already know what each rep is doing in unwired."

Olds explains that he knows this because it's "monitored precisely. We ask each account we pitch what the budget is, we know what share we get and we ask what share each of our competitors are getting. We've had no problem getting the accounts to tell us."

He does concede, however, that discrepancies could develop where KRGV's share of dollars goes to unwired, and one or more competitors' share is placed in spot: "That's the one thing that could happen that we wouldn't know. But if our share is in unwired, we report our competitors' shares as unwired, too, just so our own records will make sense. That might create confusion at RER, and that's another reason for not reporting unwired separately. And after all, unwired or spot, it's all national radio and that's what's important."

## Blair's new sports unit

Frank Kelly is the man tapped by John Blair's Radio Representation Division to head its new Sports and Special Sales Development in the new post of vice president, general manager of the new unit. Kelly, a seven-year Blair Radio veteran, will work with advertisers and agencies to sell non-spot features aired by Blair and Blair/RAR represented stations, tying the features or play-by-play sportscasts in with vendor sales and direct mail packages "to garner additional station revenues."

Kelly joined Blair Radio in New York as an account executive in 1978, and was promoted to New York spot sales manager in 1981. In 1982 he was elected a vice president, and was named vice president, manager of the New York office last year.

## TM, Video Image merge

Under terms of an agreement approved by the board of directors of both, TM Communications, Dallas, will be merged into Video Image Inc., Oklahoma City. The new company will operate as TM Communications.

Patrick Shaughnessy, TM's current president, will continue as president and principal shareholder and will become chief operating officer. Other current TM officers will retain their titles as will the current

officers of Video Image. Video Image develops and markets instructional video products for the home and educational markets. The company is traded in the over-the-counter market.

TM is a privately-held company engaged in corporate communications and radio/TV broadcast services, including programming of 250 radio stations, creating jingles and developing of TV campaigns and commercial advertising packages, plus special creative projects.

## Public Radio fall lineup

American Public Radio showcases its 1985 fall lineup as one with a daily world news program, classical presentations of world class opera and a live children's call-in show. APR reports, also, that it is expanding into new areas of programming to help build its audience.

The disclosure was made earlier this month to an audience of more than 250 producers, international broadcasters and affiliate station representatives, at APR's Affiliate Conference in Vail, Colo.

A half-hour weekday roundup of world news will premiere this fall, along with distribution of news and current affairs programs from the BBC World Service.

*Pacific Coast Highway*, a program that APR describes as one "able to breathe new life" into classical music through the insights of its host, music scholar and pianist Robert Winter bowed during the meeting.

The network will also distribute the Complete Ring Cycle as performed by the San Francisco Opera in July.

*Kids America*, a live weekday program designed especially for children aged six to 12, will premiere in select test markets this fall.

In addition to these new offerings, APR is developing jazz science, drama and forum programming, and plans to transmit more live, transatlantic broadcasts to its 296 affiliate stations.

## CBS takes journalism awards

CBS Radio mopped up all the radio honors in the 1984 Sigma Delta Chi competition with Distinguished Service Awards going to owned stations WCBS New York and KCBS San Francisco, and the CBS Radio Network. WCBS won its award for public service in journalism, with *The Drug Busters*, a series of 15 investigative reports; KCBS took top prize for best editorializing with *Behind Closed Doors*, a look at the unnecessary use of animals in research; and CBS News took top honors in the radio reporting category for correspondent Richard Wagner's account of the death of a *Newsweek* photographer. (See *Tele-scope*, this issue, for television awards.)

# Congratulations to the winners of the 1984 Champion-Tuck Awards

## Newspapers:

*The Wall Street Journal*  
Paul Blustein

*The Washington Post*  
Chip Brown

*Newsday*  
Brian Donovan, Peter Gianotti,  
Henry Gilgoff,  
Thomas Incantalupo,  
Michele Ingrassia,  
Adrian Peracchio, Robert Reno,  
Emily Sachar, Stephen Williams

*Greensboro News & Record*  
Beth McLeod, Lawrence Spohn,  
Stan Swofford, Greta Tilley

*St. Paul Pioneer Press and  
Dispatch*  
James Shearer McCartney

*Wichita Eagle-Beacon*  
Bob von Sternberg and Staff

*The Post-Standard*  
John Gallagher

*Tribune-Review*  
Robert Broderick,  
Dennis Roddy

*Isthmus*  
Bruce Murphy, John Pawasarat

*Post-Bulletin*  
Bruce Maxwell

*Juneau Empire*  
Tom Blumenshine, Lori Evans,  
Mark Kelley, Chuck Kleeschulte,  
Kirk McAllister,  
Debbie Reinwand,  
Carl Sampson

*Kossuth County Advance*  
Art Cullen, Hilary Kapfer,  
Molly MacDonald,  
Jeremy Powers, Tom Wallace

## Magazines:

*Inc. Magazine*  
Lucien Rhodes

*BusinessWeek*  
William Wolman and Team

## Television:

*CBS News*  
Barbara Baylor,  
Burton Benjamin,  
Walter Cronkite, Brian T. Ellis

*New Jersey Network*  
Michael Aron, Lisa Bair,  
Ramon Cordero,  
James Hamilton, Mark Helms,  
Joe Martin, Sharon Naeole,  
Hendrix Niemann

*KTVI-TV*  
Mark Bruggenjohann,  
Martha Casey-Philipp,  
Paul Schankman

*WBBM-TV*  
Vickie Burns, Terry Savage

*KCPT-TV*  
Marty Blackmore, Laurel Defoe,  
John Masterman

*KVIA-TV*  
Bill Bartlett,  
M. J'Nevelyn Hough,  
Jeff Howard, Mark Johnson,  
Ann Lindstrom, Art Moreno,  
Rudy Norte, Wayne Sorge,  
Silverio Valdez

## Radio:

*National Public Radio*  
Bill Abbott, Alex Chadwick,  
John Hockenberry,  
Leszek Wojcik

*CBS News*  
Robert A. Forman,  
William Lynch,  
Norman Morris,  
Charles R. Reeves

*KBIG-FM*  
Joel Bellman

*California Times Radio*  
Kathryn Aparicio,  
Cynthia Perry,  
Bernadette Tansey

*WKVT*  
Marilyn Fulper-Smith

*North Carolina Agricultural  
Extension Service*  
S. Reese Edwards,  
Michael L. Walden

## Champion-Tuck Awards

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

The program is administered by The Amos Tuck School of Business Administration, Dartmouth College, and sponsored by Champion International Corporation, Stamford, CT.



# Radio Business Barometer

## March spot up 11.6% (adjusted)

Spot radio in March rose 39.6 per cent above last year, before adjustments, according to figures on billings commissionable to reps and reported to Larchmont, N.Y.-based Radio Expenditure Reports. The data come from 15 top national rep organizations and "reflect total national spot bilings," RER explains. The data collection company also notes that the totals are not indicative of any particular market and that spot billings in individual markets and/or market groups may differ substantially from the total.

As noted in the last *Radio Report* (TV/RADIO AGE, May 13), the large percentage increase is explained by the fact that March of 1985 was a five-week Standard Billing Month, while March of '84 was a four-week month. Adjusting the '84 figure upward to five weeks

brings the March rise down to 11.6 per cent.

The five week billings figure for March of this year was \$81,961,300, while the four-week figure of last year came to \$58,732,100. Adjusting the '84 figure upward brought it to \$73,415,100.

The spot billings figures by the four market groups regularly reported on by RER showed a slightly higher increase in the two larger market groups than in the two smaller groups.

In the top 10 markets, which accounted for 40 per cent of commissionable spot billings in March, the unadjusted rise was 40.7 per cent, while the adjusted figure came to 12.6 per cent. Volume was \$32,227,500 vs. \$23,293,200 in '84, while the adjusted '84 figure came to \$29,116,500.

An increase of 43.0 per cent was reported for markets 11-25, with an adjusted rise of 14.4 per cent.

Billings in March, '85, for the market group came to \$17,008,800, which is 20.8 per cent of commissionable billings. Volume in '84 was \$11,896,300, while the adjusted figure was \$14,870,400.

In markets 26-50, the overall rise was 33.7 per cent, while the adjusted figure was only 7.0 per cent. Billings totaled \$12,023,700, which amounts to 14.7 per cent of the March total. The March, '84 billing was \$8,993,500, and the adjusted figure was \$11,241,900.

## The 51-plus group

The 51-plus market group accounted for 24.6 per cent of billings, which rose 38.5 per cent and 10.8 per cent, adjusted. Volume was \$20,150,300.

For the first quarter, spot billings were up 15.6 per cent to \$170,378,600. By market group, the figures were: top 10, \$66,333,700, up 18.9 per cent; 11-25, \$35,421,200, up 16.5 per cent; 26-50, \$25,718,800, up 12.0 per cent, and 51-plus, \$42,904,900, up 12.4 per cent.



**National spot +11.6%**

(millions) **1984: \$58.7** **1985: \$82.0**  
**1984 adjusted: \$73.4**

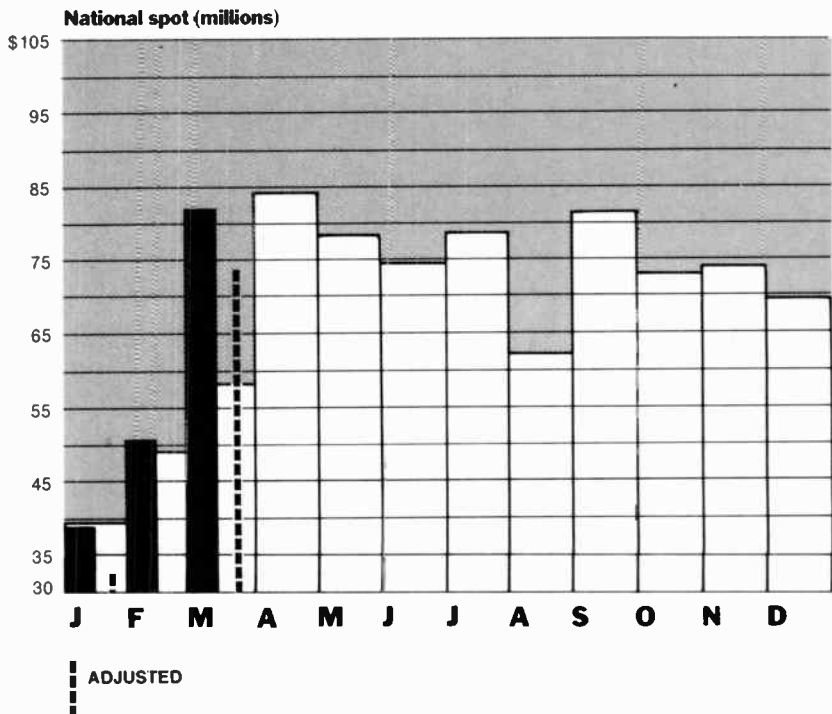
**Changes by market group**

| Market group | Billings (mils.) | % chg. 85-84     |
|--------------|------------------|------------------|
| 1-10         | \$32.8           | +40.7%<br>+12.6* |
| 11-25        | 17.0             | +43.0<br>+14.4*  |
| 26-50        | 12.0             | +33.7<br>+7.0*   |
| 51+          | 20.2             | +38.5<br>+10.8*  |

Source: Radio Expenditure Reports \* Adjusted

1984 adjusted level to compensate for Standard Broadcast Month

**March**



# “Radio Needs Your Support”

—Richard H. Harris  
*President, Group W Radio*

Radio’s sales and marketing arm—the Radio Advertising Bureau (RAB)—needs your support to challenge TV, newspapers and magazines for the attention of clients who make advertising decisions.

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# EXTRA!

Boston, MA

May, 1985

WNEV-TV

## HOME TOWN STATION MAKES GOOD

### WNEV-TV Captures "Triple Crown"

WNEV-TV, Channel SE7EN, Boston's CBS affiliate, has captured the "triple crown" of local TV news, by winning the Emmy, UPI,



and AP awards for both best news program and best sports coverage.

By receiving the Emmy this year, WNEV-TV has become the first TV station in New England to win back-to-back Emmy awards for outstanding news program.



In addition, WNEV-TV has also received UPI's awards for best television newscast and best sports coverage for the second straight year.

With the cooperation of the New England News Exchange—an exclusive network of local news sources—and lots of hard work,

covering New England's news has made WNEV's news the best news in New England.

*Feel Good  
about  
that*  
**SE7EN**  
WNEV-TV BOSTON

**We're working hard to be New England's home town station.**

Nielsen's Monitor-Plus development sets stage for hotly contested battle

# Monitoring TV ads: Who actually has the best system?

BY ROBERT SOBEL

**T**he world of computerized electronic monitoring of television commercials is heating up to its highest intensity ever. One of the major reasons is Nielsen's recent announcement that it will launch a commercials checking system it calls Monitor-Plus, claimed by Nielsen to be a technological breakthrough and with which it expects to blow competing systems out of the water. The Nielsen technology will move into an area which has seen other companies with automated monitoring systems for commercials come and go, failing either because the technology couldn't deliver or the financing was prohibitive, or both.

However, Nielsen claims it has a "breakthrough" technology and it certainly has the money, vis-a-vis its parent, Dun & Bradstreet, to be a formidable foe for the companies either engaged in or close to getting into the commercials monitoring business.

Foremost of these is Broadcast Advertiser Reports, whose system has been used for several years as the standard industry report by many major advertising agencies, the three networks and

stations alike. Indeed, a bitter and drag-out battle between BAR and its new challenger is being predicted, with perhaps only one surviving system. Both use systems which require no coding of commercials.

## Agency, station acceptance

On the other hand, the other contenders use coding systems, putting them in a different category, and are seen as having problems of their own, centering on advertising agency and station acceptance in some cases. The principals in this fight are Ad Audit, Audicom and Telescan, which, despite some present problems, are poised to join the monitoring of commercials fray after some delay, thus making the pot boil even hotter.

Of course, some of this was fueled last year, soon after the FCC decided to scrap the requirement that stations keep logs on commercials which aired, a move that worried agencies and led to ad shops seeking assurances from station about their record-keeping.

Both BAR and Nielsen's upcoming system offer basically the same service—providing a number of compre-

*Though BAR and Nielsen's upcoming system offer basically the same service, the technological methodology differs widely.*

**Nielsen's John Lert**



**BAR's Gerard Grady**



hensive reports on TV advertising activity, including the number of spots aired and estimates of expenditures for all advertisers, via electronic monitoring of stations and the three networks. However, the technological methodology employed differs widely between both. Also, BAR measures nearly all of its 75 top markets only one random week a month. It uses basically a hands-on technology which, however, Gerard Grady, president of BAR, believes allows for time to try to introduce and improve on practical applications of technology.

On the other hand, at Nielsen, John Lert, general manager at Monitor-Plus, notes that the system eliminates human error and identifies commercials by "computerized pattern recognition," acquiring reference signatures from things which repeat, such as commercials and promotions. "It does require a human being at one point to view and to describe the commercial to the computer data base system," says Lert, "so that the occurrences of the commercial

can be reported, based on the identification of the signature." In a manual system, every single occurrence has to be reported by individuals, says Lert.

In any event, the Monitor-Plus system, which eventually plans to cover the top 75 markets and the three commercial networks with continuous monitoring all day and night, is still virtually untested as to its workability on the air. The plan at this point, according to Lert, is to launch a pilot operation in three or four markets at the beginning of 1986, to be followed by the debut of a pilot service in April, with about 10 markets on line. Lert distinguishes the difference between operation and service, in that the operational phase will be used "to shake things down. We want to allow at least three months to identify any problems in the operation, because this is a new business for us and new technology is involved. When we start up we want to make certain we provide the accurate information."

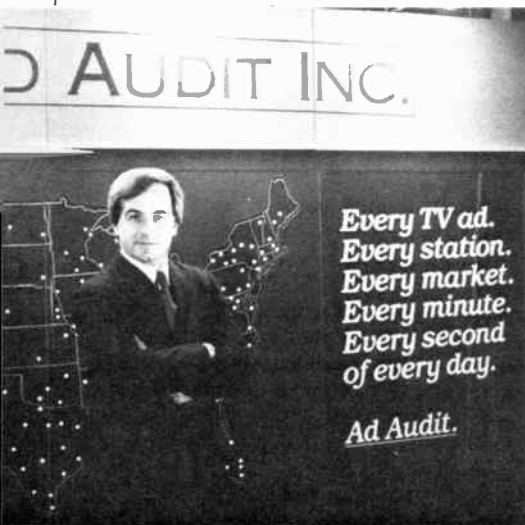
On the agency level, comments on Monitor-Plus from a sampling of agency

media executives are mostly favorable—with a reservation thrown in—although they admit the information from Nielsen regarding the system is thin. At J. Walter Thompson, Richard Kostyra, senior vice president, media director, sees the new service as a dramatic development in the reporting of measurement data, "if they can deliver what they say in terms of speed efficiency and cost."

At BBDO, Steve Singer, vice president, director of media research, is even more bullish about Monitor-Plus. "To call Nielsen's new monitoring technology a dramatic improvement is a gross understatement, assuming the technology they say they have actually works. I have no doubt if Nielsen says it will provide the service it promises, I have every confidence it will do so."

Also, he continues, the potential for Monitor-Plus is enormous, especially "when you think of it being incorporated into their Megabase databank, which in the long run will give you the capability to tie that in with ratings and post-analysis. It could be a tremendously powerful service."

#### Ad Audit's Paul Wilson



*Ad Audit's system will be up and running nationwide by July 1. Audicom will be used in Burke Marketing Services test markets.*

**Audicom being 'merged' with program from a video tape player**



#### 'Flawed somewhat'

BAR's Grady says that the company always keeps an eye on other monitoring services which enter the arena, but that he finds that these systems are "flawed somehow," although it's not obvious at the beginning. Usually, BAR finds down the line that while the technology may be adequate, there are other factors which mar the success of the system, such as it being required to get some level of cooperation from other parties, such as broadcasters or commercials producers.

Grady admits that while computerized pattern recognition doesn't require cooperation from other parties, it requires a level of technology that "in our mind has applications far beyond monitoring." For example, he continues, "we would see larger companies such as IBM experimenting and doing more in communications." All-in-all, Grady notes, that in the case of Nielsen's Monitor-Plus, not enough facts have come out for BAR to make any conclusive comments. "Who are we to say that Nielsen doesn't have the technology? On the other hand I don't believe that they have a viable voice pattern recognition system that will pick up commercials without cooperation."

Grady says that "these are the people who can't even produce a people meter that satisfies some of the criticisms of their rating service, so how can they produce equipment that will do voice pattern recognition, which involves even a higher level of technology than people meters? In any case the burden of proof



is on them." From a business standpoint, Grady adds, BAR can only respond in proportion to whatever it sees as a threat, and to try to stay one step ahead of it. "But the fact that it is Nielsen causes us to look much closer."

But BBDO's Singer notes that Nielsen is a "very conservative" company and they haven't overpromised what they said they could accomplish on people meters. "They have always said its development in that area would be slow. That's been the drawback, rather than what they have produced. They haven't oversold their new service. But it may take them more time than they are saying to get it up and operational, but I have every confidence they will get it up and working."

### Independent contractors

BAR does its monitoring by using independent contractors to do off the air audio taping, which is delivered to Federal Express, where it is taken to one of BAR's six offices. From there it is monitored and, after some checks, the tapes are keypunched and sent to BAR's data base in Westchester, Pa., notes Grady. The data bases which are put together serve as the basis for the printed reports. Also the information is available via magnetic tape.

Singer notes that he is not all that keen on BAR and says that one of the major reasons that the service is successful is because it is the only source for the kind of information it gives. Further, he continues, not only is their measurement limited to only one week per month, except in some selected markets, but that the measurement data has not always been accurate. "I've heard of an inaccuracy rate of about 50 per cent. I've seen data which, over the years, has been inaccurate as much as 100 per cent. That's a lot to try to live with." He adds that Nielsen's immediate advantage is the 52-week measurement and the use of highly sophisticated technology to virtually eliminate human error in processing and identifying the commercials.

At BAR, Grady says the company could go full-time in the monitoring service but the company has found that clients aren't willing to cover the cost of an expanded service. At one time, BAR attempted to go full-time, but found no support, he says. "Some people would like us to be full-time, but the bulk of people who use our data for competitive expenditure information feel the one-week per-month service in 72 markets we cover, at the price we are marketing is better than going full-time at a higher cost to the client."

Grady notes that rate card prices vary on whether the client is an agency and on its billings, while for stations there is

**BAR measures nearly all of its 75 top markets only one random week a month. Nielsen says its system eliminates human error and identifies commercials by "computerized pattern recognition."**

a different rate card, tied to the number of outlets in the market using the report.

At Nielsen, Lert maintains that the prices will be "competitive," although pricing has not yet been established. "We believe we are providing a far superior monitoring service than others, and the value of the service compared to the dollar expended will be considerable. We aren't necessarily saying our prices will be lower than BAR's. The main thing is that the quality of the service by per unit charged will be a better ratio than the standard costs." Based on the Monitor-Plus timetable start-up, Lert believes that a price structure will be set up no later than the fall.

One question asked by the agency people regarding Monitor-Plus is how it will differentiate between monitoring a commercial and a program. M-P's Lert says that, because it is a pattern-recognition system, it will reject material which is not identified by the pattern in the memory bank. "It identifies all entities by patterns which occur within the programming signal, says Lert. "Thus, when a program is being aired which the system is not looking for, it is rejected as being something other than what is wanted.

"For example, when a soap opera moves from dialog of the characters to a commercial, the dialog we would receive during that period would not match anything in our reference library, and would be rejected, presumably as program material. The critical problem for us is to make certain that we have all the signatures placed in our library which are active."

Lert continues that he has to be certain that the location of the monitoring units will produce a quality signal from each of the projected 75 markets. "We are still in development, testing live broadcast signals, so that by the time we go into the operational phase in January, 1986, we will be testing the entire system, not just the monitoring equipment." The central computer site will be in Connecticut, and the computer will be an IBM mainframe, operated by Dun & Bradstreet computer services, he says.

It's conceivable that eventually Monitor-Plus will join forces in Florida

with Nielsen's operation center used for ratings services. "Monitor-Plus will run on a different machine from D&B's in Connecticut," says Lert. "But if we start doing large-scale integration of both data bases—ours and the ratings service—it would require that we operate on the same machine, so we would migrate to Florida, from the computer operation standpoint."

### Retail problem

While Monitor-Plus will concentrate on national spot, it will also track local and retail spots as well. In the case of retail, Lert admits that checking presents a potential problem area, "but only to the extent that it increases our costs. True, everytime a retailer comes out with a new commercial it adds to our cost in manpower. But based on our reading, there aren't many retail advertisers who constantly change their commercials, with the exception perhaps of grocery stores and department stores. But some of these advertisers don't change their commercials even on a weekly basis. It doesn't pay for them to produce new commercials every week when they only run a few times per week."

Meanwhile, in the coding monitoring game, three companies are warning up to get into the commercials checking contest, some preparing for at least two years.

At Telescan, the New York based company has been looking to start up for about a year, and in a technological sense, is now on firm electronics ground and ready to roll, says Burton Greenberg, designer and developer of the system and president of the company. Telescan went through a period of trial and error involving pricing which Greenberg in retrospect says was too high in the technology, which was not accurate.

"Technically, we are buttoned up, he says." We can read the signals off the air, we can interpret and access our computers to show what the commercials were. "In fact," he adds, "CBS has given our equipment the most rigorous tests, and they have told us we have a very

(continued on page 120)

Survey reveals that men are averaging \$5,800 more annually than women

# Female TV promotion directors sense sex salary discrimination

**F**emale promotion directors at television stations overwhelmingly feel they would make more money if they were male. And a TV/RADIO AGE survey of TV station promotion executives of both sexes reveals that men, indeed, do earn more than women although they also have more experience.

In answer to the question: "Do you feel that you would be paid more in your present job if you were a man?", 64 per cent of the women answered, "yes," 22 per cent replied, "no," and 14 per cent "weren't sure."

The average annual salary for all promotion directors responding to the survey was \$25,200. The average for all men was \$29,300, while the comparable figure for women was \$23,500. However, the average years of experience doing promotion work was 7.75 for men and

five years for women.

Among other key findings in the survey:

- The primary career goal of promotion directors is to eventually rise to station management.
- Although on-air promotion is the most important responsibility of most promotion directors, their duties cover a wide gamut of activities including consumer print advertising, consumer print publicity and trade press publicity.
- Promotion directors generally feel promotional support from program distributors is "just about adequate."

## Average age

Average age of all promotion directors responding to the survey was just under 34. Average years of promotion experi-

ence was 6.3, while the average length of stay in the respondent's current job is nearly four years.

Belief that men are paid more than women for a comparable position is strongest among female promotion directors in larger markets.

For ADIs 1-50, 69.5 per cent of female respondents replied affirmatively to the question, "Do you feel that you would be paid more in your present job if you were a man?" In ADIs 51-100, the percentage answering "yes" was 63.6 per cent, while in markets 101+, 59.1 per cent responded "yes."

## By market size

Average salaries, predictably, are highest in markets 1-50 and lowest in those below 100. The specifics: ADIs 1-50, average salary is \$34,000; 51-100, \$23,900; 101+, \$19,400.

Breaking that down, men vs. women, it's: ADIs 1-50—men, \$39,100, women, \$30,200; 51-100—men, \$25,400, women, \$22,600; 101+—men, \$22,200, women, \$15,400.

If you break years of promotion experience down by market size, it looks like this 1-50—men, 8.0, women, 6.0; 51-100—men 8.0, women 5.5; 101+—men, 7.0, women, 4.0.

Another way to look at salaries is via brackets. Overall, the largest percentage of promotion directors, 22.8, earn between \$20,000 and \$25,000, followed closely by 20.8 per cent who make between \$25,000 and \$35,000 and 19.9 per

## TV station promotion directors' salaries

Percentage in each bracket, plus salary averages

|                | By market size |          |          |          |          |          | All      |          | All      |          |
|----------------|----------------|----------|----------|----------|----------|----------|----------|----------|----------|----------|
|                | 1-50           |          | 51-100   |          | 101+     |          | Male     | Female   | Aff.     | Ind.*    |
|                | Male           | Female   | Male     | Female   | Male     | Female   |          |          |          |          |
| Below \$10,000 | 0.0%           | 1.7%     | 2.3%     | 2.0%     | 4.4%     | 4.6%     | 1.9%     | 2.9%     | 2.1%     | 3.9%     |
| \$10-15,000    | 5.8            | 8.8      | 9.1      | 10.2     | 11.1     | 43.2     | 8.3      | 22.2     | 18.3     | 9.0      |
| \$15-20,000    | 1.8            | 15.8     | 13.6     | 24.5     | 26.7     | 32.3     | 13.5     | 24.6     | 21.3     | 14.3     |
| \$20-25,000    | 11.5           | 10.5     | 31.8     | 40.8     | 35.6     | 13.8     | 25.5     | 20.5     | 24.3     | 18.2     |
| \$25-35,000    | 21.2           | 35.1     | 34.1     | 16.3     | 17.8     | 4.6      | 24.8     | 18.1     | 19.1     | 26.0     |
| \$35-50,000    | 38.5           | 21.1     | 6.8      | 6.1      | 2.2      | 0.0      | 17.0     | 8.8      | 9.8      | 20.8     |
| Over \$50,000  | 21.2           | 7.0      | 2.3      | 0.0      | 2.2      | 1.5      | 9.0      | 2.9      | 5.1      | 7.8      |
| Average        | \$39,100       | \$30,200 | \$25,400 | \$22,600 | \$22,200 | \$15,400 | \$28,900 | \$22,700 | \$24,900 | \$29,500 |

\* Mostly top 50 markets.

## Average years of experience doing promotion work

Percentage of TV promotion directors by sex and market size

| ADIs 1-50 |        | ADIs 51-100 |        | ADIs 101+ |        | All  |        |
|-----------|--------|-------------|--------|-----------|--------|------|--------|
| Male      | Female | Male        | Female | Male      | Female | Male | Female |
| 8.0       | 6.0    | 8.0         | 5.5    | 7.0       | 4.0    | 7.75 | 5.0    |

Source: TV/RADIO AGE survey, April, 1985

cent in the \$15-\$20,000 bracket. Rounding out the salary bracket breakdown: 15.9 per cent at \$10-\$15,000; 12.4 per cent, \$35-\$50,000; 5.7 per cent, \$50,000+; and 2.5 per cent, less than \$10,000.

In the largest markets (1-50), the greatest percentage of promotion directors (29.2) earn between \$35-\$50,000, followed closely by \$25-\$35,000 (28.2 per cent). In ADIs 51-100, \$20-\$25,000 was the most mentioned salary bracket (36.9 per cent), followed by \$25-\$35,000 (24.0 per cent) and \$15-\$20,000 (19.7 per cent). For the smallest markets (101+), 30 per cent of the promotion directors responding make either between \$10-\$15,000 or between \$15 and \$20,000. Next most prevalent salary bracket was \$20-\$25,000, with 22.7 per cent of those responding indicating their salaries are within those boundaries.

#### Comparison by sex

When salary brackets are broken down by sex, the disparity between male and female pay is readily apparent.

For men in all markets, the most frequently mentioned salary bracket was \$20-\$25,000, cited by 25.5 per cent, followed by \$25-\$35,000 (24.8 per cent) and \$35-\$50,000 (17.0 per cent).

For women in all markets, the most prevalent salary bracket was \$15-\$20,000, mentioned by 24.6 per cent, followed by \$10-\$15,000 (22.2 per cent), \$20-\$25,000 (20.5 per cent) and \$25-\$35,000 (18.1 per cent).

Only 13.5 per cent of men said they make between \$15,000 and \$20,000 and just 8.3 per cent said they make between \$10,000 and \$15,000. Conversely, only 8.8 per cent of the women responding say they are in the \$35-\$50,000 bracket.

This pattern continues when male and female promotion director salaries are compared by market size.

**In response to the question: "Do you feel that you would be paid more in your present job if you were a man?," 64 per cent of the women answered, "yes," 22 per cent replied, "no," and 14 per cent "weren't sure." This feeling was strongest among female promotion directors in the larger markets. For ADIs 1-50, 69.5 per cent replied affirmatively. In ADIs 51-100, the percentage answering "yes" was 63.6, while in markets 101+, 59.1 responded "yes."**

In ADIs 1-50, the largest percentage of men (38.5) say they earn between \$35,000 and \$50,000, while the largest ratio of women (35.1 per cent) are in the \$25-\$35,000 bracket.

If these two salary brackets are combined into a range of \$25-\$50,000, however, the percentage of men and women falling into this category is very close (59.7 for men, 56.2 for women).

In medium-sized markets (51-100), the most frequently-mentioned salary brackets for men are \$25-\$35,000 (34.1 per cent) and \$20-\$25,000 (31.8 per cent). The \$20-\$25,000 range was mentioned by 40.8 per cent of the women, followed by \$15-\$20,000, cited by 24.5 per cent. Only 16.3 per cent of the women mentioned the \$25-\$35,000 range, while just 13.6 per cent of the men fell into the \$15-\$20,000 bracket.

Some 43.2 per cent of the female

promotion directors in ADIs 101+ fall within the \$10-\$15,000 salary bracket, compared to only 11.1 per cent of the men. Largest percentage of male promotion directors in the smaller markets (35.6) say they earn between \$20,000 and \$25,000. Only 13.8 per cent of the women fall into that category.

When comparing affiliates with independents, promotion directors in the latter category have an average annual salary of \$29,500, compared to \$24,900 for affiliates. However, it should be pointed out that the bulk of indie responses to the survey came from stations in markets 1-50 where overall salaries would tend to be higher.

#### Career goals

Station management is the ultimate goal of 40 per cent of the station promotion directors surveyed. No other area of television station operations came close in answer to the question: "What is your career goal?" However, women in markets 101+ did express noticeable interest in promotion management, public relations management and program production.

Generally, interest among promotion directors in eventually progressing to station management positions is higher in the larger markets. In ADIs 1-50, 48.6 per cent singled this out as a goal; in markets 51-100, the percentage was 37.8; and in 101+, it was 32.1 per cent.

However, within the largest markets, interest in attaining station management status is higher among women than men. Responses from promotion directors in ADIs 1-50 indicated that 51.7 per cent of the females see station management as a career goal, compared to 43.4 per cent of the males.

### TV station promotion directors' primary responsibilities

Percentage listing each activity

|   | 1-50 | 51-100 | 101+   | All    |
|---|------|--------|--------|--------|
| On-air promotion  | 100% | 100.0% | 100.0% | 100.0% |
| Consumer print promotion/<br>advertising                | 90.7 | 83.3   | 79.8   | 84.4   |
| Consumer publicity                                      | 75.9 | 61.1   | 48.6   | 61.7   |
| Trade press promotion/<br>advertising                   | 71.3 | 48.9   | 40.4   | 53.6   |
| Trade publicity   | 69.4 | 43.3   | 33.9   | 49.0   |
| Broadcast promotion/<br>advertising<br>(other stations) | 50.9 | 50.0   | 43.1   | 47.7   |

Source: TV/RADIO AGE survey, April, 1985

**Station management is the ultimate goal of 40 per cent of the station promotion directors surveyed.**

**Within the largest markets, interest in attaining station management status is higher among women than men.**

**Responses from promotion directors in ADIs 1-50 indicated that 51.7 per cent of the females see station management as a career goal, compared to 43.4 per cent of the males. This pattern reverses itself dramatically in the medium and smaller markets.**

This pattern reverses itself dramatically in the medium and smaller markets. In ADIs 51-100, 61.4 per cent of the men aspire to station management, compared to only 15.2 per cent of the women. Similarly, in markets 101+, station management is a goal of 54.5 per cent of the men, only 16.9 per cent of the women.

Runners-up among career goals in markets 1-50 were promotion management and program production (both 11.9 per cent). Promotion management was also the second most frequently mentioned career goal among promotion directors in ADIs 51-100, with 17.8 per cent singling out this area of station operations.

#### Small market runners-up

In the smallest markets, second most prevalent career goal was program production, mentioned by 20.2 per cent of

those responding.

As previously indicated, that category, plus promotion management and public relations management were particularly popular among women in the smaller ADIs.

Program production was listed by 23.1 per cent of the female promotion directors in markets 101+; promotion management by 21.5 per cent; and public relations management was singled out by 20.0 per cent.

#### Job responsibilities

One hundred per cent of those responding to the survey are involved in on-air promotion at their stations. Next in importance is consumer print promotion and advertising, listed by 84.4 per cent of the promotion directors as an activity they are either "involved in or responsible for."

Other duties and the percentage of

those checking them off are: consumer publicity, 61.7 per cent; trade press promotion/advertising, 53.6 per cent; trade publicity, 49.0 per cent; and broadcast promotion/advertising (other stations), 47.7 per cent.

Promotion directors in the largest markets (1-50) are apparently much more involved in areas such as trade press promotion/advertising, consumer publicity and trade publicity than their counterparts in medium and smaller-sized markets.

For instance, with regard to consumer publicity, 75.9 per cent of those responding from large markets checked off this activity, compared to 61.1 per cent in medium markets and 48.6 per cent in smaller markets.

Some 71.3 per cent of promotion directors in large markets are involved in trade press promotion/advertising, compared to 48.9 per cent in medium markets and 40.4 per cent in smaller markets.

As for trade publicity, the numbers are: 69.4 per cent in large markets, 43.3 per cent in medium markets and 33.9 per cent in smaller markets.

#### Distributor support

In answer to the question, "Do you find that program distributors provide adequate promotional support for the product they sell your station?," 48.0 per cent of the respondents said this aid was "just about adequate," with 19.9 per cent indicating it was satisfactory and 32.1 per cent saying it was unsatisfactory.

Breaking that down by market size: ADIs 1-50—45.5 per cent, "just about adequate," 17.1 per cent, satisfactory, and 37.5 per cent, unsatisfactory; 51-100—50.0 per cent, "just about adequate," 19.3 per cent, satisfactory, and 30.7 per cent, unsatisfactory; 101+—48.7 per cent "just about adequate," 22.9 per cent, satisfactory, and 28.4 per cent, unsatisfactory. □

### Tv station promotion directors' career goals

Percentage answering \*

|                             | ADIs 1-50 |        | ADIs 51-100 |        | ADIs 101+ |        | All   |        |
|-----------------------------|-----------|--------|-------------|--------|-----------|--------|-------|--------|
|                             | Male      | Female | Male        | Female | Male      | Female | Male  | Female |
| Station management          | 43.4%     | 52.7%  | 61.4%       | 15.2%  | 54.5%     | 16.9%  | 53.1% | 27.9%  |
| Promotion management        | 21.7      | 13.8   | 11.4        | 23.9   | 6.8       | 21.5   | 13.3  | 19.7   |
| Program production          | 21.7      | 13.8   | 6.8         | 8.7    | 15.9      | 23.1   | 14.8  | 15.2   |
| Public relations management | 0.0       | 8.6    | 4.5         | 21.7   | 6.8       | 20.0   | 3.8   | 16.8   |
| News/journalism             | 4.3       | 3.4    | 0.0         | 0.0    | 0.0       | 1.5    | 1.4   | 1.6    |
| Advertising agency work     | 8.7       | 12.1   | 9.0         | 10.9   | 6.8       | 9.2    | 8.2   | 10.7   |
| Creative writing            | 21.7      | 6.9    | 2.3         | 8.7    | 9.0       | 7.7    | 11.0  | 7.8    |

\* Columns do not add up to 100% because some respondents listed more than one goal and some goals were not mentioned at all by any respondents within a particular cell.

Effort takes variety of forms, which include PSAs, editorials, documentaries

# TV stations mount strong campaigns against overdrinking

**I**ndustry response to the possibility of a broadcast ban on beer and wine advertising, in the form of public service campaigns against alcohol abuse and drunken driving has been immediate, broad and effective, according to the results of a survey conducted by TV/RADIO AGE.

Scores of stations from all parts of the country report the launching of vigorous, all encompassing, continuing campaigns, some begun years ago, and repeated seasonally, others of recent vintage.

Some of the activity is perhaps in response to a recent appeal from the National Association of Broadcasters, to broadcasters asking them to warn the public of the possible consequences of alcohol abuse.

These drives embrace virtually every format—including public service announcements, editorials, telethons, talk shows, news programs, documentaries

and fictional dramatizations.

Stations have donated huge chunks of air time, cooperated with scores of civic and community groups, printed and paid for pamphlets, bumper stickers, table tents, and taxi rides, all in the name of combating alcoholism and the tragedies that often result on the nation's highways.

The results of these efforts, according to the survey, have been both gratifying and effective. Police officials in some communities reported, for example, fewer or even no fatalities over the New Year holiday, and record less DUI (driving under the influence) or a decrease in DWI (driving while intoxicated) arrests than those of the like period in 1983 or in 1984.

Some states such as Connecticut have proposals pending to raise the legal drinking age to 21, and the Connecticut Association of Broadcasters would like to believe the pressure of its PSAs urging

that action, is in some ways responsible.

Stiffer penalties for drunken driving are being promulgated in states such as Texas, where a reported 80,000 students are using alcohol abusively. The Texas Association of Broadcasters, and its member stations are in the forefront of that fight.

On April 16, the Federal Trade Commission denied the petition filed by the Center for Science in the Public Interest and 28 other groups for a ban on beer and wine advertising on radio and television, finding "no reliable basis on which to conclude that alcohol advertising significantly affects alcohol abuse."

## Conscientious efforts

The TV/RADIO AGE survey reveals that many outlets were very conscientious in demonstrating to their state and national legislators the breadth of their efforts in combating alcohol abuse and drunk driving, while at the same time expressing their views about the unconstitutionality of prohibiting advertising of a legal product, and demonstrating that no scientific or empirical connection had been made between beer and wine advertising, and/or alcohol abuse and drunken driving.

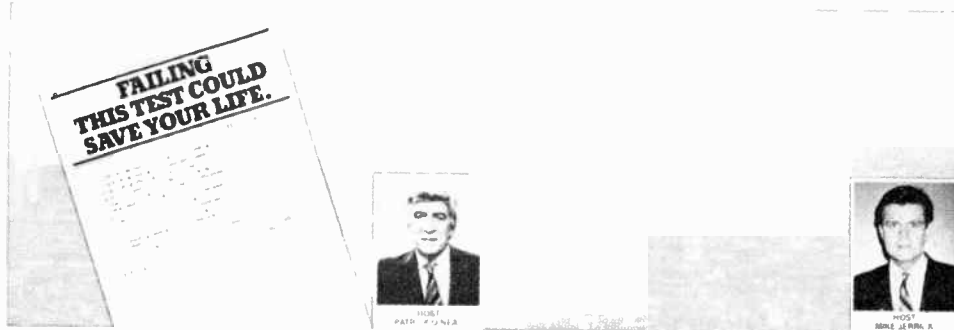
While no one is suggesting that the FTC decision or the fact that no legislation has come out of the SMART initiative (Stop Marketing Alcohol on Radio and Television) is a direct result of the efforts of the local broadcasters, the fact that local, state and national

Frame from WTXH award-winning PSA

*Tagline for  
30-second PSAs at  
WTXX(TV)  
Hartford-New Haven  
grimly remind  
viewers of date and  
location of drunken  
driving accidents.*



# WFLD TV PRESENTS A MAJOR PRIME TIME SPECIAL TO COMBAT ALCOHOLISM



WFLD-TV's  
'Chicago Solution'

**THE NATIONAL ALCOHOLISM TEST**  
TUESDAY, APRIL 9 1985 8:00-8:30 PM

**THE CHICAGO SOLUTION**  
TUESDAY, APRIL 9 1985 8:30-9:00 PM

*"The National Alcoholism Test," a syndicated program, was often used as a lead-in to a locally produced show on alcohol abuse.*

politicians were offered the vehicle of PSAs to make known their objection to alcohol abuse and drunk driving to their constituents, is believed to have made it possible for them to oppose prohibitive legislation without fear of misunderstanding.

## PSAs form foundation

Public service announcements form the foundation for most campaigns, and virtually every respondent reports that this vehicle, whether utilized in the 10, 30, 60 or even sometimes in two-minute slots, is constituting the basis of their effort.

The PSAs, according to the survey, take myriad approaches. Some stations like KHOU-TV Houston, inform drivers of the penalties that come from DUI first, second and third-time infractions. Others like WTXN(TV) Hartford-New Haven, advocate stiffer penalties for intoxicated drivers.

Still others offer reminders, rather than consequences. One in this mode is co-sponsored by MADD (Mothers Against Drunk Driving). "We Want You Home Safe for Christmas," it says. Some PSAs offer "Care Cabs" or "Tipsy Taxis" for those who feel that they are too inebriated to drive home, broadcasting the appropriate phone number. Still others present grim reminders from those afflicted or affected by a drunken driving accident.

The PSAs also publicize broadcasters' willingness to reach out into the community as co-sponsors or partners to

participate in what they all regard as a collaborative effort. Hospital leaders, law enforcement personnel, mothers, students, politicians, all participate in the PSA movement. One station, KDRV(TV) Medford, conducted a competition among students for the "best" script for a 30-second PSA. Others have enlisted the help of the Mothers Against Drunk Driving (MADD), Students Against Drunk Driving (SADD) and the Department of Transportation (DOT), as well as local law enforcement officers and health care experts. Senators, congressmen, and mayors and their spouses have also been utilized in the campaigns.

The regional bottling outlets of beer manufacturers such as Coors, co-sponsor PSAs for cab rides, and help defray the expenses of those rides.

Some PSAs even suggest tips on non-alcoholic parties, while soft drink manufacturers such as Coca Cola and Pepsi, haven't missed the opportunity to suggest their product as the non-alcoholic alternative.

Frequency of the PSAs have coincided with the party times of the year. Heavy use is seen during the Christmas-New Year season, at St. Patrick's Day, prom time, Memorial Day, July 4 and Labor Day.

Effectiveness can be gauged by the response, which, particularly in the "cab care" category, has been exceptional.

Still, one broadcaster reports less than overwhelming response when he offered free taxi rides home to people attending the station's anniversary party, where an

open bar warmed the festivities. "There were some who got a bit tipsy, but none would admit they were too drunk to drive. Not one taxi was used," he admits. But he adds that no traffic accidents resulted.

Of the PSAs presented, many of the stations report the bulk of theirs were locally produced, though most outlets also took advantage of PSAs offered by their networks, or those from national organizations, such as the 4As.

## Compelling documentaries

WTXX shot interviews with four of those affected by a fatality or disability caused by a drunk driving accident. "We expected some outcry from viewers," executive producer Erica Borman says, "but the reaction was totally positive. Four families talked on camera about the losses they sustained because of drunken driving. A few of them lost their composure. The effect on the viewer, I believe, was riveting, compelling."

As proof of Borman's contention, the Connecticut Association of Broadcasters awarded the outlet first, second and third place in its 1984 PSA competition.

Another telling touch by the Hartford-New Haven independent: tagline for 30-second PSAs giving the date and location of drunken driving accident on a frequency schedule that reaches 24 times each week.

WGAL-TV Harrisburg-York-Lancaster-Lebanon, produced a half-hour show about John Heimer, now a quadriplegic

as a result of a drunken driving accident. The before and after pictures, the fatalistic observations of Heimer, according to program manager Nelson Sears, had a sobering effect on viewers. The theme of the piece is one that is being used nationwide: "I never thought it would happen to me."

WSVN(TV), the NBC affiliate in Miami, was able to enlist the help of actor Don Johnson, star of *Miami Vice*, who once had a drinking problem. According to vice president, general manager Bob Leider, the *Miami Vice* star, volunteered for the assignment.

Leider took the spot to New York, (Johnson wrote it himself as well as appearing on camera), and sent it to other stations. "It's producing results," Leider says, citing officials of the Metropolitan Dade County Program.

Tom Bradshaw, editorial director of WVEC-TV Norfolk-Portsmouth-Newport News-Hampton, says his station featured actual footage, with natural sound, of nighttime police chases and

apprehension of drunk drivers.

"We use Chyron graphics to run through information on injuries and fatalities, due to drunk driving. This leads into a 'donut appearance' of a state legislator, discussing the problem. Tagline for the campaign 'A Virginia Broadcaster Against Drunk Driving.'"

WPVI-TV Philadelphia, put together a PSA that showed a girl who was handicapped by a drunken driving accident. "The before and after pictures," public affairs director Michael Cascio says, "are sobering, effective and true to life." The PSA won an award for the station and was produced for the benefit of MADD.

### Special programs

Two programs, *The National Alcoholism Test*, a joint programming venture of Knight-Ridder Broadcasting and On The Air, was bought for cash by four groups, Group W, Metromedia, Storer and Viacom.

*The Drunk Driving Test* is an hour show produced by Taft Broadcasting and aired by all of their stations.

Both these shows served as jumping off points for local programs, where stations brought in municipal, medical and police representatives, to take part in audience participation sessions, often with phone-in opportunities for viewers who wanted to ask questions about alcoholic abuse.

An example of a locally inspired show is WOR-TV New York's *Taking the High Out of High School*, which aired on March 24. The show was the fifth program in the station's series, *The Changing Family*, and featured former Newark, N.J., undercover detective David Toma, with WOR-TV anchor personnel and a live audience of high school students. Toma's frank presentation, according to the station, compelled 25 students to approach him after the show and tell him that they were quitting alcohol and drugs.

Addiction, whether it be to drugs or to

*Local shows have directed most of their fire toward teenagers, often featuring recovered alcoholics, sometimes in collaboration with such groups as SADD, MADD and DOT.*

**WOR-TV's 'Taking the High Out of High School'**



**KALB-TV's chemical dependency demonstration**



**WJKW-TV's day-long workshop**



alcohol, of course, makes for excellent theatre. A classic example is Billy Wilder's *Lost Weekend*. While no station reports playing that film, the more recent *Days of Wine and Roses* got one reprise during the holiday season.

KTTV(TV) Los Angeles, used April (Alcohol Awareness Month) as an opportunity to take its lineup of regular shows and run the episodes with drinking problem themes. Thus, there were segments of *M\*A\*S\*H*, *Archie Bunker's Place*, *All in the Family*, *WKRP in Cincinnati*, and *One Day At a Time*, all carrying messages against alcohol abuse.

The networks are chipping in with made-for-TV movies—NBC with the *Candy Lightner Story*, the biography of the founder of MADD; CBS with *Contract for Life*, the account of the formation of SADD; and ABC, in May, with its *One Too Many*, "in time for the proms and Graduation parties," says Squire Rushnell, vice president, long range planning and children's television, ABC Entertainment.

The most encouraging aspect about the broadcasters' campaign against al-

cohol abuse, and its by-product, drunken driving, is that it is just beginning.

With PSAs as the seed bed, broadcasters throughout the country are planning a continuing seasonal assault on this national problem.

The community outreach aspect of the program will involve legislators, law enforcement personnel, medical practitioners and politicians on the local, regional and national levels.

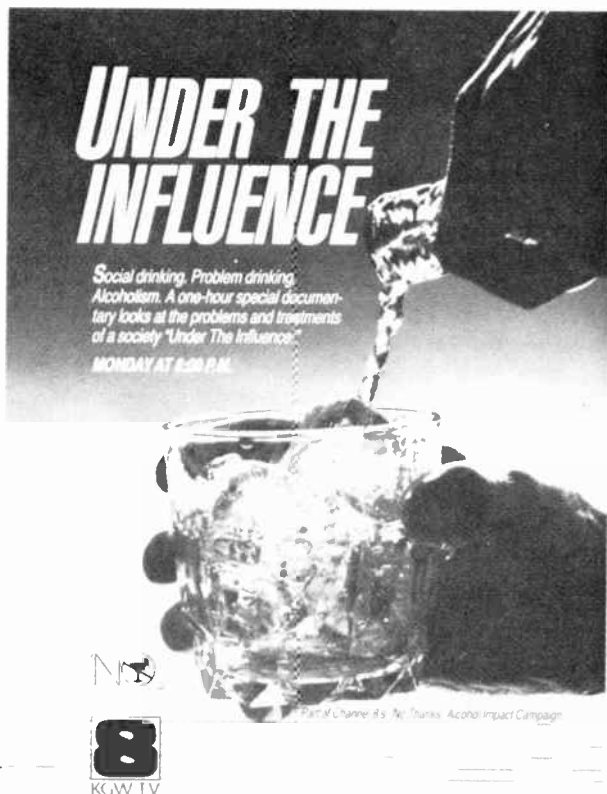
With the PSAs as a starter, most stations produce their own documentaries and special shows, feature appropriate theatrical features and the made-fors supplied by the networks.

### Campaign results

Mounting the campaign is one problem. Gauging its effectiveness is another. Broadcasters interested enough to track the effectiveness of their work are getting encouraging feedback from police officials who report less accidents or no accidents at holiday time, and fewer traffic citations for driving while intoxicated or driving under the influence.

**'No Thanks, I'm Driving,'**  
campaign of KGW-TV  
Portland, Ore.,  
encouraged designated  
driver concept.

### KGW-TV documentary promo



Stations have donated substantial airtime to this project and will continue to do so.

TV/RADIO AGE received more than 115 answers to its survey. Here is a capsule review of just a few of the ideas that these broadcasters are implementing.

**KTXA(TV) Dallas-Ft. Worth:** four PSAs against alcohol abuse, 25 times per week frequency; talk shows about alcohol abuse involving all segments of the station's multi-ethnic audience; public speaking engagements undertaken by station executives.

**WKW-TV Cleveland:** a day long SADD workshop; PSAs on all local programming; *CBS Schoolbreak Special: SADD: the contract for life*; developed tagline used in "bumps" on *NewsCenter*.

**KJEO(TV) Fresno:** conducted a fundraiser for MADD, a basketball game between Harlem Crowns and MADD Celebrities, which raised \$3,000 for local MADD chapter.

**WBZ-TV Boston:** produced a PSA with Aerosmith Rockers, urging fans not to drink and drive; *4-Today*, information program segments on safe party giving.

**WTVM(TV) Columbus, Ga.:** produced PSA in cooperation with local PTA; special on teenage drinking—*Head to Head*.

**KCBD-TV Lubbock:** free ride home program on New Years Eve; ran spots advertising program through December; aired national PSAs on subject.

**WTXX(TV) Hartford-New Haven:** coordinated PSAs with Connecticut Chapter of RIDD (Remove Intoxicated Drivers); four families talked on camera about losses they sustained because of drunken driving.

**KTUL-TV Tulsa:** PSAs and community show on dangers of drunken driving.

**WGEM-AM/FM/TV Quincy-Hannibal:** three-month radio and television campaign involving local celebrities on careful driving during holiday time.

**WFLX-TV West Palm Beach:** local and federal politicians participated in seven spots taped by the station; five more are on tap.

**WNEG-TV Toccoa, Ga.:** went on air in September, runs Department of Transportation series, produces two local spots featuring local police officer and a state trooper, for holiday use.

(continued on page 110)



Medium benefitting from TV inflation backlash, 'hot' product categories

# Most agencies, reps see strong spot radio throughout the year

**L**atest March figures from Radio Expenditure Reports show national spot radio's first quarter jumping 15.6 per cent ahead of last year's to \$170,378,600. And network radio is also enjoying a high level of prosperity. Despite a flat April for spot radio, the question is, will spot's health last, and, if so, for how long?

Many, though not all agency media heads and spot rep sales chiefs expect the generally healthy spot radio market to last at least through the remainder of this year. And some believe that at least part of radio's recent gains will continue as a permanent part of the media scene, much of it as a reaction to the inflation cum audience tail dragging that seems to have become a more or less permanent part of the network television scene.

Others advise keeping a level head and looking at radio's gains in the realistic perspective of the total media picture. At Needham, Harper Worldwide/



**Phil McGibbon of SSC&B** says, "All the publicity about network TV's erosion has caused a lot of people to rediscover radio. But the important thing is that I hear more creative people saying, 'Hey, I can write great radio copy, too.'"

Chicago, for instance, Ira Berger, vice president, supervisor, network TV and radio, agrees that radio's reps have worked hard, and succeeded to a degree in getting radio's story across to many of the major packaged goods advertisers, and that it's paid off in the case of companies like Procter & Gamble. But Berger also observes that radio dollars, within the spectrum of total media investments, are such a small part of the whole, that "A couple of million here and a couple of million there from only a few new advertisers coming into radio can make a tremendous impact that wouldn't stir a ripple if those relatively few new dollars were added to television. So just two companies like Procter and AT&T by themselves have made radio's percentage increases look terrific with only a few million dollars."

## Tv inflation

But that said, Berger concedes that these are new-to-radio dollars, on top of a big slowdown in the attrition that radio normally suffers among its previous year's advertisers. "It's possible that the upward spiral in television costs has drawn more attention to radio. But this is not any massive, sudden shift. It's been more a gradual build up, ever since inflation started taking hold of TV rates and refused to let go."

Bob Geis, senior vice president and corporate media director at Wells, Rich, Greene, reports radio doing better each year at his agency "for several reasons." But the biggest two reasons he describes as "television related."

One, explains Geis, is that clients "fill in with radio to make up for television's deficiencies—particularly in those cable and pay cable homes where most of the network erosion has taken place. Radio's ability to be very selective allows us to target those homes."

The other big reason, he says, is that television's rate inflation "has resulted in many advertisers being no longer able to afford television on a continuous, year-around basis the way they used to. This has forced these advertisers into media mixes that use radio to build the

continuity between spurts of television that was formerly achieved by continuous use of television alone."

So with these two TV-related factors being the main ones Geis sees having brought about the increased use of radio, his estimate is that "Radio will continue to be used more than it has been in recent years, at least for the foreseeable future."

At SSC&B Phil McGibbon, vice president, director of spot broadcast, also thinks the bloom on national radio is likely to last. McGibbon notes that "All the publicity about network TV's audience erosion has caused a lot of people to rediscover radio. But among those people, the important thing is that I hear more creative people talking about radio, saying, 'Hey—I can write great radio copy, too.'"

McGibbon calls this important to the staying power of radio's current prosperity "because some advertisers used to be reluctant to get into it because they weren't sure where they were going to find the creative to make radio work. Now it's there for them."

These, he adds, are some of the general industry-wide trends he sees. "But right here, our agency has been interested in radio, and particularly local radio, for some time, because of clients like Van Munching. Brewers and soft drink companies have used radio all along because they have local distributors and bottler contacts to maintain in so many local markets."

At Tracy-Locke, Dallas, executive vice president Larry Spiegel says the



**Larry Spiegel of Tracy-Locke** says, "Radio works. It gives our clients the ability to target selective audiences and reach them with immediacy."



**Tony Fasolino of Torbet Radio believes radio's upswing will continue through 1985. "We expect second quarter to show an 11 to 12 per cent increase and, at this stage, third quarter looks good, too."**

reason his agency placed \$31 million in radio last year, 20 per cent of its total media outlay, is that "Radio works. It gives our clients the ability to target selective audiences and reach them with immediacy. It offers them the opportunity to make the most of effective consumer-driven merchandising and promotion activities in the local markets."

Lenny Stein, vice president, associate director of local broadcast at another big radio-spending agency, Young & Rubicam, sees national spot's first quarter increase as "a combination of increased activity and higher rates—the higher rates probably being largely the result of the increased activity."

Stein adds that he does not anticipate that the markets now doing well "will slow down significantly in the near future. It looks like they'll have a good second quarter, and very likely a good third, too."

Noting that the wired radio networks are also doing well, he points to more advertisers gravitating to the increased number of syndicated long-form program services, pointing out that "Since many of these are youth oriented, they do particularly well during the summer, when the youngsters are out of school. Some of these services have done so well on weekends that during the summer they're thinking about translating some of their long form weekend concerts into shorter form programs to run weekdays during the summer school holidays. That's likely to attract still more dollars to radio during third quarter."

At Bozell & Jacobs/Chicago, Patrick McKeon, senior vice president and director of media, says that one of the

chief reasons his agency was the fourth largest investor in radio last year, and will place over \$75 million in the audio medium this year, \$65 million of it in spot, "relates largely to the type of clients we have. Many are retail oriented and look to radio as an immediate response vehicle that can move product off the shelves and out of the store tomorrow. Here in Chicago, for instance, the Illinois State Lottery is interested in selling tickets tomorrow. Radio can do that for them."

On the sales side, Ellen Hulleberg, executive vice president, marketing and communications at Interep, reports that much of spot's surge "seems to be a lot of late starts that just seem to keep coming in, one after the other."

At Katz Radio, Dick Romanick, the rep's new president, says that overall, radio's current prosperity is due to "the combination of both a hotter local market place and a hotter national market place that have joined forces to maintain upward pressure on radio rates. The result is that most stations have been getting more money for each commercial unit sold."

#### **Tough competition**

Romanick adds that among the reasons for the hotter national marketplace is the tough competition among companies in radio's most active categories. "Take the airlines," he explains. "One of our heaviest advertisers out of the Atlanta office is Piedmont Airlines. Caught in the middle of the air fare wars, Piedmont has found that radio enables it to respond quickly to competitive price changes put into effect by other airlines flying Piedmont's routes. At the same time, every time Piedmont uses more radio in a destination city, Delta and American usually react with counter-advertising. One plays off the other to create a snow ball effect. And that's just Atlanta. Many of our other offices also have accounts that have increased their use of radio, or who have come into radio for the first time."

At Eastman Radio executive vice president Dave Recher notes that besides March being a good business month for spot, it was also a five week month.

He also points out that though April was a good month it won't look like much in the percentage comparisons because April '84 was the biggest revenue month for spot radio last year. But he adds that, "May already looks better, so I think second quarter could finish 10 to 12 per cent ahead of last year's."

Like Katz' Romanick, Recher also points to the airlines as responsible for one of spot's biggest category increases: "Eastern, American, and now that it's moved to Dancer Fitzgerald Sample,

New York, Republic Airlines, too, has increased its radio investment. On the other hand, the beers and wines are down because so many people are nervous about the anti-alcohol pressure in Washington. They're keeping a low profile.

"And outside of the airline increases, other travel is off. We have yet to see the Greyhound and other bus line accounts this year that we had last."

Charlie Colombo, president of Blair Radio, thinks radio's increases will continue "because some of the hottest categories with us now are year round—not seasonal." Colombo points out that several of these are business categories using radio to reach business decision makers "whose companies need and use these products and business services 52 weeks a year." He points to "major, solid companies like IBM and AT&T, and their competitors, using radio to sell their telephone and computer equipment and services to business.

Colombo's opinion is that "Companies in year-round categories like these have seen that all the things we've been saying about radio and the other media for some time have come true. TV's audience fragmentation and cost escalation have been with us for several years now, and so has talk of switching to alternate media. But during the period when the talk of switching was loudest, cable looked much stronger at the time than it does today. So much of that switching at first went to cable. Today, cable has weakened, and the result is more of those switch dollars switching back to spot radio, which keeps getting better and stronger. Yet in spite of that, radio ad rates still don't

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**Dick Romanick of Katz Radio says one reason the national marketplace is hot is the tough competition among companies in radio's most active categories.**

Commitment to purchase of broadcast equipment bodes well for U.S. firms

# China in market for TV technology

BY JOSEPH ROIZEN  
AND RONALD ROIZEN

*Second in two-part series*

**C**hina's demand for American TV hardware and programs may become very great in the near future. Of course, prospective demand is only part of the foreign trade equation. China must also have (1) foreign exchange, (2) the need and desire for foreign goods, and (3) a stable and enduring political environment and commitment to trade. Much evidence is encouraging on all three fronts.

China has foreign exchange. According to Ned Quistorff, commercial officer, U.S. Department of Commerce, American Embassy, Beijing, China's present reserves total roughly 18 billion U.S. dollars. This money she intends to use as her investment in a high-stakes world-trade poker game. China is betting that she can insert herself into the modern world economy the way Japan did after the Second World War. The first stages of the process involve sinking much of her foreign exchange into Western technology. In the long run, of course, she intends to shift from a technology consumer to technology trade partner. Electronics technology, in general, holds high priority in her trade plans, with \$2 billion reportedly earmarked for next year's imports—including a strong commitment to the purchase of broadcast technology.

China's hunger for technology is rooted in recent history. China brought

her own technological progress to a grinding halt for the decade in the Cultural Revolution and the subsequent Gang of Four period (1968-1979). Thus, she sees herself playing catch-up in a game in which Western nations and Japan hold at least a decade-long head-start, in some cases more. So earnest are her catch-up efforts that scientific journals occasionally voice appeals to retired technical personnel to come out of retirement and aid in China's technological rebound. China sees herself as dependent upon Western research and technology for two or three decades to come.

## Economic modernization

The durability of China's import trade aspirations is evidenced in a variety of tangible ways. She has marked out so-called Special Economic Zones, internal territories designated for rapid economic modernization. She has opened more than a dozen port cities to foreign trade, and freer intercourse with the outside world. She has crafted viable patent laws and copyright protections for foreign technology and publications. She has declared an explicit policy goal of importing 3,000 advanced technological products from the West in the next three years, and in addition prepared the administrative machinery for carrying that policy out. She has greatly eased foreign communications, travel, and scholarly exchanges between universities. Where only a few years ago her

outdoor billboards were exclusively devoted to political propaganda and portraits of political heroes, now they urge citizens to buy both local and foreign goods. Even Japanese goods are given free market in today's China. In a country fond of them, it is notable that current political slogans include "The New Open Door Policy," "Opening Still Wider," "Trying Hard to Catch Up," and "Import Advanced Technology and Transform Medium-sized and Small Enterprises." In all, of course, these are remarkable changes—especially for a country so recently characterized by monkish isolation and pervasive xenophobia.

But how do broadcast communications fit into China's program of social transformation through technological borrowing? The story begins in 1978 when, in the wake of the downfall of the Gang of Four, China announced a sweeping program of social change known as the "Four Modernizations." China scholar Joyce K. Kallgren describes this term as a shorthand for the modernization by the year 2000 of agriculture, industry, national defense, science and technology. This plan was essentially a promise China made to herself to quadruple her production of wealth by the turn of the millennium. The program grew out of the Third Plenary Session of the Eleventh Communist Party Congress of the Central Committee in December 1978, and it will likely provide the guiding paradigm for social and economic policy in China into the next century.

## Science and technology

Of the four great modernizations, leadership sees science and technology as the most important, providing the cutting edge for all other changes in—as another slogan terms it—a "New Technical Revolution." Indeed, so strong is the current premium on science, that China in the 1980s increasingly defines her world situation in

**Ampex VPR-3s, Grass Valley switchers, Convergence editor**



**Electronics technology holds high priority in China's trade plans, with \$2 billion earmarked for next year's imports.**



Shanghai street scene

technological, scientific, and economic terms rather than in the more traditional vocabulary of politics and ideology. One sees a clear parallel between her contemporary "zeitgeist" and the golden age of science the West experienced in the second half of the nineteenth century, after the publication of Darwin's "Origin of Species" in 1859. In a word, science is "in" in today's China.

#### Broadcast emphasis

But why the emphasis on broadcast media? There are a number of answers. Chinese leadership sees scientific/technological advancement requiring several important corollaries—chief among them, the necessity of membership in a world scientific and technological community. For too long, they are saying, China has been isolated from a world that modern technology has proceeded to make smaller and smaller. Ji Chongwei wrote in a recent issue of the China journal, *Economic Research*:

"Whether or not a country can achieve rapid progress in the economic, scientific, technological and cultural fields is inseparable from whether or not it actively participates in wide-ranging exchanges in resources, science, technology, information, and spiritual wealth with other parts of the world."

What's more, advanced nations can rely upon superior media of communication to sustain their pace of scientific progress. Thus, for China to catch up

and stay caught up, it must establish the necessary communications technology.

On a more practical level, Chinese leadership views the proliferation of TV and radio as providing a shortcut method for educating the country's vast population to a new socialist consciousness. Contemporary Chinese opinion forges a strong link between a country's education level and its capacity for technological advancement and economic growth. For example, Li Qingzhen, in a June 1983 article in *Dazhong Ribao*, wrote that "half of the increase in gross national product of the United States is due to increases in the educational level of the labor force, and application of the results of scientific research." The great majority (80–90 per cent) of China's population live in rural areas, and the country is hampered by deep and endemic shortages of both competent scientists and science teachers.

Broadcast media may also serve to

#### CBS-CCTV pact

Among the TV programs the Chinese are watching these days are those included in a 64-hour package of news, sports, entertainment and information which CBS Worldwide Enterprises sold to Central China TV (CCTV) in return for commercial time, the profits from which are split between CBS and CCTV. The one-year barter deal was made last summer and the program began airing in December.

**Chinese leadership views the proliferation of TV and radio as providing a shortcut method for educating the country's vast population to a new socialist consciousness.**

stimulate demand for economic goods, both by exposing viewers to new worlds of products and through commercial advertising. The proliferation of TV also provides Chinese leadership a convenient means to demonstrate their commitment to a number of emergent values and themes: to improvement of the peoples' material wellbeing, to a greater openness in the flow of information, to national modernization. Finally, it's well to recall that Chinese leadership sees itself tugging a largely backward population into the modern era. In a sense, they are anxious to promulgate a new and secular/scientific ethos at the culture's core. Science and technology are seen not only as material agencies but moral and spiritual guides as well, and broadcast media may be the best method for this new ethos's diffusion. Listen, for example, to Li Qingzhen, commenting in this vein on the virtues of science and technology for modern China:

"Progress in science and technology not only assures the development of materialistic civilization but also provides favorable conditions for spiritual and cultural development. The contributions of science and technology to cultural and ideological development are quite evident. For example, extending scientific knowledge to the people will eliminate superstition and contribute to the establishment of the world view of materialism; publicizing the spirits, attitudes, and life stories of scientists will contribute to the cultivation of the mortality of communism."

(Continued on page 122)

# Viewpoints

## Richard H. Harris



*President, Group W Radio, in a recent speech before the American Women in Radio & Television annual convention in New York*

## Radio, with six sets for every household, is more powerful than ever

Radio is more powerful than ever before. With half-a-billion sets in use—six radios for every household. With radio reaching 98 per cent of all Americans each week—more than television. In fact, with radio leading all media in advertising revenue growth during the 1970s.

I'd like to give you five assumptions about the future (of radio).

*Radio's ownership structure will change radically.*

- Forces now at work will cause the breakup of the old radio and television combinations we know so well.
  - In place of broadcast television, *cable* television will emerge as a more compatible partner for radio.
  - Several large radio groups will be created that will resemble the newspaper chains of today.
  - New ownership groups will push profit over public service.*
- This is the downside of the first assumption, and it worries me.
- Technology will transform radio.*
- That's safe to say, because technology will transform everything. But in radio, it will work wonders.
- Stereo and the continuous band tuner, will put AM and FM on equal footing—the same way cable TV now gives people UHF and VHF television on the same dial.
  - Sound quality will be significantly better—thanks to things like compact discs and digital audio transmission.
  - Stations will come to use the *full* range of their frequencies and broadcast several different program services using subchannels to create new specialized, possibly pay, radio networks.
  - The computer and rapid information systems will streamline everyone's work—giving advertisers even more cost efficiencies.

## Aging of the 'yuppies'

*Social change will force change in radio.*

- The "yuppie" generation will become senior citizens starting about the year 2001. For the first 15 years of the next century, those people will heavily influence the range of what you'll hear on radio.
- Leisure time will be more abundant for everyone, and radio will fill more of everyone's free time.
- Radio programming will become more global, more diverse, and more commercial free.*
- A growing world economy will make radio in the 21st Century a more global medium.
- Radio in the next century will also sound a lot more diverse.
- I see a coming consumer backlash against advertising in all media. The per-capita consumption of advertising has increased 800 per cent since 1945. Some say we've gone past the saturation point. But because radio airtime is truly underpriced and undervalued—radio in the next century won't need to run *more* commercials to make more money. Per unit prices for radio spots will increase, and, over time, I think radio will actually carry *less* commercial load. I also think new forms of sponsorship—similar to the corporate underwriting we see on public television—will take hold on radio.

## Recruiting the best people

With those assumptions—what are the variables we can act on to bring radio into what I believe will be a second "Golden Age?"

We must start with *people*. I think the people in radio are something special, because they've learned to win on a tough playing field. But we can't afford a brain-drain to other media. We must be tough about recruiting the best young people. And keeping them *in the radio business*.

Next: *Localism*. Radio's biggest strength will remain its hometown identity. Sure, we'll want to hear more from the global village—but the winners in radio won't surrender their local image.

Another point: *Standards*. Once these were pretty clearly set by regulation. Now we're moving into a world where *we'll* make most of the rules. The winners in the 21st Century will remain sensitive to public taste and responsive to community needs—because that will remain just good business.

We can't overlook *science*. Not just watching *technology* for new breakthroughs. But applying science in creative new ways. Using new insights from psychology, for example, to get a better handle on attitudes and behavior—and radio's opportunities relative to them.

And finally—*innovation*. What other medium can match radio for making use of the imagination? The current industry campaign for radio deals with a pipe-smoking fish—the kind of image that only radio can conjure up. I predict radio will learn to harness *more* of the imagination—and do exciting new things in programming and advertising.

# Programming/Production

## Universal comeback; tops web fall shows

It has been five or six years since Universal Studios dominated the lineup of new network programs chosen to enter the primetime race in the fall, but clearly the new season represents a comeback in numbers for the studio. Of the 21 new series making their fall network debuts, seven come from Universal, or 33 per cent of the total. Its nearest competitor is Paramount Pictures, which has three series. Two studios, Columbia Pictures and Aaron Spelling Productions, have two, while the remaining seven programs are from seven other studios, Lorimar Productions, 20th Century Fox Film Corp., Embassy Pictures, Witt-Thomas-Harris, Warner Bros. Pictures, CBS Entertainment and Breezy Productions.

The biggest buyer of Universal new product is NBC, which will have half of its new programs coming from the studio: *Misfits of Science*, one-hour action/comedy adventure; *Amazing Stores*, half-hour anthology series; and *Alfred Hitchcock*, also a half-hour anthology show. CBS has Universal's *George Burns Comedy Week*, half-hour hosted by Burns; and *The Equalizer*, hour drama; ABC: *He's the Mayor*, half-hour comedy, and *The Insiders*, hour drama.

NBC didn't buy any Paramount programs, but ABC took two, *Mr. Sunshine*, half-hour comedy; and *MacGyver*, hour adventure show, while at CBS, one series *Hometown*, hour comedy, was chosen from Paramount. At to Columbia, CBS: *Stir Crazy*, hour action comedy; and ABC: *J.G. Culver*, hour drama. Spelling's two series are both on ABC, *Hollywood Beat*, hour drama, and *Dynasty II: The Colbys*, hour spinoff from *Dynasty*.

Aided by Universal's high acceptance rate by the networks, the majors have taken the lead over indies as suppliers of weekly series. Last year, the indies had 26½ hours of the network pot in primetime, vs 23 from the majors. This coming year, the majors will produce 26½ hours vs. the indies' 24. Of the total hours moving into production each week by the majors, Universal has 11. And when it comes to the new entries, the majors far outdistanced the indies, by 15 to 6.

Universal, with the addition of the seven new pilots, will have a total of 13 series on the air, come this fall, despite that five of the studio's programs have not been renewed for this coming season. There are six Universal holdovers,

four on CBS: *Murder, She Wrote*, *Magnum P.I.*, *Airwolf* and *Simon and Simon*, while NBC retained *Knight Rider* and *Miami Vice*.

Spelling, despite the indie's two new pilots, lost ground overall, going from having eight hours on the network per week to five. Some other indies didn't make it to starting gate at all, although they have had some successful track records. These include MTM Enterprises, Cannell Productions and Orion Pictures. Some other major indies, such as Lorimar Pictures and Embassy Pictures each have one new pilot going for the fall. Lorimar's *Family Honor* was picked up by ABC, and NBC acquired 227 from Embassy.

Indies also came in second when it comes to sitcoms, after being top gun in that area for some years. This coming season, 10 will be produced by the indies, but 11 will come from the majors.

### 'Strokes' drop a surprise

One of the few surprises which have come out of the new fall schedule, as unveiled by the three networks for the fall primetime season, was the shift of Embassy Pictures' *Diff'rent Strokes* from its longtime base at NBC to ABC. The last time a similar switch was made it was in reverse pattern and involved *Taxi*.



"Arnold," Gary Coleman, and "Diff'rent Strokes" move this fall to ABC.

In the case of *Strokes*, the scenario behind the shift, according to a spokesman at Embassy, was that Gary Coleman initially wanted to get out of the program because he felt he was too old for the part and was looking to do an adventure/drama at NBC. NBC, according to the source, suggested to Coleman that he continue with *Strokes* another year, while the network would

try to develop a new show for him. Coleman was uncertain on whether he wanted that. But after an evaluation, some three weeks before NBC announced its fall schedule, he decided to renew his pact with Embassy and to go ahead with a new *Strokes* season.

Meanwhile, however, NBC was developing other shows and planning lineup changes. One of the changes contemplated was to take two comedies out of Wednesday night and to put in *Hell Town*, eliminating two half-hour comedies from the schedule. In later conversations, Embassy was told by the network that it was moving the company's *Facts of Life* to Saturdays, that *Silver Spoons* was going into a 7:30 p.m. Sunday slot, and that Embassy's 227 was being picked up for a fall start. "In the end, NBC informed us there was no room for *Strokes* on the schedule, but that it would be interested in doing some specials with Coleman."

By eliminating two comedies, the spokesman continues, NBC chose to drop *Strokes*, even though it knew it was performing well for them, winning the time slot every week. "But they believed it was getting soft in numbers, so they kept *Facts of Life*, which was the good news, probably believing it has more life than *Strokes*."

"We were shocked because there was no indication up to that point that *Strokes* would be dropped." After that, both other networks were called and both showed interest, the spokesman says. ABC showed the most interest and quickly made a place for it on the fall schedule. The only adjustment that will be made in the ABC *Strokes*, will be a slight maturing of the Coleman character, placing Arnold in high school and thereby only breaking the continuity of the character's age by about six months. "Instead of him being 14½ in *Strokes*, he will be 15. That's the way the network wants the show to go," the spokesman says.

Meanwhile, if its syndication strength has anything to do with its potential on ABC, *Strokes* may very well continue to have strong ratings power. Making its debut as a syndicated program in September, 1984, *Strokes* was the highest rated new off-network series during the February, 1985, sweeps, racking up a 9 DMA household rating in Nielsen, and winding up in the third slot, behind only *M\*A\*S\*H's* 10.9 and *Three's Company's* 10.7, in off-network series overall.

In addition, it dominated the time period, increased its time period over the 1984 program and displayed hot demo strength across the board in some specific markets, both on indies and affiliates. Some samples: on indies, it increased the average rating and share on WFLD-TV Chicago, by 44 per cent and 35 per cent, respectively over the February,

1984, program; on WXIX-TV Cincinnati, it ranked Number 1 in ratings, share, homes, men 18-34, teens and kids, while in Dallas-Ft. Worth, on KTVT(TV) *Strokes* was Number 1 in homes and all demos.

On the affiliate level, on WTVA-TV Columbus, *Strokes* was tops across the board in its time period, and in Dayton, on WHIO-TV, it did likewise. The same thing was true on WCTI(TV) Greenville-New Bern-Washington and on WATE-TV Knoxville. As of April 30, *Strokes* was in 134 markets, representing nearly 90 per cent of the country.

## Roberts to form firm

Steve Roberts, who resigned as president of Twentieth Century Fox Telecommunications, effective at the end of July, plans to form his own company later this year. Since the announcement of his resignation, Roberts says he "has gotten a tremendous amount of interest" in his services from other firms, but "my preference is to set up my own company to consult and possibly get involved in some projects. I will be involved in cable, syndication and home video."

His new firm, Roberts says, will "get involved with small companies" although he also has "every expectation I will be doing business with Fox in the future."

Roberts, an 18-year veteran of Fox, says he was not leaving the company because of any problems. "It's been very friendly, no problem" he says, adding that the expectation he would be working with Fox in the future as proof.

## All American division

All American Television has set up a division to handle advertiser-supported sales, and has moved to expanded quarters in New York. Joel Gallen will be vice president of the new division, All American Media Sales. Conrad Roth continues as senior consultant. Gallen reports to Joe Kovacs, executive director of the parent company.

Kovacs, in announcing the formation of the barter division, says that barter is "probably at least a \$400 million business now, maybe \$500 million, and it's growing by leaps and bounds." He cites the increasing use of barter by independent stations as a major factor. Based on the needs of station and client customers, "we've decided to give barter our full attention by forming a separate division." Among the programs being bartered by All American Media Sales are *New York Hot Tracks*; *Omni: Vision's of Tomorrow*; *Magical Mystery Tour*; and *Rock-N-America*.

In a separate development, Nancy

Gottenker has joined All American Television as a sales executive. She was a research analyst at Television Program Enterprises.

## Zooming in on people

**Bruce Marson** has been named senior vice president, programming, at **Metromedia Producers Corp.** He is currently supervising the production of *Midtown*, late-night comedy/drama strip, and a miniseries and a special. He was creator and executive producer of *Summer Solstice*, for ABC. Network projects in development under Marson's direction include a movie of the week, *Amy, Where Are You?*



**Bruce Marson**

**Leon Memoli** has joined **D.L. Taffner/Ltd.** in a senior executive position in New York. Memoli, a 23-year veteran of the William Morris Agency, most recently was director of the New York TV department at WM, where he developed and packaged shows.

**Alan Cole-Ford** has been named to the new post of vice president, video distribution, at **Paramount Pictures Corp.** He comes to Paramount from the media research and consulting firm of Paul Kagen Associates, where he was an analyst for the past two-and-a-half years.

**Patrick Pattison** has been named to the new post of vice president, director of marketing at **Metromedia Producers Corp.** Pattison was vice president, director of creative services for BBI Communications.



**Patrick Pattison**

**Louis H. Gonzalez** has been appointed to the new position of Midwest sales manager, **Primetime Entertainment.** Gonzales, who will be based in Chicago, has a diversified background in broadcast management and sales, including a stint as a sales executive at KSAT-TV San Antonio.

**Marie Winkler Tuccille** has been named director of operations and promotion at **Program Syndication Services.** She joined DFS in 1976 as a spot TV buyer. In 1982, Tuccille moved to PSS, the subsidiary of DFS.

**Leonard B. Bart** has joined Telepictures as manager of research. Prior to Telepictures, Bart was research analyst for Paramount Pictures.

**Bonnie Wrobel** has been named operations manager, business affairs, at **Columbia Pictures Television.** Wrobel, has a B.A. on business administration and an A.A. in business law.

## NATAS names Dessart

George Dessart, vice president and assistant to the executive vice president, CBS/Broadcast Group, has been elected president of the New York chapter of The National Academy of Television Arts and Sciences. Other officers elected by the board of governors were Alvin Cooperman, producer/writer, Alvin Cooperman Productions and president, Manhattan Television Center, named first vice president; Nicki Goldstein, director, business affairs, Independent Network News, second vice president; Linda K. Hobkirk, executive vice president and chief operating officer, Imero Fiorentino Associates, secretary; and Arthur Kent, president, NABET, treasurer. All serve two-year terms, beginning June 1.

## VPA awards

Ampex, MCI Quantel and Studer have each won a special achievement in engineering Monitor award from the Videotape Production Association. The VPA award winners were chosen by the VPA engineering committee. Ampex won for the VPR-3 one-inch VTR, a new generation type C machine which allows rapid shuttling and smooth handling of video tape by virtue of its sophisticated vacuum capstan and roller guide system.

MCI/Quantel won for the DPS-7000 paint box, a device which has become the standard of the TV graphics industry for both network and post-production use. Studer took an award for the A810 audio tape recorder with center track time code. The recorder has eliminated the need for a four-track tape recorder to deliver stereo audio plus time code.

## Programming/Production

continued

### Syndication shorts

**Telepictures Corp.** has acquired worldwide rights, outside of the U.S., to *Do You Remember Love?*, two-hour movie which airs on CBS this month, and to *Deadly Intentions*, four-hour miniseries based on a true story.

The first of four specials of *Omni: Visions of Tomorrow*, called *Futurebody*, has been cleared in 100 TV markets, covering more than 80 per cent of the U.S. TV households, according to Omni Productions and All American Television. The remaining specials will explore "Space," "Medical Miracles" and "Lifestyles in the 21st Century."

All American will distribute *New York Hot Tracks*, in association with Golden West Television. All American has been handling the ad sales since the program's inception in April, 1984. Among the continuing sponsors are Mars, Levi's, Coca-Cola and Honda.

**Syndicast Services** has acquired the distribution rights to two of Elvis Presley's TV specials never before seen in syndication. The two 90-minute presentations are Presley's *Comeback* special and his 1973 special, *Aloha From Hawaii*, originally transmitted via satellite around the world. They will be offered to stations for a first run in barter August, 1985, and January, 1986, respectively. Stations have two additional runs of each of the specials over the next two years.

*Matt Houston*, available to stations beginning in the fall, has been bought by 21 outlets in the first four weeks of sales. Stations sold by **Warner Bros. Television Distribution** include KTLA(TV) Los Angeles, WPHI-TV Philadelphia, WXNE-TV Boston, WJLA-TV Washington, KTVT(TV) Dallas-Ft. Worth and KHTV(TV) Houston.

Renewals for the second season of *The All New Let's Make a Deal* total 75, currently. Stations recently signed for the Telepictures series include WOR-TV New York, KYW-TV Philadelphia, KTVU(TV) San Francisco and KXAS-TV Dallas-Ft. Worth.

**Orion Television Syndication** has sold Orion World Premieres, 15-title

package, in more than 58 markets, including 24 of the top 25. Recent sales include WJBK-TV Detroit, KCBR-TV Des Moines, KHNL-TV Honolulu, WGME-TV Portland, Me., KJTV(TV) Amarillo, and KAME-TV Reno. Also, Orion II, a package of 25 features, has been cleared in more than 48 markets.

**Colbert Television Sales** has signed 14 stations, for a present total of 97, for *Lone Ranger*, including 19 of the top 20. Stations signing since January include WKBD-TV Detroit, KEKR-TV Kansas City, KTZZ-TV Seattle-Tacoma, WPCQ-TV Charlotte, WWSG-TV Philadelphia and KCRG-TV Cedar Rapids-Waterloo.

**D.L. Taffner/Ltd.** has added nine new stations to the *Too Close for Comfort* list, including WRAU-TV Peoria, WTXN-TV Hartford-New Haven, WLKY-TV Louisville and KTVX(TV) Salt Lake City. Total currently is 82 stations, with a 73 per cent U.S. TV household coverage.

The present lineup of **Columbia Pictures Television's** *Barney Miller* is 180 stations, including all top 75 markets. Markets collectively represent 96.5 per cent of the U.S. households. Fifty-five of the markets have renewed the series in advance of the license expiration.

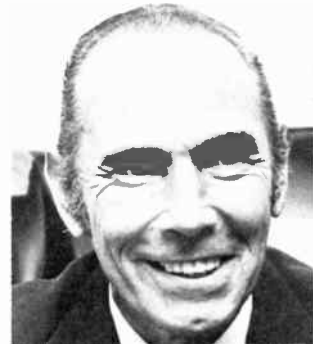
The Spectrum Collection, library of variety of TV product syndicated by **Metromedia Producers Corp.**, is getting sharp sales, reports MPC. Miniseries include *Sara Dane, I, Claudius* and *Wild Times*. Variety specials such as *Mr. Magig* and *Godunov: The World to Dance In*, have been acquired by KDFI-TV Dallas-Ft. Worth and KDTV(TV) Tucson.

**Worldvision Enterprises' The Jackson Five** will move into its second year, beginning June 1. It's now on 130 stations, covering 84 per cent of the country. The weekly series has 23 animated episodes.

**Orbis Communications** will distribute a package of seven specials including a 90-minute celebration of the Smithsonian Institution, *Smithsonian Holiday*, and six one-hour programs on *American Business: A Television History*. The programs are produced by **Martin Sandler Productions** and funded by Wang Laboratories.

lywed Game strip show in the fall, has already sold it in 127 markets," Barris Industries president Budd Granoff notes. "We'll probably go past 150. We have \$16 million in sales. We're holding two 30-second spots for barter sales, and we envision better than \$10 million from barter."

Granoff says the company is developing other shows, *Missing*, *Family Olympics*, *Liar's Poker* and *MoneyWords*. *Missing* is a prime time weekly one-hour show, which reunites people who have been separated. *Family Olympics* pits two families against each other in games of physical skill; *Liar's Poker* is a game show in which participants guess the occupation of guests who try to put them off with false clues; and *MoneyWords* is a contest in which players compete to create words. The three are strip shows aimed at networks or syndication. Also in the works is a new version of *The Dating Game* and, possibly, *The Gong Show*.



**Bud Granoff**

Although Barris has been inactive as a production company, Granoff said Barris Industries, "achieved \$7 million in sales last year, mainly from *Dating Game*, *Newlywed Game* and *The Gong Show*. *Treasure Hunt* and *The \$1.98 Beauty Contest* completed the sale. And don't forget, they represent only 7 per cent of our library." He says the library consists of 4,300 programs.

What is the value of the library? "Analysts tried to determine the value of our library," Granoff says. "The estimates we got ranged from \$4 million to \$60 million. It depended on who you were talking to. Everybody gave me a different opinion."

The long production hiatus at Barris Industries came at a time when all the company's shows were "on the downside, and we decided we wanted to rest for a while and come back in about a year," Granoff says.

Barris Industries has had some interest in other business ventures. "We took control of a company called Ply-Gems at the end of 1981," Granoff says. "It manufactured vacuum cleaner bags and wood panelling. We just sold off our interest in that company and made about a \$7.4 million profit."

During the hiatus, Chuck Barris wrote a book, and Granoff went into retirement. He returned about a year ago and formed Bel Air Programs Sales for Barris. The new company is now selling the company's product.

## Barris back on track with new projects

Chuck Barris' production company, which has been relatively inactive during the past couple of years, is planning a comeback with a slate of new game shows for network and first-run syndication.

Barris Industries, which is currently planning to release *The All New New-*



## Flaherty nominated

Joseph A. Flaherty, vice president and general manager, CBS Operations and Engineering, CBS/Broadcast Group, has been nominated to the rank of Chevalier de l'Ordre National de la Legion d'Honneur. The French government gave the honor to Flaherty in recognition of his efforts aimed at promoting friendship and understanding between France and the U.S. Flaherty was named vice president at CBS in March, and was vice president, engineering and development, since 1977 and general manager, engineering and development, from 1967 to 1977. He has been a member of the professional engineering staff at CBS since 1957.

## Radio syndication

**Drake-Chenault Enterprises** has been bought by **Wagontrain Enterprises**, whose principal owner is William S. Sanders. Denny Adkins, president of D-C, will remain in that position. Gene Chenault founded D-C in the 1960's along with Bill Drake. Both successfully consulted the RKO chain and introduced the Drake format, which remains the standard of contemporary radio. At present, D-C consults some 300 stations nationwide, in addition to several in Canada, The Pacific, Australia and Japan.

Sanders, who began his broadcasting career in 1953, in Armed Forces Radio, formed Wagontrain in 1981. Wagontrain has interests in seven radio stations, including KPER(FM) Hobbs, N.M., KOTE/KKZZ(FM) Lancaster, Calif. and a cable TV system servicing Ft. Collins, Colo.

**Bob Hoffmaster** has joined **United Stations Radio Network** in the affiliate relations department, Washington. Before joining the network, Hoffmaster was production director at WBMW(FM) Washington. At USRN, the network will offer Country Six Pack, the firm's yearly offering of six three-hour specials, to coincide with the biggest holidays of the year. The first installment premieres Memorial Day weekend, to celebrate Loretta Lynn's silver anniversary since her first hit.

**Sklar Communications** has added WMKR (formerly WMAR-FM) Baltimore, and KOFM Oklahoma City, to its client roster. In addition, a new weekly one-hour radio series, *The Computer Connection*, is being syndicated by UPI with Skylar as developmental consultants.

*Info Radio*, daily 90-second news and lifestyle feature from **Warner Publisher Services**, has marked its fifth year of continuous broadcast. Of the 400 stations airing the program, more than 50 per cent are in the top 175 markets. Broadcast copy comes from 15 national

magazines distributed by Warners. Production and syndication is handled by Cinema Sound.

## B'nai B'rith winners

WOR-TV and WOR New York each won an Edward R. Murrow Brotherhood Award, sponsored by the cinema/radio/TV unit of B'nai B'rith. Winners were announced at a sixth annual ERMBA luncheon. The organization honors those news features and public affairs programs, as well as public service announcements and commentaries, that best promote human understanding and good relations among people.

The winners were, in the category of television network news features/public affairs, *New Kid on the Block*, Maryland Public Television, carried by PBS stations; the same category in radio, *Prisoners of War*, NBC Radio Network; New York TV stations, news features, *Nine on New Jersey—Poverty*, WOR-TV; in radio, *Sing Sing: The View From B Block*, WOR radio.

In radio PSAs, WABC won for *Rockabye Baby*, 10-part series on teenage pregnancy. In addition, WNBC-TV New York won two special citations. One was for the station's editorials and the other for PSAs on *Black Citizens for a Fair Media*.

## Dow Jones, Mutual tie

Dow Jones & Co. has signed a letter of intent to distribute the Dow Jones News Service over Multicom, nationwide, FM subcarrier telecommunications service developed by the Mutual Broadcasting System. Under terms of

the agreement, Mutual Satellite Services, a division of MBS, will provide real time subcarrier distribution of Dow's news service on a trial basis to Multicom receiver in New York beginning this month.

The distribution to financial institutions will be Monday through Friday, from 8 a.m. to approximately 6:30 p.m. Dow could expand its use of Multicom to more than 2,000 points in the top 10 markets by the end of September, with sites added throughout the top 100 markets thereafter as needed, according to MSS.

Multicom was developed by Mutual for organizations needing to send encoded information in data, audio or software formats from one originating point to a multiple number of reception sites at speeds up to 9,600 bits per second. Mutual's uplink facility is in Bren Mar, Va. The service uses a proprietary error detection and correction algorithm to ensure very low bit error rates.

## Florida chapter formed

A Florida chapter of the Broadcast Pioneers has been formed. President of the chapter is Walter M. Windsor, president of Comco, Inc., broadcast station group headquartered in Orlando. Other elected officers are Donald K. Clark, media broker; and Marion Stephenson, former NBC vice president. A total of 34 broadcasters, both past and present, have joined the chapter. The first annual meeting will be held June 29, in conjunction with the annual convention of the Florida Association of Broadcasters.



Tony Randall, r., host of "Television: Our Life and Times," On the Air/RKO Television production in association with Ailes Communications, takes a break during shooting of the two-hour syndicated special to air this month on a cash-plus basis. Joining Randall are, l.-r., Roger Ailes, executive producer; Jack Paar, special featured guest; and Alan Zaresky, president, On the Air.

# Commercials

## NAD continues to resolve challenges

One of the major stories that continues to go unnoticed, is the quiet statesmanlike way the National Advertising Division of the Council of Better Business Bureaus, a intra- industry entity with no punitive powers, has helped the industry put its house in order.

In March, the NAD resolved 12 challenges. Resolution means the NAD prevailed successfully on the advertiser to withdraw the commercial, or make substantive changes in the content to satisfy the complaint or determine that the advertiser had proven his claim and that the challenge was not valid.

In virtually all cases, the advertiser has voluntarily abided by the decision. By any definition, NAD, which has now been in operation since 1971, and has resolved almost 2,300 cases, is a remarkable record of self policing.

The dozen challenges resolved in March, included a challenge handled by the Children's Advertising Review Unit, (CARU) and continued liaison with the National Advertising Review Board.

The March case log is typical in another way. It shows the diversity of advertisers that come before the NAD in challenge context, and the different avenues of complaint that can be utilized.

Not only can a competitor initiate a challenge, but a consumer, a special interest group, and the NAD itself, can also question the content of any advertisement in any medium.

In March, six cases were closed after NAD agreed advertisers had substantiated their claims. Subjects included a personal computer, a diet plan, a moisturizer, residential fuel oil, a portable video camera and canned vegetables.

On the other hand, six cases were closed when the advertising was withdrawn or advertisers decided to modify their claims.

Where do the challenges come from? Two were the result of the NAD/CARU monitoring program, six came from competitors, one from a consumer organization, and three others from consumers who complained to the Better Business Bureaus or directly to NAD.

Of the 12 challenges issued, seven were on television commercials, six in which the advertiser substantiated these claims. The seventh, for S.C. Johnson & Sons, Inc. Curel moisturizing lotion and cream, was settled when the advertiser, though vigorously disagreeing with one aspect of NAD's findings, said it would withdraw the commercial.

This spirit of intra-industry cooperation, is, in the opinion of authoritative observers, the ingredient that makes the system work.

## Entries break record

There were 19,506 entries submitted for Clio's 26th annual awards competition, up 10 per cent over last year's previous

record of 17,669 entries.

Judging began in February with preliminary sessions held in Chicago, Los Angeles, Minneapolis, New York, San Francisco and St. Louis.

Less than 2 per cent of total entries will pull down the statuette at the awards ceremonies to be held in New York on June 17 at the New York State Theatre at Lincoln Center.

## Bow new Monitor

The Monitor Award, symbol of achievement in the video tape industry, has been given a plaque-lift.



When the Videotape Production Association (VPA) holds its 1985 gala on June 10 in the New York State Theatre at Lincoln Center, winners will be presented with a newly created symbol of their achievement.

Linda Glovitz, chairs a subcommittee on awards that came up with a prototype that reflects the high tech image the VPA wants to project.

The award, (see photo) was approved by the Monitor Award Executive Committee, chaired by Walter Hamilton and Marcia Greenfield, and will be presented to winners at the ceremony itself.

At earlier galas, the award was forwarded to recipients at a later date.

## Standbys win at One

Nike, via Chiat Day, Pepsi Cola, via Batten Barton, Durstine & Osborn, Federal Express, via Ally & Gargano, all agencies and advertisers that have tasted the thrill of victory rather than the agony of defeat in other award competitions, were the major winners again at the One Show held in New York earlier this month. It was a victory for the big advertisers.

On the radio side, Cargill, Wilson & Acree/Atlanta, won best campaign for its work on Alabama Power and Fallon McElligott Rice, the big winner last year, notched a first for best single con-



**Joe Cortese** (r.) played a creative director in a made-for-TV movie over ABC-TV on May 11, called "Letting Go." In order to get some insights for his performance, Cortese visited Murray Kalis, senior vice president and creative director, HCM/Los Angeles, and followed him around for one working day. Did he get anything out of it. "Sure, I got a lot," Cortese says, "tempo, kind of rhythm, some professional jargon. These guys are under tremendous pressure. I observed the way Kalis regards products, very introspective. The way he talks to art directors—very laid back."

sumer radio commercial.

Ron Berger, president of the One Club, as well as senior vice president/creative group head, Ally & Gargano, told the audience, that "awards are no longer irrelevant. Agencies, recognize their value. When an agency spends as much as \$40,000 in entry fees for competitions you can assume that they are serious about winning."

Berger went on to note that the One Club received more than 5,000 entries this year, up substantially from last year (see other Mini in this section noting Clio's increase in entries) and that it was going to pay more attention to its third place winners now and in the future.

Berger, a successful and prolific working agency creative, confirmed what most agency senior execs have known for some time. Awards can be translated into substantial pay raises and new pieces of business. Some shops that will be effecting that translation are listed below, in order of their finish, Gold (1), Silver (2) and Bronze (3).

#### **Public Service Radio: Single**

*Market share:* Writers, Jay Taub, Tod Seisser; Client, Kronenbourg Beer; Agency Producer, Bob Nelson; Agency, Levine, Huntley, Schmidt & Beaver.

*Original People:* Writer, Robert Neuman; Client, American Museum of Natural History; Agency Producer, Tony Wellman; Agency, Ogilvy & Mather.

*Nell Carter:* Just Go!: Writer, Sherry Nemmers; Client: Breast Exam Center of Harlem; Agency Producer, Sherry Nemmers; Agency, Dancer Fitzgerald Sample.

#### **Public Service Radio: Campaign (Only One Finalist) (Gold)**

Writer, Cindy Henderson; Client, Seattle Sea Aquarium; Agency Producer, Bernie Hafeli; Agency, Livingston & Company/Seattle.

#### **Consumer Radio: Single**

*Marcus:* Writer, Jarl Olsen; Client, New Orleans Breakers; Agency Producer, Jarl Olsen; Agency, Fallon McElligott Rice.

*Craving:* Writer, Joy Golden; Client, Fromageries Bel; Agency Producer, Michael Pollock; Agency, TBWA.

*Dust Bunnies:* Writer, Jarl Olsen; Client, Pronto Ristorante; Agency Producer, Jarl Olsen; Agency, Fallon McElligott Rice.

#### **Consumer Radio: Campaign**

Writer, Dick Orkin; Client, Alabama Power; Agency Producer, Dottie Martin; Agency, Cargill Wilson & Acree/At-

lanta.

Writer, Joy Golden; Client, Fromageries Bel; Agency Producer, Michael Pollock; Agency, TBWA.

Writer, Mike Koelker, Mark Vieha, Jake Holmes, and Art Twain; Client, Levi Strauss; Agency Producer, Steve Neely; Agency, Foote Cone & Belding/San Francisco.

#### **Public Service Television Single**

*Nell Carter:* Art director, Kathy Edwards; Writer, Sherry Nemmers; Client, Breast Examination Center of Harlem; Agency, Dancer Fitzgerald Sample.

*Let's Spend the Night Together:* Art Director, Mike Moser; Writer, Brian O'Neill; Client, California Broadcasters Association Against Drunk Driving; Director, Mike Cuesta; Production Co., Griner/Cuesta; Agency producer, Richard O'Neill; Agency, Chiat/Day—San Francisco.

*Debbie:* Art director, Michael Diliberto; Writer, Jeff Millman; Client, Maryland Council for Development Disabilities; Agency Producer, Tom Trahan; Agency, Smith Burke & Azzam/Baltimore.

#### **Public Service Television Campaign (Only one Finalist) (Bronze)**

Art Director, Doug Lew; Writer, Bob Thacker; Client, Minneapolis Institute of Arts; Director, Steve Griak Production Co., Wilson-Griak; Agency, Chuck Ruhr/Mpls.

#### **Consumer Television: 10 Single**

*Fred's Weenies:* Art Director, Michale Tesch; Writer, Patrick Kelly; Client, Federal Express; Director, Patrick Kelly; Production Co., Kelly Pictures; Agency producer, Jerry Haynes; Agency, Ally & Gargano.

*Plug:* Art Directors, Lee Clow and Brent Thomas; Writers, Steven Hayden and Penny Kapousouz; Client, Apple Computer; Director, Mark Coppos; Production Co., Directors Consortium; Agency producer, Morty Baran; Agency, Chiat/Day—Los Angeles.

#### **Consumer Television: 10 Single**

*Croissants:* Art director, Barry Vetere; Writer, Ron Berger; Client, Dunkin Donuts; Director, Dick Loew; Production Co., Gomes-Loew; Agency Producers, Beth Forman; Agency, Ally & Gargano.

#### **Consumer Television: 10 Campaign**

Art director, Michael Tesch; Writer, Patrick Kelly; Client, Federal Express;

Director, Patrick Kelly; Production Co., Kelly Pictures; Agency producer, Jerry Haynes; Agency, Ally & Gargano.

Art directors, Lee Clow and Brent Thomas; Writer, Steve Hayden and Penny Kapousouz; Client, Apple Computer; Director, Mark Coppos; Production Co., Directors Consortium; Agency Producers, Morty Baran; Chiat/Day, Los Angeles. (Only 2 finalists Gold & Silver).

#### **Consumer Television: 30 Single**

*Sweats:* Art director, Brent Thomas; Writer, Brent Bouchez; Client, Nike; Director, Mark Coppos; Production Co., Directors Consortium; Agency Producer, Richard O'Neill; Agency, Chiat/Day, Los Angeles.

*Lester Hayes:* Art Director, Gary Johns; Writer, Jeff Gorman; Client, Nike; Director, Mark Coppos; Agency producer, Morty Baran; Agency, Chiat/Day—Los Angeles.

#### **Consumer Television: 30 Single**

*Blues:* Art directors: Chris Blum, Leslie Caldwell; Writer, Mike Koelker; Client, Levi Strauss; Director, Leslie Dektor; Production Co., Petermann/Dektor; Agency producer, Steve Neely; Agency, FCB/San Francisco.

#### **Consumer Television: 30 Campaign**

Air directors, Nick Gisonde and Dave Clark; Writers, Charlie Breen, Bob Tamburri; Client, Miller Brewing/Lite Beer; Director, Bob Giraldi; Production Co., Giraldi Productions; Agency producers, Marc Mayhew, Andy Cornelius; Agency, Backer & Spielvogel; Art director, Tony Angotti; Writer, Tom Thomas; Client, BMW of North America; Director, Michael Seresin; Production Co., Brooks Fulford Cramer Seresin; Agency producer, Lorange Spenningsby; Agency, Ammirati & Puris; Art director, Tod Seisser; writer, Jay Taub; Client, Citizen Watches; Agency producer, Rachel Novak Agency, Levine Huntley Schmidt & Beaver.

#### **Consumer Television Over: 30 (:45/:60/:90) Single**

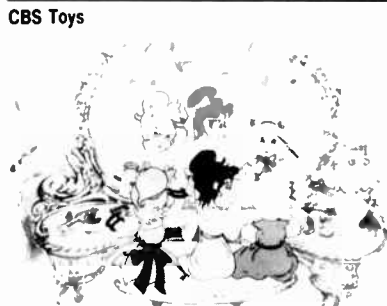
*I Love L.A.:* Art directors, Lee Clow, Gary Johns; Writer, Jeff Gorman; Client, Nike; Directors, Tim Newman, Mark Coppos; Production Cos., Jenkins/Covington/Newman, Directors Consortium; Agency Producer, Morty Baran; Agency, Chiat/Day.

*Heartland:* Art director, David Lamb; Writer, Larry Simon; Client, Anheuser-Busch/Bud Lite; Director, Joe

# Selling Commercials



DOLPHIN PRODS., N.Y., COMPUTER ANIMATION



CONCEPT STUDIOS, Burbank, CA



LEWIS COHEN & COMPANY, INC., New York



KCMP PRODUCTIONS LTD., New York



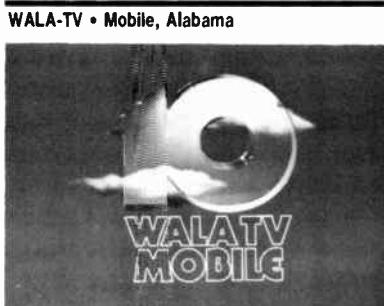
GIFFORD ANIMATION, New York



KCMP PRODUCTIONS LTD., New York



DOLPHIN PRODS., N.Y., COMPUTER ANIMATION



I-F STUDIOS, New York

## Commercials *continued*

Pytko; Production Co., Levine/Pytko; Agency producers, Gary Conway, David Lamb; Agency, Needham Harper Worldwide/Chicago.

*Spaceship*: Art director, Harvey Hoffenberg; Writers, Phil Dusenberry and Ted Sann; Client, Pepsi-Cola; Director, Ridley Scott; Production Co., Fairbanks Films; Agency producer, Phyllis Landi; Agency, BBDO.

### Consumer Television Over :30 (:45/:60/:90) Campaign

Art director, Harvey Hoffenberg; Writers, Phil Dusenberry and Ted Sann; Client, Pepsi-Cola; Directors, Bob Giraldi, Barry Meyers, Ridley Scott; Production Cos., Giraldi Productions; Sunlight, Fairbanks Films; Agency producers, Phyllis Landi and David Frankel, Agency, BBDO.

### Consumer Television Over :30 (:45/:60/:90) Campaign

Art directors, Chris Blum and Leslie Caldwell; Writer, Mike Koelker; Client, Levi Strauss; Director, Leslie Dektor; Production Co., Petermann/Dektor; Agency, Foote Cone Belding.

Art director, David Lamb; Writers, David Klehr, Larry Simon, Client, Anheuser-Busch/Bud Lite; Director, Joe Pytko; Production Co., Levine/Pytko; Agency producers, Gary Conway, David Lamb; Agency, Needham Harper Worldwide/Chicago.

## Ad makers

When an agency adds about \$200 million in billings to its coffers in one year, those who played a major part in the growth will, ultimately be recognized.

**J. Walter Thompson's** progress in terms of adding, not only billings, but creative clout has been reported in this publication, and now two of the prime movers in the ascendancy of its New York office have been elected to the shop's board of directors.



**Bert Metter**

**Steve Bowen**

**Bert Metter**, vice chairman of JWT, USA, and **Steve Bowen**, executive vice president and general manager of JWT/NY, have been elected members of the board of directors.

**Terry Scullin**, a creative supervisor at the agency, has also been named a vice president. Scullin joined BBDO in 1972 as a copywriter. He was promoted to creative supervisor in 1980, and has worked on DuPont, General Electric, Hammermill for the agency.

**Beverly Blake** and **Bill Strateman** have been named group vice president at HCM/Los Angeles.

Blake has Wienerschnitzel Restaurants, LouverDrape accounts under her aegis. Previous agency affiliations were with Marsteller/Los Angeles and at Benton & Bowles.

Strateman has supervised a broad range of consumer accounts at the agency's Los Angeles office. He transferred to Marsteller/LA in 1974 after working at the agency's New York office as a copywriter on United Technologies and Keep America Beautiful.

**Dan Fairman** and **Joel Seiden** have been named senior vice presidents of **William Esty**. Both are creative directors on the agency's **Nissan Motor Corp. U.S.A.** account.

Seiden continues to serve as creative director for Nissan trucks. He joined Esty in 1973 as a senior copywriter, was named vice president and creative director for the truck division of the Nissan account in 1983.

Fairman continues as creative director on **Nissan** cars. He started at Esty in 1966, putting in nine solid years on the shop's packaged goods accounts, after a short stint with J. Walter Thompson on the Ford Motor Co. business. He returned to Esty in 1976 as a vice president of Nissan.

Several weeks ago, **Frank DeVito** vice chairman and director of creative services at SSC&B: Lintas USA, reorganized the upper executive echelon of its creative department.

The reorganization involved several major appointments. Four groups will be headed up by the following executive creative directors: **Michael Shalette**, executive vice president; **Judith P. Lotas**, executive vice president and **Lynn Giordano**, senior vice president. A fourth director has yet to be named.

**George Bragg**, who succeeds **Jeff Devlin** as vice president and director of Broadcast Production, also reports to DeVito. Bragg, a production veteran who comes to SSC&B from Kenyon & Eckhardt, Inc., is in the midst of several out-of-town get acquainted trips with agency clients.

**Ira Chynsky** has been named vice president, director of creative services administration. He also reports to DeVito, and, before joining SSC&B, held similar responsibilities at LKP.

**Sherri Fritzson** well traveled, veteran has been named senior vice president and director of television and radio



**Sherri Fritzson**

production at **Foote Cone & Belding**, New York. **Len Sugarman**, executive vice president and executive creative director, tapped her for the assignment.

Fritzson has been with the shop since June, 1984, as a vice president and senior producer. Her promotion is tacit indorsement of her three-month tenure as acting head of production. Two of the spots she has produced for FC&B include Data General's "Tank" and "Catapult" spots.

Fritzson's agency background includes an initial stint at Benton & Bowles, from 1972 to 1974, followed by tenures at Rosenfeld, Sirowitz & Lawson, and then at Geers Gross, where she was executive producer.



**Pam Dean**

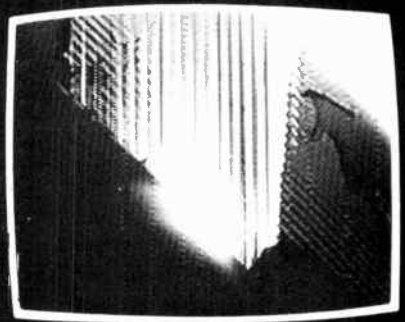
**Pam Dean** has been named a copywriter at **Brand & Gerber & Shick**. Before B&G&S, Dean worked for several northeast Ohio agencies in a similar capacity. She also worked in radio as a production assistant.

**Geer, DuBois** has **Robert Kilzer**, group creative director on the IBM account, to senior vice presidential status. He joined GDB 18 months ago to supervise the creative work on its IBM business. Before that he was a vice president and copy chief at the Bloom Agency's New York office.

At **Quinn & Johnson/BBDO** in Boston, **Paul Regan** has been named senior vice president and executive creative director. He formerly was a senior vice president and associate creative director at Hill, Holliday, Connors, Cosmopolus, Inc. The post is a new one.

Regan joined Hill Holiday in 1976, and worked on *The Boston Globe*, Lotus Development Corp. and Ocean Spray as well as other pieces of HHCC business.

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## Commercials *continued*

### New campaigns

**Coca Cola** changed its formula; now **Burger King** is changing the size of its Whopper.

Straight from its Miami headquarters, Burger King announced that, beginning June 1, the Whopper, which the hamburger maker calls its "flagship sandwich," will increase in size from 3.6 ounces to 4.2 ounces of "flamed broiled beef" and be served on a new kaiser cut bun.

In case you think this is small potatoes, (the company is sticking with its current formula for French fries) Burger King is launching a \$30-million advertising campaign, the bulk of it in television, to coincide with the release of the bigger Whopper.



The campaign will run eight weeks. Details were not available at presstime, but **Tim Arnold** of J. Walter Thompson promises "a campaign as innovative as the production innovation itself."

Burger King Corp. and its franchisees operate approximately 4,000 restaurants worldwide, and had system-wide sales of \$3.4-billion in fiscal '84, second only to that of McDonald's.

**Biederman & Co.** has put together a spot on behalf of the ITT XTRA personal computer and its new Voice Communications Systems.

The premise for the spot is straight forward enough. A boy and a dog, a St. Bernard, are seen entering a busy office, hunting down an unused XTRA and sitting down in front of it to view cross-section diagrams of an aircraft.

The boy calls up a series of sideviews and overhead shots. Then the dog barks, and a dish of dog food pops up on the computer screen.

The commercial illustrates a key feature of ITT's voice recognition option: It will respond to a vocabulary of as many as 200 command words that the user stores in it.

The spot is airing in ITT's regular schedule of news, sports and entertainment programs. **Barry Biederman** wrote the copy, **Howard Benson** art directed and produced. **Rob Lieberman** of **Harmony Pictures** was the director.

Is tourism vital to the Bahamas? One of the statistics trotted out at the introduction of the island's new \$6-million multi-media ad campaign, is that tourism accounts for 58 per cent of the islands' gross income and is responsible for two out of every three jobs.

The Bahamas had a 20 per cent increase in tourists last year, and the objective of this year's campaign, according to tourism minister **Clement E. Maynard**, who also supplied the statistics reported earlier, is to not only maintain the increase of tourists, but also persuade them to step up their per capita expenditure.

NW Ayer, agency for the Bahamas, will continue to employ the current theme, "It's Better in the Bahamas," but will tack on a new afterthought. "You may not want to do it all, but it's nice to know it's there."

Ayer is running a new (one 30-second) TV commercial in 14 major markets and supports this with a \$1.5-million magazine expenditure.

**Barbara Feldon** is the spokeswoman for a 60-second spot that acquaints the viewer with four product areas for **Allegheny International**, a high technology company.

Created by **Burton-Campbell**, the Atlanta-based advertising agency, the Allegheny products include: tiny microchips that run everything from computers to wristwatches, **Sunbeam** products such as the Oskar, a new small food processor; the Omni blanket, which adjusts to body temperatures and the Monitor iron with an electronic brain that turns itself off.

Theme for the campaign is: "Technology to meet a world of needs." **Paisley Productions**, Los Angeles, produced the spot, which has regional showings in New York and Pittsburgh.

**J. Walter Thompson** has launched a multi-million dollar television campaign for Baby Fresh, pre-moistened towelette for infants from Scott Paper Co.

The campaign leans heavily on James Brown-type barrelhouse rock, using the "I Feel Good" song that is associated with him.

Visuals are of the infants who "dance" to the music, clap hands and beat out the rhythm on a Baby Fresh package. The product comes in an unscented or regular brand.

Lyrics to the rock beat shout out the sales message, "I feel clean. Baby Fresh clean. It gets me tender loving clean."

**Jud Falby**, of his own production company, JED commercials, had the opportunity to direct the young talent. **Billy Eaton** arranged the "I Feel Clean" music. **HEA** was the music production house, and Bobby Floyd was the vocalist.

## Commercials circuit

**Bruce Nadel**, New York based director/cameraman and principal of the commercials production house, Nadel-Noir, has just wrapped two spots for the **American Dairy Association**, via **D'Arcy, MacManus Masius** in Chicago.

**Vincent Price** is the spokesman for the two spots designed to enhance consumers' awareness of the "Real" seal symbol, which identifies dairy foods and beverages.

In the 30-second spots, the world is literally one of real dairy products. In the first spot, Price draws viewers into a miniature vista landscaped with heroic proportions of cottage cheese. More than 1,000 pounds of cottage cheese were used to create the scenic hills, mountains and plains. The cottage cheese-covered terrain is garnished with celery and pineapple trees, giant boulders of green and red pepper and a clear flowing stream of French dressing.

In the second spot, the visual journey is through a panorama of "delicious dairy delights," including sour cream, milk, cottage cheese and yogurt.

The real world theme is meant to tie in with whole milk ingredients, various genuine cheeses and other dairy foods.

Price will also be used in the two 60-second radio commercials, where the nutrition provides continuity with the TV spots. **Alisa Lopano** was line producer on the TV spots, and **Pat Croce** was the home economist. **Colnet-Fryer**, produced the music for both broadcast versions.

**Nadler & Larimer** has put together a campaign for **Faberge Organics Shampoo** that has a pretty powerful protagonist. **Miss World, Mary Stavin** of Sweden.

The product is made from wheat germ oil and honey shampoo. Product shots were alternated with slow motion images of waving fields of wheat, through which strolls, the tall, blonde Miss World in a striking linkup of images.

**Harley Flaum** of Radio Band of America, produced RBA composer/arranger **Tom Seller's** score. A harp is layered over the rhythm section and synthesizer lines to provide musical contrast.

The creative director on N&L was **Irwin Goldberg**. **Jo Ann Harvard** produced the spot.

**British Airways**, conscious of the footloose urge that comes over consumers when spring breaks, has released a **Tony Scott** directed "35,000 feet," spot which is running in the airline's gateway markets.

Music is taken from Delibes' opera *Lakme*, heard earlier in the airline's "Super Club" commercial. The agency is **Saatchi & Saatchi Compton**.



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*Television/Radio Age*, May 27, 1985

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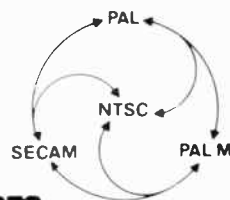
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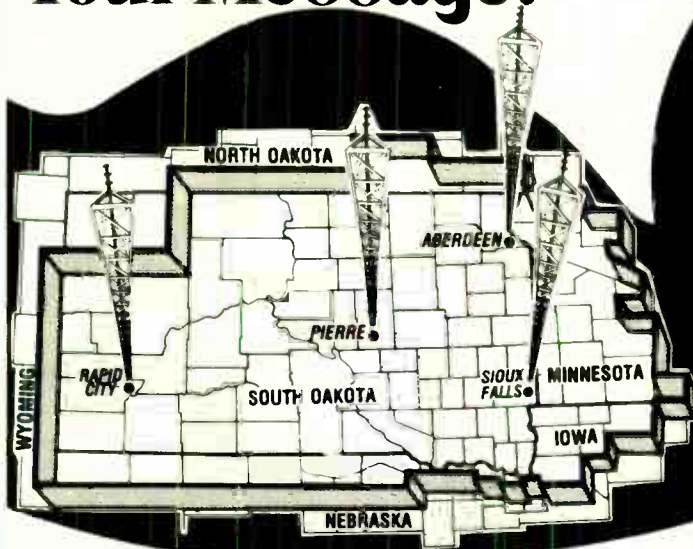
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**TELEVISION/RADIO AGE**

May 27, 1985

# Spot Report

## Kelo-Land TV Puts Midwestern Muscle Behind Your Message!



We're more than a group of TV stations. We're a tradition in a busy, prosperous midwest market 100 counties strong. People not only look at us — they look up to us. Because of superior programming and community service.

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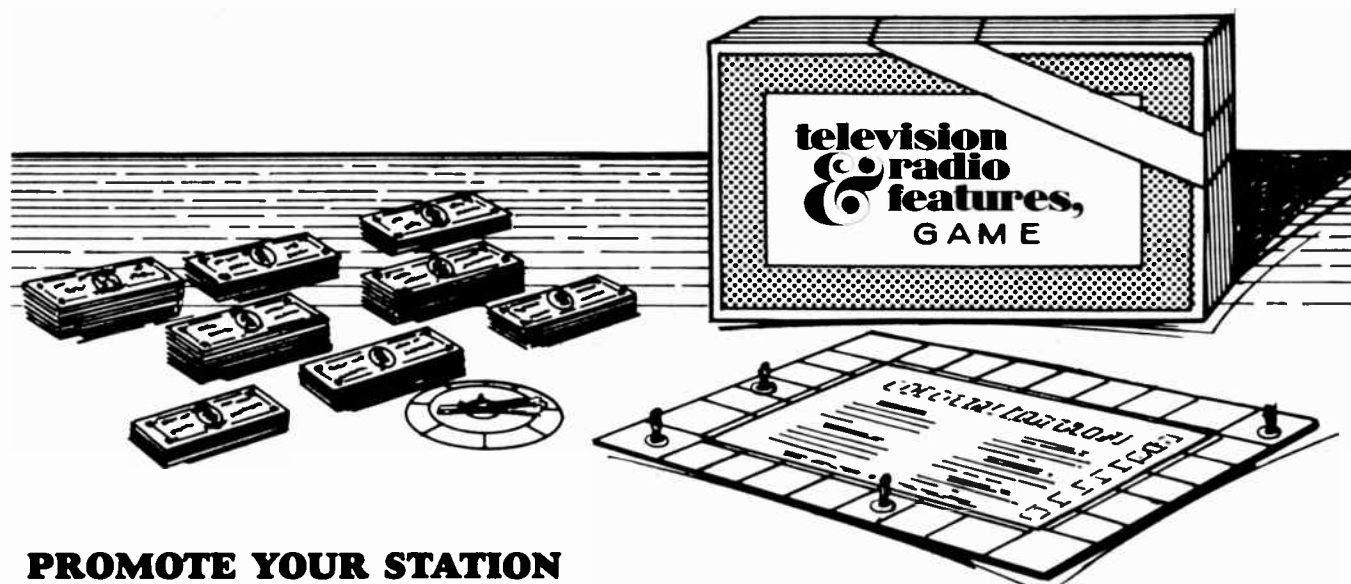
**kelo-land tv**

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

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

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- Trivia • Community Affairs

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- Encyclopaedia Britannica • Ames Garden Tools
- Teledyne-Water Pic • Longine-Wittnauer
- Carter Wallace, Inc. • General Electric
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# Spot Report

May 27, 1985

## Tribune should be able to handle KTLA purchase

The Tribune Co. should be able to handle the hefty price—\$510 million—it paid for KTLA(TV) comfortably in the view of some Wall Street analysts. The reasons given vary, but they include what is said to be a reasonable ratio of Tribune's current longterm debt to stockholders' equity (see *Wall Street Report*), market growth and room for KTLA to improve its audience ranking.

"The station has slipped a little in the important 6-8 p.m. time period," noted Ed Atorino, broadcast analyst and first vice president at Smith Barney, Harris Upham.

"The present owners have not invested much in programming, and this gives Tribune a chance to boost its audience there." In this context, he pointed to Tribune's growing involvement in program production.

The station's current lineup in the 6-8 p.m. period consists of *Bosom Buddies*, *Happy Days Again*, *Private Benjamin* and *That's Incredible!*. Its Monday-Friday Nielsen share for these shows in early May averaged about 11. In the February Arbitron sweep book, KTLA had a 12 share in the 6-8 period vs. a 20 for KTTV(TV).

The station's price to Tribune, which won the blind bidding contest held by Morgan Stanley & Co. for the investing group led by Kohlberg Kravis Roberts & Co., amounted to 12 to 14 times cash flow, depending on the 1985 earnings estimate.

## Metered markets accredited

The Electronic Media Rating Council has completed a year-long process and granted accreditation to the A. C. Nielsen Co. for its metered market services in Boston, Washington and Dallas and to the Arbitron Television Meter Service in Houston, Detroit, Miami, Boston and Washington.

Completion of this process leaves the Arbitron Meter Service accredited in all of the 11 markets where it operates, and Nielsen accredited in nine of its 10 metered markets, according to reports from both services. Nielsen is applying for accreditation for Houston, its 10th metered market, which began service on May 1.

In order to merit EMRC accreditation the metering company must:

- Adhere to the council's minimum standards for electronic media research.
- Supply full information to the EMRC regarding

all details of its operations.

- Conduct its measurement services substantially in accordance with representation to the subscribers and the council.

- Submit to and pay the cost of thorough on-going audits of the station index and metered market operations to CPA firms engaged by the EMRC.

## Avery-Knodel restructures

Avery-Knodel Television has separated the firm's selling efforts into three teams that will concentrate on either affiliate or independent stations.

The New York sales teams have been renamed, Red, White and Blue. Red and Whites get to pitch the affiliates, and Blue the independents.

Annette Guerrieri, vice president and manager of the current ABC team, will serve in the same capacity as leader of the Red team. Maureen Kvam, has a similar title with the White team. She formerly headed up the CBS team at the rep firm. William Azan, previously vice president and manager for the NBC/IND team, will have the same title as Blue team leader.

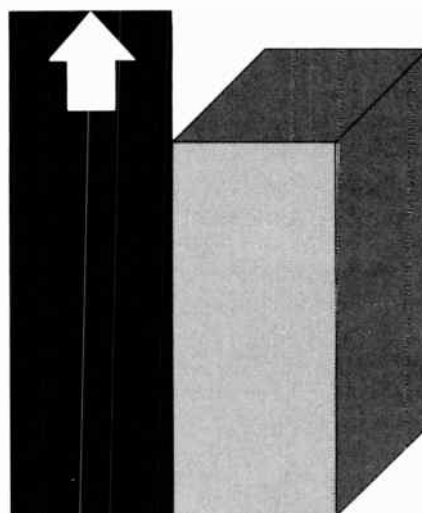
All three New York teams continue to report to Taylor Eldon, vice president and general sales manager of the station rep firm.

Robert J. Kizer, president of A-K, in explaining the move, says, "the new sales structure allows Avery-Knodel to provide a more specialized selling effort for our represented stations."

## March

### Local business (millions)

+18.4%



1985: \$424.3

1984: \$358.4

Complete TV Business Barometer details p. 30

## Spot Report

### Campaigns

#### Allstate Insurance Companies, TV *Leo Burnett Co./Chicago*

HOME OWNER'S INSURANCE is being sold for 10 weeks that started in early May in a long and nationwide list of television markets. Media group placed fringe and news avails to appeal to both men and women, 25 and up.

#### American Home Products, RADIO *John F. Murray Advertising/New York*

SUN BURN PROTECTION is being recommended for six weeks starting in late May in a select but coast-to-coast spread of larger radio markets. Buyers arranged schedules to reach women 18 to 34.

#### American Egg Board TV

*Campbell-Mithun/Chicago*

EGGS are being promoted during May and June in a select but nationwide list of major television markets. Negotiators set inventory to reach both men and women, 18-plus.

#### Avis, Inc., RADIO

*SFM Media Corp./New York*

AUTO RENTAL is being advertised for four weeks during May in a select but coast-to-coast lineup of major radio markets. Buyers placed schedules to reach both men and women, 25 and up.

#### Citizen of America, TV

*Levine, Huntley, Schmidt & Beaver/  
New York*

WATCHES are being pitched in a long and nationwide lineup of television

### New for bones

Posture, new calcium supplement being introduced by American Home Products' Ayerst Laboratories Division, is scheduled to start national television advertising in "late second quarter." Agency is Saatchi & Saatchi Compton.

Edward L. Wax, president and chief executive officer of the agency, predicts that Posture "will satisfy a growing demand for calcium supplements, resulting from consumers' increasing awareness of the importance of proper bone care." And he says the agency has already developed an initial strategic direction for the product "and is moving quickly to create advertising for the brand's national launch."

## Hottest Special Becomes HOTTEST SERIES!



The MUSIC OF YOUR LIFE Special heated up the winter around the country. And it will be the hottest weekly hour series come fall!

Toni Tennille and top guest stars perform the lasting music of the 40s

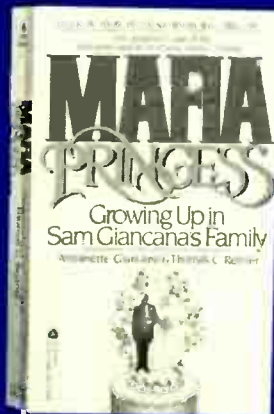
to the 70s as studio couples relate heart-warming stories of how songs touched their lives.

Produced by Bob Banner Associates in association with Al Ham Productions and Group W Productions.

*the  
music  
of your  
Life*

## Best Seller Becomes POWERFUL NBC MOVIE!

We are pleased to announce as our first television movie:



Based on the book by Antoinette Giancana and Thomas C. Renner.

Executive Producer: Jack Farren

Writer: Robert W. Lenski

Now in pre-production for showing on NBC-TV

New Excitement From

**GROUP W PRODUCTIONS**

WESTINGHOUSE BROADCASTING AND CABLE, INC.

markets via advertising that started in late April. The five to six weeks of spot exposure is aimed at both men and women, 18 and up. Media group worked with primetime, news and fringe showings.

**The Stroh Brewery Co., RADIO, TV**  
*MCA Advertising/Westport, Conn.*  
WHITE MOUNTAIN COOLER is being advertised on both radio and television for five to seven weeks during May and June in a long and coast-to-coast lineup of markets. Media target is men and women, 18 to 34.

**VLI Corp., RADIO**  
*Keye/Donna/Pearlstein/Beverly Hills*  
CONTRACEPTIVE SPONGES are being recommended for six weeks starting in late May in a coast-to-coast selection of larger radio markets. Demographic target is women 18 to 34.

**Warner-Lambert Co., TV**  
*Ted Bates/New York*  
LISTERINE, CLORETS, and OTHER PRODUCTS are set for eight to 13 weeks of spot exposure in a long and nationwide lineup of television markets.

Media team concentrated on daytime and fringe placement to reach women and young adults.

**Wm. Wrigley, Jr. Co., TV**  
*BBDO/Chicago*  
EXTRA and OTHER CHEWING GUMS are being featured for seven to 13 weeks that started on various April air dates in a long and nationwide spread of television markets. Schedules include fringe, daytime and kid inventory to attract an all-family audience.

### New 3M 'family'

Spot and network television targeted against both men and women, here and abroad, is scheduled to start in late summer to promote 3M's new family of Scotch video cassette products. Agency is Grey Advertising, New York. Grey says the campaign results from "extensive international market research showing that creative communication enables use of the same strategy and execution anywhere in the world. Extraordinary color speaks for itself." Foreign language versions of the TV commercial are being produced in Japanese, German, Spanish and Italian, with the theme music specifically tailored in each country to reflect national taste.

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|---------|---------------|
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| WFLD-TV | Chicago       |
| WTTG    | Washington    |
| KRIV-TV | Houston       |

## GROUP W IS COMMITTED!

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Special Consultant:  
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New Excitement From

# GROUP W PRODUCTIONS

WESTINGHOUSE BROADCASTING AND CABLE, INC.

## Spot Report

### Appointments

#### Agencies



**Frank J. Kopec** has been elected a senior vice president and director of media services for HCM/Chicago. He moves in from similar responsibilities and the same title at D'Arcy MacManus Masius/St. Louis.



**Jay Holland** has been promoted to vice president of Needham Harper Worldwide. He joined the agency in February from D'Arcy MacManus Masius and at Needham he is an associate group director in the Network Resources Group in the Department of Media Resources in Chicago.

**Sharon Soike** has been elected a vice president at BBDO Minneapolis. She came to the agency in 1966 as a secretary and is now its media director.

**Migdalia Santana** and **Anna Fountas** have been named vice presidents at Campbell-Ewald Co., Warren, Mich. Fountas came to the agency in 1981 as a media research supervisor and is now manager of media research. Santana is a media supervisor on the Eastern Airlines account. She joined Campbell-Ewald in 1982 following posts at McCann-Erickson and at Young & Rubicam.

**John Urban**, an associate research director at William Esty Co., New York, has been elected a vice president at the agency. He joined Esty's research department in 1976

and before that had been market research manager of American Can Co. and had been president of his own company, Sonic Boom, Inc., catering to the youth market.



**David Lerner**, a broadcast supervisor, has been promoted to vice president at Foote, Cone & Belding. Lerner joined FCB in February, moving in from John F. Murray Advertising, where he had been a network television supervisor and negotiator. Before that he had been a network buyer at Grey Advertising.



**Tyrone E. Albert** has joined D'Arcy MacManus Masius in St. Louis as an associate research director on the agency's Banquet Foods and Mars business. He comes to the agency from a post as marketing research manager for Brown & Williamson Tobacco Co. in Louisville.

**Robert Huff** has been promoted to vice president at Needham Harper Worldwide in New York. He came to the agency in 1978 as a senior planner from J. Walter Thompson and is currently an associate media director.

#### New office

Barry Weintraub, senior vice president of McCaffrey and McCall, has been named managing director of the new Los Angeles office opened by the agency to service the Los Angeles-based Entertainment Division of the American Broadcasting Co., which has been a McCaffrey and McCall client since 1962. The agency's responsibilities for the ABC division include primetime series and specials, theatrical movies, daytime, sports, *Good Morning America*, *Weekend Specials* and *After School Specials*. The new office is located at 1875 Century Park East in Century City.

## Media Services



**Jack Smith** has joined Western International Research, a division of Western International Media Corp., as senior vice president and director of market research in Los Angeles. The former director of audience research for CBS News and vice president, research for Paramount Pictures has most recently headed his own research company.



**Dan Chepley, Jr.** has been appointed president of the new syndicated programming entity, B/LA Entertainment, Inc., formed by Botway/Libov Associates. Chepley steps up from senior vice president, youth and leisure group at the media service and will transfer from the company's New York office to California.

## Representatives



**Scott M. Lazare** has been appointed vice president, New York sales manager at Blair Radio. He is succeeded as manager of Blair Radio's Houston office by **Susan E. Hagy** who moves up from account executive and transfers from the rep's San Francisco office



**Sabrina Leonard** has rejoined Avery-Knodel Television as manager of its new Houston office. She began her broadcast career with Avery-Knodel in Dallas, and now returns from a post

as account executive with KLBK-TV Lubbock.



**Jacqui Rossinsky** and **Patrick Byrne** have been promoted to vice presidents and regional managers for Hillier, Newmark, Wechsler & Howard. Both joined the company in 1981. Byrne advances from Chicago sales manager to head the Chicago region and Rossinsky steps up from New York sales manager to regional manager based in New York.

**Tom Belviso** has been named to the new staff post of vice president-director of sales administration for TeleRep. He is succeeded as vice president, general sales manager of TeleRep's Tigers by **Dick Singer** who had been vice president, East Coast sales manager, based in Philadelphia.

**Roxanne Robertson** has been appointed Seattle sales manager for Petry Television and Petry National Television. She came to Petry from the sales staff of KNTV(TV) San Jose and at Petry reports to **Bob Miggins**, vice president, regional area manager and director of West Coast operations.

**Robert Blagman** has been promoted to national sales manager of Katz American Television's Red sales team. Blagman joined Katz as a sales trainee in 1978 and now moves up from New York manager of the Red team.

### Botway keeps growing

American Media Consultants, Los Angeles, has merged into Botway/Libov Associates. Clifford A. Botway, chairman of both companies, continues as chairman of the now larger Botway/Libov Associates and Avram Butensky continues as president and chief executive officer. Milton J. Beckman, who had been president of AMC, becomes vice chairman/director of B/LA, based in Los Angeles, and Thomas Maney continues as president and general manager of B/LA of California. With addition of AMC, Beckman says B/LA "now has billings of nearly one-half billion dollars, making it the largest independent buying organization in the country."

## One Seller's Opinion



**Antonelli**

**Altschuler**

### For consistent sales performance: get the facts

**C**onsistent performance is the yardstick by which spot television salespeople are most accurately measured. What's needed are salespeople who can successfully call on *any* agency or account. To deliver consistent performance, the spot television salesperson should analyze his/her/agency/account list to determine which are the largest accounts. Consideration should also be given to smaller shops showing promise of growth. Generally, 20 per cent of a salesperson's assigned accounts represent 80 per cent of the activity. Once these accounts are identified, time can be allocated so that it is most profitably spent.

A weekly schedule should be set up to systematically cultivate relationships that will give the salesperson an edge over competitors. Salespeople should be at the agency/client frequently to encourage the prospect to get to know them personally, rely on their service, ask them questions and build trust. This effort is usually blocked when salespeople get trapped in the office doing paperwork or making phone calls. This is where organization, discipline and commitment to success must take over.

The extensive preparation required before talking with buyers and stations must not limit the time spent at agencies or clients. Extra time must be invested. The sooner a salesperson realizes that selling is no 9 to 5 job, the sooner he can reach full potential. The most productive times for preparation, returning phone calls and discussing strategy are 7-9:30 a.m., noon-2 p.m., 4:30-7 p.m., and weekends. It's not easy. But it's the only way to maximize time with prospects during business hours.

**Gathering information is probably the most critical phase** of the buy/sell scenario. Without proper information the salesperson's job is very difficult. Basic information needed includes target demographic, cost-per-point, number of points being bought, daypart requirements, time cut-off or minimum rating restrictions. The sales assistant should be trained to get this when the avail request is called in. If it is not available at that time, the salesperson must get it before negotiations begin. Each buy is different, market conditions continually change, and the salesperson must develop enough trust with buyers to obtain accurate information regularly. Essentially, what the salesperson wants to know is what the other stations are coming in at with their packages and with individual spots. The salesperson must find out what spots the buyer is looking at on the competition, what numbers the buyer is giving these spots, what cost-per-point these spots are coming in at, and ultimately what rates the buyer is paying. A good salesperson will make the buyer understand that in order to do a good job for the client, this information must be obtained. No station will respond in the absence of concrete competitive information.

Ultimately, success in sales depends on knowing what to do and then doing it. This discussion has focused primarily on some of the key areas in the seller buyer relationship. In a forthcoming article we will describe some equally key elements in organizing the avail presentation and in the seller's relationship with stations he or she represents.

—**Martin C. Antonelli**, president, and **Mark J. Altschuler**, general sales manager, Antonelli Media Training Center

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#### THE RADIO LIST

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#### THE RADIO LIST

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

#### THE RADIO LIST

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#### THE RADIO LIST

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

#### THE RADIO LIST

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

## Stations



**William P. Castleman** has been appointed vice president and general manager of KTXA-TV Dallas-Ft. Worth. He moves into the Gulf Broadcast Group station from Metromedia's KRLD-TV, also Dallas-Ft. Worth, where he had been station manager and program director.

**Richard G. Marschner** has been named vice president of WFMT, Inc., owner of WFMT(FM) Chicago and *Chicago* magazine. He joined the company in 1977 and became general sales manager of the radio station the following year. He continues as general sales manager and now will also oversee efforts to obtain underwriting support for the station's syndicated distribution of classical music and opera programming.

**Lemuel E. Lewis** has been named vice president/administration for the Broadcasting and Video Enterprises Division of Landmark Communications, Inc. He will transfer to Landmark headquarters in Norfolk, Va. from the company's KLAS-TV Las Vegas, where he has been general sales manager. He is replaced in that post

## Katz Radio switch



Dick Romanick has been promoted to the presidency of Katz Radio. He succeeds Ken Swetz, now president of the Katz Radio Group which includes Christal Radio and Republic Radio (formerly RKO Radio Sales) as well as Katz Radio. Romanick joined Katz in 1975 as an account executive and now moves up from vice president, general sales manager of Katz Radio, based in New York.



# Media Professionals

## Radio as the all-purpose tool



**Sandra McQuality**

Vice president  
Group media director  
Tracy-Locke  
Dallas

**S**andra McQuality, group media director at Tracy-Locke, reports "stepping up use of radio considerably" for a fast-food client because 18 to 24 listeners make up its heaviest group of customers, "and also happen to be among the lightest TV viewers. They also spend a lot of time in cars—particularly in this restaurant chain's heaviest distribution area through the West and Southwest. And research tells us that eating in these restaurants is most often a spontaneous decision rather than a pre-planned activity. It's the kind of thing where people are driving down the road, hear the commercial, and that reminds them they're hungry and starts them watching for our next restaurant, coming up beside the highway."

McQuality adds that when this chain expands into new markets, the agency buys radio based on what

Arbitron's Target AID shows up as the most effective coverage of the five mile radius centering on each new restaurant location. She says that for new restaurants outside the West and Southwest, where people are already familiar with good Mexican food, the agency "developed special creative to educate consumers about what to expect. We featured David Brenner, who is very popular among the 18-24 set, talking about how he tried Mexican food and saying, 'Here's what's in it that makes it taste so good,' and then he describes the ingredients. It proved to be tremendously effective."

McQuality also points out that while the characteristics of most packaged products are stable, restaurants change their menu. This, she says, "means that radio's flexibility and many variations of format help us switch with each menu change. For instance, when we're featuring the hearty combination platter we can target men with one group of stations, and the following week when we're featuring our salads we can move to a different set of stations to tell more women about it."

In some markets, she says, the chain developed good will and cross-plug advertising when the agency tied in with a sun tan oil for a consumer contest offering a Hobie Cat (sail catamaran) as a prize for contestants picking up a free sample of the sun tan oil and registering at one of the chain's restaurants to enter the contest. The catamaran went to the registrant whose lucky number was drawn. Says McQuality: "Besides the chain's own commercials that we paid for urging listeners to drop by and register, the sun tan oil company ran its own commercials telling *their* listeners to go to our restaurants to enter and pick up their free sample."

by **Carole (Andy) Henderson**, who steps up from local sales manager.

**E. Patrick McNally**, vice president and general manager of WAPP(FM) New York, has been named to the additional post of vice president, general manager of Doubleday Broadcasting's other New York radio station, WHN.

**Dan O'Brien** has been appointed general manager of KONG-TV, the new station in the Seattle-Tacoma market. He was formerly manager of King Broadcasting's Mirage Division, producing entertainment specials for the cable and home video markets.

**Ron Watson** has been named general manager of KQKT Seattle-Everett. Before coming to the Behan Broadcasting station Watson had been sales manager at KSEA(FM), also Seattle.



**T. Eugene Malone** has been appointed general manager of WOLF-TV Wilkes-Barre-Scranton and its satellite WWLF-TV in Hazleton, Pa. His previous broadcast career has included posts with Harrington Righter & Parsons and with Metromedia's WNEW-TV New York.

**Ray J. Chumley** has been named vice president, general manager of Television Station Partners' WEYI-TV Flint-Saginaw-Bay City, Mich. He moves in from the same post with the company's WTOV-TV Steubenville, Ohio. Chumley has been with TSP and its predecessor companies since 1956.

## New Stations

### On the Air

**WJWT-TV Jackson, Tenn.;** Channel 16; ADI, Jackson. Licensee, Golden Circle Broadcasting, 364 North Royal, 38301, Jackson, Tenn. Telephone (901) 424 1600; Bud Borchert, general manager; Bill King, general sales manager. Represented by Avery-Knodel Television.

Air date, April 18.

## Buyer's Checklist

### New Representatives

**Avery-Knodel Television** has been named national sales representative for KNMZ-TV Albuquerque-Santa Fe and KXRM-TV Colorado Springs-Pueblo. KXRM-TV is an independent carried via Channel 21 and KNMZ-TV is an independent station occupying Channel 2.

**Hillier, Newmark, Wechsler & Howard** is now the national sales representative for WKLS AM-FM Atlanta, for KMGR(FM) Salt Lake City, and for WORQ(FM) New London-Norwich, Conn. WORQ is an adult contemporary-gold and news information station. KMGR (formerly KUUT) formats the syndicated Transtar 41 in stereo, and WKLS AM-FM simulcast an AOR sound Monday through Friday during morning and afternoon drivetimes.

**McGavren Guild Radio** has been appointed to represent Summit Communications' KCMO AM-FM Kansas City and the Kansas City Chiefs Network. Effective date of McGavren Guild's takeover will be July 1.

**Petry National Television** has been named national sales representative for WLTX-TV Columbia, S.C. and WAAY-TV Huntsville, Ala. WAAY-TV is an ABC affiliate owned by Rocket

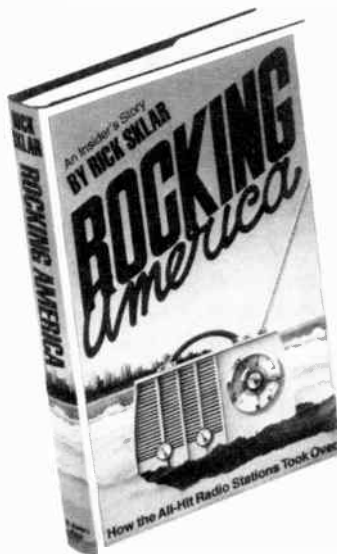
City Television, Inc., and WLTX-TV, owned by Capital Communications, is a CBS affiliate.

**Selcom Radio** has added four more station clients. They are KFKF AM-FM Kansas City and WDRV and WLVK(FM) Charlotte, N.C. WDRV offers an adult contemporary format and the other three stations feature country music.

**Weiss & Powell** has assumed national sales representation of WWKX(FM) Nashville, KPOP(FM) Sacramento and KJJY(FM) Des Moines. KJJY carries a modern country format, and KPOP and WWKX air contemporary hits.

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New Call Letters

**WLTQ(FM)** is the new call designation of Hearst's WBT(FM) Milwaukee. The station also offers a new adult blend of "light favorites" of the '60s, '70s and today.

New Affiliates

**Mutual Broadcasting System's Rona Barrett's Celebrity Talk, One on One** is now carried by WHN New York, WIP Philadelphia, WTOP Washington, WBAL Baltimore, WMLF Indianapolis, and WPRO Providence, R.I.

New Facilities

**Fairbanks Communications' WKOX** Framingham, Mass. has received FCC authorization to boost its power to 10,000 watts and operate 24 hours a day. Format is news and information.

Transactions

**North American Radio, Inc.**, and Kimochi, Inc., licensees of WINW and WOOS(FM) Canton, Ohio, have contracted to transfer the stations to **Broadcast Media Corp.** for \$2.5 million. Broadcast Media Corp., controlled by Carl Lanci and Randall Blair, have also contracted to purchase WKLH(FM) St. Johns-Lansing, Mich. In the Canton transaction Americom Media Brokers represented the seller and Blackburn & Co. represented the buyer.

**'Wall Street Report'** appears on page 109.

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May 27, 1985

Section Two

# CableAge

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May 27, 1985

# CableAge

Cable system managers report some gains in salary and fringe benefits, but are concerned about the quality and price of pay programming services.

## **Results of the CableAge survey**

**C8**

Times Mirror, Jones Intercable and Maclean Hunter showed the most impressive revenue growth in 1984, but many other cable companies had good years.

## **Top cable companies have good '84**

**C12**

Proposed changes in tax law and a general slowdown in new builds have concerned cable investors, but opportunities still exist for the selective.

## **Wall Street optimistic on medium**

**C19**

Turner Broadcasting reports a first quarter loss; Warner Amex Cable on received buyout offers.

## **WALL STREET ANALYSIS**

### **TBS blames sports for loss**

**C24**

Improving performances by Disney Home Video and the Disney Channel helped Walt Disney Productions post record earnings.

## **CORPORATE PROFILE**

### **Disney results take off**

**C26**

## **DEPARTMENTS**

NewsFront 6

Movie Lineup 21

Appointments 29



# Pennies From Heaven!

## TURN INTO DOLLARS FROM SUBSCRIBERS WITH STAR SHIP STEREO

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

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

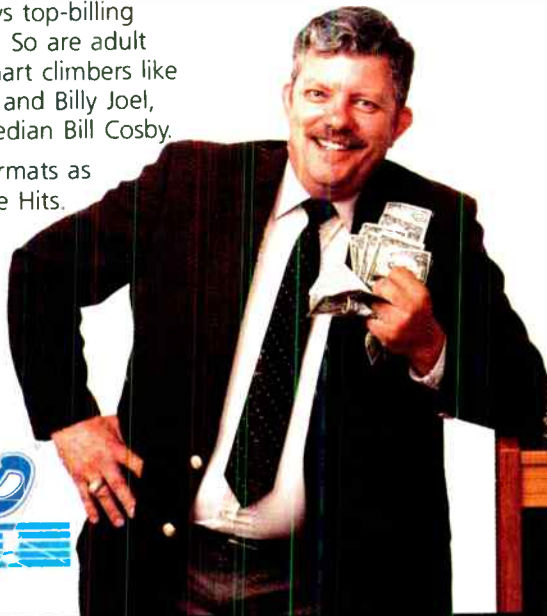
Other Star Ship Stereo favorites ranging from classical pianist Liberace to country singer Willie Nelson are always top-billing concert sell-outs. So are adult contemporary chart climbers like Barbra Streisand and Billy Joel, and famed comedian Bill Cosby.

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# Star Ship Stereo

Music at Your Command

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# NewsFront

## FNN adds sports to fill 24-hour slate

Financial News Network, adopting a programming strategy that would appear to be a mirror image of ESPN's decision to add business news to its sports programming, is now adding sports programming to its usual fare of business news.

FNN called the move part of a "major restructuring" of its program schedule and a "complete rethinking" of its traditional business and financial news programming.

Under the umbrella title *SCORE*, FNN will present sports talk, news and events on weekends and weekday evenings and nights. *Sports Watch*, a news, scores and call-in sports talk show runs from 8 p.m. (ET) to midnight weekdays and Saturdays. From midnight to 2 a.m. are syndicated sporting events, followed by mixed sports and business data until 6 a.m. and the regular FNN schedule. Weekend afternoons are mixes of *Sports Watch* and syndicated events, with a heavy schedule of tennis from Pro Serv TV slated for June. The new schedule is effective May 28.

Mark J. Estren, senior vice president of news and programming for FNN, calls the new schedule "faster paced, visually more interesting," with new elements designed to appeal to the general public, not just the investment community. The sports schedule, Estren says, "is designed to complement our financial programming, using formats that have proved themselves with out audience. The basic format for *SCORE: Sports Watch* guarantees that viewers will never be more than 15 minutes away from the latest sports news and scores—and they will also be able to turn to us for talk shows with audience participation and for a wide variety of sports events."

FNN reaches 18 million cable households during its regular 6 a.m. to 7 p.m. (ET) program day and has cleared 7.5 million households for the night and weekend programming.

## CRT overhaul urged

The cable industry's written testimony to a House subcommittee, seeking broad changes in the operation of the Copyright Royalty Tribunal (CRT) could not have been much better timed.

In the middle of a CRT controversy that had nothing to do with cable, the National Cable Television Association (NCTA) delivered written testimony to a House subcommittee that oversees copyright issues. The controversy meanwhile, concerned charges that the new CRT chairman, Marianne Mele Hall, had claimed coauthorship of a book that was derogatory to American blacks, often referring to their "jungle freedoms."

That disclosure had begun a swirl of public controversy that roiled around Washington to such a high level of intensity that Hall was forced to resign the post a week later. That left only two members of the five-member commission still serving.

The Hall incident would have had no impact on cable were it not that the incident reawakened Congress to cable's complaints about the agency that decided in 1982 to greatly increase the amount of royalties paid to broadcasters and movie companies for rebroadcasting their programming.

Although generally unhappy with the agency, Congress managed, except for some public handwringing, to avoid the issue during the next two years. Rep. Robert Kastenmeier (D-Wis.), chairman of the House subcommittee responsible for copyright issues, was among those unhappy with the CRT, but until the disclosures he hadn't even included the CRT in a copyright oversight hearing already scheduled.

Kastenmeier, and his Senate counterpart, Charles McC. Mathias (R-Md.), now are under renewed pressure to reform the CRT, which has been termed a dumping ground for party loyalists who aren't qualified to hold other high-level federal positions.

And reform could carry along with it some of the changes the NCTA asked for, including: "Consumers should not pay copyright royalties on programming they do not receive;" "Consumers should pay copyright royalties based on the programming they receive not the size of the town they live in;" "Consumers should not over-pay copyright royalties;" and "Consumers should not again be victimized by an unguided Copyright Royalty Tribunal."

## CNI's spot cable formula

Cable Networks, Inc., the cable system rep firm, is touting a formula it developed that it says will help advertisers and ad agencies properly allocate budget for spot cable buys. The CNI formula is said to differ from previous approaches in that it factors in key media and marketing variables, such as underdelivery of broadcast advertising in cable households and the sales skew of the product being advertised.

Using the formula, the per cent of the television budget in a market that should be devoted to cable is S-A/1-A, in which S is the per cent of product's sales accounted for by cable households and A is the per cent of broadcast advertising falling in cable households. S is determined from Simmons or MRI data, and A is available from Nielsen or Arbitron.

Using Simmons and Nielsen data for New York and Hartford-New Haven, Conn., CNI applied its formula to a campaign for imported automobiles aimed at men 25-54. CNI would recommend in this case that a New York City advertiser put 6.9 per cent of his budget into cable while in Hartford-New Haven, where cable penetration is higher, 24.9 per cent of the budget should be on cable.

"Higher than average product usage and lower than average broadcast usage in the cable household require remedial action by advertisers and agencies if spending to consumers is to be kept in proportion to sales," according to CNI. The formula was developed by Richard Zackon, a consultant to CNI. Tom Sassos, vice president and general manager of CNI, says he expects the formula to become "the established industry standard" in media planning. CNI represents cable systems and interconnects in more than 80 markets.

---

## HBO summer promo

Home Box Office, stung by a sour first quarter this year, is gearing up for a heavy promotional effort this summer. Running through August, during the summer months when network television traditionally is weakest, the HBO promotion will include a "Be an All Star" sweepstakes and a 23-million-piece direct mail campaign. The direct mail part consists of 10 million pieces delivered to homes passed and basic cable subscribers in May and 13-million system-customized "coming attractions" billstuffers to basic and HBO subscribers. More than 1,000 system operators in some 50 markets are participating.

Sweepstakes winners get a grand prize of \$3,000 and a part in an HBO Premiere Film and other prizes of VCRs and video tape. HBO also has been running television and radio spots and newspaper ads in 50 key cities. The TV spots, created by BBDO, are running in an eight-week flight that began in April.

---

## Descrambler price \$395

Owners of private satellite earth stations who want to receive HBO, Cinemax and other program services that will be scrambled using equipment from M/A-COM, will have to shell out \$395 for M/A-COM's consumer descrambler, the company says. M/A-COM will sell the units through TVRO dealers, using its established distribution network, and through cable system operators. A toll-free number for dealer information will be set up.

The stand-alone descrambling unit, called the VideoCipher, is expected to be compatible with about 90 per cent of existing satellite receivers. First units will be available by late summer with volume production coming shortly afterwards.

M/A-COM also says it will establish a central computer facility for use by programmers using the company's scrambling technology to authorize and deauthorize the units. Billing and other functions will be handled directly by the program service. HBO and Cinemax services will be scrambled after home TVRO owners have had a chance to acquire VideoCipher units.

Cost for the two services will be set by cable operators if the user is within a franchise area and by

HBO at \$19.95 a month for both services outside franchise areas.

---

## PPV service on bird

The Exchange, a national pay-per-view service scheduled to begin operating this fall, will do so on transponder 3 of RCA Americom's Satcom III-R, according to an announcement by president and founder Jeffrey Reiss. The 24-hour transponder berth will be used to provide pay-per-view movies and special events to cable subscribers nationwide, the company says.

The Exchange will provide cable operators with a regular schedule of pay-per-view programming in what it says will be a cost-efficient and secure manner. Negotiations with a number of system operators and program producers are in progress. Investors in The Exchange include Bill Daniels, chairman of Daniels & Associates; industry analyst Paul Kagan, producer Norman Lear and Tom Wheeler, former president of the National Cable Television Association.

---

## VCR homes forecast

Communications industry analyst Paul Kagan says that 10 years from now, at the end of 1994, videocassette recorders will be in 67,863,000 U.S. homes, or 68.5 per cent of television households. By the end of this year, Kagan estimates a total of 23,290,000 VCR homes, or 27.4 per cent of TV households. The 1985 total represents an increase of 9.3 million homes this year.

---

## Cable advertising book

Local cable advertising can counter the waste of local broadcast buys while cable networks can offset the erosion of broadcast network audiences, according to a new book aimed at the prospective cable advertiser, *Advertising on Cable: A Practical Guide for Advertisers*. Published by Prentice-Hall, Englewood Cliffs, N.J., the 178-page book is written by David Samuel Barr, former manager of information services for Cabletelevision Advertising Bureau and currently president of Zachary Associates, a media consulting and arts management firm. The book contains a foreword by CAB president Robert H. Alter.

The book departs from a pure textbook format by including numerous examples of how advertisers are using cable and inserting quotes from well-known industry figures. It covers the broad spectrum of topics of interest to advertisers, including use of both local and national cable, research, co-op advertising, creativity on cable, data channel advertising and direct response advertising. It also includes reference material on cable networks and information sources.

Survey reveals serious concerns over pay service quality and prices charged

# System managers' salaries, benefits show some growth

May 27, 1985

## CableAge

BY BILL DUNLAP

Salaries and fringe benefits for cable system managers this year are up only modestly from a year ago, according to *CableAge's* annual survey of managers. As in previous years, substantial differences in salary and benefits exist between the smaller and larger systems represented in the survey.

In all, 346 managers participated in the survey. They included owners of independent systems and managers of system groups. As in the past, respondents to the survey were given anonymity. Responses are broken down by system size, with a heavier, but undetermined, proportion of owner-managers in the small system categories and more group managers in the larger.

The increase in salaries is most ap-

parent by comparing managers below \$35,000 a year and those above. Last year, only 31.8 per cent of the respondents were above \$35,000, while the latest survey has 38.7 per cent making more than that.

Fringe benefits and bonuses were relatively flat from 1984. The percentage of managers receiving big bonuses of more than \$10,000 was virtually unchanged, while about half of those valuing their benefit packages under \$2,000 in '84 moved up into the \$2,000 to \$10,000 range. The only category in which the \$10,000-plus level of fringes increased was systems under 5,000 subs, where 12.4 per cent of managers received that much versus 7.8 per cent in 1984. Fewer managers of the biggest systems, 35,000-plus subs, got the big bonuses than a year earlier. Last year, 69 per cent

### Barriers to selling basic and pay services

**"Which of the following do you consider to be substantial barriers to selling basic service?"**

By no. of subscribers, per cent responding to each category

|  | Under 5,000 | 5,000-20,000 | 21,000-35,000 | 35,000+ | Total |
|--|-------------|--------------|---------------|---------|-------|
| Price  | 32.0        | 27.6         | 25.0          | 25.7    | 28.6  |
| Failure to understand what cable offers          | 43.4        | 63.1         | 54.5          | 57.1    | 50.3  |
| Lack of interest in the program services offered | 27.0        | 29.0         | 29.5          | 20.0    | 27.5  |
| Inadequate sales effort on system's part         | 24.6        | 26.2         | 36.4          | 42.9    | 28.6  |
| Other  | 18.9        | 18.6         | 20.5          | 14.3    | 18.5  |

**"Which of the following do you consider to be substantial barriers to selling pay services?"**

By no. of subscribers, per cent responding to each category

|                                     | Under 5,000 | 5,000-20,000 | 21,000-35,000 | 35,000+ | Total |
|-------------------------------------|-------------|--------------|---------------|---------|-------|
| Price                               | 63.9        | 70.3         | 63.6          | 65.7    | 66.8  |
| "Dirty movies"                      | 27.9        | 22.8         | 13.6          | 5.7     | 21.7  |
| General lack of interest            | 24.6        | 22.1         | 38.3          | 20.0    | 24.9  |
| General lack of understanding       | 18.9        | 33.1         | 36.3          | 31.4    | 28.3  |
| Inadequate sales effort             | 16.4        | 16.6         | 18.2          | 22.9    | 17.3  |
| Competition from home video rentals | 34.4        | 39.3         | 31.8          | 7.1     | 36.7  |
| Other                               | 3.3         | 4.1          | 2.3           | 17.1    | 4.9   |

## How system managers are compensated

### Salaries

By no. of subscribers

|                 | Under 5,000 |      | 5,000-20,000 |      | 21,000-35,000 |      | 35,000+ |      | Total |      |
|-----------------|-------------|------|--------------|------|---------------|------|---------|------|-------|------|
|                 | 1984        | 1985 | 1984         | 1985 | 1984          | 1985 | 1984    | 1985 | 1984  | 1985 |
| Under \$20,000  | 28.3        | 25.6 | 2.1          | 2.0  | 2.3           | 0    | 0       | 0    | 12.5  | 9.8  |
| \$20,000-34,999 | 65.8        | 64.5 | 65.7         | 59.9 | 20.9          | 27.3 | 11.8    | 2.9  | 55.7  | 51.6 |
| \$35,000-49,999 | 4.6         | 7.4  | 30.8         | 37.4 | 67.4          | 54.5 | 35.3    | 48.6 | 24.8  | 30.3 |
| \$50,000+       | 1.3         | 2.5  | 1.4          | 0.7  | 9.3           | 18.2 | 52.9    | 48.6 | 7.0   | 8.4  |

### Fringe benefits

By no. of subscribers

|               | Under 5,000 |      | 5,000-20,000 |      | 21,000-35,000 |      | 35,000+ |      | Total |      |
|---------------|-------------|------|--------------|------|---------------|------|---------|------|-------|------|
|               | 1984        | 1985 | 1984         | 1985 | 1984          | 1985 | 1984    | 1985 | 1984  | 1985 |
| Under \$2,000 | 46.1        | 22.5 | 10.5         | 10.2 | 7.0           | 2.5  | 3.4     | 0    | 24.0  | 11.8 |
| \$2,000-4,999 | 27.7        | 46.1 | 30.1         | 30.7 | 11.6          | 15.0 | 3.4     | 6.7  | 24.6  | 30.7 |
| \$5,000-9,999 | 18.4        | 19.1 | 33.1         | 38.0 | 32.6          | 32.5 | 24.2    | 33.3 | 26.3  | 31.1 |
| Over \$10,000 | 7.8         | 12.4 | 26.3         | 21.2 | 48.8          | 50.0 | 69.0    | 60.0 | 25.1  | 26.4 |

### Age of system managers

By no. of subscribers

|          | Under 5,000 |      | 5,000-20,000 |      | 21,000-35,000 |      | 35,000+ |      | Total |      |
|----------|-------------|------|--------------|------|---------------|------|---------|------|-------|------|
|          | 1984        | 1985 | 1984         | 1985 | 1984          | 1985 | 1984    | 1985 | 1984  | 1985 |
| Under 30 | 22.3        | 19.8 | 15.7         | 15.9 | 18.6          | 13.6 | 2.9     | 11.4 | 17.6  | 16.5 |
| 30-39    | 30.7        | 44.6 | 38.4         | 42.8 | 48.8          | 47.7 | 41.2    | 48.6 | 36.7  | 44.6 |
| 40-49    | 23.5        | 21.5 | 26.0         | 23.4 | 11.6          | 20.5 | 41.2    | 37.1 | 24.4  | 23.8 |
| 50+      | 23.5        | 14.0 | 19.9         | 17.9 | 21.0          | 18.2 | 14.7    | 2.9  | 21.0  | 15.1 |

### Years on present job

By no. of subscribers

|               | Under 5,000 |      | 5,000-20,000 |      | 21,000-35,000 |      | 35,000+ |      | Total |      |
|---------------|-------------|------|--------------|------|---------------|------|---------|------|-------|------|
|               | 1984        | 1985 | 1984         | 1985 | 1984          | 1985 | 1984    | 1985 | 1984  | 1985 |
| Under a year  | 1.3         | 5.2  | 4.8          | 6.4  | 16.6          | 7.1  | 8.8     | 6.7  | 5.1   | 6.1  |
| 1-5 years     | 45.4        | 49.6 | 54.1         | 59.3 | 52.4          | 61.9 | 61.8    | 80.0 | 51.1  | 58.1 |
| 6-10 years    | 17.8        | 18.3 | 17.1         | 15.7 | 16.6          | 16.7 | 14.7    | 6.7  | 17.1  | 15.9 |
| Over 10 years | 35.5        | 27.0 | 24.0         | 18.6 | 14.4          | 14.3 | 14.7    | 6.7  | 26.7  | 19.9 |

### Sex of system managers

By no. of subscribers

|        | Under 5,000 |      | 5,000-20,000 |      | 21,000-35,000 |      | 35,000+ |      | Total |      |
|--------|-------------|------|--------------|------|---------------|------|---------|------|-------|------|
|        | 1984        | 1985 | 1984         | 1985 | 1984          | 1985 | 1984    | 1985 | 1984  | 1985 |
| Male   | 93.5        | 88.8 | 86.9         | 91.0 | 88.4          | 93.0 | 100     | 97.1 | 90.9  | 91.2 |
| Female | 6.5         | 11.2 | 13.1         | 9.0  | 11.6          | 7.0  | 0       | 2.9  | 9.1   | 8.8  |

## Basic and pay penetration and goals

**"What is your system's basic penetration versus homes passed? What penetration do you feel you can ultimately achieve?"**

*By no. of subscribers, % of systems in category (average penetration goal)*

|         | Under 5,000 | 5,000-<br>20,000 | 21,000-<br>35,000 | 35,000+     | Total       |
|---------|-------------|------------------|-------------------|-------------|-------------|
| 0-60%   | 32.8 (63.9) | 35.9 (58.3)      | 50.0 (63.0)       | 67.7 (58.2) | 39.8 (60.6) |
| 61-70%  | 19.0 (77.0) | 19.3 (77.8)      | 16.7 (74.9)       | 14.7 (72.8) | 18.4 (76.8) |
| 71-80%  | 17.2 (83.1) | 20.7 (81.8)      | 26.2 (81.7)       | 8.8 (85.0)  | 19.0 (82.3) |
| 81-100% | 31.1 (97.3) | 24.1 (91.2)      | 7.1 (93.3)        | 8.8 (91.0)  | 22.8 (94.1) |

**"What is your system's pay to basic ratio? What do you feel you can ultimately achieve?"**

*By no. of subscribers, % of systems in category (average pay/basic goal)*

|           | Under 5,000  | 5,000-<br>20,000 | 21,000-<br>35,000 | 35,000+      | Total        |
|-----------|--------------|------------------|-------------------|--------------|--------------|
| 0-40%     | 40.3 (40.8)  | 25.7 (48.7)      | 9.3 (53.8)        | 2.9 (50)     | 26.5 (44.7)  |
| 41-70%    | 37.0 (67.5)  | 41.0 (68.1)      | 34.9 (69.9)       | 32.4 (78.3)  | 37.9 (69.0)  |
| 71-100%   | 11.8 (90.5)  | 17.4 (102.2)     | 30.2 (100.0)      | 35.3 (97.5)  | 18.8 (98.3)  |
| Over 100% | 10.9 (175.5) | 16.0 (188.0)     | 25.6 (154.8)      | 29.4 (125.0) | 16.8 (167.7) |

received \$10,000 or more versus 60 per cent this year.

Respondents were asked to indicate what barriers exist to achieving better penetration and a higher ratio of pay to basic. The only barrier to basic that was mentioned by more than half the re-

spondents was "failure to understand what cable offers" on the part of potential subscribers, cited by 50.3 per cent of the managers. The price of pay services was cited by 66.8 per cent of the managers as a barrier to selling more pay.

Although not listed in the question-

naire as a barrier to selling either basic or pay services, home satellite dishes were mentioned often by respondents as a serious thorn in their sides.

Monthly churn rates for both pay and basic were comparable in all four system categories, with the exception that basic churn was considerably higher in the under-5,000 systems.

Average basic churn in the small systems was 5.95 per cent, compared with 3.87 per cent in the 5,000-20,000 systems, 2.14 per cent in the 21,000-35,000 systems and 2.93 per cent in the large systems. Pay churn was relatively flat across the board—6.19 per cent in the small systems, 5.74 per cent and 5.54 per cent, respectively, in the medium sized systems, and 5.9 per cent in the over-35,000 systems.

The managers were asked to list reasons for both basic and pay churn. By far, the most often mentioned was "dissatisfaction with pay services," cited by 69.9 per cent. A related gripe, "cost," was mentioned by 44.2 per cent.

The subject of pay services and their costs elicited a number of comments from managers. "Pay services are overpriced," one said. "Selling one pay channel for more than the entire basic service is absurd."

"The operator is really getting caught between the consumer and the programmers," another said. "To charge enough over and above the programming fees to be able to operate, pay interest on financing and make a reasonable profit is increasingly becoming a cost-value issue.

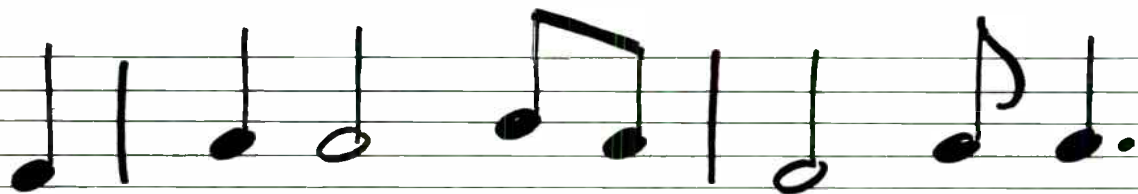
"Programmers are charging more while consumers are willing to pay less and less. We're in the middle." □



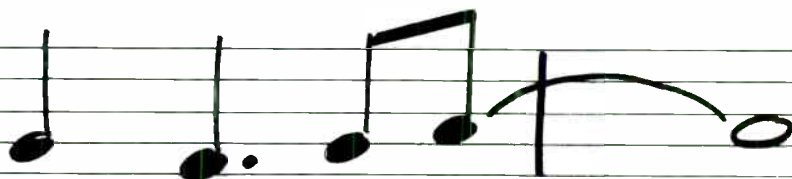
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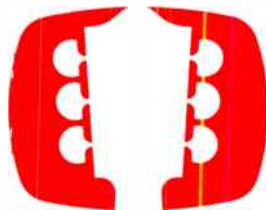


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Times Mirror sets pace, followed by Jones Intercable, Maclean Hunter

# Most companies do well in '84 despite slowdown in pay

BY GARY ROTHBART

The slowdown in the growth of pay units was the big story for the cable industry in 1984, but that didn't stop some of the leading cable players from making significant strides ahead financially. For the second year in a row, Jones Intercable and Maclean Hunter are among the top three cable companies in growth of revenues. This year, the top spot is taken by Times Mirror, which saw growth of 62 per cent. Adams-Russell reported 39 per cent growth in revenue from cable in 1984. But, for the most part, cable's top companies saw steady revenue growth in the low 20 per cent range.

Profits reports were somewhat less buoyant, but Times Mirror led the pack again, more than doubling its profits from cable from 1983 to 1984. Maclean Hunter reports a 52 per cent increase in profits and Jones Intercable a 50 per cent jump. Comcast and United Cable Television both rode the crest of 35 per cent growth in profits.

Some companies are still losing money in cable. Losses are still mounting at the Tribune Company and Rogers Cablesystems. Storer Communications is still losing money, but its losses in 1984 were less than half of what it reported in 1983. Rollins Communications, in its first year of being spun off from its parent, reports a decrease in profits. Multimedia also made less money than it did last year.

Following is a rundown on what some of cable's top companies reported during fiscal year 1984. Revenues and earnings are in millions.

## Adams-Russell predicts 20% growth in 1985

After seeing growth of 17 per cent in earnings per share in fiscal 1984, the executives at Adams-Russell are predicting another 20 per cent growth in 1985. Earnings per share from continuing operations in 1984 were \$1.28 compared with \$1.09 in 1983. Sales grew 19

per cent from \$91.9 million to \$109.7 million.

Revenue from its cable television system operation division grew by 39 per cent to \$32.4 million, while subscribers increased by 14 per cent and operating cash flow margins increased from 18 per cent to 27 per cent. Average monthly revenue per subscriber was \$22.22, up 12 per cent from a year earlier. Pay subscriptions increased by more than 16,000 to a total of 142,600. "We have main-

|            | 1984    | 1983    |
|------------|---------|---------|
| Revenues   | \$109   | \$91    |
| Earnings   | \$7.8   | \$6.6   |
| EPS        | \$1.28  | \$1.09  |
| Basic subs | 134,000 | 117,300 |
| Pay units  | 142,600 | 126,300 |

tained a ratio of pay units to basic subscribers of 106 per cent compared to 108 per cent in 1983, placing us among the industry leaders," chairman Gerald J. Adams and president John J. Lynch say.

Outside the cable system division, 1984 operating results were mixed. On the one hand, shipments of ARVIS, the company's line of automated advertising insertion equipment, exceeded \$700,000 in its first year. "On the other hand, we have been unable to find an equity partner for The Cablesop and have scaled the project back until additional equity participation is secured," they say.

As far as 1985 projections are concerned, Adams-Russell executives are saying cable system revenues will grow by close to 25 per cent and taper off to about 15 per cent in subsequent years. In the equipment area, they are saying that the market for the ARVIS commercial insertion systems is \$5 million. By 1988, the market for the product will be \$25 million, they predict.

## Cap Cities Cable unit posted healthy gains

Capital Cities Communications, the media conglomerate that plans to take

over ABC, saw solid growth in 1984. Net revenues grew 23 per cent from \$762.3 million to \$929.7 million. Operating expenses also increased, by 24 per cent, from \$541.9 million, to \$672.2 million. Operating income went up by 21 per cent from \$220.4 million to \$267.5 mil-

|            | 1984    | 1983    |
|------------|---------|---------|
| Revenues   | \$76.3  | \$67    |
| Earnings   | \$2.5   | \$2.1   |
| EPS        | \$10.40 | \$8.53  |
| Basic subs | 367,000 | 350,000 |
| Pay units  | 265,000 | 250,000 |

lion, leading to an increase in earnings per share of 22 per cent from \$8.53 to \$10.40.

The company's cable television division accounts for about 10 per cent of overall revenues. In 1984, cable revenues increased 14 per cent from \$67 million to \$76.3 million. Operating cash flow grew by 18 per cent from \$21.7 million to \$25.6 million. Operating income went up 19 per cent from \$2.1 million to \$2.5 million, and operating cash flow margin was 33.6 per cent in 1984, compared with 32.4 per cent in 1983.

Depreciation expense, however, grew by 28 per cent from \$12.4 million to \$15.9 million. Capital Cities is still in the midst of a major upgrading and rebuilding program begun in 1981 when it bought cable systems owned by the former Cablecom General.

"This activity should be substantially completed by the end of 1986, and at the same time, the depreciation expense associated with the acquisition of the older systems and the construction of the newer systems will begin to abate," explains William R. James, president of the cable television division. "After giving effect to investment tax credits and deferred income taxes, the after tax cash return in 1984 on our total invested capital in the cable television division was 12 per cent, or \$32.2 million."

Some \$17.2 million in capital expenditures went toward the company's cable systems in 1984, about one-third of the capital expenditures for the entire company. In 1985, when the company projects it will spend \$97 million total, about \$26 million is being earmarked for cable television systems.

## Centel planning 3-year, \$400 million cable outlay

Cable television system operation is still a small part of the financial activity at Centel Corp., but the company says it plans to invest about \$400 million over



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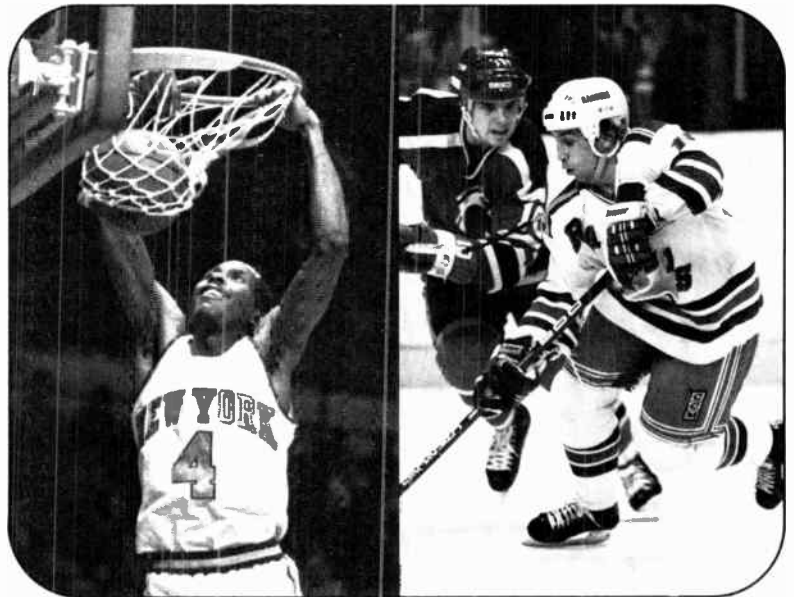
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the next three years to increase its customer base from 263,000 to 500,000. Cable television revenues per subscriber at the end of last year amounted to nearly \$230 per year, up 9 per cent from 1983. The company has added 35,000 subscribers through acquisition. "Cable television will be the business segment in which we will make the largest new investment over the next three years," says Robert Reuss, chairman and chief executive officer.

In 1984, cable television revenues increased from \$38.1 million to \$54.5 million. Operating income jumped from \$2.6 million to \$4.2 million. Meanwhile, the number of employees increased by only 21, from 528 to 549. The company expects rate increases to add to annual revenue growth by \$3 million in 1985. Advertising revenues were more than

|            | 1984    | 1983    |
|------------|---------|---------|
| Revenues   | \$54.5  | \$38.1  |
| Earnings   | \$4.2   | \$2.6   |
| EPS        | \$4.42  | \$4.12  |
| Basic subs | 263,000 | 233,000 |
| Pay units  | N/A     | N/A     |

\$600,000 for 1984, an increase of 60 percent, compared to 1983.

With an increase in subscribers from 233,000 to 263,000, Centel's construction expenses for cable actually decreased, from \$39 million in 1983 to \$31.5 million in 1984. Depreciation expense, however, increased from \$8.6 million to \$13.2 million. Identifiable assets for the cable business grew from \$175 million to \$198 million.

For the company as a whole, revenues increased by 9.2 per cent, to \$122 million. Earnings per share increased by 7.3 per cent to \$4.42. Total number of employees decreased by 8.4 per cent to 12,374.

## '84 sales and earnings up at Comcast Corp.

Comcast Corp.'s revenues increased by 22 per cent, while net earnings jumped 35 per cent in 1984. Revenues were \$103 million, while net earnings grew to \$12.2 million, or 96 cents per share. Cash

|            | 1984    | 1983    |
|------------|---------|---------|
| Revenues   | \$103   | \$84.4  |
| Earnings   | \$12.1  | \$9.0   |
| EPS        | \$.96   | \$.77   |
| Basic subs | 475,000 | 284,000 |
| Pay units  | N/A     | 261,000 |

generated from operations rose to \$34 million, a gain of 42 per cent. Included

among Comcast assets were \$121 million of cash and short term investments. A \$40 million issue of 8.25 per cent convertible subordinated debentures increased cash and short term investments to \$161 million as of February.

Ralph J. Roberts, chairman and president, says, "We believe our substantial cash position will help us to participate in the consolidation of the cable television industry over the next few years and to expand our activities in our related communications businesses. We continue to be optimistic about the cable industry and our role in it."

The company has 475,000 subscribers in the East, Midwest and South.

## Cox results up despite losses in four systems

With parent company Cox Communications reporting solid financial growth, the cable television division is keeping right in step. Cox Cable reported increases of 20 per cent in revenues and operating income. Basic subs and paid program subscriptions increased 8 per cent and 4 per cent, respectively. Franchises were renewed in nine systems, rebuilds were completed in two and four more rebuilds were begun in 1984. The company says it is losing money on four of its biggest systems in Omaha, Tucson,

|            | 1984      | 1983      |
|------------|-----------|-----------|
| Revenues   | \$405.1   | \$337.4   |
| Earnings   | \$54.6    | \$45.4    |
| EPS        | \$3.09    | \$2.75    |
| Basic subs | 1,538,000 | 1,445,000 |
| Pay units  | 1,557,000 | 1,527,000 |

New Orleans and Vancouver. In each franchise, construction costs were higher and revenues lower than forecast. The company also sold three systems in 1984.

For the cable division, revenues were \$405.1 million, compared with \$337.4 million in 1983. Operating income was \$54.6 million, compared with \$45.4 million in 1983. Average revenue per subscriber per month was \$22.25, compared with \$20.55 per month in 1983. Number of employees increased by 4 per cent to 4,352.

For the company as a whole, revenues were \$742.8 million, up 20.9 per cent. Operating income was \$169.6, up 20.2 per cent. Net income was \$87.2 million, up 12 per cent and earnings per share were \$3.09, up 2.4 per cent. Total debt/capital ratio increased from 27.6 per cent to 29.2 per cent. The company investment in new business was large in 1984. It bought a television station in Detroit, a radio station in Chicago the radio

common carrier in St. Louis, an automobile auction in Houston and *On Cable*, a monthly magazine for cable subscribers.

## Heritage, results up, buys out big investor

Heritage Communications' cable division outpaced the rest of the company in revenue growth for 1984. For the company as a whole, revenue grew 22 per cent to \$129 million, while revenue for the cable division grew by 25 per cent. Operating income for the company jumped 38 per cent to 45 cents per share, while the same category grew by 26 per cent for the cable television division.

|            | 1984    | 1983    |
|------------|---------|---------|
| Revenues   | \$129   | \$106   |
| Earnings   | \$6.5   | \$5.5   |
| EPS        | \$.62   | \$.45   |
| Basic subs | 440,000 | 367,000 |
| Pay units  | 315,000 | 261,000 |

Number of cable subscribers increased by 20 per cent to 440,668, while pay units were 315,552, a jump of 21 per cent over the previous year.

Heritage president James H. Hoak Jr., comments, "Cable television growth is expected to continue at a very good rate with the prospect of some margin improvement."

Operating income from cable grew from \$10.3 million in 1983 to \$13.1 million in 1984. Capital expenditures for cable television operations accounted for about 91 per cent of total capital expenditures in 1983.

Recently, Heritage purchased all of the outstanding stock owned by Equitable of Iowa, one of Heritage's original major investors. The 1.3 million shares were bought for about \$15.1 million in convertible subordinated debentures. "Our relationship with Equitable has been important to Heritage, beginning with the initial venture capital investment in Heritage through the predecessor company, Younkers. Equitable continued their support of Heritage by making a large equity commitment in 1980. We appreciate that Equitable at this time has other priorities and are pleased that their confidence in us has rewarded them financially."

## Jones Intercable bought 12 systems in fiscal '84

At Jones Intercable, revenues of \$7.4 million from subscriber service and \$2.5 million from management fees increased

46 and 45 per cent, respectively, over comparable figures reported in fiscal 1983. Total 1984 revenues of \$11.1 million increased 62 per cent from the \$6.8 million reported in fiscal 1983. This includes \$1.1 million from the sale of one of its limited partnerships. Net income for 1984 was \$2.6 million, or 30 cents per share, versus \$1.7 million, or 20 cents per share, for 1983.

The Englewood, Colo.-based MSO is busy in the acquisitions market in 1984. Some 12 systems were acquired for managed partnerships at a total cost of \$120 million adding 144,000 basic and 138,000 pay subscribers to the company's managed base. The dominant ac-

|            | 1984    | 1983    |
|------------|---------|---------|
| Revenues   | \$11.1  | \$6.8   |
| Earnings   | \$2.6   | \$1.7   |
| EPS        | \$.30   | \$.20   |
| Basic subs | 390,000 | 246,000 |
| Pay units  | 314,000 | 153,000 |

quisition was the purchase of Total TV, serving several communities in Wisconsin. The \$69 million acquisition involved 90,000 subscribers and was Jones' largest single acquisition to date. "Revenues from these systems should exceed \$22 million in 1985," says chairman Glenn Jones.

In July, Jones placed \$35 million of 14.5 per cent subordinated debentures due August 1994. "With the net proceeds of the offering, we have retired the \$12 million of outstanding indebtedness under the company's \$20 million credit line, which the company is currently negotiating to increase," Jones says. Some \$6 million of the remainder will go toward completing the construction of Jones' cable system in Suffolk, Va.

### **Maclean Hunter cable revenues hit \$137 million**

Maclean Hunter, the Canadian media conglomerate, showed massive strides forward in 1984 financial results. Operating revenue and operating income both increased by 42 per cent and income per share jumped by 52 per cent. Operating revenue was \$902 million. Operating income was \$131 million and income per share was \$1.35. Working capital increased by 161 per cent to \$57.4 million, while long term debt decreased by 23 per cent to \$196.8 million.

In 1984, cable television accounted for 15 per cent of the company's operating revenue and 29 per cent of income. Total subscribership for Canadian and U.S. cable systems was 615,000, up 4 per cent from 1983. Combined revenue increased

by more than 19 per cent over 1983 to \$137 million and operating income was up 26 per cent to \$38.6 million. Addi-

|            | 1984    | 1983    |
|------------|---------|---------|
| Revenues   | \$902   | \$634   |
| Earnings   | \$131   | \$92    |
| EPS        | \$1.35  | \$.89   |
| Basic subs | 615,000 | 594,000 |
| Pay units  | N/A     | 347,000 |

tions to fixed assets decreased from \$22.3 million in the United States cable


systems in 1983 to \$12.1 million in 1984. Overall debt is decreasing as expenditures for cable system construction winds down and cash flow from operations increases. "Current projections show that, excluding major acquisitions, operating cash flows from Maclean Hunter's U.S., operations will be sufficient to repay all of the floating rate debt, \$33 million, in 1985. The interest rate for \$99 million of Maclean Hunter debt in the United States was fixed for varying periods with a weighted average rate of 12.2 per cent."

"Capital expenditures on fixed asset

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additions are expected to remain at the 1984 level" says company executives in a 1985 outlook. "Major capital expenditures scheduled for 1985 include the purchase of new addressable converters by our U.S. cable systems and the upgrade of some cable systems in Ontario."

### Sports Time writeoff hurts Multimedia net

Multimedia Inc., whose holdings in cable television include system operations and the now defunct Sports Time program service, had increases in revenues and operating profit, but setbacks in earnings during 1984. Earnings per share decreased by 6 per cent from \$2.15 to \$2.02, and net earnings decreased from \$35.1 million to \$33.6 million. Revenues jumped 12.8 per cent to \$304.3 million and operating profit increased by 15.4 per cent to \$80.8 million. Long-term debt and capital expenditures also decreased by 6.9 per cent and 4.7 per cent, respectively. Long-term debt was \$80.8 million, while capital expenditures were \$32.9 million.

Multimedia Cablevision maintained its steady growth with revenues for the

|            | 1984    | 1983    |
|------------|---------|---------|
| Revenues   | \$66    | \$53.2  |
| Earnings   | \$13.1  | \$10.1  |
| EPS        | \$2.02  | \$2.15  |
| Basic subs | 262,000 | 231,000 |
| Pay units  | 268,000 | 254,000 |

year exceeding \$66 million, an increase of 24 per cent for the year. The Sports Time venture, however, was the main contributor to the flat earnings at the company. The company wrote off its total investment in the program service in 1984. The \$11 million pre-tax write-off reduced earnings by 36 cents per share, the company says.

Last year was Multimedia's fifth year in the cable television franchise operation business. During the year, the company spent about \$16.5 million to expand and modify its systems, an 8.9 per cent decrease from \$18.1 million in 1983. During the year, the company's subscriber base grew from 231,000 to more than 263,000. Operating revenue for the division was \$66 million, up from \$53.2 million in 1983. Operating profit was \$13.1 million, an increase of \$10.1 million. In February, Multimedia spent \$22.5 million and gave 11,800 of its North Carolina subscribers to American Television and Communications for 33,500 subs in suburban Oklahoma City, where Multimedia already owns and operates systems.

### New York Times Cable has first yearly profit

Little more than three years after entering the cable television industry, the New York Times Co. has managed to make money from the venture. Consolidated with the company's three television and two radio stations, the 56-franchise cluster of systems in Philadelphia's New Jersey suburbs, the group showed revenues in 1984 of \$60.1 million, an increase of 12.7 per cent and operating profit of \$8.6 million, a jump of 75.9 per cent. "Although each component of the group—television, radio

|            | 1984    | 1983    |
|------------|---------|---------|
| Revenues   | \$1,229 | \$1,091 |
| Earnings   | \$176   | \$149   |
| EPS        | \$2.53  | \$2.02  |
| Basic subs | 121,000 | 110,000 |
| Pay units  | N/A     | N/A     |

and cable—contributed to the 76 per cent improvement in operating profit, it was NYT Cable TV's achievement of operating profitability for the full year that was most significant," says the company's annual report.

Growth of basic subscribers was from 110,000 to 121,000.

For the company as a whole, revenue increased from \$1 billion to \$1.2 billion. Operating profit increased from \$149.5 million to \$176.6 million. Net income increased from \$78.6 million to \$100 million. Long term debt slipped from \$79.6 million to \$74.5 million. Net income per share was \$2.53 versus \$2.02 the year before.

### Rogers' losses grow; no 1985 profits seen

Revenues at Rogers Cablesystems Inc. are growing, but so are the losses. Canada's biggest system operator saw an increase in revenues from \$250 million to \$294.7 million, but the company still lost \$1.48 per share, or \$26.5 million. About half of Rogers' investment in the cable industry is in the United States. "The company's consistent objective has been to own and manage a small number of large urban cable clusters in North America," explains Edward S. Rogers, chief executive officer. "This strategy provides economies of scale, facilities, professional management and permits more local direction and decentralization than is otherwise possible."

Rogers says it will put up for sale its system in Syracuse, N.Y. and in Southern California because they aren't lo-

cated near other Rogers operations. The intent is to use the proceeds to retire long term debt. "As a result, we are carrying these systems as discontinued operations in the financial statements," the company says.

Operating income increased from \$85 million to \$94 million, but the increase

|                 | 1984     | 1983    |
|-----------------|----------|---------|
| Revenues        | \$294.7  | \$250.5 |
| Earnings (loss) | (\$16.3) | \$14.0  |
| EPS             | (1.48)   | \$.84   |
| Basic subs      | 454,000  | N/A     |
| Pay units       | 600,000  | 600,000 |

was insufficient to meet higher depreciation and interest costs generated by the substantial capital investment program of recent years. "We anticipate that operating income in 1985 will increase by an amount equal to the interest and depreciation on the new assets employed, an important milestone in our development program," Rogers says. Still, Rogers anticipates a further loss in 1985 before returning to profitability.

In 1984, Rogers used limited partnership sales to raise \$30 million for its franchises in Minneapolis and suburban Portland, Ore.

From its U.S. operations, revenue was \$126 million, or an average revenue of \$26 per month per subscriber. Pay penetration in the urban systems ranges from a low of 131 per cent in the Portland, Ore. system to a high of 178 per cent in Minneapolis.

### Rollins saw profits slip despite revenue gains

Rollins Communications saw a revenue increase of 14 per cent to \$85.3 million in 1984, but a decrease in net income. Earnings per share dropped from 90 cents to 68 cents. The earnings decline

|            | 1984    | 1983   |
|------------|---------|--------|
| Revenues   | \$85.3  | \$75.1 |
| Earnings   | \$13.1  | \$9.9  |
| EPS        | \$.68   | \$.90  |
| Basic subs | 175,000 | N/A    |
| Pay units  | N/A     | N/A    |

included a pre-tax charge against income of \$2.1 million, or 8 cents per share, for costs incurred to obtain cable television franchises that were not awarded," explains O. Wayne Rollins, chairman and chief executive officer.

Revenue per cable subscriber grew 8 per cent to over \$20. The company owns cable systems in Delaware, Connecticut, Rhode Island and Massachusetts. Con-

struction expenditures on cable systems totaled \$18.5 million in 1984. Rollins says its construction expenditures have peaked. Revenues from cable television operations grew by 38 per cent in 1984, mostly as a result of adding new subscribers and premium pay services.

"Of the almost 300,000 homes passed within these systems, about 175,000 have basic service and more than 80 per cent of these also have premium service," Rollins points out. The company is competing with some of cable's leading MSOs for the right to operate in two neighborhoods in Philadelphia. Success in that franchising venture would mean an increase in the company's homes passed for 300,000.

### Sale of Storer systems expected to cut red ink

Storer Communications, one of the most debt-laden of the companies with investments in cable, saw an increase in revenues, cash flow, and operating income, but still lost money in 1984 because its interest expense was greater than its income. Net revenues for Storer's cable television division were \$352.1 million as opposed to \$291.1 million in 1983. Cash flow was \$172.6 million versus \$126.8 million in 1983. Operating income was \$68 million versus \$37.6 million. But interest expense was \$86.6 million, up from \$67.7 million in 1983. Net loss for 1984 was \$16.7 million, less than half of the amount the com-

|            | 1984      | 1983      |
|------------|-----------|-----------|
| Revenues   | \$352.1   | \$291     |
| Earnings   | \$24.3    | \$2.4     |
| EPS        | N/A       | N/A       |
| Basic subs | 1,502,000 | 1,371,000 |
| Pay units  | 1,495,000 | 1,404,000 |

pany lost in 1983, or \$39.7 million. Long term debt was up from \$728.7 million in 1983 to \$785.1 million in 1984.

In the cable division, revenues increased by 21 per cent. "Operating margins before depreciation expanded steadily quarter by quarter, reaching 34 per cent for the year, compared with less than 29 per cent a year ago," says chairman Peter Storer. He also points out that the company is working on reducing its debt by selling cable systems that aren't near other Storer properties. "The system sales, which should wind up during 1985, will bring in a total of more than \$180 million in cash and notes," Storer says. "When the divestiture program is finished, we expect to have both a much lower level of corporate debt and a much more efficient and profitable roster of cable systems."

The \$352 million of revenues from cable were 66 per cent of the revenues for the company as a whole. Cash flow from cable was \$120 million, up from \$84 million. Cash flow margin was 34 per cent, up from 29 per cent a year ago. Depreciation, however, is still climbing from \$81.5 million in 1983 to \$96.2 million in 1984. Operating income was \$24.3 million versus \$2.4 million a year ago. Operating margin was 1 per cent last year. This year, it was 7 per cent. Capital expenditures, however, are decreasing from \$189.5 million to \$131.1 million.

### TCA Cable continues steady growth pace

Growth at TCA Cable TV continues at a steady pace. In 1984, revenues were up 29 per cent from \$21.6 million to \$27.8 million. Operating income was up 31 per cent from \$10.8 million to \$14.1 million. Net income was up 28 per cent from \$3.1 million to \$4 million. Earnings per share increased 22 per cent from 49 cents per share to 60 cents. Revenue per subscriber increased 7 per cent from \$13 to \$14 per month. Cable cash flow increased 27 per cent \$2.12 per share. Long

|            | 1984    | 1983    |
|------------|---------|---------|
| Revenues   | \$27.8  | \$21.6  |
| Earnings   | \$14.1  | \$10.8  |
| EPS        | \$.60   | \$.49   |
| Basic subs | 231,000 | 205,000 |
| Pay units  | 72,000  | 76,000  |

term debt also grew by 43 per cent from \$18.2 million to \$26 million.

Capital expenditures in 1984 were \$11.7 million for acquisitions and \$8.7 million for internal expansion, says Robert M. Rogers, chairman and president. About \$6.7 million is budgeted for 1985 capital spending, not including possible acquisitions.

In 1984, TCA purchased systems in Ruston, La., Harrison, Ark., and Huntsville, Texas. "Huntsville is one of the fastest growing cities in Texas and is the headquarters for the Texas prison system, as well as the home of Sam Houston State University," Rogers comments. "We feel this is a system with long term growth potential."

Total subscriber count is 231,993. About 51 per cent of TCA's subscribers had access to the addressable system that provides four or more optional pay television channels as a tier of five to 10 other satellite services.

"Each of our 29 operating entities is profitable on its own, with earnings derived from operating income," Rogers says.

### Sluggish HBO pulls Time video net down

Time Inc., owners of Home Box Office and American Television and Communications, increased its 1984 revenues from \$2.7 billion to \$3 billion. Income jumped from \$143 million to \$216 million and earnings per share increased from \$2.25 to \$3.37. Capital expenditures, however, decreased slightly from \$342 to \$341 million. Long term debt fell also, from \$399 million to \$383 million.

Revenues of the video group in 1984 grew by 16 per cent, though profits were slightly lower. ATC showed steady

|            | 1984      | 1983      |
|------------|-----------|-----------|
| Revenues   | \$3,000   | \$2,700   |
| Earnings   | \$216     | \$143     |
| EPS        | \$3.37    | \$2.25    |
| Basic subs | 2,500,000 | 2,400,000 |
| Pay units  | 2,300,000 | 1,900,000 |

growth in revenue and income, but Home Box Office encountered slower subscriber growth and lower profits. The video group alone had revenues for \$1.2 billion, up from \$1 billion in 1983. Income from continuing operations before taxes fell from \$215 million in 1983 to \$212 million last year.

Capital expenditures were down slightly from \$310 to \$303 million, while depreciation and amortization increased from \$73.3 million to \$93.4 million.

Time says the benefits of clustering its cable system operations are steadily being realized. ATC began the implementation of a nationwide clustering plan several years ago. "With the gains of clustering so well in place, ATC is looking more intently at other avenues of growth," says J. Richard Munro, president and chief executive officer. "Its strong management team is ready and able to explore new product opportunities and additional cable system acquisitions."

Time adds that passage of the comprehensive cable bill will allow ATC to "have more control over their own destiny . . . Rate relief and greater certainty about the future should ease the logjam in urban cable system construction that was a major factor in the industry's slowdown in 1984."

### Times Mirror cable group doubles profits

Operating profit in Times Mirror's cable television group more than doubled in 1984, while the rest of the media con-

glomerate also had a strong year. For the company as a whole, revenues were \$2.8 billion, up from \$2.4 billion the year before. Net income increased from \$199 million to \$232 million, while earnings per share jumped from \$2.90 in 1983 to \$3.38 in 1984.

"The success of Times Mirror's microwave communications venture and the sale of several small systems were responsible for much of the increase in operating profits from \$15.3 million to \$37.9 million," according to the company. For the cable television group,

|            | 1984    | 1983    |
|------------|---------|---------|
| Revenues   | \$2,800 | \$2,400 |
| Earnings   | \$232   | \$199   |
| EPS        | \$3.38  | \$2.90  |
| Basic subs | 910,000 | 806,000 |
| Pay units  | 741,000 | 560,000 |

revenues rose 63 per cent to \$251.5 million. Basic subscribers rose from 806,000 to 910,000 and pay units increased from 560,000 to 741,000.

By the end of this year, the Times Mirror microwave link will reach from Los Angeles to New York and will operate in 31 cities including Philadelphia, Baltimore and Washington. Among the cities currently served are Dallas, Chicago, Detroit, Pittsburgh, Phoenix, St. Louis and Kansas City. Grassroots America and Grassroots California, videotex services aimed at business markets, began limited operation in 1984 and are expected to be available commercially in 1985.

Capital expenditures for Times Mirror's cable division decreased slightly from \$108.7 million in 1983 to \$106.7 million in 1984. Some of the marked improvement in the numbers for Times Mirror's cable division is a result of book keeping. More than half of the revenue improvement resulted from the full year inclusion of revenues from two major urban cable systems in Phoenix and Las Vegas, which were not included in Times Mirror's 1983 results.

### Tribune Co. net up despite cable losses

The Tribune Co. is still losing money on its cable investments, although the company says 1984 was an improvement over 1983 and the parent company had a solid year. For the company as a whole, revenues increased 13 per cent to \$1.7 billion. Operating profit jumped 29 per cent to \$188.4 million, with net income growing by 49 per cent. Net income per share grew by 35 per cent from \$1.89 to \$2.55.

Tribune Cable Communications'

basic subscribers increased 28 per cent

|            | 1984    | 1983    |
|------------|---------|---------|
| Revenues   | \$1,700 | \$1,500 |
| Earnings   | \$188   | \$145   |
| EPS        | \$2.55  | \$1.89  |
| Basic subs | 185,000 | N/A     |
| Pay units  | N/A     | N/A     |

to 185,000 in the year. "When the company's franchises in Tampa, Fla. and Montgomery County, Md. are completed, Tribune Cable expects to increase its number of subscribers by more than 150,000," says Stanton R. Cook, president and chief executive officer. "Although operating profits at our 13 completed systems overall showed solid gains in 1984, the cable segment reported a loss of \$5.8 million in the year, reflecting development costs at the new Florida and Maryland systems." More than \$180 million will be invested in the company's two major systems.

Operating revenues for 1984 were \$40 million, a 27 per cent increase over 1983 revenues. Operating losses, which were \$1 million higher in 1984 than in 1983, were due to construction costs for the Tampa and Maryland systems. Tribune company executives say the company's completed systems were profitable in 1984. Capital expenditures for the cable division in 1984 were \$46.7 million, up from \$24.2 million in 1983.

### UCT using partnerships to keep profits climbing

In its 31st year in business, United Cable Television experienced growth of 22 per cent in revenues, 23 per cent in operating income and 35 per cent in earnings before interest and taxes. Revenues were \$140.7 million, operating income was \$53.4 million and earnings before taxes

|            | 1984    | 1983     |
|------------|---------|----------|
| Revenues   | \$140   | \$115.3  |
| Earnings   | \$8.1   | (\$2.5)  |
| EPS        | \$.22   | (\$2.78) |
| Basic subs | 662,000 | 575,000  |
| Pay units  | 572,000 | 486,000  |

were \$26 million. Capital spending was \$47 million, down 24 per cent.

The company has successfully offset the high cost of developing its major systems with limited partnership sales in Oakland County, Mich., Scottsdale, Ariz., Alameda, Calif., and Los Angeles County, Calif. United also has plans to sell limited partnerships for its expansion plans in East San Fernando Valley, Los Angeles and Baltimore. The com-

pany has raised more than \$150 million through limited partnerships.

Average monthly revenue per subscriber was about \$20. Basic subscribers totalled 632,000, representing a 10 per cent increase over fiscal 1983, and premium subscriptions totaled 522,000.

United is also a proponent of clustering systems. The company purchased in 1984 systems owned by TCI in the suburbs of Denver and Omaha, where United has other operations. United is also a partner in a cable system in Glasgow, Scotland, and has minority pieces of franchises in Montgomery County, Md., and Washington, D.C. United and TCI also struck a deal that would limit the ownership of United that TCI can hold during the next decade to 20.1 per cent. TCI has been a long time major investor in United.

### Viacom presiding over strong cable operations

Viacom International reports increases in its cable television division in all categories. Revenues for cable grew from \$151.5 million to \$183.6 million, and increase of 21 per cent, an increase the

|            | 1984    | 1983    |
|------------|---------|---------|
| Revenues   | \$320.3 | \$315.5 |
| Earnings   | \$30.5  | \$28.1  |
| EPS        | \$2.22  | \$2.05  |
| Basic subs | 792,000 | 728,000 |
| Pay units  | 644,000 | 587,000 |

company attributes to increases in the number of basic and pay subscribers and rates. The company saw a 9 per cent increase in basic subs to 790,000. Pay cable units of 645,000 were 10 per cent higher than at the end of 1983.

Earnings from operations increased 24 per cent over 1983 to \$27.5 million. Capital expenditures, meanwhile, decreased from \$78 million to \$48.7 million.

Showtime/The Movie Channel reported revenues of \$340.3 million, earnings from operations of \$40.2 million, net earnings of \$20 million. Viacom also lost \$4.8 million from its investment in Lifetime. In February, Showtime/The Movie Channel successfully landed a \$150 revolving credit loan term with a group of 10 banks without needing guarantees from any of program service's parent companies, which include Viacom, Warner Communications and American Express. The service's subscriber count grew significantly during 1984, from 7.1 million to 8.5 million.

For the company as a whole, Viacom had 1984 revenues of \$320 million, while net earnings rose to \$30.5 million and fully diluted earnings per share increased to \$2.22. □

Uncertainties center on proposed tax law changes, new build slowdowns

# Wall Street still considers cable a good investment

BY JOEL C. MILLONZI

**W**ith tax law changes under consideration and limited partnership structures suffering from investor caution, cable industry observers are asking whether cable will remain as attractive an investment as it once was. The consensus on Wall Street is that cable will sustain the confidence of investors, especially those financial supporters who are selective in their placement of funds. The optimism, however, is not voiced without some mention of potential danger signals.

Barbara Dalton Russell, media analyst at Prudential-Bache securities, points out that because cable stocks have risen, the system evaluations have changed. Russell says, "You certainly are paying a lot more in the way of multiples than you did three or nine months ago. We are in the midst of an evaluation-driven buy out market. We, therefore, are paying for stock in terms of a discount from liquidation value as opposed to multiples of cash flow. We're really paying on the takeover value."

## Attractive for operators

In spite of the takeover fever that is influencing cable values in general, Russell still finds the medium an attractive business for operators but less so for cable suppliers. "It is true that the franchising of urban America is going to take longer than anyone thought. And even though the regulatory environment and the cities themselves have eased considerably in their demands and expectations, the average cable company still has to construct an expensive system. The possible revision in the tax code also has both investment firms and potential issuers of tax advantaged investment holding off until they see what materializes in the legislation. All of this causes uncertainty with regard to the new build aspect of cable. This really hurts the cable equipment companies more than anyone else. It also hurts the cable program suppliers. Nevertheless, for the existing cable operator, the business continues to be an attractive and profitable one."

Tony Hoffman, vice president at Cralin and Co., says the change in the tax shelter market has affected the way investors look at the cable industry. Hoffman observes, "The kinds of tax shelters that we're attempting to do and still need to be done are certainly very different than those we have structured in the past. There are two reasons for this. First, there is a certain amount of uncertainty about the tax laws, although with every passing day people are becoming more sanguine about the prospects of relatively few changes in the new code. Secondly, there is the matter of the nature of the systems that are trying to be financed. This is even more of a major question. Since there aren't a lot of new classic builds left, the cable tax shelter market is limited to two types of deals. One is rebuilds on a purchase where you are financing a purchase and a part of a rebuild. The tax advantages are not that great on this type of deal. It's hard to get more than a one-to-one write-off even if you stretched the tax laws to the limit.

"The alternative is the new build. Here you have a big investment tax credit and all the startup losses. You can also generate a lot of leverage. Of course, this country is close to being fully built. The only substantial new builds are the cities where the force of wisdom suggests that, even if you had the franchise terms you had in the rural area, it would still be difficult to make urban systems work."

## Tax shelter losses

Hoffman says the losses that were attractive to earlier tax shelter deals are gone. "For four years, the losses achieved were wonderful," Hoffman observes. "They lost every bit of money they said they would and then some. The problem was that you got to the fifth year when the system was supposed to be turning a profit so you could turn around and sell the system for a capital gain only to find that it wasn't profitable. In fact, there was often a need for more money to go into the deal. There weren't any buyers, and investors

started to ask questions and began backing out."

Paul Biddelman, first vice president at Drexel Burnham Lambert, says the results in terms of returns cable investors are receiving on limited partnership deals are mixed so far.

"Clearly there are some investors who have been involved in some of the urban builds who are disappointed," he says. "Nevertheless, many involved in other deals feel things are going superbly. For example, those who participated in our recent offering for Prime Cable see things as on target. The cash flow generated by the partnership, not distributed cash flow, but cash flow from operations is actually higher than anticipated, and the tax losses are also higher than projected. Here you have the best of all worlds in a system that appears to be working. Maybe investors should be thinking that now is the time to be investing in cable because the capital expenditures required to build the systems are over, and now you've got the opportunity to generate substantial cash; and you've got deregulation facing you.

"I'd really be surprised if someone would say that the bloom is off the rose. In fact, maybe now is the time to invest, when you have all the mixed press out there; and it's a time when there will generally be a lot of cash flow generated."

Biddelman sees cable's continued attractiveness vis-a-vis other investment options such as real estate depending on the outcome of the tax law debate. "One



**Tony Hoffman of Cralin says changes in the tax shelter market have affected the way investors look at cable and that the deals he puts together are "certainly very different" from those that were structured in the past.**

thing that contributed to cable's popularity," he says, "is the accelerated depreciation clause. You don't find real estate going for 10 times cash flow. What has made cable so attractive is that you had substantial operating leverage going in your favor. There is also a lot of romance involved in the possibilities of the electronic age. Now the tax benefits are in question, and some of that romance has gone. There are, however, additional possibilities which are pretty exciting, like having pay-per-view on an as you choose basis. After all, if I have a video store in the air, I don't have to go to the neighborhood store for a pickup and dropoff. To me, that's the ultimate, and I think you can charge a lot for it and generate a lot of revenue."

Fred Seegal, managing director at Shearson Lehman Bros., acknowledges the uncertainty associated with the proposed tax law changes. Despite these uncertainties, he does see options for the cable investor. "Cable," Seegal says, "does have the opportunity to be restructured to create income partnerships which will obviously become more attractive in the future. As long as you can structure deals around cash flow and income, I think cable will be able to access the partnership market. This would put more emphasis on the more mature

systems with their prospects for capital appreciation and income."

Seegal summarizes his opinion about cable investment by saying, "If I were in the cable industry, I would not worry about my ability to raise money from a variety of sources—the partnership market, from the public debt market or the private placement market. Different types of investors are there, and there are always different ways to split up the pie. It may have some difficulty raising capital for some questionable new builds, but that's really not the game in the next five years."

Jack Estes, vice president and national marketing manager for Integrated Resources, paints an optimistic picture for the investor. He says that the investor should keep in mind that the investment product is not simply cable but communications. In Estes words, "Radio common carrier and cellular mobile all have the same type of economies that cable does. So, when the large cable companies start to generate a large cash flow, rather than pay taxes, they will start to buy up radio common carriers and cellular phone companies. To me the environment is getting more positive.

"Typically," Estes explains, "a cable company has high operating margins,

doesn't manufacture anything and therefore doesn't have any accounts receivable or inventory maintenance costs. People pay cash on a monthly basis without the extension of credit. There is little bad debt, the business is contracyclical and a quasi-monopoly. You also have strong fundamentals at a micro level and you've got an industry that is only 42 per cent penetrated and continues to grow with subscribers. People like the variety of programming that cable offers to them at the price. All this is coupled with a socio-economic analysis which says that information is gaining acceptance and importance.

"The economics are there and people are finally starting to understand the capabilities of what the electronic pipeline has to offer to the home as far as information and entertainment."

Bill Magee, president of the investment banking firm of Sillerman and Magee, is more reserved in his observations. He doesn't see all systems generating as much cash as projected. "I think what's happened" he says, "is that people have awakened to the fact that their old perception of cable as a continual cash machine capable of generating endless cash flow streams and return on equity simply wasn't true. The reason for this is that the return on equity of any deal depends on what you paid for it. If you pay too much for any business, you shouldn't be surprised if your return on equity is not that impressive."

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**Jack Estes** of *Integrated Resources* sees a more positive investment environment, saying that "people are finally starting to understand the capabilities of what the electronic pipeline has to offer to the home as far as information and entertainment."



# Movie Lineup

Pay service buys, July

| Title                           | Distributor              | Play Status |
|---------------------------------|--------------------------|-------------|
| <b>HBO</b>                      |                          |             |
| Blackout                        | Peregrine                | P*          |
| Conan, The Destroyer            | Universal                | P           |
| The Last Starfighter            | Universal                | P           |
| The Muppets Take Manhattan      | Tri-Star                 | P           |
| Electric Dreams                 | MGM/UA                   | P           |
| The Pope Of Greenwich Village   | MGM/UA                   | P           |
| Purple Rain                     | Warner Brothers          | P           |
| The Stone Boy                   | Fox                      | P           |
| Where The Boys Are '84          | Tri-Star                 | P           |
| Careful He Might Hear You       | Fox                      | P           |
| Chattanooga Choo Choo           | April Fools              | P           |
| Foxes                           | MGM/UA                   | P           |
| Highpoint                       | New World                | P           |
| The Neverending Story Class     | Warner Brothers<br>Orion | P<br>E**    |
| Cross Creek                     | Thorn                    | E           |
| Flash Gordon                    | Famous Films             | E           |
| The Lady In Red                 | Viacom                   | E           |
| Losin' It                       | Embassy                  | E           |
| Mr. Mom                         | Fox                      | E           |
| Now And Forever                 | Universal                | E           |
| Porky's II: The Next Day        | Fox                      | E           |
| Risky Business                  | Warner Brothers          | E           |
| The Soldier                     | Embassy                  | E           |
| The Star Chamber                | Fox                      | E           |
| Swamp Thing                     | Embassy                  | E           |
| Triumphs Of A Man Called Horse  | Andrews                  | E           |
| Circle Of Iron                  | Film Finance             | E           |
| The Grey Fox                    | Media Home               | E           |
| Humongous                       | Embassy                  | E           |
| TAG, The Assassination Game     | Viacom                   | E           |
| Touched By Love                 | Columbia                 | E           |
| You Light Up My Life            | Columbia                 | E           |
| Yor, The Hunter From The Future | Columbia                 | E           |
| Moscow On The Hudson            | Columbia                 | E           |
| The Natural                     | Tri-Star                 | C***        |
| Blame It On Rio                 | Fox                      | E           |
| Educating Rita                  | Columbia                 | E           |
| Purple Hearts                   | Warner Brothers          | E           |
| Forbidden                       | Jozak/Decade             | E           |

|                           |              |   |
|---------------------------|--------------|---|
| Surf II                   | Film Gallery | E |
| Hot Stuff                 | Columbia     | E |
| Space Raiders             | New Horizona | E |
| The Last Time I Saw Paris | MGM/UA       | E |

## Cinemax

|  |                 |   |
|--|-----------------|---|
| Purple Rain                            | Warner Brothers | P |
| Conan, The Destroyer                   | Universal       | P |
| The Last Starfighter                   | Universal       | P |
| Flashpoint                             | Silver Screen   | P |
| Cheech & Chong's The Corsican Brothers | Orion           | P |
| In Praise Of Older Women               | Embassy         | E |
| Emanuelle On Taboo Island              | Wrightwood      | E |
| Let's Do It!                           | Best Film       | E |
| Hog Dog: The Movie                     | MGM/UA          | P |
| The Hollywood Knights                  | Columbia        | E |
| Videodrome                             | Universal       | P |
| Unfaithfully Yours                     | Fox             | P |
| Trenchcoat                             | Buena Vista     | P |
| Going Berserk                          | Universal       | P |
| Richard Pryor, Here And Now            | Columbia        | E |
| Torch Song                             | MGM/UA          | P |
| The Mating Game                        | MGM/UA          | P |
| Centennial Summer                      | Fox             | P |
| You Can't Take It With You             | Columbia        | P |
| The Stratton Story                     | MGM/UA          | E |
| The Magic Of Lassie                    | Lassie          | E |
| The Spirit Of Saint Louis              | Warner Brothers | E |
| Harry And Son                          | Orion           | P |
| Without A Trace                        | Fox             | P |
| Misunderstood                          | MGM/UA          | E |
| Echoes Of A Summer                     | MGM/UA          | E |
| Entre Nous                             | MGM/UA          | P |
| Four Friends                           | Orion           | P |
| Alice's Restaurant                     | MGM/UA          | P |
| The Big Chill                          | Columbia        | E |
| Easy Rider                             | Columbia        | E |
| Max Dugan Returns                      | Fox             | P |
| The Hotel New Hampshire                | Orion           | E |
| Splash                                 | Buena Vista     | E |
| Private School                         | Universal       | E |
| Over The Edge                          | Warner Brothers | E |
| Midnight Express                       | Columbia        | E |
| Never Say Never Again                  | Warner Brothers | E |
| Educating Rita                         | Columbia        | E |
| Head                                   | Columbia        | E |
| Under Fire                             | Orion           | E |
| Romancing The Stone                    | Fox             | E |

|                        |           |   |
|------------------------|-----------|---|
| Fort Apache, The Bronx | Time Life | E |
| Fire On The Mountain   | Columbia  | P |
| Massacre In Rome       | Andrews   | E |

|  |                 |   |
|--|-----------------|---|
| Bugs Bunny's 3rd Movie:<br>1001 Rabbit Tales | Warner Brothers | P |
| Louisiana, Pts. I & II                       | International   | E |
| Avanti!                                      | MGM/UA          | P |
| Zulu Dawn                                    | Z. Dawn         | P |
| The Arrangement                              | Warner Brothers | P |

|                                |                 |   |
|--------------------------------|-----------------|---|
| Tom Horn                       | Warner Brothers | E |
| Elvis, That's The Way It<br>Is | MGM/UA          | E |
| The Loney Lady                 | Universal       | E |
| Rachel, Rachel                 | Warner Brothers | E |
| Mother Lode                    | Atlantic        | E |

|                                  |         |   |
|----------------------------------|---------|---|
| Cuba                             | MGM/UA  | E |
| The World Of The Dark<br>Crystal | Henson  | E |
| Hans Christian Anderson          | Goldwyn | E |
| The Ruling Class                 | Embassy | P |

## Showtime

|  |           |   |
|--|-----------|---|
| Star Trek III: The Search<br>For Spock | Paramount | P |
|--|-----------|---|

|                       |                 |   |
|-----------------------|-----------------|---|
| Purple Rain           | Warner Brothers | P |
| Conan, The Destroyer  | Universal       | P |
| The Last Starfighter  | Universal       | P |
| The Neverending Story | Warner Brothers | P |

|                                  |           |   |
|----------------------------------|-----------|---|
| The Pope Of Greenwich<br>Village | MGM/UA    | P |
| Hanna K.                         | Universal | P |
| The Joy Of Sex                   | Paramount | P |
| Last Embrace                     | MGM/UA    | P |
| Little Darlings                  | Paramount | E |

|                                 |                 |   |
|---------------------------------|-----------------|---|
| South Pacific                   | Goldwyn         | E |
| If You Could See What I<br>Hear | The Movie Store | E |
| Staying Alive                   | Paramount       | E |
| Gandhi                          | Embassy         | E |
| Romantic Comedy                 | MGM/UA          | E |

|                     |                 |   |
|---------------------|-----------------|---|
| Deal Of The Century | Warner Brothers | E |
| Hercules            | Viacom          | E |
| Terms Of Endearment | Paramount       | E |
| Lassiter            | Warner Brothers | E |
| The Lost Empire     | JGM Enterprises | P |

|               |               |   |
|---------------|---------------|---|
| Felicity      | Satori        | P |
| Joy Of Flying | K-Pay         | P |
| Alley Cat     | Film Ventures | P |
| Mausoleum     | Blum          | E |
| Cimarron      | MGM/UA        | P |

|                      |        |   |
|----------------------|--------|---|
| The Desperate Search | MGM/UA | P |
| The Law And The Lady | MGM/UA | P |
| The Invisible Boy    | MGM/UA | P |
| Everything I Have Is | MGM/UA | P |

|             |        |   |
|-------------|--------|---|
| Yours       |        |   |
| It's A Date | MGM/UA | E |

|                   |           |   |
|-------------------|-----------|---|
| Easy to Love      | MGM/UA    | E |
| Cynara            | Goldwyn   | P |
| Wuthering Heights | Goldwyn   | E |
| Black Beauty      | Paramount | P |
| Rose Marie        | MGM/UA    | E |

|  |            |   |
|--|------------|---|
| Goldy: The Last Of The<br>Golden Bears | Nu-Image   | P |
| The Wizard Of Oz                       | Alan       | E |
| The Wild Pony                          | Sy Fischer | E |
| Murder In Space                        | Showtime   | P |
| Master Harold And The<br>Boys          | Showtime   | E |

|                                |           |   |
|--------------------------------|-----------|---|
| Bachelor Party                 | Fox       | C |
| Tip Secret                     | Paramount | C |
| Nate And Hayes                 | Paramount | C |
| Revenge Of The Pink<br>Panther | MGM/UA    | C |
| Richard Pryor Here And<br>Now  | Columbia  | C |

|                     |                  |   |
|---------------------|------------------|---|
| The Divine Nymph    | Muller Media     | C |
| To All A Good Night | Intercontinental | C |

## The Movie Channel

|                       |                 |   |
|-----------------------|-----------------|---|
| Racing With The Moon  | Paramount       | P |
| Purple Rain           | Warner Brothers | P |
| Conan, The Destroyer  | Universal       | P |
| The Last Starfighter  | Universal       | P |
| The Neverending Story | Warner Brothers | P |

|                                  |             |   |
|----------------------------------|-------------|---|
| The Pope Of Greenwich<br>Village | MGM/UA      | P |
| Electric Dreams                  | MGM/UA      | P |
| The Stone Boy                    | Fox         | P |
| Chattanooga Choo<br>Choo         | April Fools | P |
| Careful, He Might Hear<br>You    | Fox         | P |

|                   |                 |   |
|-------------------|-----------------|---|
| The Twist         | Tri-Star        | P |
| Tom Horn          | Warner Brothers | E |
| The Hunter        | Paramount       | E |
| Raise The Titanic | AFD             | E |
| Hurricane         | Paramount       | E |

|                          |                 |   |
|--------------------------|-----------------|---|
| Four Friends             | Orion           | E |
| Porky's II: The Next Day | Fox             | E |
| Class                    | Albacore        | E |
| The Star Chamber         | Fox             | E |
| Deal Of The Century      | Warner Brothers | E |

|                              |                 |   |
|------------------------------|-----------------|---|
| Heart Like A Wheel           | Fox             | E |
| Harry Tracy                  | The Movie Store | E |
| Slapstick Of Another<br>Kind | The Movie Store | E |
| Touched                      | The Movie Store | E |
| The Light At The Edge        | Tri-Star        | E |

## Of The World

|   |                 |   |
|---|-----------------|---|
| A Clockwork Orange                                  | Warner Brothers | P |
| The Prey  | New World       | P |
| The Ultimate Warrior                                | Warner Brothers | P |
| Screwballs  | New Horizons    | P |
| Galaxina  | Crown           | E |
| Entre Nous  | MGM/UA          | P |
| Secret Honor  | Cinecom         | P |
| Betrayal  | Fox             | E |
| State Fair  | Fox             | P |
| Here Comes The Groom                                | Paramount       | P |
| The Adventures Of<br>Marco Polo                     | Goldwyn         | P |
| One Flew Over The<br>Cuckoo's Nest                  | MGM/UA          | E |
| Yankee Doodle Dandy                                 | MGM/UA          | E |
| Tom Sawyer  | MGM/UA          | E |
| The Right Stuff                                     | Warner Brothers | E |
| Smokey And The<br>Bandit—Part 3                     | Universal       | E |
| Eddie Macon's Run                                   | Universal       | E |
| Losin' It   | Embassy         | E |
| Easy Rider  | Columbia        | E |
| Crisis  | MGM/UA          | P |
| Dream Wife  | MGM/UA          | P |
| People Will Talk                                    | Fox             | E |
| The Bishop's Wife                                   | Goldwyn         | E |
| Runaway Island—<br>Treasure Of The<br>Conquistadors | Grundy          | P |
| The Hobbit  | Telepictures    | E |
| Bugs Bunny's 3rd Movie: 1001 Rabbit Tales           | Warner Brothers | E |
| Americana   | Crown           | C |
| Silver Bears  | Viacom          | C |
| Sorcerer  | Paramount       | C |
| The Omega Man                                       | Warner Brothers | C |
| Mr. Mom   | Fox             | C |
| Cross Country                                       | New World       | C |
| Curtains  | Simcom          | C |
| One Trick Pony                                      | Warner Brothers | C |
| The Kentucky Fried<br>Movie                         | UFD             | C |
| Risky Business                                      | Warner Brothers | C |
| I Love You, Alice B.<br>Toklas                      | Warner Brothers | C |
| The Beach Girls                                     | Embassy         | C |
| The Party   | MGM/UA          | C |
| Cluny Brown   | Fox             | C |
| The Prince And The<br>Pauper                        | Tri-Star        | C |
| 80 Steps To Jonah                                   | Warner Brothers | C |

## Home Theater Network

|  |                    |   |
|--|--------------------|---|
| Anna To The Infinite<br>Power            | Film Gallery       | E |
| Brady's Escape                           | Satori             | E |
| Buddy System                             | Fox                | E |
| Kay                                      | Universal          | E |
| Cold Feet                                | Film Gallery       | E |
| Brass Ring                               | Film Gallery       | E |
| A Country Music Salute<br>To Kitty Wells | Caroge             | E |
| Curse Of The Pink<br>Panther             | MGM/UA             | E |
| Eddie Macon's Run                        | Universal          | E |
| Electric Dreams                          | MGM/UA             | P |
| The Haircut                              | Universal          | E |
| Heart Like A Wheel                       | Fox                | E |
| The Hemingway Play                       | Entertainment Net. | E |
| Invitation To A Wedding                  | K-Pay              | E |
| The Last Starfighter                     | Universal          | P |
| The Life Of Reilly                       | Universal          | E |
| The Man Who Knew Too<br>Much             | Universal          | E |
| Mr. Mom                                  | Fox                | E |
| The Power And The<br>Prize               | MGM/UA             | E |
| The Red Shoes                            | Universal          | E |
| The Right Stuff                          | Warner Brothers    | E |
| The Secret of NIMH                       | MGM/UA             | E |
| Seven Hills Of Rome                      | MGM/UA             | E |
| Sixteen Candles                          | Universal          | E |
| Tex                                      | Buena Vista        | E |
| Trenchcoat                               | Buena Vista        | E |
| Trouble With Harry                       | Universal          | E |
| Truckin' In Nashville                    | Caroge             | E |
| Twelve Months                            | Turner             | P |
| Two Of A Kind                            | Fox                | E |
| Vertigo                                  | Universal          | E |
| Wild Swans                               | Turner             | P |
| Wind In The Willows                      | Universal          | P |
| Zelig                                    | Warner Brothers    | E |

\* Premiere \*\* Encore \*\*\* Carryover

# Wall Street Analysis



## TBS first quarter loss pinned on sports

Turner Broadcasting System, Inc., reported a net loss of \$741,000, or 3 cents a share, in the first quarter, compared with a loss of \$5,312,000, or 26 cents a share, in the first quarter last year. Revenue improved to \$67,393,000 in the quarter from \$54,940,000 a year earlier.

Ted Turner, TBS chairman and president, said the improvement in the most recent quarter was attributable to the company's news operations, which reported an operating profit, compared with a loss a year earlier. "Due to the seasonal nature of certain of the company's operations, the first quarter net loss was anticipated and, in fact, was less than budgeted," Turner says.

The company actually turned a modest operating profit of \$79,000 in the quarter, but losses of \$820,000 in its sports partnership interest in the Atlanta Hawks basketball team resulted in the loss. A year earlier, TBS had an operating loss of \$3,847,000 in the first quarter and sports partnership losses of \$1,465,000.

Citing its recently filed registration statement and offer for control of CBS, Inc., the company made no further comment on its first quarter performance.

## TCI debenture rating

Moody's Investors Service says that it is reviewing for possible upgrade the subordinated debentures rating of Tele-Communications, Inc. The current rating of the TCI debentures is B2, which is three levels below what Moody's considers investment

quality for subordinated issues. About \$275 million in TCI bonds would be affected by an upgrade.

Moody's says its review "will focus on the results and potential of the company's strategy of controlled growth and economies of scale, which has produced strengthened operating income and cash flows and improving bondholder ratios. Moody's will also assess the company's ability to continue improving its important revenue yield per subscriber; the favorable impact expected from recently enacted regulatory deregulation of the industry; and the company's capacity to record stronger rates of return over the longer term."

## Heritage offers common

Heritage Communications is offering 2.5 million shares of common stock at \$15 <sup>7</sup>/<sub>8</sub> a share, through a group of underwriters led by Goldman, Sachs & Co., Kidder, Peabody & Co., and R. G. Dickinson & Co. The company granted the underwriters an option to buy up to an additional 375,000 shares to cover over-allotments.

Proceeds from the sale of the shares will be used for general corporate purposes, principally acquisitions in the cable television, broadcast television and other communications businesses, the company says. Pending such use, about \$17 million will be applied to reduce floating rate bank indebtedness, with the remainder invested in short-term, interest bearing securities.

## Viacom boosts dividend

Viacom International increased its annual dividend by 14 per cent from 42 cents to 48 cents per share. "We are pleased to announce this eighth consecutive annual increase in dividend to our shareholders," say Viacom chairman Ralph Baruch and president Terrence Elkes. "In the eight and one half years since the inception of the company's dividend policy, dividends to our shareholders have increased over six-fold, reflecting optimism for Viacom's future and the ever increasing ability of our shareholders to participate in Viacom's ongoing financial results."

At the annual Viacom stockholders meeting, Elkes commented, "We were very pleased at the reception by the investment community to our recently oversubscribed 2.3 million share offering of Viacom common stock. Obviously, the investment community and equity holders were also pleased, since the stock has continued to trade at a level higher than the original offering price."

## Rogers trims losses

Rogers Cablesystems is still losing, as per its interim financial report covering the three months ended Feb. 28. Losses reached \$4.2 million, which is less

than the \$6.2 million the company lost during the comparable period in 1984. The loss of 21 cents per share compared with 32 cents for the comparable three-month period last year. Revenues increased from \$72.3 million to \$87.6 million. Amounts collected from cable services, \$52.7 million; pay television, \$27.8 million; and converter rental, \$7 million, all were up. Rogers, however, also spent more on pay television, \$14.9 million, compared with \$12.4 million a year earlier. Operating, general and administrative expense also increased from \$38.1 million to \$39.9 million. Interest expense climbed from \$19.5 million to \$25.1 million.

Capital expenditures over the last six months increased from \$51.9 million from \$44.6 million during the same six months of the previous year. Of the \$110.3 million increase in long term debt, from August 31, 1984, to Feb. 28, 1985, about 45 per cent was due to foreign exchange rate fluctuations.

Pay television penetration in the United States has fallen by about 7 per cent since August as a result of fewer multi-pay households, the company says. "In response to this trend, the company has shifted its emphasis to improving the return on basic cable services through higher basic rates," Rogers says.

During the second quarter, the company entered into an agreement to sell its 70 per cent interest in the cable system serving Syracuse, N.Y. Net proceeds from the sale are expected to be about \$27 million and will be used to retire long term debt.

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## Maclean Hunter net up

Maclean Hunter reports moderate increases in revenues and profits during the quarter ended March 31. Net income was \$9.6 million, or 27 cents a share, a 29 per cent increase over \$7.3 million, or 21 cents, in 1984. Revenues increased by 8 per cent from \$208.4 million to \$224.4 million.

Cable television reported profits growth of 46 per cent from \$32.3 million to \$39.2 million. "The growth, the larger portion of which is in our U.S. systems, is a result of the first basic rate increase since 1979 for Suburban Cablevision, our New Jersey system, the introduction of new services and, in general, growth in numbers of subscribers for our systems," the company says in an interim three month report.

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## Rollins results gain

Rollins Communications Inc. revenues increased 15 per cent to \$23.8 million for the third quarter compared with \$20.6 million for the comparable period the prior year. Earnings per share increased 23 per cent to 16 cents for the quarter compared with 13 cents for the same period in the prior year. Cash flow improved by 21 per cent.

Cable television revenues increased 19 per cent as a result of recently activated systems coupled with

penetration increases in existing systems, the company says. Operating profit increased 15 per cent after excluding cable franchise development costs charged against earnings the prior-year quarter.

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## Cardiff cut '84 loss

Cardiff Communications is still losing money, but its losses were reduced during 1984. In its annual report for the year, Cardiff says its operating revenues nearly doubled from \$1.9 million to \$3.8 million. But losses amounted to \$1.4 million, compared with \$4.4 million loss during 1983. Per share losses amounted to 32 cents, compared with 90 cents for 1983.

Stanley M. Searle, chairman and chief executive officer, says the company's subscriber count more than doubled during 1984, while overhead was reduced by 10 per cent. The company spent \$13.9 million on acquisitions during 1984.

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## Storer closes deals

Storer Communications, Inc., says it closed deals this month in which it sold cable systems in northern Prince George's County, Md., Fort Belvoir and Leesburg, Va., and the northwest suburbs of Minneapolis, worth a total of more than \$80 million.

Winfield Kelly, vice president of Storer's Maryland operation, purchased the Maryland and Virginia systems through a limited partnership. The three systems serve about 38,500 subscribers. The Minneapolis system, serving nearly 32,000 subscribers, was sold to Hauser Communications.

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## Warner Amex gets bids

Warner Amex Cable Communications, the joint venture of Warner Communications and American Express, says it has received several "expressions of interest" to purchase all or part of the company, including its share of MTV Networks, Inc.

"Some of these proposals involve participation by the respective management groups," a Warner Amex announcement said. It also said that no determination has been made by Warner, American Express or the board of MTV Networks regarding the expressions of interest. The company declined further comment and did not identify bidders.

There have been reports that David Horowitz, president of MTV Networks, and Bosten Ventures Limited Partnership have made an offer for MTVN, which is two-thirds owned by Warner Amex and one-third publicly owned. The rest of Warner Amex, the nation's sixth largest MSO, has reportedly attracted a number of bids, including one from a group that includes Drew Lewis, Warner Amex's chairman, and Tele-Communications, Inc. Viacom International and Time Inc. also have been mentioned as suitors.

# Corporate Profile

## Walt Disney Productions has record first half

For the six months ended March 31, 1985, Walt Disney Productions had the best first-half financial performance in the history of the company. Revenues were \$878 million, up 24 per cent from the like period a year ago. Net income was \$67.1 million, or \$1.99 per share, versus \$40.3 million, or \$1.11 per share for a year ago before the cumulative effect of an accounting change.

Among the factors contributing to this was improved operating results by Disney Home Video and the continuing momentum of The Disney Channel, which gained entry into the New York pay-

TV market in October. The break-even point of two million subscribers is being approached. Recently, James P. Jimirro, president of the family-oriented cable service said: "In mid-1982, we outlined a business plan and made projections regarding the direction and performance of The Disney Channel. Although the cable industry as a whole has faced many challenges during the past several years, we are proud that we've been able to adhere to our original plan and exceed earlier goals." The channel reached its break-even point and became profitable 20 months after its April, 1983, debut. It added over one million new subscribers, a gain of 143 per cent in the twelve month period.

The pay channel offers 19 hours a day of family entertainment. On average about 40 per cent of programming is from the company library, 20 per cent is from acquisitions of compatible properties and 40 per cent consists of new products. Programs include shows from Disneyland Park and Walt

### Walt Disney Productions and subsidiaries

*Selected financial data*

*(In thousands, except per share and other data)*

|  | 1984        | 1983        | 1982        | 1981        | 1980      |
|--|-------------|-------------|-------------|-------------|-----------|
| <b>Statement of income data</b>  |             |             |             |             |           |
| Revenues   | \$1,655,977 | \$1,307,357 | \$1,030,250 | \$1,005,040 | \$914,505 |
| Income before corporate expenses   | 291,033     | 220,375     | 200,116     | 214,664     | 231,300   |
| Corporate expenses   | 66,602      | 42,849      | 36,104      | 30,814      | 25,424    |
| Interest expense (income)—net  | 41,738      | 14,066      | (14,781)    | (33,130)    | (42,110)  |
| Unusual charges  | 165,960     |             |             |             |           |
| Taxes on income (benefit)  | (5,000)     | 70,300      | 78,700      | 95,500      | 112,800   |
| Change in accounting for investment tax credits  | (76,111)    |             |             |             |           |
| Net income   | 97,844      | 93,160      | 100,093     | 121,480     | 135,186   |
| <b>Balance sheet data</b>  |             |             |             |             |           |
| Film production costs  | 102,462     | 127,010     | 108,067     | 120,640     | 120,408   |
| Real estate inventories  | 229,424     |             |             |             |           |
| Entertainment attractions and other property, net of depreciation                                | 1,937,346   | 1,871,809   | 1,673,238   | 1,069,369   | 762,546   |
| Total assets   | 2,739,443   | 2,381,195   | 2,102,816   | 1,610,009   | 1,347,407 |
| Borrowings   | 861,909     | 352,575     | 315,000     | 110,000     |           |
| Total liabilities and deferred credits   | 1,583,958   | 980,667     | 828,032     | 442,891     | 272,609   |
| Total net assets (stockholders equity)   | 1,155,485   | 1,400,528   | 1,274,784   | 1,167,118   | 1,074,798 |
| <b>Statement of changes in financial position data</b>   |             |             |             |             |           |
| Cash provided by operations  | 414,036     | 337,356     | 274,782     | 210,805     | 204,682   |
| Cash dividends   | 40,941      | 41,100      | 39,742      | 32,406      | 23,280    |
| Investment in entertainment attractions and other property                                       | 191,142     | 333,738     | 614,416     | 333,407     | 149,674   |
| Investment in film production and programming costs  | 127,595     | 83,750      | 52,295      | 55,454      | 68,409    |
| <b>Per share data</b>  |             |             |             |             |           |
| Net income (earnings)  | \$2.73      | \$2.70      | \$3.01      | \$3.72      | \$4.16    |
| Average number of common and common equivalent shares outstanding during the year (in thousands) | 35,849      | 34,481      | 33,225      | 32,629      | 32,513    |

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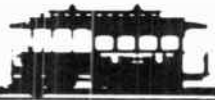
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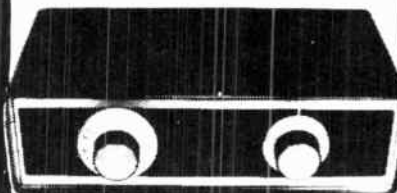
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## Corporate Profile *Continued*

Disney World Complex. Last year the channel reached an agreement with Cablevision Systems Corp., under which the channel will be provided to Cablevision subscribers for the next 10 years. Also two-hour cassettes of channel programming will be sold overseas this year.

A major part of the Disney films used on the channel are timeless in nature and should be useful in the years ahead. Management believes that quality original programming is one of the more attractive parts of the channel. In 1984 the channel also produced five original movies to air exclusively. During 1985 the channel is committed to develop 15 additional movies for pay-TV.

### **“Although the cable industry as a whole has faced many challenges during the past several**

### **years, we are proud we’ve been able to adhere to our plan and exceed goals.”**



James P. Jimirro  
President  
*The Disney Channel*

Jimirro said the offering of programs “has been designed to appeal to all members of the family,” and he added “We are reaching out to entertain and enrich, not just children, but young and mature adults.”

For the year ended September 30, 1984, Walt Disney Productions, in its annual report, lists a net income of \$97.8 million or \$2.73 per share compared to \$93.1 million and \$2.70 per share for the comparable period of fiscal 1983.

However, the \$97.8 million (\$97,844,000, to be exact) includes a figure of \$76,111,000 resulting from the “cumulative effect of change in accounting for investment tax credits. Of the \$2.73, EPS \$2.12 is also a result of the change in accounting.

In accordance with the procedure usually employed to calculate an estimate of return on assets in this column, the net income figure of \$97.8 million, for FY 1984, is used. In calculating this estimate of return on assets the interest figure of \$75.8 million is used because this figure represents interest costs

while the interest expense, net, figure presented in the consolidated statement of income for FY 1984 is \$41.7 million. The difference is chiefly accounted for by the fact that, for FY 1984, \$32.1 million of the interest cost was capitalized to qualifying assets. Interest income in FY 1984 was \$2.0 million. The annual report states on pages 28 and 30:

“Management anticipates that the company will continue to incur substantial interest costs for the next several years while maintaining a significant level of debt.” In respect to interest, preference is given to the figure representing interest paid to providers of capital.

## **Four business segments**

The company consists of four business segments, plus the corporate segment. Revenues for FY 1984 were \$1.7 billion to which the entertainment and recreation segment contributed \$1.1 billion, or 66.3 per cent, versus 78.9 per cent in 1983 and 70.4 per cent in 1982. The filmed entertainment segment contributed \$244.5 million, or 14.8 per cent in 1984, 12.7 per cent in 1983, and 19.6 per cent in 1982. In FY 1984 television, which is part of this segment, contributed \$57.5 million to the segment total. A new business segment, community development, added 12.3 per cent of revenues during FY 1984. Consumer products put in 6.6 per cent in FY 1984 as compared to 8.5 per cent in 1983 and 10.0 per cent in 1982.

Operating income for FY 1984 was \$291.0 million, and entertainment and recreation contributed \$192.7 million, or 66.2 per cent, versus 89.3 per cent for FY 1983, and 66.3 per cent for FY 1982. The filmed entertainment segment contributed 0.8 per cent in FY 1984 minus 15.1 per cent in FY 1983 and 9.8 per cent in FY 1982. Community development added 14.5 per cent in FY 1984, its first year. The consumer products segment added 18.5 per cent in FY 1984, 25.8 per cent in FY 1983 and 23.9 per cent in FY 1982.

The balance sheet as of December 31, 1984, showed total assets of \$2.8 billion. The dominant element among them was the entertainment attractions and other property category at \$1.8 billion, or 63.9 per cent of the total. Next after that was real estate inventories of \$223.9 million, or 7.9 per cent followed by receivables of \$198.5 million, or 7.0 per cent.

On the liability and equity side, the largest item was equity at \$1.1 billion, or 40.2 per cent, followed by borrowings at \$971.0 million, or 34.4 per cent.

Sources and uses of funds involved a total of \$853.9 million in FY 1984. The dominant contribution was borrowings of \$421.1 million, or 49.3 per cent. Cash provided by operations amounted to \$414.0 million, or 48.5 per cent.

The leading use of funds was the repurchase of common stock requiring \$327.7 million, or 38.4 per cent, followed by entertainment attractions, etc., at \$194.1 million, or 22.7 per cent. After that comes film production and program costs at \$127.6 million, or 14.9 per cent and reduction in borrowings at \$126.6 million, or 14.8 per cent. Cash dividends were \$40.9 million or 4.8 per cent.—**Basil Shanahan**



# Appointments

**Marcel P. Joseph**, executive vice president, Communications Satellite Corp., 950 L'Enfant Plaza, SW, Washington, DC 20024. *From: Corporate vice president, General Electric.*

**Steven Lafferty**, senior vice president, business affairs & administration, Showtime/The Movie Channel Inc., 1633 Broadway, New York, NY 10019. *From: Vice president, business, Viacom.*

**Bill Hyland**, senior vice president of business affairs, Madison Square Garden Network, Four Pennsylvania Plaza, New York, NY 10001. *From: Vice president.*

**Pete Silverman**, vice president and executive producer, Madison Square Garden Network, Four Pennsylvania Plaza, New York, NY 10001. *From: Executive producer.*

**John C. Keaveney**, vice president, operation services, Group W Cable, Westinghouse Broadcasting and Cable Inc., 888 Seventh Avenue, New York, NY 10106. *From: Vice president, Warner Amex.*

**Carl J. Heeder**, vice president, finance, and chief financial officer, Artel Communications Corp., P.O. Box 100, West Side Station, Worcester, MA 01602. *From: Vice president, Norton Co.*

**Carol Coody**, vice president of affiliate relations, Black Entertainment Television, 1232 31st Street, NW, Washington, DC 20007. *From: Vice president of corporate affairs.*

**David Lerner**, vice president, Foote, Cone & Belding, 101 Park Avenue, New York, NY 10178. *From: Broadcast supervisor.*

**Lemuel E. Lewis**, vice president, administration, Broadcasting and Video division, Landmark Communications Inc., 150 Brambleton Avenue, Norfolk, VA 23501. *From: General sales manager.*

**Larry F. Lewis**, vice president and general manager, Cox Cable Pensacola, 100 North Spring Street, Pensacola, FL 32501. *From: Southeast regional manager.*

**John Sudmeier**, executive vice president, X\*Press Information

Services, P.O. Box 27960 Denver, CO 80227. *From: Associate publisher, Multichannel News.*

**Denise D. Thornburg**, vice president, media division, Merrill & Associates, 439 S. La Cienega Boulevard, Suite 216, Los Angeles, CA 90048. *From: Director of franchising, Warner Amex QUBE system.*

**Deborah Handelman**, director, business affairs, Embassy Home Entertainment, 1901 Avenue of the Stars, Los Angeles, CA 90067. *From: Legal assistant, Silverberg, Rosen, Leon & Behr.*

**Stanley Tepper**, corporate controller, Satori Entertainment Corp., 330 W. 42nd Street, Penthouse, New York, NY 10036. *From: Treasurer/controller, The Cannon Group.*

**Anthony Cochi**, manager of accounting/data services, Warner Brothers Television, 75 Rockefeller Plaza, New York, NY 10019. *From: Assistant credit manager, AGIP U.S.A.*

**Joseph Safuto**, district affiliate manager, Showtime/The Movie Channel Inc., 666 Old Country Road, Garden City, NY 11530. *From: Sales analyst, Viacom.*

**Deidre Walsh**, sales representative, Showtime/The Movie Channel, Inc., 666 Old Country Road, Garden City, NY 11530. *From: Affiliate marketing coordinator, Rainbow Services.*

**Jim Banks**, national sales coordinator, Spectradyn, 1501 North Plano Road, Richardson, TX 75083-0775. *From: Northeast regional sales manager.*

**Peter Stamelman**, producer-manager, national and community programs, Arts & Entertainment Network, 555 Fifth Avenue, New York, NY 10017. *From: Packaging agent, International Creative Management.*

**Martha Fouse**, director of EEO administration, Tele-Communications Inc., 54 Denver Technological Center, Denver, CO 80222. *From: Assistant manager, FCC and contracts department.*

**John Begert**, manager, sales research, Group W Satellite Communications, Westinghouse Broadcasting and Cable Inc., 41 Harbor Plaza Drive, Stamford, CT 06904. *From: Research associate.*

**Mallory Tarcher**, east coast marketing manager, New World Video, 1888 Century Park East, Fifth Floor, Los



Steven Lafferty



Bill Hyland



Pete Silverman



John C. Keaveney



Denise Thornburg

## Appointments (continued)

Angeles, CA 90067. *From: Marketing coordinator, St. Martin's Press.*

**Rand Bleimeister**, vice president, sales, Embassy Home Entertainment, 1901 Avenue of the Stars, Los Angeles, CA 90067. *From: Director of sales.*

**Mohsen Manoochehri**, account manager, Jerrold Sales and Service Division, Jerrold Division, General Instrument Corp., 2200 Byberry Road, Hatboro, PA 19040. *From: Manager for addressable terminal products.*

**John W. Reina**, midwest marketing manager, New World Video, 1888 Century Park East, Fifth Floor, Los Angeles, CA 90067. *From: Video sales specialist, Warner Home Video.*

**Gordon Gray Jr.**, account executive, CBN Cable Network, CBN Center, Virginia Beach, VA 23463. *From: Spot sales manager, WRFM Radio/NY.*

**Barry Neal Frey**, account executive, advertising sales department, Lifetime, Hearst/ABC-Viacom Entertainment Services, 1211 Avenue of the Americas, New York, NY 10036. *From: Salesman for Petry Television.*

**Barbara Emerson**, consumer advertising sales manager, Cable TV Guide Network, 332 Congress Street, Boston, MA 02210. *From: Publisher, Cityguide and Theatrebill.*

**J.T. Ottens**, account executive, Unitel Video Inc., 510 W. 57th Street, New York, NY 10019. *From: Founder and president, Postmark Video.*

**Joseph Zeller**, system engineer, Masada Corp., Cablevision of Birmingham, 3940 Montclair Road, Suite 401, Birmingham, AL 35213. *From: Head technician, Premiere Cable.*

**David Green**, national account manager, EM Electronics, 7523 West Chester Pike, Upper Darby, PA 19082. *From: Account executive, Poleine Corp. (RMS).*

**Michael Soloman**, divisional sales director, RMS Electronics Inc., 50 Antin Place, Bronx, NY 10462. *From: General manager, western operations.*

**Russ Firestone**, senior producer, on-air promotion, USA Network, 1230 Avenue of the Americas, New York, NY 10020. *From: Freelance writer/producer.*

**Abby V. Geduldig**, commercial production assistant, Greater Fall River Cable TV, 800 Warren Street, Fall River, MA 02722. *From: Slide presentation production assistant, Bain & Co.*

**Steven Brecker**, manager, national merchandising and sales, MGM/UA Home Video, 1350 Avenue of the Americas, New York, NY 10019. *From: Northeast regional sales manager.*

**Steve Fox**, manager, customer applications, Wegener communications, 150 Technology Park/Atlanta, Norcross, GA 30092. *From: Sales engineer.*

**Ronald Irving**, sales representative, Zephyr Weather Information Service, United Video, 3801 South Sheridan, Tulsa, OK 74145. *From: Forecaster, National Weather Service.*

**Jenny Davis**, manager, ABC Merchandising Inc., ABC Video Enterprises Inc., 1330 Avenue of the Americas, New York, NY 10019. *From: Marketing administrator there.*

**Mitchell R. Feldman**, account executive, media sales, Bentley Syndication Services, Graybar Building Suite 1601, 420 Lexington Avenue, New York, NY 10170. *From: Manager of airline entertainment, Group W Productions.*

**Neal Frank**, account executive, Arts & Entertainment Network, 555 Fifth Avenue, New York, NY 10017. *From: Manager of sales services.*

**Mike Peyton**, vice president of operations, United Video, 3801 South Sheridan, Tulsa, OK 74145. *From: Director of satellite transmission facilities.*

**Linda L. Arnold**, account executive, Adams-Russell Inc., Arvis Division, 1370 Main Street, Waltham, MA 02154. *From: Marketing manager, Pioneer Electronics.*

**Susan A. Robinson**, account executive, Adams-Russell Inc., Arvis Division, 1370 Main Street, Waltham, MA 02154. *From: National affiliate sales manager, The Cablesop Advertising Service.*

**Denise L. McCafferty**, operations manager, Copley/Colony Cablevision of Lomita, Inc., 24300 Narbonne Avenue, Lomita, CA 90717. *From: Commercial accounts supervisor there.*



Rand Bleimeister



Mohsen Manoochehri



Neal Frank



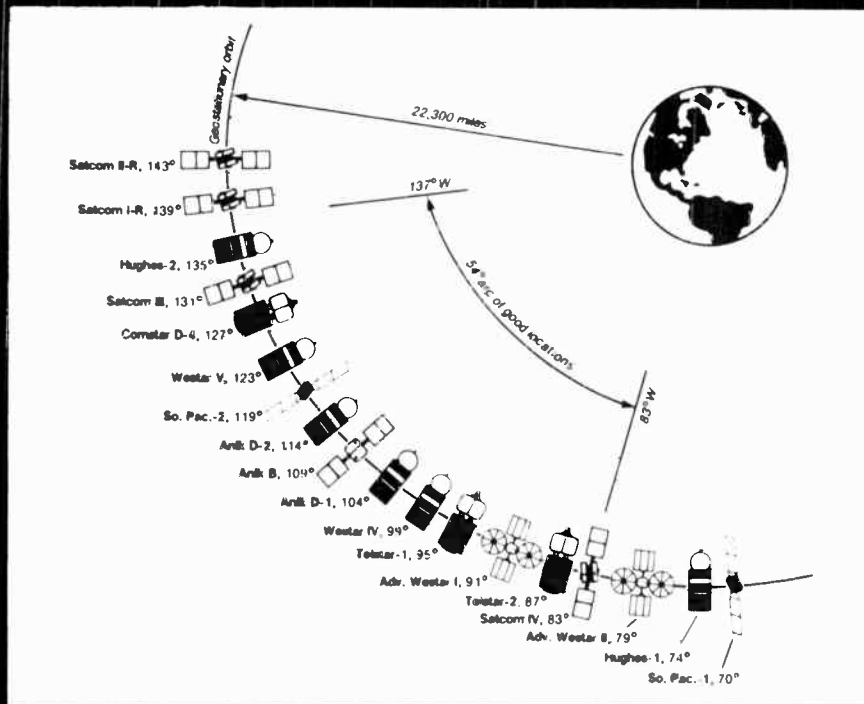
Mike Peyton



Linda Arnold

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by John P. Taylor



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# Wall Street Report

## Tribune Co. earnings to be adversely affected in '86 by KTLA acquisition

The Tribune Co., which earlier this month became the current record holder in the "most money paid for a television station" category, acknowledges that its \$510 million purchase of KTLA(TV) will hurt earnings initially.

The company has just come off a healthy first quarter, with net income of \$16,580,000, or 41¢ a share, up 66 per cent from \$9,966,000, or 25¢ a share, in the first 1984 quarter. Operating revenues were up 14 per cent to \$449,434,000. Analysts say that the debt burden that the company is expected to assume to finance the KTLA deal will adversely affect earnings. Tribune Co. says the deal will take 10 to 15 per cent off 1986 net.

### Tribune Co.

First quarter operating results

(In thousands, except per share data)

|                                      | First quarter    |                  | Per cent change |
|--------------------------------------|------------------|------------------|-----------------|
|                                      | 1985             | 1984             |                 |
| <b>Operating revenues</b>            |                  |                  |                 |
| Newspaper publishing                 | \$332,812        | \$298,447        | 12%             |
| Broadcasting & entertainment         | 56,451           | 44,973           | 26              |
| Cable television                     | 11,621           | 8,809            | 32              |
| Newsprint & forest products (Canada) | 92,085           | 81,987           | 12              |
| Intercompany (primarily newsprint)   | (43,535)         | (39,827)         | 9               |
| <b>Total operating revenues</b>      | <b>\$449,434</b> | <b>\$394,389</b> | <b>14</b>       |
| <b>Operating profit</b>              |                  |                  |                 |
| Newspaper publishing                 | \$33,882         | \$28,000         | 21              |
| Broadcasting & entertainment         | (631)            | (1,235)          | (49)            |
| Cable television                     | (3,211)          | (637)            | Lge.            |
| Newsprint & forest products (Canada) | 8,221            | 485              | Lge.            |
| Corporate expenses                   | (4,722)          | (2,490)          | 90              |
| <b>Total operating profit</b>        | <b>33,539</b>    | <b>24,123</b>    | <b>39</b>       |
| <b>Net income</b>                    | <b>\$16,580</b>  | <b>\$9,966</b>   | <b>66</b>       |
| <b>Net income per share</b>          | <b>\$.41</b>     | <b>\$.25</b>     | <b>64</b>       |

The company hasn't announced details of how it will finance the KTLA purchase, but considerable borrowing is expected to be required. Tribune Co. had close to \$35 million in cash on hand at the end of 1984. Current assets were well ahead of current liabilities, some \$425 million to \$343 million. Longterm debt at year-end was just under \$245 million, with only \$2,343,000 due in 1985. As a per cent of total stockholders' investment of almost \$828 million, longterm debt is a comfortable 29.6 per cent, well within generally recommended guidelines.

How much that increases will depend on how the KTLA purchase is financed. The company will no

doubt have to sell the *Daily News of Los Angeles* and two area cable systems to comply with Federal Communications Commission cross-ownership rules, thus raising some cash. And the company has revolving credit agreements totalling \$225 million with several banks.

## Longterm debt down

When Tribune went public in 1983, it used much of the proceeds from the stock offering to reduce long-term debt, \$415.7 million at the end of 1982, which cut interest expense in 1984 to \$33.9 million from \$45.1 million in 1983.

In the most recent quarter, revenues from the broadcasting and entertainment group were up 26 per cent to \$56 million and the group was able to cut its operating loss in half to \$600,000 from \$1.2 million in the 1983 first quarter. Cable revenues were up 32 per cent in the quarter, to \$11.6 million, but heavy construction costs resulted in a loss of \$3.2 million.

The company's strong first quarter was due entirely to the performance of its old-line

businesses—newspaper publishing and newsprint and forest products.

Although the broadcasting and entertainment group lost money in the latest quarter and a year earlier, it has been quite profitable in the quarters in between and for the last three years. Last year the group earned an operating profit of \$47 million, up slightly from \$45.3 million in 1983. In the latest quarter, Tribune said "strong revenue growth at the company's five independent television stations was largely offset by higher costs for television programming, promotional expenses, and pre-season expenses at the Chicago Cubs," resulting in the loss.

**Overdrinking** (from page 48)

**KRIV-TV Houston:** segment of *Houston Live*, local show was devoted to a local AA family.

On April 8, the station altered its policy to use alcohol related stories on a twice weekly basis; five segments of *Warner Roberts Show*, live daily program during April were devoted to alcohol abuse; *Black Voice* and *Herencia*, local black and Hispanic directed shows will accommodate phone-in format on alcoholism and drunken driving; primetime presentations included the *National Alcoholism Test* and segments of *Happy Days* (#225); *Good Times* (#213); *Archie Bunker* (#216); and *All In The Family* (#17823).

**KOLR-TV Springfield, Mo.:** station urged a sober celebration and broadcast news of a Designated Driver Program during holidays.

**WDIV(TV) Detroit:** editorials, news and interviews; an action documentary on *Drugs and Alcohol*; 313 PSAs broadcast through 1984; and 128 through February, 85.

**WSAW-TV Wausau-Rhineland:** outlet received a letter of commendation from local chapter of MADD for "fine coverage of the drunk driving problem."

**WUAB(TV) Cleveland:** spots, shows, and staffer who is a member of Alcoholics Anonymous and fulfills speaking engagements.

**KGMC-TV Oklahoma City:** safe driving stand for New Year's Eve will be repeated for spring prom period; station is co-sponsor of a co-op campaign with Coca Cola bottler that maintains "if you must drive and drink, drink Coke." If listeners don't drink Coke, the bottler and the broadcaster provide free Yellow Cab ride home.

**WHBQ-TV Memphis:** program director Bob Lewis serves as vice chairman on the Mayor's Task Force vis-a-vis alcohol abuse and drunken driving.

**KGW-TV Portland, Ore.:** an alcohol impact campaign entitled "No Thanks, I'm Driving," encouraging the concept of the designated driver who doesn't drink. Campaign includes PSA announcements, buttons supplied and paid for by the station, restaurant displays, a primetime documentary and a news series by the local news team on the tragic effects that can be wrought from drunk driving.

**WHNT-TV Huntsville-Decatur-Florence:** ran a series of 30-second announcements outlining penalties for driving under the influence.

**WISH-TV Indianapolis:** ran 680 PSAs between December 4 and January 15.

**WTVF(TV) Nashville:** ran a continuing series of PSAs on safe driving.

**WEAU-TV La Crosse-Eau Claire:** put together a news series on alcoholism and its effects; and 90 minutes worth of primetime programming. Its locally produced PSAs were done in collaboration with SADD, MADD and RID.

**WMTV(TV) Madison:** ran 280 PSAs in December.

**WUAB(TV) Cleveland:** presents 13 major shows on alcoholism as a topic throughout the year. These feature local personalities and appropriate civic leaders.

**WAFB-TV Baton Rouge:** initiated an "I Can" program, which deals with how the individual can make a difference in curbing alcohol abuse and drunk driving. Campaign included 500 PSAs during 1984, and "I Can" Telethon, raising funds for local civic groups tackling the problem, news stories regarding driving while intoxicated laws. Program was done in concert with the family court judge, Mothers Against Drunk Driving and Alcoholics Anonymous.

**WINK-TV Fort Myers-Naples:** pro-

**WYFF-TV's 'Ernest About Safe Driving' poster**

*Local station personalities often participated in campaigns such as this one from WYFF-TV Greenville-Spartanburg-Asheville.*

**Hey Vern, Had One Too Many? Better Call A Friend! Knowhutlmean?**



**We're Ernest About Safe Driving!**

your friend **4** WYFF-TV

duces four new public service announcements every two months; and on New Year's Eve sponsored a "sober services," offering partygoers a free cab ride home.

**WBIR-TV Knoxville:** produced two local PSAs, one featuring Lt. Clifton McNeil, of the Tennessee Highway Patrol.

**WPTV(TV) West Palm Beach:** works in conjunction with Lake Hospital, a private alcohol abuse facility in pounding home a, "Don't Drink and Drive" campaign, which includes the printing of posters and table tents for showings in bars and restaurants.

**WFLD-TV Chicago:** Featured the *National Alcoholism Test* in primetime, and followed with a half hour local show.

**KOTV(TV) Tulsa:** broadcast a town hall style forum on the alcohol problem, which featured local representatives of MADD and RID, noted jurists and informed members of the local citizenry.

**WXYZ-TV Detroit:** provides a statistical rundown for fiscal year 1984, 52 news stories, 26 public affairs programs, five editorials (each broadcast four times) and 1,000 PSAs.

**KPIX(TV) San Francisco:** broadcast six editorials, each about a different drunk driving tragedy, and a CBS Schoolbreak Special *Contract for Life: The SADD Story*.

There was also a newsmaker special on the disease of alcoholism, a *Pacific Currents* segment entitled "The Hard Lessons" and a segment on another continuing show "People Are Talking." The outlet rotated its PSAs on behalf of DOT, SADD, and the National Council on Alcoholism. A "hotline" phone connection for alcohol and drug dependency is being run in conjunction with a local hospital.

**WSMV(TV) Nashville:** put together an alcohol abuse task force; presented a documentary entitled *Deliver Us From Evil*; staged a segment on its Channel 4 Magazine about raising the drinking age, from 18 to 21, as well as broadcasting a barrage of 70 news stories on the same topic.

**WGAL-TV Harrisburg-York-Lancaster-Lebanon:** broadcast a show in mid-May, around prom time, entitled: *I Never Thought It Would Happen to Me*.

**WHIO-TV Dayton:** worked with the local chapters of MADD and SADD to

## ABC's 'One Too Many

ABC-TV launched its "special drama about teenage drinking and driving May 21, at 9 PM EDT, amidst a barrage of ominous statistics, the most lethal of which is 130,000 teenagers perish or are maimed in drunk driving incidents each year.

The well handled treatment, was produced by Mark Gordon, directed by Peter Horton, with Frank Doelger as the executive producer.

The four teenage leads turn in eminently sensitive performances abetted by a script that teaches with action rather than words. Bruce Harmon wrote the script for a production that leaves a telling impact. The project was in motion four years ago, long before the controversy about broadcast beer and wine advertising took shape.

produce its PSAs and a news series.

**WSFA-TV Montgomery:** produced five PSAs as the cornerstone for a statewide television and radio campaign for which the outlet received the Outstanding Service Award in Media from the National Council on Alcoholism.

**WNEW-TV New York:** led off with the *National Alcoholism Test* as the first part of a one-hour primetime (Sunday, 8 p.m.) special, the second half of which was hosted by Dr. Joyce Brothers, and featured a tour of detoxification facilities.

Segments on the issues of alcohol abuse and drunken driving were also featured on *Middy with Bill Boggs*, and *Off the Lot and Black News*, all features of the station.

**KCNC-TV Denver:** used the vehicle of "High School Journalism Day" to disseminate information to students on alcohol abuse.

**WOR-TV New York (Secaucus, N.J.):** led with its 90-minute special, *Taking the High Out of High School*, discussed earlier.

**WSVN(TV) Miami:** got maximum mileage out of a series of public service spots written and spoken by *Miami Vice* star Don Johnson.

**KOMO-TV Seattle-Tacoma:** mounted an alcohol awareness campaign that received a national journalism award from the Scripps Howard Foundation.

**WITI-TV Milwaukee:** sponsored a "MADD Dash" track and field event that raised \$5,000 for the local chapter; it was coordinated by station sports di-

rector Jim Paschki, news and community services manager Jill Geisler and chaired by Paschki and Milwaukee Bucks basketball star Bob Lanier.

**KHOU-TV Houston:** conducted an all points assault on alcoholism with special segments on its *Morning Show*; an interview with MADD Houston Chapter president Marinell Timmons on its news show; and its PSAs during holidays and prom times urging students not to drink and drive.

**WISN-TV Milwaukee:** put together a creative booklet called *The Twelve Drinks of Christmas*; and distributed recipes of the non-alcoholic potions to taverns throughout the community.

**WLUC-TV Marquette:** broadcasts PSAs cautioning against drunken driving on July 4, Labor Day, and throughout the year-end holiday season.

**WOKR(TV) Rochester, N.Y.:** produced three 10-second PSAs on effect of drunken driving, in collaboration with high school students.

**WHAS-TV Louisville:** produced a special entitled *Children of the '80's; The Chemical Dilemma*. The outlet also put together a five-part news series that aired twice nightly, at 6 and 11 p.m., on the inherent dangers of alcoholism.

**WTVN-TV Columbus, Ohio:** collaborated with MADD on a year-long public service campaign, which includes PSAs, special programming and community projects.

Among these there were nine Taft Broadcasting-produced PSAs, featuring non-professional spokespersons who had lost a spouse, parent or child due to a drunken driving accident. The station also presented the *Taft Drunk Driving Test*, one-hour special, and, during the year-end holiday season, co-sponsored a Yellow Cab program.

**WKRC-TV Cincinnati:** bought bumper stickers encouraging safe, sober driving; also broadcast the *Taft Drunk Driving Test*, and sponsored PSAs giving information on free transportation for those unable to drive after drinking.

**WTTG(TV) Washington** personality Maury Povich hosted a Q&A with a studio audience, parrying questions on the *National Alcoholism test*, and talking with a few former alcoholics. The station advertised the show by taking a full-page ad in *TV Guide* and in *The Washington Post*.

A feature on its *PM Magazine* was a formula for "brewing" a no-alcohol beer. The station is running PSAs during the

# PLEASE DON'T DRIVE DRUNK!

What one TV station in Kansas City is doing to fight drunk driving:

(figures for July-December 1984 only)

- 4 Editorials attacking the issue.
- A 30 minute special dealing solely with the issue
- 34 2-minute Public Service Announcements
- 75 Public Service Announcements run in all day parts valued at \$22,985.
- 45 reports on Kansas City Tonight, the Channel 9 News, directly related to drunk driving in November, December and January (1985) alone!

At Kansas City's Channel 9, we're doing our part to help make sure the road is "dry."



## KMBC-TV print promotion



We want you to watch the Channel 9 News... not because a part of it... Larry Moore



## Alcohol abuse campaign at KMBC-TV Kansas City included editorials, a locally produced special and PSAs.

prom season and others featuring local congressman. There was also a made-for-TV feature called *Sara: Portrait of a Teenage Alcoholic*; and a *Panorama* segment, focusing on the beer and wine broadcast advertising controversy.

**KRLD-TV Dallas-Ft. Worth:** telecast special on alcoholism on 29, called *All Alone Together*. The docu-drama graphically depicted how alcoholism can destroy a family.

**KRGV-TV McAllen-Brownsville:** produced eight PSAs on the alcohol abuse problem featuring its on-air anchors, state politicians and officials. The station also produced three 30-second spots with nationally known personalities, customized to suit local needs.

**WKEF(TV) Dayton** has initiated an alcohol and driving responsibility awareness program. *Dayton 22* is a driving course designed to show the effects of drinking on reaction time. The program teaches defensive driving skills. The

outlet ran PSAs in December featuring station personalities. There were also a distribution of cards on which recipients could list names and phone numbers of people disposed to come and drive them home if they had too much to drink.

**WTAF-TV Philadelphia:** produced three editorials and 10 PSAs that were aimed at drunk drivers, and ran them more than 1,000 times between May 31, 1984, and March 15, 1985. During holiday times the station broadcast a phone number where a free cab ride could be arranged to anywhere in the tri-state (New Jersey, Pennsylvania, and Delaware) area.

**WDVM-TV Washington:** rotated three spots during Drug Awareness Week.

**KING-TV Seattle-Tacoma:** sponsored a "Care Cab" service which brought home a reported 75 celebrants.

**WEYI-TV Flint-Saginaw-Bay City:** produced nine PSAs and rotates them

throughout its schedule. During 1984 the station averaged 162 announcements per month. There were also eight locally produced half-hour public affairs programs and 18 news pieces on the subject totaling 23 minutes and 35 seconds.

**WDBJ(TV) Roanoke-Lynchburg:** produced seven spots, 231 PSAs, funded an outdoor campaign with 100 showings of 24 sheet billboards with the theme of: "Keep the Spirit Alive, Don't Drink and Drive." Alcohol related stores were given special weight during the holiday period, according to vice president and general manager, C. H. McKeever, and the outlet produced a half-hour documentary on alcohol abuse.

**KLBK-TV Lubbock:** focuses on PSAs and a couple of public affairs shows aired in prime access before each major holiday.

**WAGA-TV Atlanta:** aired an editorial against "judge shopping," a process whereby attorneys attempt to place their clients before jurists known to be lenient on DUI defendants. Station urges a linear system where client is left to the luck of the draw. The station's PSAs are done by representatives from the governor's office on highway safety.

The station presented a news show called *Drunk Justice*, that helps to create interest in closing loopholes in states' DUI laws.

**WOAY-TV Bluefield-Beckley-Oak Hill:** produced 18 PSAs rotated in chronological order with a minimum of three played each day. The station's 30th anniversary party featured an open bar, but guests were given the option of a free ride home if they exceeded their "personal driving" limit. The station also has featured an editorial on alcoholism on its 6 and 11 p.m. newscasts.

**WVEC-TV Norfolk-Portsmouth-Newport News-Hampton:** broadcasts a series of PSAs containing actual footage of nighttime police chases and apprehension of drunken drivers. The station also broadcast a one-hour primetime special on drunken driving.

**WAVY(TV) Norfolk-Portsmouth-Newport News-Hampton:** "Stay Alive Don't Drink and Drive" is the slogan on that station's campaign, demonstrating the effects of alcohol.

**WLYH-TV Harrisburg-York-Lancaster-Lebanon:** produced three public affairs programs and a 30-second PSA denouncing driving and drinking, and a station editorial advocating the designated driver program.



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**WCCO-TV Minneapolis-St. Paul:** reports the broadcast of 576 PSAs during the year-end holiday season working with MADD and SADD.

The station worked on 28 different news stories and featured a five-part report on drunken driving aired from November 14 through November 18. Researchers from the station would actually follow inebriated drivers home, watch their vehicle as it sped up to 80 miles per hour, swerving from lane to lane.

**KTTV(TV) Los Angeles:** ran syndicated shows the week of April featuring drinking problem theme, plus the *National Alcoholism Test*, and two segments concerning alcohol abuse on its *PM Magazine* feature. The first centered on a profile of Barbara Bloomberg, who heads up MADD's Los Angeles chapter, the second, a look at local alcoholic rehabilitation methods.

**KCAU-TV Sioux City:** pumped out \$23,000 worth of PSAs during December and January, which, according to promotion manager, Jim Henry, helped lower accident rates.

**KLAS-TV Las Vegas:** ran PSAs during year-end holiday season. Theme was, "We Want You Alive to Drive in '85." Plans are currently in blueprinting stage for special on alcohol rehabilitation.

**KTNV-TV Las Vegas:** ran its first editorial on drunken driving on October 15, and highlighting the precipitous drop that could result from careless maneuvering on Kyle Canyon. The editorial recounted how a legally drunk driver of a car with three passengers hit another car with a family of five. Thrust of the editorial was to suggest roadblock and sobriety check on this roadway.

**KCIK(TV) El Paso:** invoked the Fourth Commandment "Thou shalt not kill," in a 10-second PSAs.

**WSPA-TV Greenville-Spartanburg-Asheville:** broadcasts SADD, MADD coordinated PSAs during prom time.

**WYFF-TV Greenville-Spartanburg-Asheville:** used local station personality, Ernest, in poster campaign called, "We're Ernest About Safe Driving." Cost of posters was split with local printer and paper company.

**WABC-TV New York:** broadcast 12 editorials on raising minimum drinking age to 21, urging tri-state (N.Y., N.J., Ct.) conformity and stiffer penalties for drunken drivers. Community relations involve MADD, SADD and RID groups. The station also presented two alcohol abuse segments per month on its

*Morning Show*, and *New York Hot Tracks* contains short anti-drink admonitions in its weekly program.

On the news front, WABC-TV covered alcoholic abuse and aired a mini-documentary on drunk driving, honing in on justice system abuses that allow DWI drivers to retain their license.

**KMBC-TV Kansas City:** its alcohol abuse campaign includes four editorials; one 30-minute special; 34 two-minute PSAs; 75 PSAs run in all dayparts valued at \$22,985; 45 reports on *Kansas City Tonight*, the outlet's nightly news show.

**Woc-TV Davenport-Rock Island-Moline:** ran a continuing series on December 3, 12, 18, and 21 discussing news and ideas on drunk driving.

There was also a series of public service reminders headed up by, "If you need a drive ask for one," which spotlighted the station's Free Ride campaign during the year-end holidays.

The result, according to Kenneth H. MacQueen, vice president and general manager, was that no traffic injuries were reported in the area for New Year's Eve and New Year's Day.

**KWCH-TV Wichita-Hutchinson:** co-sponsored "Taxi-12," with State Farm Insurance, offering a free cab ride home for those who needed it.

**WDEF-TV Chattanooga:** broadcast 1,050 PSAs on drunken driving during 1984. There were also several *Morning Show* segments devoted to stories on alcoholic beverages at the trade center. Editorials were aired on a proposed get drunk drivers bill, on another piece of proposed legislation raising the drinking age, on the Tennessee challenge about staying away from drinking; and on the propriety of liquor coupons. The station broadcast a candlelight vigil held by MADD for those killed or maimed by drunken drivers.

**WGGS(TV) Greenville-Spartanburg-Asheville:** produced a number of PSAs, aimed at slowing the tragic results of alcohol and other substance abuse.

**WICZ-TV Binghamton:** airs 40 PSAs a week in primetime on alcohol abuse and drunken driving.

**WSBK-TV Boston:** producing PSA with the Boston Red Sox and former Boston Bruin hockey star Derek Sanderson, a recovering alcoholic.

**WPVI-TV Philadelphia:** produced landmark PSA featuring before and after pictures of a girl now handicapped as the result of a drunk driving accident. Won

an award for the spot, produced for benefit of MADD.

**WCPX-TV Orlando-Daytona Beach-Melbourne:** put together a campaign of PSAs, news segments and public affairs programs. The dollar value of the package according to community affairs director Mickie Sarnar was \$261,400 in air time for 1984. The station also mounted 11 specials and 31 news stories.

**WTAJ-TV Johnstown-Altoona:** produced a half-hour *Youth Forum* featuring hospital officials, state policemen and two people recovering from alcohol addiction.

**WTVT(TV) Tampa-St. Petersburg:** launched Project Graduation, a documentary showing alcohol-free parties at graduation time. The 1983 project has won a number of awards, and WTVT plans to show it again this spring.

**WTCN-TV Minneapolis-St. Paul:** used PSAs as "drop-ins" during the telecasting of a girls and boys basketball tournament. The ominous theme line was: "Couldn't you just die."

**WKZO-TV Grand Rapids-Kalamazoo-Battle Creek:** has broadcast "hundreds of PSAs," according to senior vice president and manager Gordon S. Anderson.

**KMST(TV) Salinas-Monterey** broadcast local and national PSAs during 1984, and in February '85, aired a three-part news series and is currently running a spate of PSAs as a major prom effort.

**WEST-TV Roanoke-Lynchburg:** has produced 22 PSAs, under the auspices of MADD and SADD. The outlet has also produced eight public affairs shows since 1983.

**KDRV-TV Medford:** ran the ABC-TV made-for-TV movie *One Too Many*, (see box on page 000), and also sponsored a commercial script writing contest for students in its broadcast area. Winning student will be announced June 1, and he or she will be involved in production of the spot.

**KATN-TV Fairbanks, Alaska:** produced six public service announcements on drunken driving.

**WUHQ-TV Grand Rapids-Kalamazoo-Battle Creek:** runs 20 PSAs per week and has done what it characterizes as "alcohol related programming."

**KOMO-TV Seattle-Tacoma:** has mounted a four-part program that in-

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cludes PSAs, minidocumentaries, community outreach campaigns and print advertisements in the regional editions of *TV Guide*.

President and chief executive officer John F. Benke reports that 63 news reports were aired, and the station also launched an *Action Campaign*, which featured 15 non-news reports, 8½ hours of special programming, seven reports on KOMO radio and 183 PSAs telecast over KOMO-TV.

**WHSV-TV Harrisburg-York-Lancaster-Lebanon:** supports a Designated Driver Program in its PSAs and distributes an Alcohol Abuse pamphlet.

**KXAS-TV Dallas-Fort Worth:** has produced PSAs for eight organizations, while its news department has aired two major series on alcoholism. Its editorials urge getting drunk drivers off the road, raising the drinking age to 21, and banning the so-called "Happy Hour."

**KAKE-TV Wichita-Hutchinson:** wrote five editorials, six PSAs; broadcast 15 news features; five entertainment/information features; and three 30-minute locally produced public affairs programs.

**WIBW-TV AM-FM Topeka:** covered the trial of a prominent Topeka psychiatrist being tried for vehicular homicide in the death of an 18-year-old girl on a bicycle. The psychiatrist, who was reported to be intoxicated, had no previous record of arrest, and, in his practice, had helped many alcoholics with their drinking problems.

**KTHI-TV Fargo:** produced two prime access talk shows with its news anchor. The station also produced two Sunday morning talk shows on alcoholism. KTHI-TV produced 23 local news stories, 18 local/national PSAs, 1,000 brochures, all addressed to the topics of alcohol abuse and drunk driving.

**WSAZ-TV Charleston-Huntington:** counts 285 PSAs produced from January 1–November 30, 1984. In December, the outlet produced six PSAs, and these six, along with 15 other announcements from 13 sources, aired 390 times during December. The station presented 15 public affairs segments related to alcoholism, three of them forming a miniseries. Two editorials aired—one proposing a law banning happy hours, the other declaring that "Drunk Drivers Cost Everything."

**KHQA-TV Quincy-Hannibal:** bowed an Impact Week campaign, based on the fact that two DWI-related fatalities in '83

grew to six during the first 10 months of 1984. December 9–December 15 was tabbed Drunk Driving Awareness Week, and all PSAs were devoted to drunk driving announcements. Forty-five minutes of airtime on 12 newscasts was focused on the drunken driving menace.

Tracking the effectiveness of the campaign, the station learned from the police that DWI arrests were down from 28 in December of '83 to 18 in December of '84.

**WFMY-TV Greensboro-Winston-Salem-High Point:** broadcast 559 PSAs during 1984 for a reported value of \$86,133. Projects related to alcoholism and drunk driving are currently being planned by local groups and will be mounted to lessen vehicular mayhem during Memorial Day, July 4, Labor Day, Thanksgiving, Christmas and New Year's.

**WSBT-TV South Bend-Elkhart:** distributed designated driver buttons, and blitzed the area with related PSAs, during National Drunk and Drugged Driving Awareness Week, for a total of 2.5 million gross audience impressions according to Justin Meacham, director of creative services.

**WOAC(TV) Cleveland (Canton):** coined a slogan, "Drive safe, drive straight, know your limit." The outlet's news department did a 13-minute segment on alcohol abuse, and later, an hour-long program was presented.

**WCIX-TV Miami:** told its listeners that the station is "MADD about drunk driving." The station purchased 5,000 bumper stickers that said it, and produced a spot featuring the medical adviser for Dade County. The station also distributed 15,000 fliers to bars and restaurants advertising holiday ride-free cab service.

**KODE-TV Joplin-Pittsburg:** broadcasts a regular schedule of PSAs on alcohol abuse. Its PSAs show local high school students speaking out against drunken driving.

**KYTV(TV) Springfield, Mo.:** teamed with the local Coors distributor and Yellow Cab to cart 101 celebrants home during the holiday season, sharing the tab of \$438.40. The station also distributed tent displays advertising the cab under a "One for the Road" program.

**WDTN(TV) Dayton:** aired a segment of *Dayton and Beyond* entitled "Alcohol on the Holidays" on December 22, and repeated it later during the Christmas season. An *Eyewitness News* conference

was titled *Drunk Driving in the Miami Valley*, and was telecast from 9:30 to 10 a.m. on December 23. The station produced two, two-minute spots, and participated in a Share The Ride program that provided 285 cab rides over the year-end holiday period.

**KALB-TV Alexandria:** broadcast 258 PSAs on alcoholism and drunken driving between May and November, 1984. On October 27, two reporters participated in a chemical dependency units demonstration to show the effects of alcohol on a person's driving. The demonstration served as the nucleus for a 30-minute locally produced show.

**KTVE(TV) Monroe-El Dorado:** produced a 90-minute special aired on September 13, 1984, entitled "It's Okay to say no." During the holiday season from December 17 through January 2, the company provided a "Tipsy Taxi" to take home revelers. The outlet broadcast 100 PSAs on the cab service, and 217 persons took the offer, 87 on New Year's Eve.

**WTVG(TV) Toledo:** debunked the macho image of the hard drinker in a special three-part series that suggested that the stereotypical image of the American male may be fading. Other topics included the controversy over SMART (stop marketing alcohol over radio and television).

**KMGH-TV Denver:** broadcast 10 local PSAs, two national PSAs, and plans to produce one PSA relating to alcoholism and drunken driving per month during 1985.

**KSBW(TV) Salinas-Monterey:** mounted a campaign themed "Friends don't let friends drive drunk." Most of the station's PSAs are locally produced, and 20 per cent of the outlet's public service airtime is devoted to PSAs furnished for SADD, MADD and the DOT.

**KIMT-TV Rochester-Mason City-Austin:** produced a series of reports on changing trends of alcohol use in northern Iowa.

**WCTV(TV) Thomasville, Ga.:** produced 16 six-minute features on its *Good Morning* show, and 114 stories on *Eyewitness News*.

**WJKS-TV Jacksonville:** reports its station produced a five-part news series on driving while intoxicated, and the station's sports anchorman participated in a drinking and driving test, with the filmed results used on the station's local news program. □

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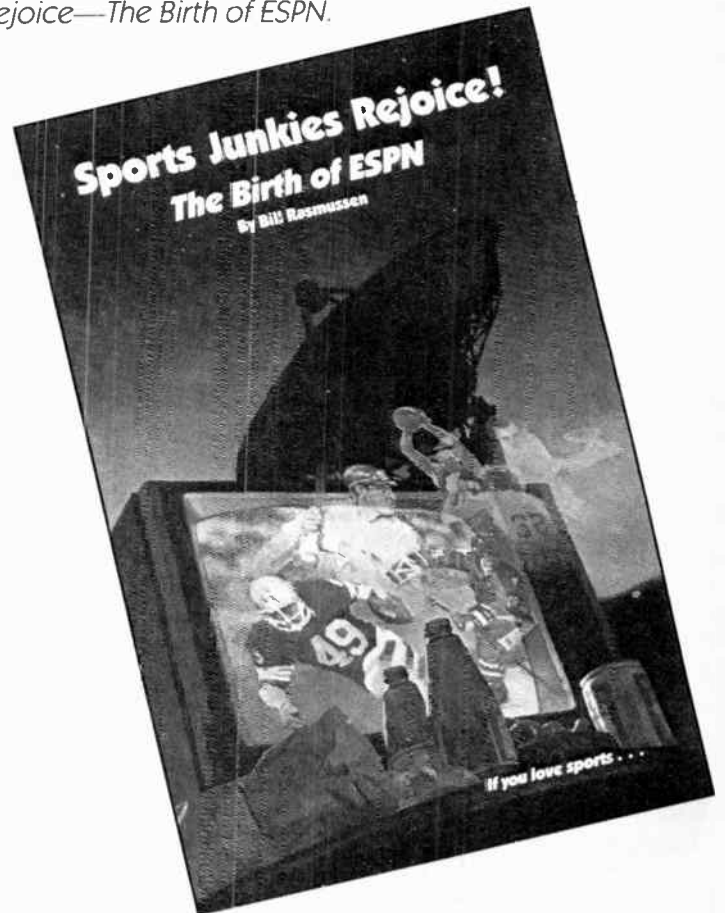
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## Spot radio (from page 50)

inflate as fast as those of the other media, and our listener numbers are up. More advertisers now recognize these advantages, and I see nothing to prevent still more advertisers from following and benefitting from their example."

At Selcom Radio, executive vice president Vince Gardino also describes cable as "a temporary flash in the pan," and points to "what's happened to HBO's market share, to take just one example." Gardino observes that in recent years the money that had been going into cable "came out of television. But now that cable has disappointed so many people's great expectations, this alternative media money is now available to radio. And more of it is coming our way because radio allows people to get into the market place fast, and to get out again quickly, in order to react to the tremendous competitive pressures that categories like the airlines, beers, soft drinks, computer services and telephone services are up against."

On the other hand, Ed Kiernan, vice president, CBS Radio Representatives, says he does not think that spot radio people can be quite so bullish for the rest of the year, based on the promising March figures.

He calls April and May '84 "so enormous that our growth this spring has been only single-digit, and second quarter probably won't be ahead more than five or six per cent."

For one thing, notes Kiernan, "April was not a banner month for advertisers targeting business. One factor has been the shakeout in high tech that's resulted in a fall off in advertising by some of the computer companies. The other thing hanging over us has been the United Airlines strike."

## Post-election trend

Selcom's Gardino quotes from an analysis indicating that years like 1985, following presidential election years like 1984, "historically show an above average increase for spot radio. Traditionally these increases have been strong enough to last through the full year following election years. Based on this alone, our estimate is that our current gains would continue at least through the rest of '85, and everything that RER has reported to date shows the historical pattern holding true to form."

Will this kind of growth continue into 1986? "Probably not at the high levels RER reported for March," says Gardino. "Next year's gains are likely to be closer to a 15 to 20 per cent range. But it would be a 15 to 20 per cent growth on top of the much larger base that's being built for national spot this year."

At Torbet Radio, executive vice

president Tony Fasolino also believes radio's upswing will continue through 1985. He notes that early on, Torbet projected a nine to 10 per cent increase for 1985 over '84, "which is better than the historical post-election year pacing of six to seven per cent ahead of traditional election year performance. We expect second quarter to show an 11 to 12 per cent increase and at this stage, third quarter looks good, too."

Fasolino adds that another factor in national spot's favor is that, "The strong markets used to be bunched within just one or two regions such as the Sunbelt. Today we still have hot Sunbelt markets like Austin, Texas. But we also have other scattered hot markets in other parts of the country like Providence, R.I., which suggests that there's no longer the geographic pattern we used to see."

As for where the increases are going, Eastman's Recher reports that the top 10 markets are 18 per cent ahead of last year, markets 11 to 25 are 17 per cent ahead and markets 26 to 50 about 12 per cent ahead. And Katz's Romanick says that the top 10 markets accounted for about 39 per cent of total first quarter national spot.

For New York, Maurie Webster, executive director of NYMRAD, the New York Market Radio Broadcasters, says national spot for first quarter was up 12.3 per cent and local radio was up 17.5 per cent. He notes that, "Radio's ability to produce high awareness for new and existing products with a modest advertising investment is one of the medium's most attractive features. And now with addition of Shirley Baker as NYMRAD's new marketing director to develop new accounts, we expect to see local revenues continue their strong gains."

And still another reason radio's roll can be expected to continue is offered by Ben Scrimizzi, senior vice president, sales and marketing at the Radio Advertising Bureau. He reports that last year his staff made 393 national, regional or local account presentations directly to clients or their agencies, and adds that 1984 "was only the first year of field operations under RAB's three-year strategic marketing plan."

## Role of unwired networks

Within national spot's growth, the reps' unwired networks, though still adding up to roughly 10 per cent of total radio spot, continue to increase billings. Fastest growth is reported by the Katz Radio Group, offering stations represented by Katz Radio, Christal Radio and Republic Radio (formerly RKO Radio Reps), and *only* those stations, emphasizes Stu Olds, vice president, manager of the Katz Radio Group Net-

work.

Olds concedes that in 1983 and early '84 Internet, with some 1,120 stations to choose from—from McGavren Guild, Major Market Radio, Weiss & Powell, and from Hillier, Newmark, Wechsler & Howard, (and more later from a fifth rep company Internet president Ralph Guild is planning to form)—was winning some 60 per cent of all non-wired dollars. But Olds says that since then, KRGN, set up in May, 1984, with only 550 stations on call, "has passed all competition to take over 38 per cent of unwired dollars during first quarter '85, against 29 per cent for Internet, 21 per cent for Supernet (Torbet, Selcom, Eastman and Masla), and 8 per cent for the Blair and Blair/RAR combination.

Romanick says this means that KRGN is 250 per cent ahead of first quarter 1984. Major unwired network advertisers have been Cream of Wheat, Bennigan's Steak & Ale Restaurants, Gulf Gasoline, Jell-O, Krystal Restaurants and Foot Locker, a shoe chain featuring athletic shoes.

However, Mark Guild, vice president, sales operations at Internet, reports that Internet has been trying to get the other reps together for some time to agree on coming up with some way to code unwired network business separately from regular spot radio dollars, but that so far nothing has come of it yet.

Until something happens on this, he says, "There is no way that RER or anyone else can measure the universe of unwired network dollars. If the universe can't be measured and separated out from total national rep-generated dollars, I don't know how anyone can put percentages on various slices of it."

Meanwhile, Internet vice president/general manager Erica Farber says that Interep's spot network is 15 per cent ahead of last year. "We expect our client stations to share in a continuing profitable year. Because of the strength of our Interep station lists, outside relations are no longer necessary when presenting lineups for advertisers."

Recher reports Eastman's unwired network billings 27 per cent ahead of last year. He attributes some of this to the fact that Eastman is now part of Supernet, together with Masla, Torbet and Selcom Radio, and says that Supernet is now "Number 1 in many demographics, and now that the stations represented by all four of our companies are part of Supernet we offer a much wider range of stations to choose from."

And B & J's McKeon says he does not consider the reps' unwired networks as spot: "We see them as strong competition to the wired networks, both in terms of the strong station lists they're able to put together, and the fact that you can put a client's message in with the regular program format." □

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## Monitoring (from page 41)

robust signal, so we have passed the physical test on how the equipment works, how the decoder is put on and extracted." Also to add to Telescan's punch. Greenberg notes, the company has over \$1 million in advertising committed to the venture.

When it comes to prices to clients, Telescan is basing its price structure on a formula involving a percentage of the agency's billings, amounting to 1/10 of 1 percent, "which is not very much. Young & Rubicam, whose TV billings add up to \$1 billion, would have to pay only \$1 million, split among their clients."

### Audicom-Burke pact

Another coding system waiting to be launched, Audicom, recently reached an agreement with Burke Marketing Services for the application of its monitoring system to be used in Burke test markets. Initially, the Audicom equipment will be installed in one of Burke's test-marketing group facilities and, after tests are completed, in other markets served by the Burke group. At Audicom, its president, Robert P. Engelke, notes that the Audicom system was introduced in September, 1983, and received FCC approval of a go for the system.

At this point, he continues, about \$1.3 million has already been invested in the system, but lack of additional financing has deterred it from getting off the ground. However, Engelke sees this problem being resolved over the next several months. The company, he says, is "in the throes of contract negotiations" with two potential clients, whose names Engelke would not reveal for "discretionary reasons." He did say that the two companies are in the general field of communications and research.

Armed with the two contracts, Engelke expects to get additional funding from going public. "We already have a commitment from a securities firm for a public offering, "which he anticipates will come out in early fall.

Engelke believes that Audicom system is unique. "As far as I know we have the only system which uses an audio rather than a visual signal. As you recall, Digisonics used a visual signal which didn't work and closed down. One of the problems was that Digisonics signal wandered from the vertical blanking space to the visual part of the screen, and the FCC, which had given approval to the system, withdrew their approval because of the wandering."

As to his competitors, Englke sees both Telescan and Ad Audit experiencing difficulty for different reasons. He maintains that Telescan, which uses

a visual signal, will be experiencing trouble regarding their use of the vertical blanking signal. "The broadcasters regard the vertical blanking interval as a common carrier, and have permission from the FCC to sell it, so some have been deleting the Telescan test commercials in New York on the grounds that they don't want anyone else using it for free.

"I have a letter," Englke declares, "which they have sent to participating advertisers asking them to send the stations a petition not to delete the commercials." Englke believes that "this kills them then and there."

Jon Feller, of Total Video, a syndication company, is acting as a marketing consultant for Telescan. He admits that such a petition is circulating, and he says he is negotiating with stations in New York, where the initial testing of Telescan's system will take place, to broadcast the company's coded data on line 20, field 2 of the vertical blanking interval. "The stations' position is that they own the vertical blanking interval and that advertisers have no rights to use vertical blanking," Feller says.

However, the company has signed a number of advertisers to participate in the test. "We feel that the advertisers have rights to at least one of the lines in the vertical blanking. Stations are blocking broadcasting of the code, but it's not a big issue at this point."

Nielsen uses line 20, field 1 for its AMOL (Automated Measurement Of Lineups) service for the networks, points out Feller, so if the stations have approved the use of Nielsen's code in this regard, they should approve the use of Telescan's in vertical blanking as well. Involved in the technical testing would be all six commercial stations in New York. Later, part of a rollout would include Los Angeles, Chicago, Houston and Miami.

As to Ad Audit, Engelke says that while Ad Audit claims its monitoring in the vertical blanking interval is innocuous, "I have checked into this with the best engineers, and while it's possible to overcome the problem of being noticed, it doesn't mean they have done so." In Audicom's case, continues Engelke, the system is not in the VBI and the FCC has ruled that "we are part of broadcasting. It can't be heard and stations don't even know our system is there."

But at Ad Audit, Paul Wilson, president of the Alexandria, Va., firm, says the code is invisible to the home viewer. He says that the Ad Audit's system includes an Ad Audit Code Inserter, which is to be used at production facilities around the country to encode TV commercials, as well as other material, and the Ad Audit Data Receiver, which reads the code. While Wilson admits

that the system would use a portion of the VBI of television commercials for the code, the line of the VBI the code is placed on is strictly proprietary until the service is introduced. The technology being used is called by Ad Audit a new concept of "variable engineering," as it applies to the monitoring of TV commercials and programs, and is also a closely guarded secret, pending U.S. patent approval.

Wilson says that Ad Audit's system will be up and running nationwide on July 1, thereby giving it a decided advantage over other systems entering the monitoring arena. He adds that Ad Audit also has head-start over others regarding information on the quality of the commercials spot. "Did the spots get all their video? Did they get color? These are some of the questions we can respond to."

Wilson claims that Nielsen's Monitor-Plus will not be able to report on the quality of the spots, and he feels that having the jump on Nielsen's new report by 10 or 11 months will make a vast difference in a competitive sense. But ultimately he says, the marketplace will decide who has the better product.

The field is getting very crowded and giving out information on Ad Audit's technology and other internal matters will only aid the competitors, believes Wilson. He is also hush-hush on the testing of the Ad Audit system's equipment, and he is unwilling to say in which market the testing took place. However, he notes that it was done in one of the three top markets, in a "different application" from commercial monitoring.

### Advertisers on board

A large number of advertisers have signed to get Ad Audit, he continues, and he expects all 210 television markets across the country to accept the monitoring of the commercials when the system is switched on. Ad Audit's system is expected to track all commercials 24 hours per day, whether they are local or national, as long as there is a receiver in each market to pick up the coded message.

JWT's Kostyra notes that TV monitoring of commercials via electronic coding present problems for agencies. Coding, he says, can trigger devices being used by audiences to zap commercials as they see fit. "It's not difficult for a manufacturer to develop a black box which can be bought for \$200 or \$300 and be placed on the TV set by audiences who don't want to be bothered with commercials. As a matter of fact, there is already a mechanical device on the market which, according to the company, recognizes commercials

(continued on page 122)



## In the Picture

### Daryl Paterson



*New vice president, media director at Ogilvy & Mather Partners discusses the differences between running a media operation in Australia and the U.S. "But the similarities are greater than the differences," he says, "and basic business principles in general, and strategic media thinking in particular, do not change from one country to the other."*

### Australian transplant calls strategic media thinking 'transportable'

"It's not the big deal some people think it is," says Daryl Paterson of his move from Australia to the U.S. and selection only six months after his arrival in New York as vice president, media director of Ogilvy & Mather Partners.

"I may not know how many radio stations there are in Topeka," he admits, "and I can't yet name every U.S. technical journal edited for nuclear physicists with green hair. But we have specialists here who can. And the fact is that basic business principles in general, and strategic media thinking in particular, are quite easily transportable. These things do not change between Sydney and New York. This is particularly true as media management has assumed a larger role in the agency, both here and in Australia, and the details that arise from the tremendous choice of media available to us in America are increasingly delegated to our specialists. But the basics—audience targeting, timing and seasonality, are no different here, and neither is media's role in a client's marketing effort."

Thus, says Paterson, "All my experience in Australia is applicable here. The differences lie in the tools available to execute the various strategies devised to solve the problem at hand. Back in Sydney we might use cinema in some cases where it might not even be considered here. But again, that's a detail."

But though he makes light of his global-scale move, Paterson does concede that while transfer of creative talent and account management people has become increasingly common, particularly between U.S. and London agencies, transfer of top-level media people from one country to another "is somewhat more unusual." So much so, in fact, that he says he's been told that he is the first Australian media director to transfer to a similar post in the U.S. as a long term move.

## Larger samples

Meanwhile, one difference in a category at least somewhat above that of "detail" is that Australian media people are accustomed to much larger research samples. In Australia, explains Paterson, "I could feed my broadcast schedule into a computer that would compare its delivery directly to the totals from diaries in 1,711 homes housing 5,439 persons in Sydney alone. Sydney's adult population adds up to about 3,344,000. I have to admit I prefer these larger samples. For larger samples I am willing to sacrifice the degree of human error that comes with diary keeping, in contrast with metered measurement.

But Paterson says that from both his point of view as a professional and as a consumer, "the overriding difference between Australia and the U.S. is the tremendous choice of media in this country. The media environment here is so fragmented and specialized that a media package can be put together that can be almost ideal, no matter what product of service we may be selling. The major advantage that agencies have here is so much more opportunity to narrowcast to a very limited and specialized audience segment, with equally specialized radio formats, cable programs or magazines."

## Technological differences

Then there are the technological differences. Paterson notes that in most areas that are considered part of the new technology scene, America is ahead. Australia, for instance does not yet have cable. And one of the reasons that Paterson wanted to "experience America," was that, "From afar, sitting in Sydney, people had the impression that cable was playing a much more important role here than has actually turned out to be the case. From a professional point of view, I thought that if I could come here and be part of cable's growth, it could put me on the leading edge of the newest and best."

Paterson explains that what generally happens in Australia is that new media technologies arrive late, but once there, "They are embraced with such overwhelming enthusiasm that high levels of penetration develop seemingly overnight."

For instance, he points out, penetration of VCRs, though relatively new to Australia, "has already shot up to the 40 per cent level in a very short time. Penetration has reached a level where some advertisers haven't waited for broadcasters to pay for the research as they do here." Thus, one of the most recent studies of the effects of VCRs on viewing was initiated and financed by Unilever.

Among the findings of such Australian research from which Americans might learn some lessons is that VCR ownership "does not change the amount of time spent viewing as much as it contributes to time shifting of the viewing done." And as Paterson points out, "This may not damage the effectiveness of longterm image advertising on television. But for any campaign designed to produce short-term response, this degree of time shift viewing can have serious implications."

**Monitoring** (from page 120)

through the use of different sound patterns and blacks them out.”

Telescan recently wrote an update which addresses the zapping issue:

(1) Telescan, at the height of its business, will encode only 30–40 per cent of all the commercials on TV, because the company’s focus will be mainly on national spot and major advertisers.

(2) There is a zapper on the market now, which works about 80 per cent of the time, so this zapper is much more effective than any code zapper will be.

(3) The ordinary zapper or a code zapper can work with only the most expensive video tape machines—those which have an infra-red remote control device.

(4) Audiences can fast-forward on almost all VCR machines and see the commercial zoom by, which works 100

per cent of the time.

(5) The cost of a code zapper will be expensive, somewhere around \$400. One that could be utilized to zap Telescan codes would have to cost about the same price. Closed-captioning, for example, which is a decoder hooked up to a TV set, and which decodes captions on line 21, sells for about \$300. It was developed under a federal grant of \$3 million, so Telescan guesses that anyone developing a sophisticated zapping machine must spend a sizable amount of money for a product that will have to be sold at a good price.

(6) Assuming that Telescan is wrong on all these points, it can scramble or put in intermittent codes.

Generally, Telescan’s Feller believes agencies do not want monitoring because, he says, they deem it as something for which they will have to pay, thereby eating into profits. □

**China** (from page 52)

To be sure, there are valid sources of caution and reservation in our anticipations for the Chinese trade situation. For one, China remains an authoritarian society—she can revert to older or to new ways as suddenly as she has lately sought western contacts. Moreover, as China’s development continues she will face tough choices on how to allocate her precious foreign exchange. Money is centrally allocated and funds for broadcast communications run the risk of being diverted elsewhere.

As national investments go, broadcast media have many attractions, but they suffer from the singular weakness that they only consume foreign exchange and do not generate it—at least not in the short or the medium runs. Thus, China’s current commitment to broadcast communications represents her calculated guess at what will work best to bring about rapid modernization, in spite of that investment’s foreign-exchange costliness. Time can change

*China is most interested in the ‘software’ of western knowhow.*

those guesses. Moreover, in the long run the growth of the broadcast media will depend on growth in the general population’s real disposable income. At present, a black-and-white TV costs the equivalent of six to nine months in a middle-management worker’s wages (\$200–\$300), and a color TV costs half-again as much, this in a country with no consumer credit as yet. To date, therefore, growth in broadcast media has affected public institutions more than families or individual consumers.

Perhaps the most important reservation of all is that China is primarily interested in importing and borrowing the means to making western technology herself, not the technology per se. In China this is called desiring the “software” rather than the “hardware” of western knowhow. How much this sort of borrowing will benefit western firms remains to be seen. Moreover, should China, following Japan’s lead, one day become a major foreign trade competitor to the United States, the longterm world economic situation may hold unforeseeable challenges to U.S. business. Still and all, current prospects have never looked brighter. □

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# Inside the FCC

## James H. Quello



Federal Communications  
Commissioner

## Public TV channel swaps, if allowed by commission, will be judged on merits

When the Federal Communications Commission (FCC) acts late this summer or early fall on the controversial issue of whether to allow VHF public television stations to swap their channel position with UHF commercial stations, Commissioner James Quello doesn't expect the agency to be setting any uniform policy that will be applied in all cases.

If the decision is in favor of allowing the swaps, Quello says, and he believes the commission will vote that way, the decision will only "show it can be done. But every case will be judged on an individual basis."

Quello adds, "I can't imagine any two cases being exactly the same. I think it's going to be a different ballgame for every one. Not everyone will meet the same exact specifications as the previous applicant."

Although Quello already has voiced his sentiment in favor of allowing the swaps, for the good of public television, he says there is a greater consideration that he and his fellow commissioners will have to take into account: "We have the secondary problem of what kind of effect is this going to have on public TV as a whole."

The whole idea "sounds very easy going in," he says, but there are all kinds of complications that the potential swappers face with the FCC.

## Need to act quickly

Time is of the essence, too, he says. "If public broadcasting wants to sell these things and get this kind of program money, time is not necessarily on their side. As more and more urban areas get cable, there will be a reduction in the value of the spread of a 'v' over a 'u.'"

The fight for parity tends to become a little more towards financial parity. They won't get as much for their 'vs' four or five years from now."

Ironically, the issue is considered so important at the FCC that more time than usual has been devoted

to comment and reply periods, thus delaying the time in which the question could be concluded by the agency.

As the FCC representative on a commission set up to study ways other than relying on shrinking federal funds to finance public television, Quello is well-acquainted with the stations' constant need for money.

He notes that past FCC actions have made it possible for public stations to lease their subcarriers and their instructional television fixed service (ITFS) channels.

The "v" for a "u" swap, he says, is only the latest in the list of things that the agency has considered as ways of helping the public stations.

## Many public VHFs

Allowing the swaps may be the most important way in which the FCC can help noncommercial TV, Quello suggests. He notes that there are 121 public VHF stations in the country, and "I happen to know from my close associations with public broadcasting that they have some very desirable Vs in most of the major markets."

Because some of the swaps are worth millions of dollars, he is bothered somewhat by the possibility that some public stations may act counter to their own, and thus the public's, best interests. "It's possible" the public TV directors on VHF channels will see dollar signs instead of looking at the public good in considering a swap, Quello says.

Some stations could establish an immediate endowment by selling their VHF position and make a lucrative gain in the short run, but lose in the long run by hurting their chances for gaining still badly needed donations.

## Public policy impact

Quello notes that some of the stations would be trading audience reach if they moved from the longer-reach VHF band to the shorter UHF band. Not only would that have to be a part of the public policy considerations in terms of the number of people who would benefit from the station's programming, he says, national underwriters might not find the public station on the shorter-reach UHF channel quite as attractive.

As one who served on the panel that has allowed public stations to experiment with advertising, Quello is aware that national underwriters look at public broadcasting in something less than an altruistic fashion. They consider those announcements to the audience, that say, "This program was made possible by a grant from . . ." as good advertisement.

It is not true in all cases that a station would be losing audience reach by moving from a "v" to a "u," but in most cases that will be a factor for consideration.

In some cases, Quello says, "They are losing so much reach that they would not be as attractive to local or national underwriters that are very necessary for funding."

## Potential funding loss

And, he adds, if a station loses audience by making a swap, it also loses potential donations from the very people it is supposed to be serving because they will no longer see the station. "If they are cutting away from people that otherwise would be able to tune the station in, that would have to be a public interest determination, too," he says.

The FCC then will have to protect the public stations from their own actions: "I think the FCC has to look at all this before approving a transfer."

Further complicating the matter is the question of cable, Quello adds. "In some areas where the Us are carried on cable, they get technical parity with the vs. Then you counter that argument by saying, 'I know, but isn't public broadcasting supposed to be free to people, to those who either cannot afford or choose not to pay for cable?' Public broadcasting was placed there for the purpose of providing a service."

The initial action will come on the first swap proposal, between the public station WEDU (TV) on channel 3 serving Tampa-St. Petersburg, and Hubbard Broadcasting's commercial WTOG (TV) on channel 44, for \$25 million to WEDU.

## An ideal test case

If the public stations had gotten together and chosen a swap for the first test case before the FCC, they probably couldn't have done better.

Quello met with the people involved in that proposed swap early in the consideration, and notes that "the president of that public station has a 40-man board of directors. He states all 40 of them unanimously approved this transfer."

Second, Quello adds, "I asked them about a reduction in reach." The response was that by operating at maximum power, channel 44 would have a bigger contour than channel 3. "Instead of losing reach, he's gaining reach," Quello says, adding that the Tampa-St. Petersburg area already is heavily cabled. But, "There's a good chance a test case is going to meet requirements." And, many commercial stations don't consider it efficacious to operate a UHF channel at full power. How many public stations would?—**Howard Fields**

*Following are excerpts from a speech made earlier this year by Commissioner Quello at a National Religious Broadcasters Association luncheon.*

## Letters on religion

We at the FCC are still unbelievably overblessed with the continual flood of letters protesting an issue that never existed.

The letters received by the FCC opposing atheism and pleading generally for religious freedom on the air totalled over 17,722,000 at the end of 1984! This

unprecedented volume of mail continues to pour in unabated.

This is an overwhelming display of the power and influence of religion, electronic and mainline. This is especially true considering the mail was initially generated by a petition, not to keep God off the air, but requesting a freeze on applications by religious institutions for television or FM channels reserved for educational stations.

The petition filed by two broadcast consultants was denied August 1, 1975. You won the war over nine years ago. But the letters still keep pouring in because the petition has somehow become misconstrued as an atheistic plot to keep God and religion off the air.

Believe me, we God fearing commissioners have truly seen the light. We are impressed that in 1985, like in 1978, Jesus Christ is still broadcasting's Number 1 superstar with an unbelievable all-time high mail count.

But, seriously, we have to again issue our regular counter-plea—and this comes unnaturally to a former broadcaster like me. Please *don't* keep those cards and letters rolling in. We are not administratively equipped to handle them. More importantly, remember that those wonderful but misinformed letter writers have now *spent over \$3,544,400* in postage alone! This doesn't count the envelope, paper, time and effort in mailing. This significant expenditure of money and manpower could be efficiently utilized for productive work and live issues.

## Tradition of 'tolerance'

We may be falling—inadvertently—far out of step with our highly cherished tradition of "tolerance."

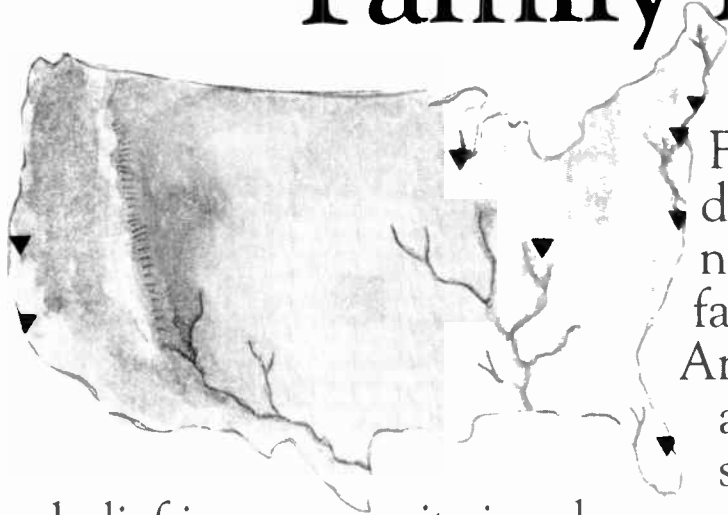
We should *welcome* the dialogue that follows the "intrusion" of church views into our secular society.

These robust, wide-open debates are the intellectual salvation of our unique country; and as an FCC commissioner, I will fight to the last breath to make sure that our nation's broadcasting airwaves are open to all important views—including the views of *you* out there today, delivering God's message direct to millions of American homes. Religious broadcasting has long been part of the great American mosaic—as great a part of the fearless circuit-riding preachers of our pioneer past. And so I say to the religious broadcasters of America: You can count on the FCC to be prime protectors for the constitutional guarantees of freedom of speech and religion.

However, religious broadcasters have the responsibility of maintaining the highest professional standards to merit continued respect and support. The overall inspirational positive influence of your broadcast ministries must not be tainted by the indiscretions and intolerance of a very few.

I'm personally delighted to see you popularizing and glorifying God on TV and radio. You are attracting millions of Americans to religious faith and a better way of life who would not otherwise be reached or influenced.

# Family Portrait



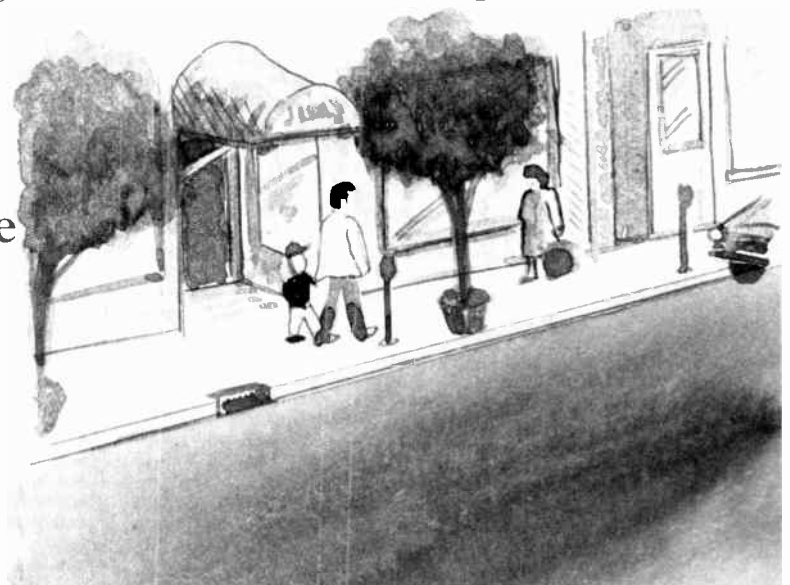
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