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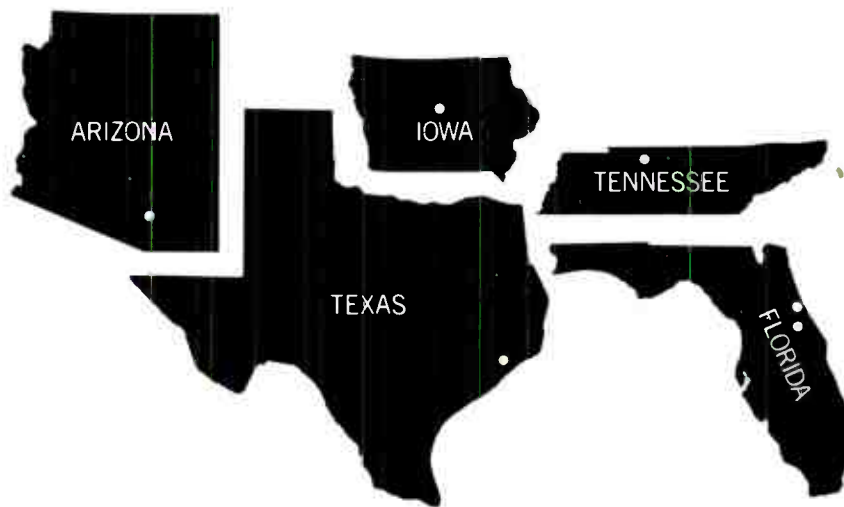
MUSIC LICENSES

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Television/Radio Age

June 24, 1985 \$3.50

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Volume XXXII, No. 25
June 24, 1985

Television/Radio Age

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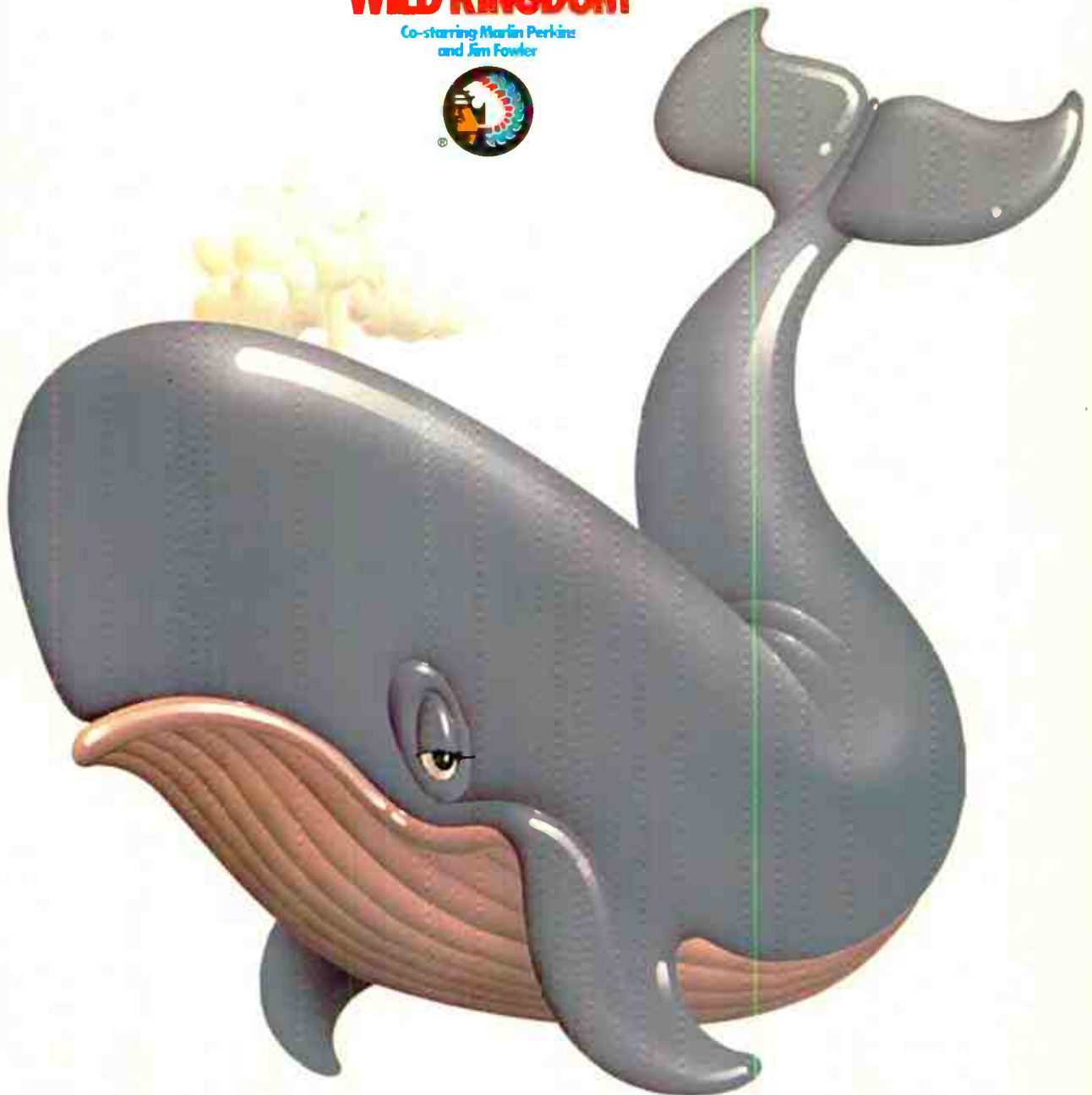
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Some things just come first!

Taking care of our country... that's a top priority. But after a long day at the office, it's nice to take a little time off for fun and relaxation. With HEE HAW.

HEE HAW's got priorities, too. Give 'em music and laughs. Give 'em a good time, every time.

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*NTI Average Audience Estimate S&ON Report (4 weeks ending February 24, 1985)

**Nielsen Cassandra (February 1985)

**Some people have more time than others, but one thing's for sure:
America makes time for HEE HAW.**



GAYLORD PROGRAM SERVICES

The likeness portrayed above is an impersonation. Design Metro Advertising



Source: Nielsen Cassandra Ranking Report, February '85
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WITH WOMEN 25-54!

HART TO HART

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it comes from the Harts.*

A RONA II and Spelling / Goldberg Production
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Publisher's Letter

President Reagan, radio's greatest proponent, is at home with medium

The greatest proponent of radio is none other than the President of the United States

Ronald Reagan's professional association with the medium began in the '30s back in Iowa. At one point he did play-by-play sports on the NBC Network with Bill Stern. His anecdotes about those days have often been retold, including his first instant replay. He was doing a track meet with the loquacious Stern, who was still voicing color while the event was going on. Stern handed the mike to Reagan who had to recreate the actuality and excitement of the event. Reagan tells the story with great gusto and nostalgia.

In the late '70s when he had become a possible national candidate, Reagan taped three to five mini-commentaries a week, produced by Harry O'Connor in Los Angeles, and sold to over 300 stations. These commentaries were on the air for two years until he was an announced candidate for the presidential nomination. The radio programs were acknowledged by media experts to have been the major factor in Reagan's nomination and subsequent election. Millions heard him every week. They got to know him—and his stand on major policies. Harry O'Connor said, "He was remarkable. He would show up a short time before we were ready to tape, have one run-through, and then tape. I have never seen anyone with such microphone presence." At the last session, just before he was nominated, Reagan turned to O'Connor and said, "Harry, if I don't make it, can I have my old job back?"

His own idea. It was the President's idea to inaugurate his Saturday morning five-minute chats. These are topical and concentrate on major issues. His remarks are picked up and quoted by other media. These programs are carefully orchestrated—and broadcast early enough to make the Sunday newspaper deadlines. The President feels comfortable with radio—he edits his own copy to clarify a word or sentence right up until air time. Officially, the White House calls them Radio Addresses.

The White House doesn't know how many stations are carrying the program. They are fed to NBC, ABC, Mutual, and to the radio services of UPI and AP. While the CBS Network doesn't carry the program, it carefully monitors the address and carries excerpts on its scheduled news programs. Any station that wishes can pick up the five-minute segment. Mutual recently questionnaired its stations on their carriage. About 30 per cent or 300 said that they were carrying the five-minute addresses. The White House estimates that about 1,000 stations carry the program every week.

The White House feed is at 12:06 p.m. The Democratic response is broadcast at 1:06 p.m. every Saturday. The Democratic response is handled by the congressional offices of House Speaker Tip O'Neil and Sen. Robert Byrd, minority leader in the Senate. According to O'Neil, the individuals selected are those who are the most knowledgeable on the subject matter of the President's radio address, but as one of the Democratic leaders in the House has remarked, "I have never seen anyone massage a microphone like Ronald Reagan."

Effective touch. There is no question but that Ronald Reagan has the most effective touch since Franklin Delano Roosevelt's "fireside chats" in the '30s. Radio is one of the most effective weapons in the President's political arsenal. He has also demonstrated the cumulative impact and communicative power of the medium when handled adroitly on a regular basis.



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**TOO CLOSE
FOR COMFORT**

STARS FROM
ROOTS

STARS FROM
**NOT
NECESSARILY
THE NEWS**

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IT'S**





STAR GAMES

Television's biggest stars are about to meet the toughest challenge of their careers.

Stars from favorite shows like Falcon Crest, Love Boat and General Hospital are ready to battle it out in fun-filled, action-packed hours this Fall. They'll be competing for cash prizes in events like tug o'war, kayak racing, obstacle courses and many, many more.

Hosted by Bruce Jenner and Pamela Sue Martin, with football superstar Dick Butkus as commissioner, Star Games is available this Fall on a barter basis. It's already cleared in 75% of U.S. homes, so hurry.

Because when it comes to being television's newest success, Star Games is no-contest.



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Letters

TV news coverage

Much of what Mr. Quello (FCC Commissioner James H. Quello) says in your *Inside the FCC* column of April 1 is true. CBS did indeed lose the public relations war on Westmoreland. *Time* did a pretty sloppy job, but I wouldn't necessarily agree that they usually know better (read *The Powers That Be*). And ABC . . . that was just plain embarrassing. They made a mistake someone in the 159th market *might* make . . . using one source for a story like the CIA hit squad. Somebody blew it. Then they didn't have the courage to admit it.

No question about it. The media is frequently as destructive as we are constructive. I hope this is a maturing process, and we are just making the mistakes that come with "growing up." I see signs that indicate we are maturing, but we slip back into the same mistakes too often. Those mistakes usually center around the amount of coverage rather than the content. We'll spend countless hours and days on a story about a police

officer who killed someone, but spend one quarter the time on the shopkeeper who was killed by some character who has spent the better part of his life in and out of jail. The treatment needs to be more equitable.

We spend too much time covering government, not enough covering the pocketbook issues . . . consumer issues . . . labor unions and business. We do that because government is easy to cover. It's cheap to cover, and can't "bite back." Get some courage! If we want to take someone on or do a real service, tell people how to be better shoppers . . . how to ask and challenge more. We don't do that now because we might step on an advertiser's toes or might spend too much money and time pursuing a story with no easy conclusion.

Here's a tough one . . . do a few stories on how unreasonable consumers can be on occasion . . . how they expect to get something for nothing. Do a story on union members who are terrorizing so-called "scabs" just trying to draw a paycheck. I can go on and on with story ideas that do a real service . . . provide information . . . and may actually accomplish something besides raising havoc with the daily affairs of government.

That is not to suggest that we don't cover government. However, the very "glut" of "negative" information we spew forth about our public officials and their decisions is absolutely mind-boggling. We hold such officials under an incredibly sensitive magnifying glass, yet we are not willing to put ourselves under that same microscopic examination.

Sure, we criticize ourselves, but it's usually superficial. I don't hesitate to say that if we looked too deeply at ourselves we would probably have the "front office" down our throats in a minute (even though I think most news directors are not afraid of airing a critical report on the media and themselves).

So how do we correct the problem(s)? Well, I can darn well guarantee you it won't be with ". . . broadcast owners, executives and managers (assuming) the role of publisher and even editor-in-chief." Mr. Quello suggests the latter, but I think it's a lousy idea. The owners and executives still think of the bottom line . . . money. Information and public service are secondary, and if it gets to a tug-of-war, money is going to win . . . period. The best thing the owners and executives can do is to hire people they trust and can support *totally*.

There are very few irresponsible news directors and executive producers out there. Most of them (99 per cent) aren't out to conquer the world. They care about people, government and business. Now and then, they might "bite the hand that feeds them" . . . but not often. When it does happen, the hand was probably someplace it wasn't supposed to be anyway.

The best thing the "front office" can do is to encourage, support and *not* push the news department in a certain direction . . . hopefully, that isn't toward more stories about government.

ROSS MASON
News director,
KATU Portland, Ore.

"If you love sports . . ."

"If you love sports . . . If you REALLY love sports, you'll think you've died and gone to sports heaven . . ."

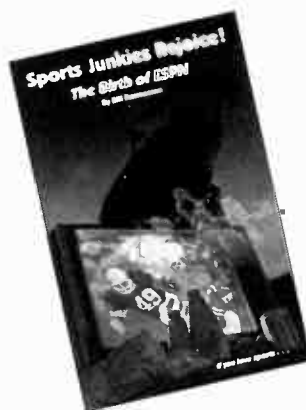
These words launched ESPN over five years ago. Now, the full story of ESPN's tumultuous beginning is yours to enjoy in ESPN founder Bill Rasmussen's *Sports Junkies Rejoice—The Birth of ESPN*

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"Bill Rasmussen leaves no doubt about who are the good guys, who the bad. The hectic race to get ready for the first program and the countdown excitement should grip any reader."
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" . . . a story of some tension and drama and insight. It's a short book, told quickly and without punches pulled."
Springfield (Mass.) Republican

"They're fingerlings in a sea of oil and diversified corporate assets, but a fascinating story of father-son who plow the deep of conventional TV broadcast wisdom to spawn the idea of a 24-hour sports network."
The Tulsa World



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FCC articles

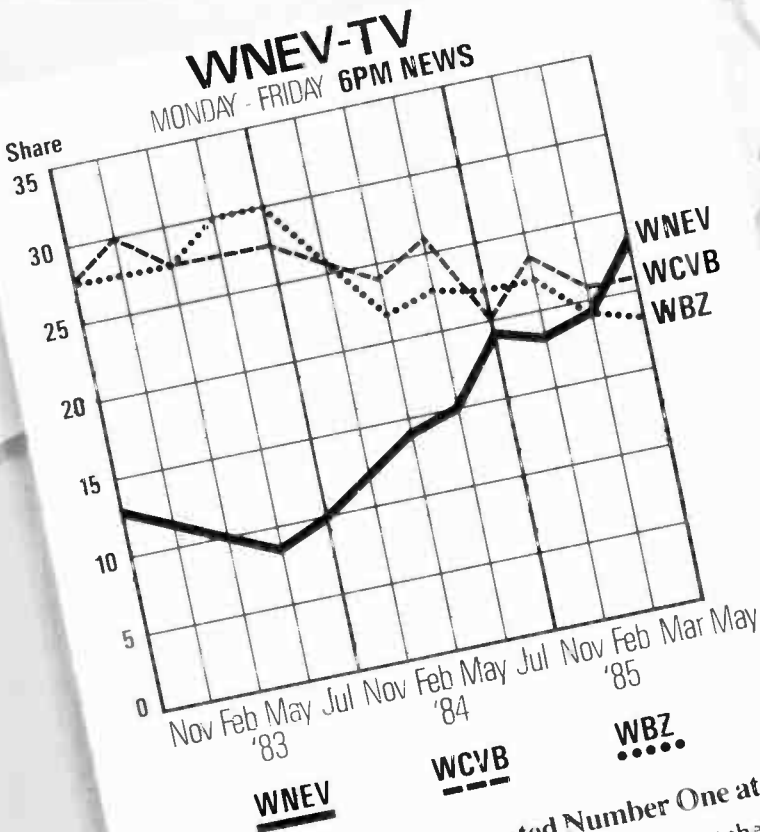
I enjoyed reading your coverage of the FCC (April 15).

MIMI WEYFORTH DAWSON
FCC commissioner,
Washington, D.C.

Correction

WHSV-TV is located in Harrisonburg, Va. The station's market was given incorrectly in the May 27 issue of TV/RADIO AGE (page 116).

Thank You, New England!



Diane Willis, Tom Ellis, Kate Sullivan

Because of you, we've been rated Number One at 6PM.
According to the Nielsen survey, more of you watched The
New England News than any other 6PM newscast in Boston.
We're working hard to be your Home Town Station.

New England Television Corporation A CBS affiliate
Represented by TELEREP

Source: Nielsen, M-F, May 1985

*Feel Good
about
that*

SE7EN
WNEV-TV Boston

**260
“Family Feud”
episodes
so good that
no other
show stood
a chance
against
them**

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SuperFeud!

“The Best of Family Feud” is a selection of super-charged half hours to play wherever your station needs help the most. It’s 52 weeks of well rested strip programming with no repeats. And it’s available for September starts with no spots withheld and no time period restrictions.

This is the best of the super “Feud” that swept 17 sweep periods as the Number One game in syndication and reigned as the favorite game of women 18-49 in 18 sweeps.

It’s the same super show that ranked as daytime television’s Number One game for three years, in the Top Three for eight years, and attracted more women 18-49 per thousand households than any other daytime game for seven years.

It’s the show that ABC chose to put in its prime-time schedule 17 times with a resulting average national rating of 16.9 for all broadcasts.

So, wherever you choose to put “The Best of Family Feud,” you know one thing. This super package of selected episodes can win in any time period!

GOODSON-TODMAN’S

“The Best of Family Feud”

Source: syndication (NSI/ROSP, 1977-85), daytime (NTI, 11/76-84), prime time (NTI for scheduled playdates, 1978-84).



Sidelights

'Radio After Radio'

A branch of the Museum of Broadcasting in New York City—William Paley's present to the industry—has been dedicated to—guess what? Radio. In "recognizing" the medium, the MB celebrated the expansion with a series of seminars about radio during the week of June 10.



The Museum of Broadcasting celebrates "Radio After Radio." Shown left to right: Ralph Guild, president of McGavren Guild Radio and Interop; Rick Sklar, president, Sklar Communications; Charles Osgood, CBS News, and Dr. Robert M. Batscha, president of the museum.

The expansion was made possible by a donation from the RKO radio stations in New York—WOR and WRKS(FM)—the veteran and second generation morning man, John A. Gambling, and Rick Sklar, president of Sklar Communications, a broadcast consulting firm. Sklar was at one point vice president of ABC Radio. McGavren Guild Radio sponsored the opening celebration.

The seminars held during the celebration—which was dubbed "Radio After Radio—1950s to Present"—covered the following subjects: Monday, "Radio in the 21st Century;" Tuesday, "The Great Music Radio DJ Reunion;" Wednesday, "Radio Formats;" Thursday, "WOR Radio Personalities;" Friday, "Talk Radio Today."

U-Know on TV

Most persons in the radio industry have probably heard of the Juno awards, the Canadian salute to its mainstream artists. But new on the Canadian scene is what originally was conceived as a sort of parody of the Junos, aptly calling itself the U-Know awards.

Started four years ago by Eddy Vali-

quette, music director at CFNY-FM Toronto, the awards have become quite serious in recognizing and applauding artists who are not as well known as the mainstreamers. In fact, the U-Know awards have become an annual happening, via a large-scale presentation that is shown on television.

Recently, the station presented its fifth show, announcing the 1985 winners. These are: most promising female, Luba; most promising male, Gowan; engineer/producer, Danielle Lanois/Mark Gane/Martha Johnson; single of the year, Sposon—*Tell No Lies*; best non-recording artist, Chaulk Circle.

Also, most promising group, Pukka Orchestra; best international album, *The Unforgettable Fire—U2*; video of the year, Rob Fresco—*Black Stations, White Stations*; best album art, Dean Motter/*No Borders Here*, featuring Jane Sibbery; male vocal of the year, Bruce Cockburn; female vocal of the year, Jane Sibbery; best independent artist, Direktive—17; group of the year, Parachute Club; and album of the year, Parachute Club—*At the Feet of the Moon*.

CFNY-FM is owned by Selkirk Communications, Ltd. one of Canada's largest diversified communications companies. It includes Canadian TV stations in Canada and radio outlets in Canada and the U.K. Other activities include cable TV operations in Canada and the U.S., and TV/radio rep companies in Canada, the U.S. and the U.K.

Scientists on tube

Television entertainment is the main source of widely shared information about science and technology, says Dr. George Gerbner, dean of the Annenberg School of Communications of the University of Pennsylvania, and senior author of a two year study on television's treatment of science and scientists.

Television heightens public anxieties about science and scientists, with forboding images of the future, the study asserts.

Funded by the National Science Foundation, the study surveyed 1,600 viewers across the nation. Here are some of its findings:

- Heavy television viewing enhances anxiety and inhibits appreciation of the benefits of science.

- Science and technology appear in seven out of 10 entertainment programs broadcast during primetime.

- Scientific work on television may be dangerous, but it isn't all that bad.

- Scientists' rate of success in their work pales in comparison to other professions. For every scientist in a major role who fails, two succeed. But for every law-

enforcement officer who fails, eight succeed.

- Television scientists are usually white males who are a bit older and often more eccentric than other professionals. More of them are of foreign nationality as well.

- Heavy viewers are critical of nuclear power plans, and space exploration, and regardless of their gender, age or educational level, would spend less money on these endeavors.

Vending VCRs

The latest wrinkle in the VCR business comes from former cable entrepreneur, and one-time NCTA chairman, Bruce Merrill of Phoenix. It is the Creditron Video Center, a vending machine of sorts that dispenses pre-recorded movie tapes to Visa and MasterCard credit card holders.

The Creditron Video Center holds up to 168 tapes in any combination of titles and tape formats.



Fully stocked machine

Merrill's new company, Credit Vending, Inc., has already put 150 of the machines in selected test sites, and he plans to go national with the idea. The Creditron Video Center is said to be similar to an automatic bank teller machine in operation and convenience. It verifies credit and can transfer credit funds electronically. Customer transactions take 30 seconds, and sales personnel are not required, even for returns. The machine also can sell blank tape.

Each machine, about the size of a soft drink vending machine, holds up to 168 tapes in any combination of titles and tape formats, and it can be programmed with 19 different rate structures. If a

customer makes a mistake in tape selection or reconsiders, the tape can be returned in 10 minutes at no charge.

Grad prospects so-so

Employment prospects in broadcasting for college graduates are up slightly from a year ago, according to a survey conducted in the Los Angeles area. At the same time, print-media reporting and editorial jobs are growing scarce.

The survey, coordinated by the University of Southern California's School of Journalism, also reported that public relations prospects are about the same as they were in 1984.

Representatives from 98 Southern California media outlets—print, broadcast and public relations—were interviewed and revealed that approximately 184 new grads will be hired in 1985 for editorial and writing posts, compared to 196 who were hired in 1984 for these positions. "Broadcast employment is up slightly from 32 hires last year to a projected 37 hires this year," said Sherrie Mazingo, journalism professor and project director.

The survey also asked employers about the job skills and characteristics they seek when hiring recent grads.

Indies on the move

Independent stations, both collectively and individually, are continuing to break new ground. In terms of strength, indies are now in the top 50 markets, which cover 66 per cent of the nation, according to the Association of Independent Stations, thanks to WOLF-TV Scranton-Wilkes Barre, which began in the 50th market June 3.

In fact, in total, there are now indies in more than 100 TV markets, covering more than 80 per cent of the country, claims the INTV. The most recent new indie operations are WMSH-TV Flint-Saginaw, the 58th market; WDZX-TV Huntsville-Decatur, Ala., market Number 91; KXRM-TV Colorado Springs, the 105th market; and WJWT(TV) Jackson, Tenn., the 185th.

In a different development, John Blair & Co., which acquired WSCV-TV Miami-Ft. Lauderdale, the over-the-air subscription television station, in December, is going Spanish-language. It marks the second Spanish-language TV station owned by Blair.

Since the acquisition of WSCV-TV, Blair has created a totally new station, modifying its Hollywood, Fla. facility with studios which have advanced video and audio equipment for local produc-

tion of entertainment and news programming as well as commercials. On the news end, mobile electronic news gathering equipment was acquired, and the transmission of the signal has been improved. Also, additional staff, including a full news operation has been recruited and trained as well as the bolstering of the sales organization. The operating staff now numbers about 70.

Up in the northeast, in the Boston market, to be exact, early unofficial reports at WVJV-TV, station which became operational in mid-February, are looking good. The UHF outlet, which airs only music videos 24 hours daily, seven days per week, is not yet completely on line as far as Arbitron books are concerned. But Rick Sklar, president of Sklar Communications, who is the station's music consultant, says he's been told by the station's owners that shares have gone as high as 7 in some individual hours. Also not on line fully as yet is the station's cable hookups with local operators, says Sklar.

WVJV uses a rotation system in programming, similar to radio, with music clips appealing to adults in the morning and changed to suit teens in late afternoon, the evenings, and on weekends. News and weather updates are given frequently in the morning.

HATS OFF and a HEARTY WELCOME to KTZZ (Channel 22), Seattle



Effective June 21st, this promising young entry into the broadcasting arena will begin serving the Greater Seattle Broadcasting region.

To provide their new facility with maximum advantage in station automation, KTZZ selected the Betacart[®] multicassette system, along with Sony's Betacam[™] 1/2-inch camera/recorder, 1-inch Type C VTR's and BVE-5000 editor.

And in response to the determination of this new facility to provide the highest quality programming possible to their viewers, we say...

GOOD SHOW!

SONY.
Broadcast

Sony Broadcast Products Co., 1600 Queen Anne Rd., Teaneck, N.J. 07666. Betacam is a trademark of Sony Corp.

The Honeyr



World Radio History

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Top 30 Markets...
In 10 Days!**

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away more than 35 years ago!**

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Plus two, two-hour advertiser-supported specials celebrating the funniest, most outrageous moments in Honeymooner history—The Honeymooners' Anniversary Celebration and Season's Greetings from The Honeymooners. Both available now for Fall '85.

The Honeymooners. A programming opportunity that combines the impact of a first-run series with the proven performance of a TV classic, and it's guaranteed to send your ratings to the moon.

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So, if you're looking over the SNG situation—perhaps you're working out a budget for, say, sometime next year—don't look any longer.

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Tele-scope

Most barter dollars come from spot: ABC-TV

The presentation that the ABC Television Network has been showing on "Barter and the Spot Marketplace" is likely to revive the battle between reps and syndicators on the question of where the barter money is coming from—spot or network.

The study, an enlarged version of a smaller study, concludes on the basis of analyzing the top 100 barter brands according to BAR data during the fourth quarter in 1984 vs. the same period in 1976-'80, that most of the barter money is coming out of spot. Specifically, the presentation says that for every barter dollar spent, "network has lost about 34 cents and spot has lost about 66 cents."

However, the presentation hedges a bit: "This is not to say that barter syndication has taken two-thirds of its revenue directly from spot TV. There are many reasons why a particular brand may have cut back on its network or spot spending that may have nothing to do with barter. We are simply pointing to what we feel is a meaningful correlation."

Lower spot shares. But the presentation suggests that the data are more than a correlation. "The brands that are spending the most in barter syndication are the same brands that are allocating lower shares of their TV dollars to spot television."

The presentation points to estimates that about \$450 million in additional expenditures are going into barter currently compared with the 1976-'80 period. "If these estimates are correct and our findings are reflected in what's happening among other barter brands and with other barter programs, there could be an additional \$150 million available to network and an additional \$300 million annually that stations could be sharing."

The presentation concludes that the recent softness in the spot market was caused, "in greater part," by barter syndication.

Boston billings crest billion

The transition of the Boston's economy from manufacturing-based to one that is service-based and high technology oriented, is the primary reason for the continuing growth of ad agencies headquartered there, according to a survey released this month by The Advertising Club of Boston.

Advertising billings among responding Boston area agencies totaled \$1 billion in 1984; up 27 per cent over the previous year. According to James Summers, a director of the Advertising Club of Greater Boston:

- Two thirds of the area's agencies reported being founded within the last 15 years, with more than half during the last five years
- Eighty-two per cent are headquartered in Boston.

The emergence of Boston as a "hot" advertising center was reported last fall in TV/RADIO AGE. The survey, "The Greater Boston Advertising Community Looks at Itself," is sponsored each year by the Boston Ad Club, with research executed and donated for the third consecutive year by the marketing research and planning department of Hill, Holliday, Connors Cosmopolos, Inc.

Columbia-Embassy combo?

A major question in the recent \$485 million proposed purchase of Embassy Communications by Coca-Cola is what will be the final disposition of Embassy's syndication division. If it eventually merges with Coca-Cola's Columbia Pictures Television syndication arm, it would make that company an even more formidable force in programming.

In addition to Embassy, Coca-Cola would acquire Tandem Productions. Included in the deal are more than 1,000 hours of programming, among them such shows as *All In The Family*, *Good Times*, *The Jeffersons*, *Sanford and Son*, *Maude* and *Mary Hartman, Mary Hartman*. Coca-Cola will also own 227, a new series starring Marla Gibbs on NBC this fall, and *Kane & Abel*, a CBS miniseries for '85-'86.

Looking at the potential for a combined Columbia/Embassy syndication effort, the head of another major studio's sales force says, "If they take and put it all into one operation, it makes them a very powerful distribution company. Embassy has all those half-hours; Columbia already has a number of network hours."

Another syndication source says a merger will give Embassy, "A lot more clout on the street. The old Embassy library has been around awhile."

Until any such merger takes place, Embassy Communications will be under Frank Biondi, head of Coca-Cola's entertainment division. Embassy's television production will continue.

40% cash. In its acquisition announcement, Coca-Cola stated: "Approximately 40 per cent of the aggregate purchase price will be paid in cash, with the balance in common stock. Following certain restructuring activities planned by the Coca-Cola Co., its net investment in the business acquired is expected to be reduced to approximately \$130 million."

Coca-Cola is putting on the sales block, "all or a substantial part of the home video operations of Embassy," and some as yet unidentified Embassy receivables. Also, Coca-Cola says the purchase price of \$485 million will be "less debt," a figure not revealed but reportedly to be under \$100 million. Embassy was acquired for stock in Coca-Cola while Tandem was bought for cash.

The major figures in Embassy, co-owners Norman Lear and Jerry Perenchio, will not continue with the company. Perenchio is expected to purchase some movie theatres. As for Lear, credited with revolutionizing the television situation comedies, he will return to writing and directing. "I welcome the curtain going up on Act III," he says. "Act II was terrific."

WHAT DO
YOUNG WOMEN
WATCH WHEN...

GENERAL HOSPITAL

SANTA BARBARA

& GUIDING LIGHT...

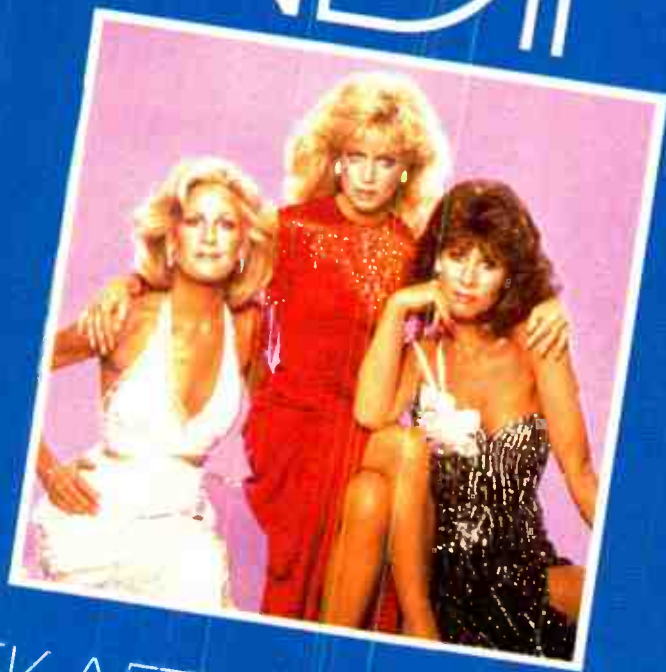
ARE OVER?

THEY WATCH DALLAS.



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OFF-NETWORK SERIES
IN EARLY FRINGE...
AND #1 IN 31 MARKETS!

AND THIS FALL
THEY'LL WATCH
KNOTS
LANDING



WEEK AFTER WEEK #1 IN
IT'S TIME PERIOD... AND
FOR THE WEEK OF MAY 20,
THE #1 NETWORK PROGRAM!

LORIMAR
World Radio History

TV Business Barometer

April local biz climbs 11.2%

Local TV business in April rose a respectable 11.2%, but performance was better than that figure indicates. With this April a four-week Standard Broadcast Month (SBM) and April, '84, a five-week month, those stations reporting on an SBM basis were not providing comparable figures, of course.

However, as previously noted, most stations in the *Business Barometer* sample report on a calendar month basis.

The 11.2 per cent increase compares to the spot rise of only 4.4 per cent in April. Local volume was still well under that of spot in April, though local billings topped those of spot in March.

Local time sales came to \$430.0 million in April, compared to \$507.0 million for spot. Local time sales for the four-month period reached \$1,384.0 million, up 12.3 per cent over the corresponding

'84 span. The comparable spot billings figure was \$1,505.5 million, up 5.5 per cent over last year.

April was the third month to date this year with double-digit increases. The only exception was February, during which local time sales rose only 5.0 per cent over the previous year. On the other hand, spot had only one double-digit month out of four and that was March, when the increase was 12.5 per cent.

Network compensation has been loping along at a remarkably steady pace. The increase in April was 5.4 per cent, a figure only a smidgin different than those of the previous three months. Their increases were: January, up 5.0 per cent; February, up 5.1 per cent; March, up 5.2 per cent.

The April dollar figure for network comp was \$43.5 million, the highest dollar figure in its history, though comp represents a declining share of station revenues. The explanation is inflation, of course.

For the first four months of this

year, network comp totaled \$152.2 million. This compares with \$144.8 million for the first four months of '84. The '85 increase was 5.1 per cent.

The larger stations—those in the \$15 million-and-over annual revenue bracket—showed the highest percentage increase in local billings during April. It was the third time this year (through April) that the larger stations ranked first in performance.

The smaller stations, who had done quite well in March, actually showed a small decline in April.

Topped \$3 billion

Total time sales plus network comp brought the station take to over the \$3 billion mark through April. The actual total was \$3,041.7 million as against \$2,804.9 million in '84.

Network comp ended up last year at only 4.5 per cent of the total station take of time sales plus comp. Through April, its share was running a little behind that of '84, so it will probably end up with less than a 4.5 share by the end of this year.

Local business +11.2%

(millions)

1984: \$386.7 1985: \$430.0

Changes by annual station revenue

Under \$7 million -1.7%
\$7-15 million +5.3%
\$15 million up +14.8%

Network compensation +5.4%

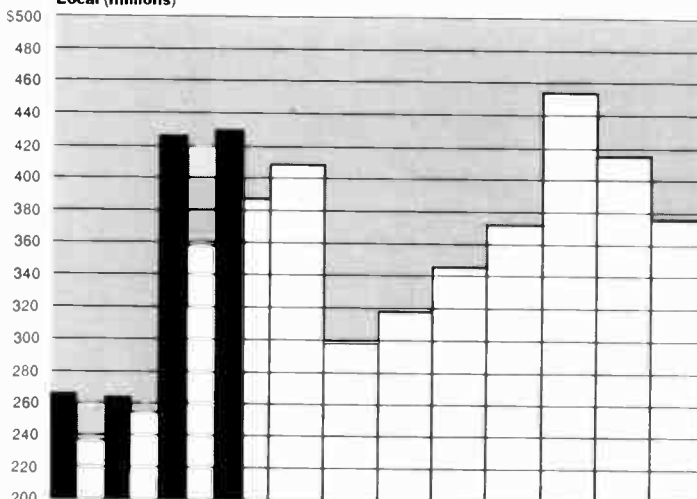
(millions) 1984: \$41.3 1985: \$43.5

Changes by annual station revenue

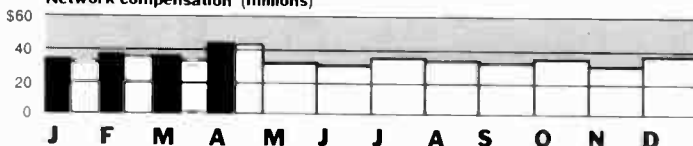
Under \$7 million +3.4%
\$7-15 million +3.1%
\$15 million up +6.3%

April

Local (millions)



Network compensation (millions)



**INDEPENDENT TV STATIONS
HAVE ONLY ONE RECORD TO BEAT.**



THEIR OWN.

Independent TV stations are flying high. They took off in the 1970's and they're still climbing. In five years, the number of independent stations serving markets from San Francisco to San Juan doubled. Heavy investment in programming lifted their average share of audience to 16% (even more for many independents). Advertisers and agencies noticed. Their acceptance led to cost per point parity. And more dollars. Independents now generate over \$2 billion in revenue. Their share of national and local spot advertising has grown more than 33% since 1978. Blair Television has a division devoted exclusively to selling independent stations. We like to soar, too. Growth. A tradition we share with our clients.

BLAIR. ONLY BLAIR.

World Radio History

Television



NOW...THE WORLD

Television/Radio Age INTERNATIONAL NEWSLETTER

Volume 1, Number 1

London . New York . Hollywood 27 May 1985

This is the first issue of the Television/Radio Age International Newsletter published biweekly. It will cover the activities of television programming and major technological developments throughout the world. It will feature last minute news items from the major production capitals, including Hollywood, New York and London and will be produced in those cities under the direction of Irwin Margolis, formerly head of NBC News, Europe.

U.S. INTERNATIONAL DISTRIBUTORS reacted positively to the French report on private television. Although the report which establishes two "super" networks to cover the entire country and an unspecified number of local stations, probably about 60, still must be approved by the government, it is likely that the prospective station owners will be permitted to buy about 40 percent of their programming from outside the European Common Market.

Jerry Wexler of NBC International, commented that the report was encouraging and would result in better programming. He was confident that the public in Europe would benefit.

Bruce Gordon, Paramount International, said that while he thought it would take some time before the new French networks were operative, he is encouraged by the increase in business in the U.K. and Western Europe. "There seems to be renewed confidence," he declared, "that the new technologies are not going to knock out over-the-air television."

RUSSIAN TURNER PROGRAM SERVICE was announcing its first major series sale to the Eastern Bloc country, Robert Wussler, executive vice president of the parent company, TURNER BROADCAST SYSTEMS, was in Moscow discussing programming with the Russians. "That will come of those talks is not immediately known, but it is known that the East Germans have purchased the seven hour Jacques Cousteau Amazon series for airing later this year."

The syndication arm of Turner also announced a two-year agreement with the USA, Mexico's leading broadcast and cable system to provide 24 hour service which includes access to all-news CNN. Turner programs already can be seen in Australia, Germany, Iceland, Italy, Japan, Korea and the Philippines. Transmission to Europe starts this autumn.

Three major advertising agencies are producing a significant number of commercials for use in the U.S. While the three, Y & R, the world's most prominent agency, BBDO, the third largest and Ogilvy and Mather might cite the

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Radio Report

Beer/wine ban would cost local sports \$16 million

Radio rights holders to local play-by-play sports stand to lose about \$16,065,000 in revenues nationwide if a ban on the advertising of alcoholic beverages is imposed, according to the sports division of the Katz Radio Group. The division estimates that of this total a loss of \$12,065,000 would be suffered by the four major professional sports: baseball, football, basketball and hockey. Broken down, the potential revenue losses incurred for the four groups would be: Major League Baseball—\$6,000,000; football—\$3,500,000; NBA basketball—\$1,725,000; and NHL Hockey—\$840,000.

Anheuser-Busch, which is the top spender of radio play-by-play, represents a major portion of these expenditures, while Coor's, Pabst and Stroh's participate to a lesser degree, notes the division. Miller sponsors only a small number of radio franchises, with most of its sports dollars going to network television. Local radio airings of college sports events would also suffer drastically, with beers accounting for an estimated \$4 million in sponsorships, almost exclusively in college football and basketball, according to Katz Radio's sports division.

Few wine ads. While the ban on alcoholic advertising would include wine as well, the Katz division notes that wine's support of local radio sports has been very limited. According to David Halberstam, vice president and manager of Katz Radio Group Sports, "Beers generally buy the largest degree of local sponsorships to strengthen their identification with a well established local institution such as a sports franchise. The loss of beers would have to be made up by a number of new, smaller advertisers."

Measures are being taken to avoid the potential huge losses, Halberstam says. "Some rights-holders are even exploring the possibility of including a clause in their rights agreement which would open the doors to renegotiate the terms of their rights agreement in the eventuality of a beer loss." The Katz Radio Group is exclusive national sales agent for more than 50 sports franchises.

New spot \$ breaks wanted

Some rep watchers think the industry has a good chance of coming up with one thing that some, but not all radio reps at this point, are looking for. That's separate breakouts by Radio Expenditure Reports of spot volume under such categories as farm, black, Spanish language, religious and sports. Blair Radio executive vice president Bob Ferraro, who's among leading proponents of the change that he says is supported by most radio members of the Station Representatives Association, explains that such breakouts

would help give stations who do not carry advertising in these categories a more accurate idea of their share of available business.

In its present reports, RER lists only the aggregate total of available dollars—totals that do not differentiate between such specialized categories of advertising. Thus Ferraro says that a station's listed share may be skewed up or down, depending on whether the station accepts a certain specialized category of advertising.

Info necessary. He observes that certain stations automatically get these specialized dollars, but "It's important for all stations to know what kinds of monies are available, even in the areas they don't accept. Since the entire industry is so much more sophisticated in looking at national sales, there's a real need for this."

Ferraro says it would be a simple matter, technically, for RER to do this, but RER needs a go-ahead and cooperation from every SRA member radio rep to do it: "All it would take is for all the reps to meet for half a day and agree, for instance, that everything from Ciba Geigy can be coded 'farm,' and everything on *Voice of Prophecy* can be coded 'religious.' The only problem might be sports, because of accounts like Anheuser Busch. Most probably is sports, but they also have their Busch Gardens theme parks, which use non-sports inventory, too."

Meanwhile, in one more effort to get agreement from all SRA member reps, RER president Ted Schwartz has sent a letter to all reporting reps seeking permission for the change. At press time, Schwartz was still waiting for all replies to come back.

RADAR system defended

The top RADAR executive is looking at the admission of a former executive of the RKO Radio Networks that their commercials clearance records were rigged in 1982 and 1983 thereby inflating RADAR numbers as a case of a once-in-a-lifetime bad event and he expects to make no radical if any change in its reporting system. According to Statistical Research, Inc., president Gale Metzger, the company "would be foolish to sit back and not reassess, given the circumstances. But I haven't lost my fundamental perspective in that we have good systems in place. American business must run on the assumption that people are basically honest and will do what they say they will do." If there is one area that RADAR will examine it will be the possibility of spreading its base for obtaining clearance information from two points in time each year, "which would make it that much more difficult for anyone to fool around with the numbers," says Metzger.

As far as RADAR's spring, 1985, report on usage is concerned, one of the unusual things it shows is that younger men are heavier users of radio than older males. On a Monday-Sunday, 6 a.m.-midnight, per-quarter-hour basis, 19.1 per cent were 18-34; 35-49: 16 per cent; males 50 and over: 13.1 per cent.

Expecting another 'smash'

Last year's 30-hour, multi-radio network *Dr Pepper July 4th Blast* was described as "a smash" by Young & Rubicam senior media planner Steve Ozzano. This year Ozzano says affiliates of five radio networks are lined up to carry the 57 hours of "explosive rock 'n roll" Sunday, June 30 through Sunday July 7. Those networks are ABC, NBC's The Source, United Stations, DIR and Westwood Radio. The seven special involved will feature music and interviews with the Beach Boys, the Rolling Stones, the Pointer Sisters, a special salute to summer music, a salute to the 30th anniversary of rock 'n roll, a compilation of the year's hits, and "an anthology of the continuing British Invasion." Ozzano reports that *Dr Pepper* is either the major or sole sponsor of each of the seven programs, all aimed "directly at the key *Dr Pepper* target audience of young people, 12 to 24."

Radio '85 seminars

Three long-form seminars, focusing on advertising, marketing and management training fields, will highlight the panel sessions of Radio '85 Management and Programming Convention. The convention will be jointly held by the National Radio Broadcasters Association and the National Association of Broadcasters, from September 11-15 in Dallas and will feature more than 60 sessions addressing management, programming, sales, engineering and allied radio topics.

The long-form seminars will feature three consultants. Dr. Patricia Zigarmi, vice president of Zigarmi Associates and vice president for consultant services/product development at Blanchard Training and Development, will focus on "Leadership and the One-Minute Manager," on September 12, 1:45-5 p.m. Jack Trout, president of Trout & Ries Advertising, will head "Marketing Warfare," on September 13, from 2:45-5:30 p.m., and Bill Erower, head of Bill Brower Associates, private consulting firm which specializes in sales and management development and training, will lead the panel discussion on "Personnel Management—How to Get the Most out of Your People," September 14, from 1-4 p.m.

High-speed service to NBC

Beginning July 1, both the NBC Radio Network and The Source will be the first radio webs to use Radiolink, the Associated Press high-speed broadcast wires, for its affiliates in the newsroom. The new NBC service gives stations printed information about NBC Radio news' programs in conjunction with information currently supplied over the air. Radiolink will deliver special-events updates, news program advisories, and information on NBC Radio's *Newsline* and The Source's *Audio Feeds*, in addition to other news-related information.

Radio creative pointers

A caution against transferring the sound track of TV ads to radio verbatim, a challenge to agency creatives to never stop trying to make their radio ads better, and a "case history" that demonstrates the sales effectiveness of humor, were three points driven home during the 18th annual Radio Workshop held last week in New York by the Association of National Advertisers and the Radio Advertising Bureau.

More than 800 executives from advertising agencies, client firms and the broadcast community heard Jess Korman senior vice president, creative, Benton & Bowles, brand as "Xeroxing your paycheck," the verbatim transfer of the TV audio track. "It works occasionally, if no one is playing close attention. It won't survive scrutiny. And esthetically speaking, it can result in lousy radio. Besides it's just downright lazy. In the judgment of many who write and produce radio," Korman believes, "the transferred commercial ought to work as strong advertising on its own. So that even with a high visibility TV campaign which everybody has seen, if there is one bubble gum chewing teenage girl who didn't see it, who should see it . . . then the radio spot makes sense to her without benefit of prior viewing.

"Television audio tracks," Korman says, "are the basic material of imagery transfer. But exciting, imaginative radio commercials need to have a kind of total *radio integrity*. Radio is simply not television. It is different and has its own imperatives. With image transfer we can use radio as a TV extension. We can use radio to recreate, rebuild, and extend the life of the TV image."

Admen exhorted. Jim Thompson, senior vice president, Leo Burnett, agency for United Airlines, exhorted agency creatives to ask themselves, "Are we creating good radio? Is it the kind of stuff that people will want to listen to? Is it good enough to get listened to? Imagine your audience, one at a time, driving in traffic, jogging with a Walkman, working in the basement or just frying their brains on a beach. Is your advertising capable of getting their attention and holding it?"

"You can forget all about radio's efficiency, speed and flexibility if the creative work is no good."

Balancing his questions, Thompson then asked the clients; "Are you allowing your agency to give you the best radio advertising? Great advertising ideas are of all kinds, some are cheap to produce, others costly. Top level production did as much or more to make these commercials stand out from much of the other stuff that is on the air."

Joy Golden, president of Joy Golden Radio, admits that it's difficult to give rote advice on "Writing Radio that Works," but says that the humorous ads she wrote, via TBWA, for Bel Fromagerie cheese, helped boost sale of the brand in the New York area by 81 per cent. She also attributes the success of the campaign to the talent that did the on-air voices, though Golden revealed later, she's taking to the airways herself for a campaign she has written promoting *La Cage aux Folles* via New York area outlets.

Radio Business Barometer

April spot rose 5.0% (adjusted)

April spot radio climbed a modest 5.0 per cent, after adjustment, according to the monthly figure from Radio Expenditure Reports. The Larchmont, N.Y.-based service, which massages input from 15 top national rep companies, adjusted the initial reported figures which were based on a five-week Standard Broadcast Month (SBM) for April, 1984, vs. a four-week SBM for April this year.

The initial figures showed a decline in spot radio billings that amounted to 16.0 per cent. Lopping 20 per cent off the '84 figure brought the rise to 5.0 per cent on a comparable basis.

In dollar terms, the combined April '85 total from the radio reps, which covers commissionable business only, came to \$70,230,900. Last year's figure was \$83,585,100, but the 20 per cent cut for comparability brought '84 billings down to \$66,686,100.

The adjustment process had to be applied to the year-to-date totals for spot radio since the Standard Broadcast Calendar for '85 totals 17 weeks through April but the standard calendar for '84 shows 18 weeks through April.

The four-month spot radio total for this year comes to \$240,609,500 (17 weeks), compared with \$230,934,400 (18 weeks) for '84. Cutting one week from the '84 total brings the comparable figure to \$218,101,900. The unadjusted four-month increase was 4.2 per cent; adjusted, the increase mounts to 10.3 per cent.

Because client stations often compare their spot billings to the RER totals, the data collection company, in response to rep concerns, emphasizes that the totals are by no means indicative of individual markets, which can differ wildly from the totals month by month. The same is true of comparisons of market totals with market group totals.

The market group totals are also adjusted by SBM, of course.

The year-to-year percentage changes in the four market groups ranged from a high of 10.2 per cent up to a low from 1.3 per cent down, both figures adjusted.

For April the top 10 markets billed \$27,379,400, down 14.8 per cent from April, '84, but up 6.5 per cent on an adjusted basis. Markets 11-25 brought in \$15,048,600, down 21.0 per cent, but down only 1.3 per cent, adjusted.

In the 26th to 50th markets, the billings came to \$10,441,300, down 17.9 per cent, but up 2.6 per cent by adjustment. As for the 51-plus markets, the volume came to \$17,361,600, down 11.8 per cent, but up 10.2 per cent, adjusted.

Year-to-date data

The year-to-date data by market group, showing billings and then unadjusted and adjusted percentages, respectively, are: top 10, \$93,713,100, plus 6.6 and 12.8 per cent; 11-25, \$50,469,800, plus 2.0 and 8.1; 26-50, \$36,160,100, plus 1.3 and 7.3; 51-plus, plus 4.2 and 10.3. The top to bottom range in adjusted percentages is only 5.5 points.

National spot +5.0%*

(millions) 1984: \$83.6 1985: \$70.2
1984 adjusted: \$66.9

Changes by market group

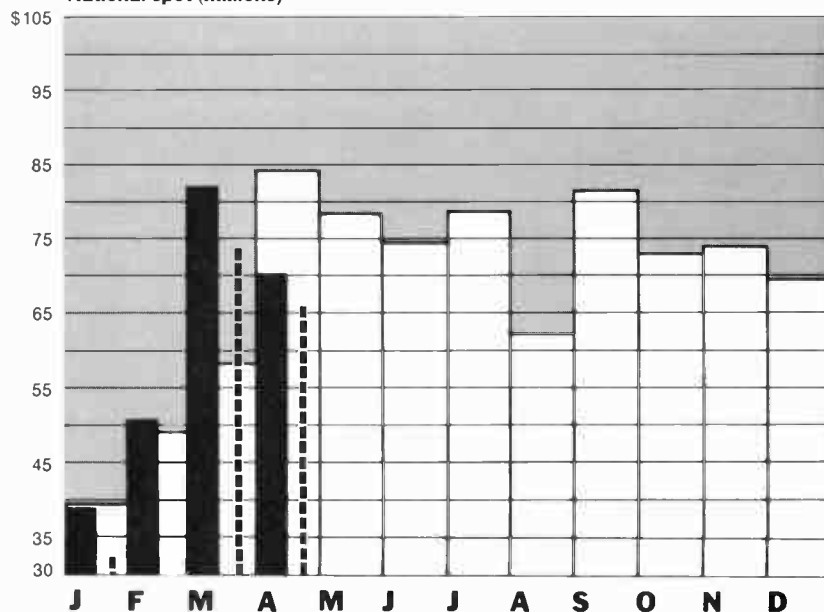
Market group	Billings (mils.)	% chg. 85-84
1-10	\$27.4	-14.8% +6.5*
11-25	15.0	-21.0 -1.3*
26-50	10.4	-17.9 +2.6*
51+	17.4	-11.8 +10.2*

Source: Radio Expenditure Reports * Adjusted

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

April

National spot (millions)



ADJUSTED

A PHENOMENON BECOMES A DAILY SERIES!

After achieving block-buster numbers in its first telecast in September, '84, The Transformers™ became an incredibly high-rated weekend series! This Fall, The Transformers will transform your afternoon kid block as kids race home from school to watch the most exciting action adventure on planet Earth! It's already cleared in over 91 markets for 86% U.S. coverage.

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MEETS
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Columbus • Greenville •
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Advent of 15s welcomed by agencies— as long as there isn't any surcharge

Split-30s TV spots seen leading to more variety in lengths

By GEORGE SWISSHELM

So far, the volume of talk about split-30 second commercials, a.k.a. twin 15s, has greatly exceeded their actual appearance on the television networks. This could change later, but most informed agency estimates are that use of split-30s will probably evolve steadily, but gradually, perhaps moving up to their next notch by fourth quarter 1985—though at least one top agency exec sees the possibility of a “dramatic takeoff” by the end of the year. And the hope of some, looking farther down the road, is that the move to split-30s will represent only a first step toward growing use of a variety of commercial lengths—with the proviso that this opportunity for greater creative flexibility will not come with a surcharge in the form of higher premiums.

If there's no surcharge, Richard Kostyra, senior vice president, media, at J. Walter Thompson, welcomes the advent of 15s as a first step toward giving ad-

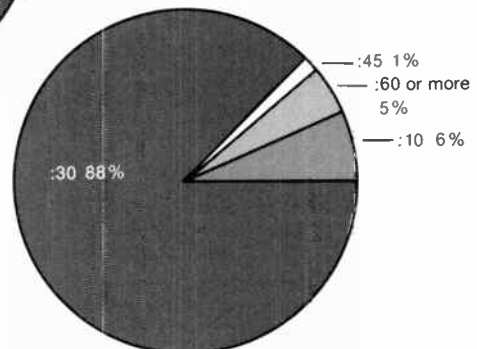
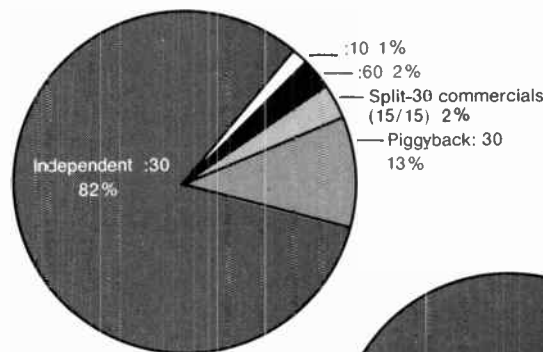
vertisers greater flexibility. But only a first step—because he does not believe that 15s “should be intended as the sole advertising unit available. We think multiple lengths should be available for the various needs of different advertisers at various stages of their products' life cycle.”

Thus, he explains, when a new product is introduced, 45s “could be an excellent vehicle to tell the full story of something unfamiliar to the public, and to communicate the quality, value and usefulness of the new item being introduced.” Then later, he says, as the product matures and becomes widely accepted and known, 20s, 15s, or 10s can be used for the necessary reminder frequency.

But the bottom line on all of the above, stresses Kostyra, “is that now that advertisers are starting to learn how to make the most of this new opportunity, its value should not be scooped out of their mouths by raising the price of

The use of split-30s is expected to evolve steadily, but gradually, though at least one top agency exec foresees a “dramatic takeoff” by the end of the year.

'84 network TV commercial lengths



'84 spot TV commercial lengths

Source: 'Media Trends', Doyle Dane Bernbach

15s, or the prices of any of the other alternative message lengths."

Similarly, Bill Croasdale, senior vice president, director, network TV and programming at BBDO, notes that his agency's report on shorter length spots emphasizes that there are far more options available than 30s, and that "Almost everyone is missing the point in failing to recognize that all of the varied formats that can be created from both 30s and 60s mark the beginning of a revolution in commercial time management."

The BBDO report asks, "Why not 10s and 20s, too; why not new ways to split a 60, to provide advertisers with a 15 and a 45, a 20 and a 40, a 35 and a 25, or a 47 and a 13, as the need demands? This way, time becomes a more finely crafted weapon in the battle to create preference for a client's brand."

The BBDO report adds that all the rules about when to use a 15 and when not to, "miss the point, because the issue is not old brand versus new brand, feelings versus logic, or simplicity versus complexity . . . none of these generalizations get to the real issue for advertising—how to sell. The length of the commercial message should be determined by what it takes to sell the product."

Or, as Peter Triolo, senior vice president, manager of the media department at William Esty puts it, "The key point to keep in mind in discussing 15s, 45s or any other commercial length, is that it

all ties back to marketing, and to the fact that media does not work in a vacuum. Media works with creative, within the economics of the client's strategic marketing goals."

Triolo believes we'll see "a gradual build up in use of split-30s over the next few years." He points out that most of those into 15s so far "have been about 35 major advertisers, most of them with a large stable of packaged goods brands."

He adds that these advertisers have used them for remainder messages for well-established brands familiar to most consumers, for brands using a simple, short message, but not for the explanations needed for a new product launch, or for emotional sell that takes time to set up a mood, "which is what we mean when we say media has to work with creative in the framework of the client's marketing strategy if it's going to do its job."

O&M position paper

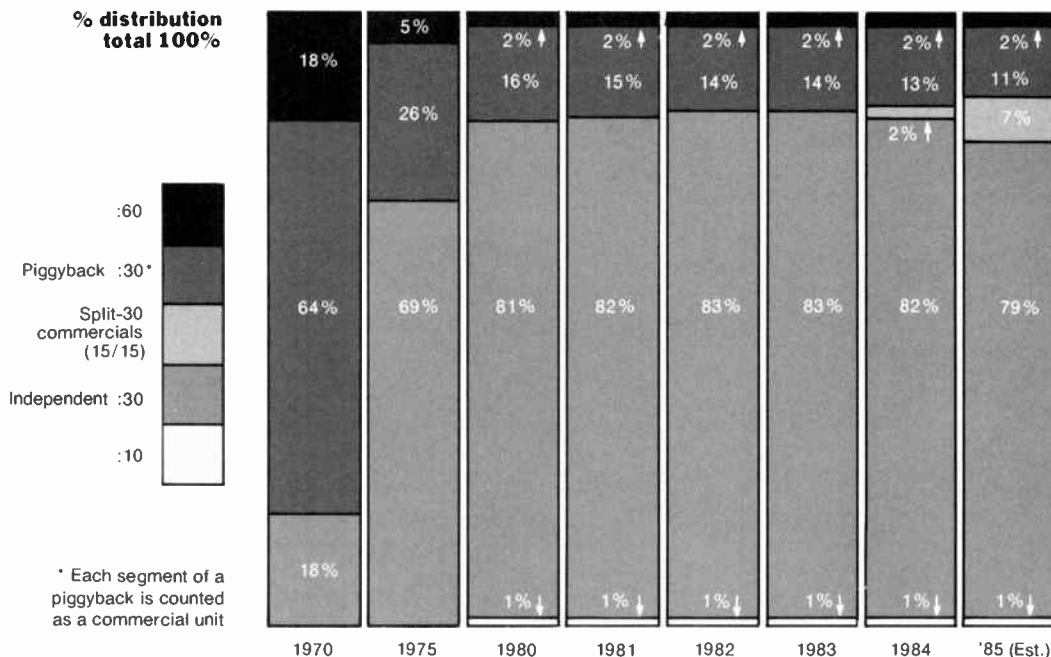
Similarly, Larry Cole, senior vice president, director of media services at Ogilvy & Mather, points to his agency's position paper on 15-second announcements. This observes that 15s, "like other lengths or approaches cannot be considered universally good or bad. Like most tools, they are effective for some tasks. Commercial length is a strategic decision which must be based on marketing, creative and media objectives."

The O&M position paper states that the value of 15s for individual brands "depends on a variety of factors including the brand's stage in the development cycle, its history of advertising, the brand's position in the category, whether 15s are used in tandem with longer message lengths, the particular creative strategy, competitive activities, the proportion of 15s on the air, and the brand's media strategy and budget."

The report adds that the decision to go to market with a campaign using 15s "must be made on a case-by-case basis, using test marketing where appropriate to assess the effects on consumers and sales. The test design must reflect the media and creative options being weighed, and the evaluation criteria must be consistent with the brand's marketing and advertising objectives."

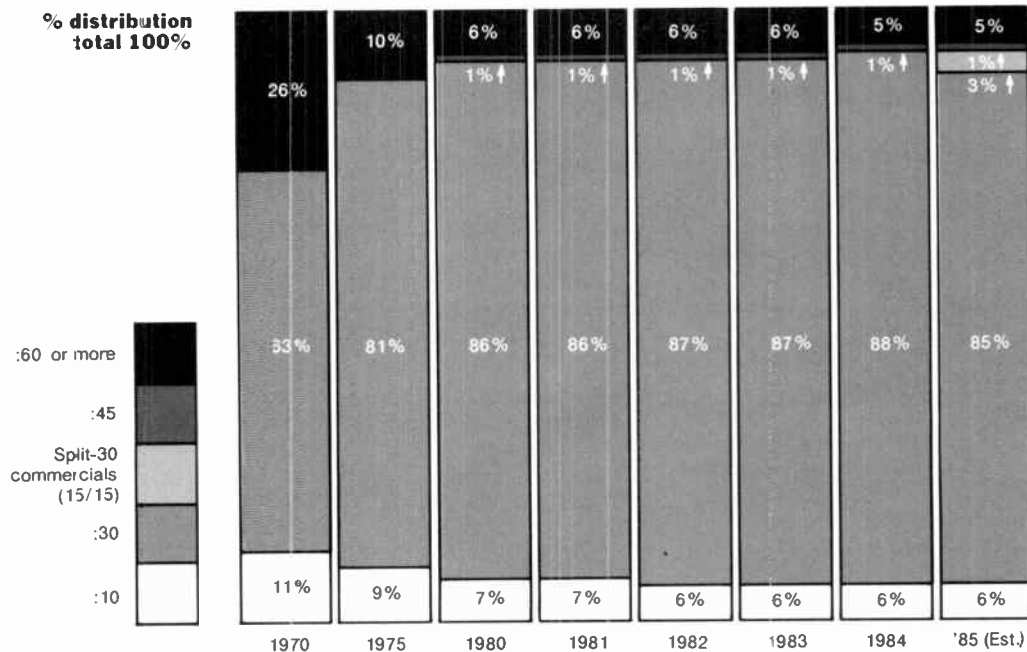
Agency research chiefs concur. George Fabian, executive vice president, director of research at SSC&B:Lintas told the Advertising Research Foundation's Copy Research Workshop last month that the answer to the question of how long a commercial should be depends on the message and that the appropriate message length is a marketing and creative issue that "should relate to the advertising goal and not strictly to media efficiency." He added that if marketing and advertising goals determine the appropriate message length, "then surely there will be a balance of all commercial lengths aired, and the viewer will not be subjected to twice or

Network television commercial lengths 1970-'85



Source: "Media Trends", Doyle Dane Bernbach

Spot television commercial lengths 1970-'85



Source: 'Media Trends', Doyle Dane Bernbach

even three times the number of commercial messages."

Meanwhile, though most agency men reached expect use of 15s to grow only gradually, one warns that his concern is not so much for the immediately upcoming 1985-'86 season as for '86-'87. As he sees it, "The networks are caught in a bind where their production costs for programs are now climbing about 10 to 15 per cent a year, while their revenue increases are only in the five to seven per cent range. Since no one can run a business too long when their costs stay higher than their intake, we worry that the networks will see themselves forced into making 15s the standard unit for '86-'87—not at 50 per cent of the price of a 30 as they are now, but at 60 to 70 per cent of the 30-second rate, to try to generate revenue levels that will jack up their income closer to their costs. At the same time, it would help them attract more small budget advertisers who can't afford enough 30s at the full 100 per cent price."

Fall season

But for the upcoming '85-'86 season, agency media heads like Mike Drexler, executive vice president, director of media and programming at Doyle Dane Bernbach, expect split-30s to rise to become 7 to 10 per cent of all commercial lengths on network television, probably becoming more evident as we move later into the season.

J. Walter Thompson's Kostyra had previously anticipated "more accelerated use of split-30s than what we've seen. They've taken over only a three to four per cent share of all commercial positions on the networks, and may possibly have broken past the five per cent mark in the past two months."

But he adds that while use of 15s has been cautious to date, he believes that "use of these units could accelerate dramatically in the coming months, and that possibly fourth quarter of '85 could be the take-off point."

BBD's Croasdale notes that for the 1984-85 season the networks allocated about 25 per cent of their inventory for availability of split-30s, and that though advertiser use of these opportunities has been heavier in daytime than in primetime, advertisers have used only about 4 per cent of primetime inventory for twin 15s. How close the industry will come to using the full 25 per cent of network inventory available for split-30s this time around, Croasdale calls "anybody's guess," but says his "own gut feeling is that it could get close to the 25 per cent there for the asking. And I think that what we'll see is agencies creating more totally new 15s, rather than trying to adapt cut-down versions of existing 30s."

At Ogilvy & Mather, Cole points out that split-30s have been accepted by the networks since fall 1983, "but here it is, summer of '85, and the networks are not

running anywhere near the number of split-30s they've provided for." He says a little less than one quarter of the split-30 positions the networks have made available to daytime advertisers have been used for split-30s (with the rest being occupied by standard 30s), and that only six per cent of primetime split-30 availabilities on the networks have actually been used for split-30s.

This, says Cole, "does not necessarily mean that advertisers are disinterested. Much of the split-30s that have been used in daytime have been used by the drug and toiletries category. What it seems to mean is that advertisers are not 100 per cent into split-30s, at least not yet, and that they aren't moving into 15s as quickly as they moved from minutes to 30s some years ago."

Concern about clutter

Esty's Triolo doubts that the expected increase in use of 15s "will in any way approach a flood," because, "both agencies, advertisers and the networks are deeply concerned about clutter. You can see that everyone is proceeding with caution toward more 15s from the small proportion of commercial pods available for split-30s that have actually been occupied by pairs of 15s." Triolo explains the industry-wide concern with clutter by pointing to the historical background of "the 1,800 commercials the networks ran each week back in the

(continued on page 98)

Ratings decline, alternative vehicles could cause pro grid client defections

Ad agencies expect NFL TV prices to drop . . . or else

Agencies see themselves holding the high cards in current negotiations for network football packages. However, though most go along with this assessment in the case of college ball, a few agency media executives wonder about the pressure of the \$2 billion, five-year contract the networks are still working their way through with the National Football League and the sky-high rights fees they will be trying to recover.

But most point out that if the networks don't drop their prices, no matter what kind of rights fees they're stuck with, clients aren't stuck with network football. There are just too many good substitutes waiting on the bench from the syndicators, agencies maintain.

Says Mike Drexler, executive vice president, director of media and programming at Doyle Dane Bernbach: "Given the ratings slippage in sports and the overabundance of alternative sports vehicles available since the Supreme Court's NCAA ruling, agencies are not likely to take less for more, no matter how high the networks' rights fees are for professional football."

Result, says Drexler, is that his network people are finding sports packages "very negotiable," and are expecting to see "some fairly attractive prices."

Continuing decline

At J. Walter Thompson, Richard Kostyra, senior vice president, media, notes that all three networks saw their NFL audiences for the 1984-'85 season "decline significantly in both average household ratings and in men 18 to 49. Since this decline does not appear to have plateaued yet, our estimate is that the decline is likely to continue.

"That being the case, the extent of our clients' presence in NFL football for the upcoming season will depend on the networks' football prices being commensurate with their audience declines. At this early stage we expect pricing to be commensurate.

"But if it isn't, quite a few advertisers can be expected to reduce their partici-

pation in network football."

Kostyra adds that for those advertisers who remain, prices will drop, and that "This scenario is likely to mean less upfront buying into network football this year, and more scatter customers waiting for prices to come down."

Robert Igiel, senior vice president, group media director, programming and network negotiations, at NW Ayer, describes sports as "an excellent buy at the right price," and says he'd "expect more of the prices to be right this year because there's softness in some areas of football right now—particularly for college games, where the prices have come down

substantially because there are so many good games available."

Igiel also says that because audiences are down, "I think prices should come down sufficiently to keep CPMs at about the same level as last season. I see no reason for increases in sports CPMs."

At Cunningham & Walsh Howard Nass, senior vice president, media, agrees that sports "is still one of the best ways to reach men," but adds that, "There's so much of it today—every night of the week and in cable homes on six or eight channels on weekends—that it no longer holds the importance to advertisers it did a few years ago. The male audience is split into too many slices. People are questioning the value they used to place on having their commercials in football."

Nass recalls that when there were far fewer games telecast, "The brewers and car manufacturers used to fight for the right to be 'the official beer,' or 'the official car' of the NFL or of the AFC. Today there's so much sports available that advertisers no longer feel that being in sports is an absolute must."

Mike White, senior vice president, director of media services at Needham Harper Worldwide/Chicago, points out that it's too early at this stage in nego-

NFL football ratings

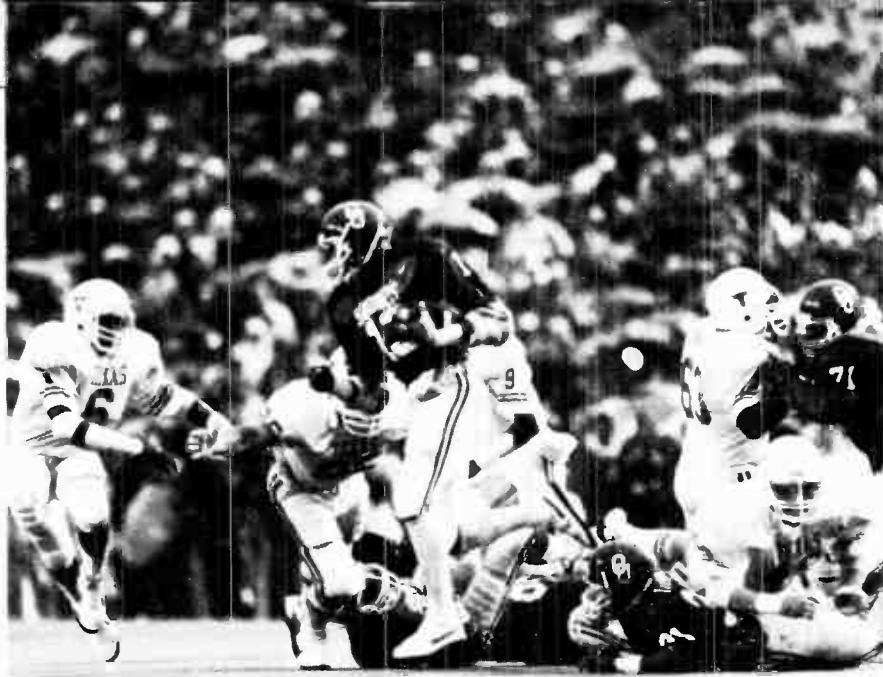
Regular season football audiences, 5-year trends; playoffs for 1984 only

Average audience: % U.S. TV households

	1980	1981	1982	1983	1984
CBS/NFL Ratings	15.3	17.5	16.5	16.7	14.3
Regular season Share %	37	41	38	38	33
Telecasts measured	27	27	17	27	24
NBC/NFL Ratings	14.9	13.9	13.9	12.6	11.8
Regular season Share %	36	33	32	29	26
Telecasts measured	27	27	16	27	24
ABC/NFL Ratings	20.3	21.2	19.4	17.4	16.9
Regular season Share %	34	35	32	30	29
Telecasts measured	20	20	12	21	16
CBS/NFL Ratings	—	—	—	—	23.3
Playoffs Share %	—	—	—	—	50
Telecasts measured	—	—	—	—	3
NBC/NFL Ratings	—	—	—	—	20.4
Playoffs Share %	—	—	—	—	44
Telecasts measured	—	—	—	—	3
ABC/NFL Ratings	—	—	—	—	46.4
Super Bowl Share %	—	—	—	—	63
Telecasts measured	—	—	—	—	1

Source: A.C. Nielsen

(continued on page 102)



The profusion of college football games available since the Supreme Court NCCA ruling offers agencies alternatives to pro contests.

Texas vs. Oklahoma on ABC

tations to make any solid predictions in football pricing, but does say he'd be "surprised to see any meaningful drops or increases in network prices. And we already know that several clients will be using less network sports than last fall

unless rates are more attractive than last year."

White, like Nass, points out that there are so many alternatives available, "that for some clients, network football is no longer the mandatory place to be that it

used to be. Among the alternatives White expects to be "looking at very carefully" are "some of the more attractive syndicated packages." And price, he adds, is only one aspect to be considered, because "most clients have a regional distribution skew of one sort or another and some of the syndicated packages cover just the Southeast, say, and others feature schools that are regional favorites in the Southwest. And there are also the non-sports alternatives like those primetime shows that reach men and the non-television alternatives such as sports and other specialized magazines edited for men."

Steve Grubbs, senior vice president, associate director, network programming at BBDO/New York, recalls that last season, NFL prices "were down somewhat, but not down commensurate with the audience fall-off that all three networks have suffered over the past three years." That, says Grubbs, means that unit prices "were actually up, though not as steeply as in 1983 and '82, and that CPMS moved higher than unit prices. The networks are stuck with high asking unit prices because they still have to pay off their five-year, \$2 billion contract with the NFL."

But the NCAA, says Grubbs, "is a different story." He notes that the Supreme Court decision throwing college ball wide open "restructured the business to the advantage of both the networks and advertisers. It gave the nets lower rights fees, so they can offer us lower prices. That means that the networks can package spots in college games along with spots in NFL as a cost cutter for each package. That makes the combination more attractive."

At Backer & Spielvogel network

NBA ratings in 1984

Basketball audiences—NBA (CBS-TV, '80-'81 to '84-'85—five-year trends.

Average audience: % U.S. TV households

		'80-'81	'81-'82	'82-'83	'83-'84	'84-'85
Reg. season	Ratings***	6.0	6.0	6.3	6.3	6.7
	Share %	18	18	18	18	17
	Telecasts measured	13	19	7	9	5
All-Star game	Ratings	9.2	8.9	9.2	9.0	10.9
	Share %	23	22	21	21	26
	Telecasts measured	1	1	1	1	1
Playoffs	Ratings	6.7	6.2	6.7	5.4	5.3
	Share %	24	21	22	18	17
	Telecasts measured	20	15	15	16	11
Championships	Ratings	6.7	13.1	12.2	12.2	13.5
	Share %	27	28	26	26	30
	Telecasts measured	6	6	4	7	6
NBA average*	Ratings	6.5	7.1	7.5	7.2	7.7
	Share %	22	21	22	19	20
	Telecasts measured	40	40	26	32	25

Source: A. C. Nielsen. * NBA average is based on regular season, all-star, playoff and championship games.

manager Steve Auerbach expects ABC prices for Monday Night Football to come down, but that Saturday college games on the networks "will probably be priced higher because they delivered some good ratings last year—an average of about an 8."

Auerbach notes that CBS college football "did about as well as expected, and when that happens we usually expect an increase that covers inflation. And the professional games on both CBS and NBC will probably come with small rate increases."

Meanwhile agency estimates of prices expected for football this fall include \$100,000 for a 30-second commercial in NFL regular season football, around \$150,000 for a 30 in Monday night professional football, \$30,000 for college games, and a 10 per cent increase being asked for the Super Bowl on NBC, which would bring the asking price of a 30 to \$550,000.

In college ball, Cunningham & Walsh's Nass recalls that 10 years ago at the end of each season, "there were only a handful of post-season bowl games. Each was a prize for the advertiser who could be the one in his category who was able to sew it up. Today there must be at least 18 bowl games up for grabs, but who needs them?"

Nass also observes that ABC's Monday night football ratings dropped last year and believes, "We'll continue to see football ratings slide in the fourth quarter and CPMs will probably be a

little higher—unless the networks aren't sold out by September, in which case we'll then see prices come crashing down.

Kostyra notes that in NFL play on the networks, CBS dropped from Number 1 with a 17.4 household rating in the 1983-'84 season to a 14.9 for '84-'85, and that ABC's Monday and Thursday night primetime NFL football dropped from a 16.7 to a 15.5 household rating, but that was still enough to enable ABC to recapture first place in the networks' NFL ratings race. NBC dropped the least, but from a smaller base, to slide from a 13.3 to 12.8 and remain "a distant third."

Kostyra reports similar patterns showing up for the male 18-49 demographic: ABC regained the Number 1 spot despite their slipping from a 15.5 rating to a 14.6 for men 18 to 49. CBS lost ground, with minor exceptions, in most components. For men 18-49 these exceptions included the Thanksgiving Day game, where CBS maintained its previous season's position by moving up slightly from a 22.4 to a 22.6. For all other games including the NFC championship, CBS was down in men 18-49, though up slightly in households, moving from a 30.1 to a 31.1.

Kostyra also recalls that last season CBS ran much of its college football in the early afternoon, opposite a lot of local football action. This season CBS has moved game times ahead, "which puts more viewers in front of the set, but

also puts CBS in direct head-to-head competition opposite ABC's games. This can only split the audience and reduce the numbers for both networks."

Kostyra points to similar audience splits expected in syndicated football. He notes that while the number of syndication companies handling college football has suffered attrition since last year when a number of them got burned following the Pandora's box of college games thrown open to syndication by the Supreme Court's NCAA ruling, those syndicators remaining with football will be handling more games.

For instance, last year Ted Turner's WTBS (TV), with its widespread satellite coverage, carried only Southeast Conference games. This season Turner is adding games from the Big Ten, Pac-10 and Atlantic Coast Conferences, plus the game between West Point and Boston College scheduled for October 12. But as Kostyra cautions, "These additional games are being scheduled in primetime, opposite ESPN football. Again, this can only split the audience and slice into the viewing totals to the games on both WTBS and ESPN."

Network view

At the networks themselves, though it's too early to judge how sales will go, because they're only in the initial stages of negotiations, Jerry Dominus, vice president, sales at CBS-TV, says his network has several things going for it this season "that will make our football packages more attractive to advertisers."

Among these, he explains are "enhancement" of CBS' packages "by mixing in conferences who weren't with us last year, and which gives us a broader mix of teams. At the same time, some of the local syndication packages available last year won't be back, and that will cut down the competition for viewers."

On top of these "enhancements," says Dominus, CBS has more games scheduled for later time periods this fall, "which means more fans will be at home, indoors, in front of their sets." Dominus also explains that advertisers "like our packages that combine professional and college football because they'll be enjoying the advantages of both the very high-rated NFL contests, and at the same time be able to average down the costs of the package with the help of the college games. This works well for advertisers who want to know what their average unit cost or average CPM will be against our choice audience of football fans." In addition, he says, the college games on Saturday, followed by the NFL games on Sundays, "help advertisers maximize their reach."

(continued on page 102)

Agencies are concerned that high network rights fees for NFL telecasts could translate into higher prices.

Dallas Cowboys vs. Washington Redskins on CBS



Company almost ready to offer commercial service in Boston this fall

AGB people meter gets high marks in early test results

Does the people meter "work?" First indications from AGB Television Research, which is testing a people meter service in Boston, is that it does. A just-revealed progress report, including results of the first piece of finished research to measure the accuracy of a people meter system in the U.S., suggests high marks for the methodology, which would be the first major advance in the U.S. for television audience measurement in decades.

While people meters are employed abroad, with AGB TV Research's British-based parent, AGB Research, a prime user, meters used in the U.S. by Arbitron and Nielsen measure household tuning only. However, both companies are testing people meters.

Encouraged by the results of the test, which has been going on for four months, AGB is just about ready to offer the service in Boston on a commercial basis this fall, subject to one confirming research phase, and to start pitching a national service in competition with Nielsen early next year.

The progress and test reports were issued by Norman Hecht, AGB TV Research president. Among the highlights reported:

- The buttons on the PeopleMeter representing household viewers are properly pushed 93 per cent of the time.

- The response, or cooperation, rate of the *eligible* sample came to 62 per cent, while the net response rate, that is, the rate based on the original, *pre-designated sample*, was 50 per cent.

- The ratio of in-tab to the total sample averaged 94 per cent, day-in and day-out. Hecht maintains this is "the highest in-tab sample rate ever achieved in the U.S. by a rating service."

- The monthly sample turnover rate, a key behavioral index because of the question about whether households would tire of pushing buttons, is 2.5 per cent, which, Hecht says, is par for AGB's experience with people meters in the United Kingdom.

Of no little importance is AGB's claim that it can offer a people meter service

in Boston at less cost than Arbitron and Nielsen with at least the same household sample size or for about the same cost with a household sample size double that of the existing services. This compares AGB people meter costs with household-meter-plus diary costs of Arbitron and Nielsen.

Four-week cume data

In addition, AGB is stressing that it can offer (and is now providing) actual four week cume data—or for even longer periods—on individual demos. This has never been available on a local syndicated broadcast measurement service because diaries are designed for one-week measurement only. Hence, four-week local cume diary data for individuals is calculated by formula. Even Nielsen's network TV persons cume data is based on diaries filled out every third

subscriber.

AGB has been providing its subscribers—now 37 in all—with a continuous, overnight household and people rating service since February 4. The data have been based on a sample of over 400 households and more than 1,000 individuals. Monitoring this prototype service have been the subscribers, who have put up about \$850,000 of the \$2.5 million which, AGB estimates, has been spent on the people meter test so far.

The 37 subscribing companies include 10 broadcast and cable entities—the three commercial TV networks among them—three advertisers, 23 agencies and buying services, plus The Washington Post Co. Two committees of subscribers—the Validation Committee and the Benchmark Committee—have been meeting at least once a month to provide input and to critique the test phase of AGB's proposed service.

The first research project, called Validation Test I, was fielded during the week of March 18 and its purpose was to find out whether respondents were pushing buttons as required. Under the guise of a "routine panel check," the metered households were called by phone and asked about their TV viewing at the time of the call—in short, a telephone coincidental survey. Interviewing took place between 5:30 and 8:30 p.m. in homes with children and between 5:30 and 9:30 p.m. in homes without children. The research was designed in conjunction with subscribers.

People meter test: AGB's Boston results

	Per cent of people viewing television	
	Coincidental survey	People meter pushbuttoning
All persons 2+	37.5%	37.6%
Children 2-11	32.9	33.5
Teens 12-17	21.3	22.1
Male adults	40.0	39.5
Female adults	41.1	42.2
Persons in homes with children	26.1	27.1
Persons in homes without children	44.6	44.0
Persons in cable homes	37.9	38.6
Persons in multiset homes	37.0	35.2

week to avoid respondent "fatigue."

Along with cume data for individuals, AGB has also developed reach and frequency person estimates for advertising schedules covering four weeks or longer. The rating company calls the service RAFTS (Reach and Frequency Tabulation System) and Hecht says it's "another industry first." RAFTS data are available within 24 to 48 hours after AGB receives the ad schedule from a

Since the people meter information was stored in AGB's computer memory, the coincidental data could be compared with the data generated by the people meter. As noted, the results indicated that the people meter data was correct in better than nine out of 10 instances.

In the broadest measure—the average rating for persons two-plus viewing TV was 37.5 in the coincidental survey and 37.6 via the people meter. In a list of nine

selected demographics, the people meter rating was slightly higher in six instances. The biggest gap was 1.8 percentage points and this occurred among persons in multi-set homes. The coincidental rating in this case was 37.0 and the people meter rating was 35.2, a difference presumably explained by the difficulty in checking viewers in different rooms in the house.

Among other demos, the coincidental vs. people meter ratings were as follows: children two to 11, 32.9 and 33.5; teens, 21.3 and 22.1; male adults, 40.0 and 39.5; female adults, 41.1 and 42.2; persons in homes with children, 26.1 and 27.1; persons in homes without children, 44.6 and 44.0, and persons in cable homes, 37.9 and 38.6.

The cooperation rate in recruiting respondents for broadcast audience measurement has bothered the broadcast and advertising communities for years because of the high percentage of turn-downs. AGB feels it did modestly well in Boston, considering, as Hecht puts it, that Boston "has traditionally been considered a relatively difficult market for researchers in terms of respondent cooperation."

The 62 per cent of the *eligible* sample who cooperated refers to those respondents in the designated sample who were left after the removal of businesses and others who did not qualify for the sample. When the designated sample is used as a base, rather than the *eligible* sample, the cooperation rate drops to 50 per cent, the "net" response rate. However, AGB feels it can achieve a net response rate of 60 per cent in a national sample.

The high in-tab sample figure of 94 per cent—meaning that 94 per cent of all *eligible* PeopleMetered households have been providing usable data—has cheered AGB immensely. Says Hecht: "(The 94 per cent figure) also points up the fact that, after more than four months, our panel members are continuing to use the PeopleMeter when they watch television."

Hecht suspects that the 2.5 per cent turnover rate is close to what Arbitron and Nielsen are experiencing in their Boston metered sample, but he does not know for sure. He points out that a "significant portion" of this turnover has to do with factors not related to people meters, such as people moving. The 2.5 per cent rate means that 10 families are leaving the panel every month, which is equivalent to turning over the entire panel in less than four years.

In the case of household meters currently in use by Arbitron and Nielsen, some families appear willing to remain in the panel indefinitely and the practice has arisen of forced turnover, specifically, dumping any panel household

after more than five years. However, the household meters are "passive," devices, not requiring any effort on the part of household members. This is not true, of course, with people meters, so the question of forced turnover may be academic. In any case, Hecht says he's not concerned about the turnover issue.

Second research project

A second research project was completed early this month, also a coincidental survey. However, the purpose of this study, called Validation Test II, was to compare a large-scale audience measurement survey of the market with people meter and other data. This was still being tabulated at presstime. However, Hecht says that while the



Norman Hecht of AGB
says the 94 per cent average ratio of in-tab to the total sample is "the highest in-tab sample rate ever achieved in the U.S. by a rating service."

second validation test was more expensive, the first one was "more powerful" and more important.

More than 4,000 households and about 10,000 persons were involved in the completed interviews. The purpose was to generate average ratings for selected dayparts. These included 9 a.m. to 4 p.m., Monday through Friday; 4–8 p.m., Monday through Friday; 9 a.m. to 1 p.m. and 1–8 p.m., Saturday, and primetime: 8–11 Monday through Saturday plus 7–11 Sunday.

Finally, AGB will conduct a reprise of Validation Test I during the week of July 15. A client meeting July 25 will receive the results of Validation Test II.

Meanwhile, AGB is costing out the national service, a chore being undertaken by William G. M. Frew, AGB executive in charge of the Boston operation. This has been going on for about

five months and Hecht figures that it should be finished before the end of summer.

Paraphrasing what AGB has been saying since the beginning of their U.S. invasion, Hecht declares that the "Nielsen price (for NTI) is more than we need." The AGB TV Research president estimates currently that NTI's revenue, including all the bells and whistles, such as AMOL (Automated Measurement of Lineups), runs between \$30 and \$35 million annually. And the indications are, maintains Hecht, that Nielsen would charge more for a people meter service than for the current household-meter-plus-diary service.

"We have explored all aspects and if we don't know all the costs, we have a contingency figure in our estimates." He notes regarding the complexity involved in rating services listing the correct cable program in a system with many channels that AGB has some experience in this matter. "In the Boston sample alone there are 92 cable systems." This is in the area AGB calls its BTM (Boston Television Market), which is the ADI and DMA combined.

AGB readiness to enter the marketing arena is underlined by the recent appointment of Joseph Philport as vice president, sales and marketing, of the American company. He comes from Arbitron, Hecht's own alma mater, where he was vice president, advertiser/agency television sales, since 1981. Dr. Philport joined Arbitron in 1979 as senior staff consultant and was involved, among other areas, in studying ways to integrate diary and meter data. He was previously an assistant professor at Miami University and the University of Maryland.

Selling a third service in Boston will not be easy, Hecht concedes. None of the Boston stations is supporting the test, although, Hecht estimates, the cost would be approximately one-tenth what Boston affiliates now pay annually for subscribing to one rating service. The rate for a station to subscribe to the Boston project, which would entitle the outlet to receive audience data and other information about the test, was \$45,000. Hecht believes that the existing rating services charge affiliates between \$28,000 and \$40,000 a month in Boston.

However, Hecht adds, the key to selling the Boston service will be the ad agencies. "If the ad agencies go for it, the stations will have to join."

Marketing battle

Meanwhile, AGB is preparing for the marketing and research battle ahead with an improved PeopleMeter system. Because it is smaller and simplified, says

(continued on page 102)

Some stations clear own local music to prove inequity of blanket charges

TV music license fee battle continues in 'rate' court

First in a two-part update on music licensing

The fate of the television industry's battle to establish what it considers "reasonable" music license fees now rests with federal "rate" court, a mechanism that exists in Southern District Court in New York to adjudicate any disputes between the American Society of Composers, Authors & Publishers (ASCAP) and its users. And the television industry is locked in a separate battle with Broadcast Music, Inc. (BMI) over whether or not that organization should be under the jurisdiction of the same mechanism. BMI, meanwhile, has started sending out new licensing agreements to stations, asking for higher rates.

Television stations—represented by the All-Industry Television Station Music License Committee—continue to argue that blanket license fees paid to ASCAP and BMI represent a tax on their revenues that have no relationship to the quality or quantity of the music played.

In order to dramatize this point, some television stations are commissioning their own source-cleared music for locally-produced programming. Although this is an extra expense—over and above what they pay ASCAP and BMI under the existing blanket license fee—they believe it demonstrates that this music is relatively inexpensive and, that, because of this, some sort of reasonable per-program license fee should be agreed upon for all music. They are also hopeful of being reimbursed for this expense should a favorable court ruling be retroactive.

WAGA-TV's strategy

One of the stations that is pursuing this strategy is WAGA-TV Atlanta. The Storer station, says Ken Steinthal of the Weil, Gotshal & Manges law firm, "is paying somewhere over \$50,000 a month to ASCAP and BMI—or would be under the rates sought by ASCAP and BMI—just for music in its syndicated programs. They're paying \$750 a month for

the music in their locally-produced programs. This music is totally source-cleared, and those locally-produced programs generate 60 per cent of their revenues." (WG&M is the general counsel for the All-Industry Television Music License Committee and for Storer Communications on music licensing matters only).

"This music which they obtained for their locally-produced programs," Steinthal continues, "is quality music, and it was commissioned solely for their locally-produced programs. The music in their syndicated programs is largely theme and background music. One could reasonably say that it shouldn't cost that much more, if any more, than the music that's contained in their locally-produced programming.

"They have to pay both today," he points out. "They're paying the \$750 because they want to move toward source licensing. One could say they're wasting that money, because they still have to pay the blanket license fee to cover the music in their syndicated programs."

But if the court should rule in favor of a per-program license fee that would be beneficial to the stations, then that rul-

ing would be retroactive, "and any station that cleared all its local music would be able to save a lot of money."

Payoff expected

This case is also made by Buddy Bostick, president and general manager of KWTX-TV Waco-Temple, who says, "When I go into rate court, I'll be able to show that I can get music for two-thirds of my locally-produced programming at a cost of \$250 a month.

"I have every reason to believe a ruling will be retroactive. It could pay off very heavily."

Bostick says he started exploring the possibility of buying his own music about two years ago and found that producers of such music "were anxious to go to work for us—we buy it just like we buy any other product."

Group broadcasters, he says, "are seeing this could mean (savings of) hundreds of thousands of dollars, plus it gives you custom-made music for introductions and themes."

Other television broadcasters who are taking this route include Leslie Arries, Jr., president of WIVB-TV Buffalo, who is chairman of the License Committee, and Sturges Dorrance, vice president and general manager of KING-TV Seattle-Tacoma.

"At this point," acknowledges Arries, "it's an extra expense because there's no carve-out, and there won't be until we get a (realistic) per-program license."

A per-program license under present ASCAP and BMI rates, says Steinthal, would be unrealistic. Again using WAGA-TV as an example, he says: "One would think that if they clear all their local programs, and they only need a license to cover programs that provide 40 per cent of their revenues—they should be able to benefit from taking a per-

"One of the goals of our (court) proceeding will be to get a per-program license at a

level which gives some incentive to a station to clear its locally-produced programming."



Ken Steinthal
Weil, Gotshal & Manges

program license now, as opposed to the blanket. But it doesn't work that way. They'd be paying far more by taking the per-program license for the 40 per cent of their revenue-producing programs than by taking a blanket (license) for everything, because the per-program rate is between six and nine times the blanket license rate as currently offered by BMI and ASCAP. So that no matter how much music they clear on their local programs, they would only benefit from a per-program license which has a rate that bears a realistic relationship to the blanket license rates. And neither ASCAP nor BMI offers such a per-program license.

"One of the goals of our (court) proceeding will be to get a per-program license at a level which gives some incentive to a station to clear its locally-produced programming."

ASCAP, according to a spokesman, declines to comment on this matter. "We prefer to talk directly with the Committee or, in court papers, to the judge," he says.

BMI is not subject to rate court, but there is a move on by broadcaster-shareholders of that organization to force it into such a proceeding.

Long battle

The television industry's current legal battle with the licensing companies began in November, 1978, when five TV station owners, supported and funded by the All-Industry Committee, brought a class-action suit against ASCAP and BMI. The five broadcasters were: Buffalo Broadcasting Co., Inc., Kid Broadcasting Corp., KWTX Broadcasting Co., Inc., Metromedia, Inc., and Storer Broadcasting Co.

As a result of that suit and the trial that took place in November and December of 1981, the Federal District Court in New York, in 1982, ruled that ASCAP's and BMI's music licensing practices illegally restrained trade in violation of antitrust laws.

In addition to arguing that the license fee was a tax on their revenues that had no relationship to the quality or quantity of the music played, stations also pointed out that although they had no ability to select or control the music that went into syndicated programs, they had to pay high fees for its use. It was their position that the producers of syndicated programs were the appropriate persons to negotiate and obtain the performance rights since they dealt directly with the composers.

However, in September of last year, the U.S. Court of Appeals for the Second Circuit reversed the 1982 Federal District Court Ruling. And in February of this year, the U.S. Supreme Court said

Regarding station desires for a 'new' per-program license, an ASCAP spokesman says: "We prefer to talk directly with the Committee or to the judge."

it would not review that 1982 Court of Appeals decision.

The blanket license fees television stations pay to both ASCAP and BMI were frozen at the 1980 levels after that decision.

The All-Industry Television Station License Committee's position, Steintal explains, is that "it should be clearly understood that the 1980 rate was a compromise, which was somewhere between what we felt we should be paying and what ASCAP and BMI felt we should be paying for an interim license during the course of the Buffalo Broadcasting (original 1978 suit) proceeding. What Judge Gagliardi (U.S. District Court Judge Lee P. Gagliardi) did, he said, 'You guys pay at the 1980 level until the end of the litigation.' ASCAP and BMI had the right—after the litigation was over—to come in and seek an adjustment if they felt the 1980 level was too low.

"In arguments we've advanced in court proceedings since April 1, we've suggested that even the 1980 rate is much too high. The benchmark should be what the cost of other creative elements are, as opposed to what ASCAP and BMI have historically been able to get from stations."

Jack Zwaska, administrative director of the All-Industry Television Station Music License Committee, points out that since 1969, "stations have been submitting monthly financial reports to ASCAP and BMI—reporting their gross advertising revenues. Stations pay a percentage of that revenue for performing rights. ASCAP (and BMI) wants to continue with that system, using current revenues."

The ASCAP/BMI position, says Steintal, is that "since we agreed to it once, it's a formula that must, de facto, be reasonable forever. Our position is that—even if it was reasonable, it was only reasonable when translated into 1968 dollars. It's not reasonable as a percentage of our revenues today,

whether computed in 1980 revenues or 1985 revenues, and we intend to show the rate court that reasonable benchmarks can be used.

"The reason we're focusing on a per-program license," Steintal continues, "is that it's the only license that will allow the stations the ability to avail themselves of competitive alternatives for locally produced programs. Stations are able to obtain quality music tailored to their needs at a cost which is way lower than what they have to pay to ASCAP and BMI.

"If they can obtain fair and reasonable per-program license terms, then they would be able to pay ASCAP and BMI only on a per-program basis for syndicated programs. Thus far, stations generally have been unable to secure licenses from syndicators for the ASCAP or BMI music contained in their programs, though that is likely to continue to be an important focus of station efforts."

Rate court

Rate court was established under ASCAP's consent decree (as a regulated monopoly) with the Justice Department.

BMI is also a regulated monopoly, but its consent decree does not contain a rate court mechanism. It had been thought that BMI would piggyback whatever decision was reached regarding ASCAP. But, instead, BMI sought retroactive payments on its own, and Judge Gagliardi recently ruled that TV stations will have to pay retroactive fees to BMI for the period between February, 1983, and November, 1984, when payments were based on 1980 levels.

This court order is a provisional measure, subject to a final decision when the litigation is completed. As a result, the License Committee asked the U.S. District Court to review the decision and advised stations not to make any payments yet.

Subsequently, five BMI broadcaster shareholders—Taft Broadcasting, WGN Continental Broadcasting, King Broadcasting, Meredith Corp. and Stauffer Communications—requested a special meeting of BMI shareholders to consider two resolutions aimed at forcing BMI into a rate court proceeding similar to that of ASCAP.

The five broadcasters called BMI's conduct in negotiations with the local television industry "inflexible" and "unreasonable," adding that BMI "has refused to address the industry's legitimate concerns about obtaining a meaningful per-program license format and licenses which are not tied to a station's revenues; and has refused to con-

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Vice presidents once commanded positions of both influence and status

Gauging the power behind those titles

BY RICHARD PACK

Once upon a time, vice president was a title of power and importance, a status symbol, a rank which, for the young person entering business, defined the outer limits of ambition. Now that the veep title has become so tarnished by proliferation, it is said that even an army sergeant in the transportation corps commands more respect—and a more substantial pension.

The over-production of vice presidents has been especially common in broadcasting and advertising. In fact, it may have been Madison Avenue which first started making virtually every

employee, except mail room clerks and secretaries, vice presidents; the reason was obvious—each client wanted to deal with a major figure in the agency. If not a partner, at least a vice president.

At the networks, when television began, the semantics used to be much simpler. Every major department usually had only one vice president—a v.p. in charge of programming, a v.p. in charge of sales, a v.p. for engineering, and so on. Then, as TV became more complex and egos more demanding, each department started growing bumper crops of vice presidents.

In the first TV days at NBC, even a comma denoted status: When a second

v.p. was appointed for programming, he became simply vice president, programming. His boss, of course, as Number 1, remained vice president in charge of programming.

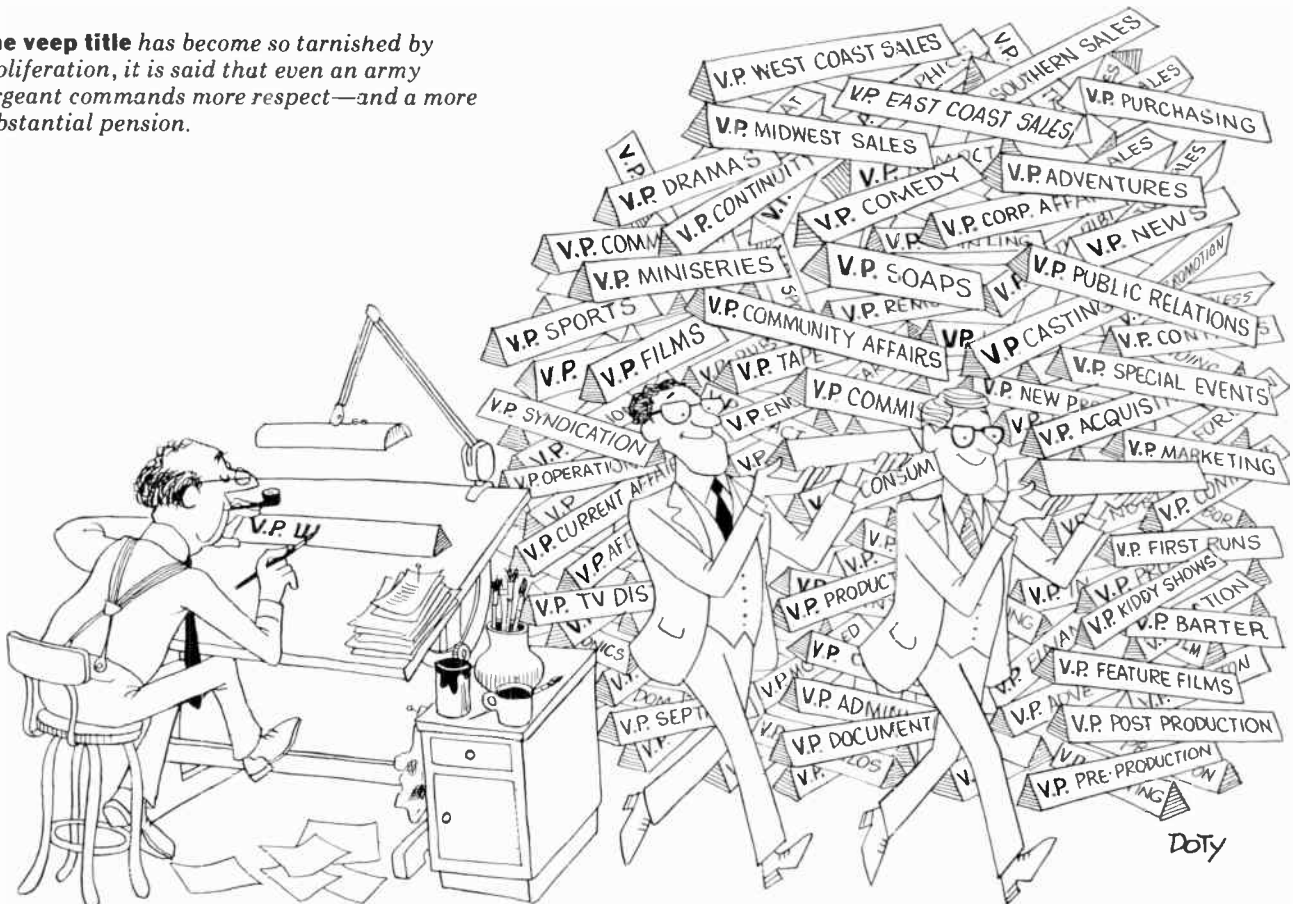
Next, two more v.p.s were knighted—a v.p., programming, West Coast, and a v.p., programming, East Coast. Later came even more v.p.s, each appointed with a more or less defined specialty within the program kingdom: vice president, comedy development; v.p., drama; v.p., miniseries; v.p., TV movies; etc. By actual count, there are now 29 v.p.s in the ABC Entertainment division.

I suppose the other networks have a similar number, or more. Of all the program department titles, my favorite is 'vice president, event planning and executive services', at ABC.

Adding presidents

Eventually, vice presidents became so common, that the title was not enough to separate the big shots from the moderate guns or even the small-calibre pistols. But the corporate world is never without its moments of creativity. It was decreed that an organization could have

The veep title has become so tarnished by proliferation, it is said that even an army sergeant commands more respect—and a more substantial pension.



more than one *president*. So they started adding presidents, and within one company corporation the titles of president started multiplying like the children of *Crusader Rabbit*.

Let me illustrate with a chapter from my own career: At Westinghouse Broadcasting Co., where for so long I had the rank of vice president in charge of programming, I eventually was allowed to add *senior* to my title; this brought no pay increase, only new calling cards and stationery. For a few years when I was given additional duties, I also became president, Group W Films.

Others may have been impressed; I wasn't. I considered myself a president, j.g. There were a lot of junior grade presidents around Westinghouse: president, AM sales; president, TVAR; president, radio stations; president, TV stations. Over all of us j.g.'s, ruled a senior grade president, or president, Broadcasting Group. Overall, there was the *big* president, or president and chairman, sort of like emperor.

That was a decade or so ago. The art of nomenclature has advanced since then. Consider CBS. I defy anyone, in or out of our business, to name all the current presidents within the CBS/Broadcast Group.

Actually, there are nine. I know because I looked them up in the 1984 CBS Annual Report. They are: Gene F. Janowski, president, CBS/Broadcast Group; Anthony C. Malara, president, CBS Television Network Division; B. Donald Grant, president, CBS Entertainment Division; Peter Lund, president, CBS Sports Division; Edward M. Joyce, president, CBS News Division; Neil E. Derrough, president, CBS Television Stations Division; Robert L. Hosking, president, CBS Radio Division; George E. Shannon, president, CBS Operations and Engineering Division; and Alan Levin, president, CBS Productions Division.

Added complexities

Now, as we continue to explore the peage of broadcasting and the allied arts, pay close attention because things do get difficult. For instance, when does a vice president outrank a president? Answer: When he's an executive vice president in the parent corporation. Van Gordon Sauter used to be president of CBS News, but he was promoted to executive vice president, CBS/Broadcast Group. Now Ed Joyce, as president of CBS News (one of the nine previously mentioned presidents), reports to Sauter. That's a shuffle that's easier to follow if you keep in mind that Sauter is the one with the beard.

And how about the highest of all ranks—chairman? That usually means

this potentate is also chief executive officer. In some corporations, however, the *president*, not the chairman, carries the title of chief executive officer.

For some executives, CEO apparently is the most attractive of all corporate titles, or sub-titles. But even CEO doesn't always carry the weight it did; I know of at least two broadcasting companies in which one of their minor subsidiaries has a president, j.g., who has also been given the title of chief executive officer. I take this to mean that there now can be CEOs, senior grade, and CEOs, junior grade. I understand that this does not actually increase junior's clout, since it is often a gimmick, awarded as a prestige perk during job negotiations.

Another title I cherish is one I came across in *The New York Times* essay about who-did-what-to-whom in Lehman Brothers. It noted that one major Wall Street firm has co-vice chairmen.

'How about the highest of all ranks—chairman? That usually means chief executive officer. In some corporations, however, the president carries the title of CEO.'

Of course, the windiest titles of all are blowing about in the field of—what shall we call it?—well, public relations.

I started out in broadcasting as a press agent, as they used to be called. If we had aspirations, it was to be identified as a publicity man (or woman) and, eventually, director of publicity. Another title of those cruder times was press representative, which designated the publicity person of a theatrical show. Unimpressive title, maybe, but not hype; and I'm pleased to see it is still being used. Look at your *Playbill* credits next time you go to a Broadway show.

Not so long ago, there also was the occasional use of "flack" for a publicity man, an appellation as unpleasant as 'yuppie.' I think it was coined by *Variety* on an off-day. I used to dread it, because occasionally a humorless trade paper writer would play around with "flack" and Pack.

Eventually, because in any organization large or small, the publicity troops tend to be among the lower paid, they began to yearn for semantic prestige. The seniors among them started making speeches about "the profession," and writing pompous articles for the *Journal of Public Relations*.

As the stuffed shirts of the corporate world flourished, even loftier designations were conferred upon its press agents. No one would admit to practicing press agency or publicity or even public relations. At the top, the once vice president of public relations became vice president of communications, or v.p., corporate communications, or vice president, public affairs. The latter title makes me uneasy, it suggests that vice president of public affairs is a reaction to private *affairs*, which as we know can be naughty.

The men and women who *pay* for space, instead of grabbing it for free the way press agents do, were once known as promotion managers, or advertising and sales promotion managers (or vice presidents thereof). Now they call themselves creative services director, or v.p., creative services. What does that really mean?

Does it mean that the creative services person is *helping* the actual creative people in the stations or network, that is the programming and production people? Or is it meant to suggest that the genius in charge of advertising is, herself or himself, really creative?

Creative consultant is another of those ambiguous tags, usually seen among the credits at the end of TV shows. I'm not sure what it means. I suspect it involves someone's ego satisfaction.

The marketing catchall

Marketing is also a fairly recent addition to the board on which the semantic game is played. In certain jobs, marketing, too, is one of those cloudy words that can cover a host of different functions or none. It may be an accurate description of what an executive actually does in an organization, but it may be a little more than a trendy addition to a title—for instance, to some vice presidents, advertising *and* marketing, sounds impressive. Marketing is a wonderful catchall. Sometimes it is even used to replace "sales" by v.p.s who feel that v.p. of marketing is a classier title.

One of the most common titles in the semantic of show business is executive producer. In the Louis B. Mayer glamour days of the major studios, that used to define an actual working chief producer, who directly supervised a number

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Viewpoints

Larry Lamattina



Newly named chief operating officer at SSC&B: Lintas New York, in a recent speech to the Third German Communications Congress in Berlin.

American TV viewers have far more options from which to choose

U.S. television is no longer the homogeneous medium it once was. Today, American viewers have far more options from which to choose. These viewing options are being provided by more over-the-air TV stations that are independent of the three major networks and, of course, from cable television.

Cable TV has grown by almost 400 per cent since 1975, and now, nearly half—45 per cent of all U.S. households—subscribe to cable. Importantly, cable is no longer merely a means of getting better reception, as it was 10 years ago. Today, cable is a means of getting more programming.

VCRs are growing so quickly in the U.S. that it's difficult to know just how many households have one. The best estimate available is that about 22 per cent of all homes now have a VCR. Prices of VCRs are now within the reach of most Americans . . . a VCR with remote control can be purchased for less than \$300, about the same cost as a standard color TV set.

The popularity of VCRs is based on two consumer benefits—choice and control. With a VCR, consumers can watch what they want, when they want it, at a relatively low price.

According to a recent report by A. C. Nielsen, the average VCR household uses the machine for more than eight hours per week. Of the total, 45 per cent of the time is spent recording, and 55 per cent has the machine in the playback mode. What we don't know yet is how much of this usage translates to incremental television viewing. Early indications are that some of it does.

VCR playback preferences

But, what about programming? Well, VCR owners like current television programming in the U.S. A full 80 per cent of what is played back is off-air programming. Unfortunately, however, VCR owners who tape commercial programming zap our commercials.

According to A.C. Nielsen, a full 70 per cent of VCR owners delete commercials during the playback mode.

What hurt DBS and what is beginning to hurt HBO is the fact that 12 per cent of playback is from pre-recorded cassettes, the vast majority of which are movies. The volume of videocassette rentals is increasing and because of price competition among video rental outlets, the cost of renting a popular movie is less than \$3 to the consumer.

Since VCR usage appears to be substantial, can we use this technology as an advertising medium? Well, based on the current situation and the high degree of commercial zapping by VCR owners, videocassettes as an advertising medium remains a big question mark in the U.S.

On the horizon, there may be an even cheaper and more convenient technology that will provide movies and other popular programming to consumers. That technology is pay-per-view.

There are currently eight million American households equipped with an addressable cable converter which allows the customer to select programming and pay on an as-used basis. When this number grows to represent greater revenue potential for the major motion picture studios, it could represent a market larger than the cinema business and could have a major impact on the VCR rental business and traditional pay-TV networks like HBO.

No drastic changes

What about the future? Well, in my view, the U.S. media scene will not change drastically over the next 10 years. As in the past, the two critical elements will continue to be money and programming.

Because of its huge financial base and its experience in developing popular programming, commercial television, primarily broadcasting, will prosper. Even Ted Turner, the world's strongest supporter of cable TV, believes in broadcasting—that's why he has offered to pay billions of dollars for CBS.

In terms of technology, cable will dominate the U.S. scene. By 1995, we believe 60 per cent of all homes will have some form of cable television, and the driving force behind cable's growth will continue to be programming.

VCRs will continue their growth, and we believe VCR penetration will reach 50 per cent by 1995. Whether VCRs will be the primary technology for bringing movies into the home is unclear, but time shifting of regularly scheduled programming will be sufficient to drive VCR sales and usage.

DBS, interactive cable and teletext will not see substantial growth over the next 10 years. The dollar investment required and the potential market just doesn't appear to be there. Pay-per-view technology will be available to a major portion of Americans 10 years from now, but the price-per-program must represent a real value to the consumer if this form of television is to succeed. Pay-per-view will also be limited by the number of movies and special events available each year. Again, programming is the key to growth.

Programming/Production

Disney: first tier

With his first tier executive appointments under his belt, Robert Jacquemin, senior vice president of Walt Disney Pictures' Domestic Television Division, will take his show on the road next month, stopping at major cities to sound out executives at TV station groups. He'll be carrying in his baggage some new syndication ideas that involve turning the Disney sizzle into extra bucks by marketing-oriented deals in-



Robert Jacquemin

volving licensing the Disney name and special promotions. While more than slightly overwhelmed by the wealth of product in the Disney vault, he still regards first-run syndication as a critical facet of his distribution plans for the coming years.

Meanwhile, with the appointment of Rich Goldman as vice president and general sales manager and James S. Bennett as vice president of programming and production, Jacquemin feels he has his "key management team in place."

Goldman is leaving his job as vice president and director of sales at Boston's WNEV-TV and reports to Disney's Burbank studio July 8. He had previously been general sales manager of KTVU(TV) San Francisco and was a founding member of TeleRep, where he was an account executive in New York and sales manager in Chicago.

Goldman acknowledges, "I've never sold in syndication before. At KTVU, I was involved with the program manager in programming. And I like to think I learned about product and the value of it. While this is a bit of a career change for me, I hope it's not completely new. Selling is selling. It's a matter of coming up to speed. I'm a firm believer that if you have the right people you can make anything work."

Bennett, already at Disney, comes to

the company from CBS, where he worked for 13 years, most recently as vice president and general manager of KCBS-TV Los Angeles, the CBS O&O (formerly KNXT).

Trip. Jacquemin's trip next month will take him to "about a dozen cities," including New York, Boston, Chicago, Atlanta, Cleveland, Washington, and Dallas.

When the time comes to pitch product, Jacquemin may try a new sales strategy. "My thought is that advertisers will play a significant role in the marketing effort," he says. "I'm going to take a marketing approach rather than a straight media approach. I'm going to look into whether or not I can talk to companies and see how Disney can work with these companies through licensing, the development of shows, promotions, merchandising."

Citing a hypothetical example of this approach, he says, "I go to a company—a Coca-Cola or McDonalds—and create an arrangement that could be a special promotion to license the Disney name to those companies. It could be part of an association through the theme parks, the development of shows, or, in the case of a toy producer, a new product which we could co-venture."

Barter. While Disney's new syndication operation will be involved with barter, Jacquemin considers that "a media approach" to sales as compared to his proposed "marketing approach." He explains: "I want to go beyond the straight selling of spots." A "marketing approach," he says, asks the question, "How can Disney help market various companies' products?"



Rich Goldman

While Jacquemin won't pitch product on his cross-country tour, he will certainly be developing sales openings for his product. That product includes a

collection of more than 1,000 hours of programming amassed over the years. He says, "The magnitude of it is staggering." Part of that library consists of such classic films *Snow White and the Seven Dwarfs*, *Fantasia* and *Pinochio*.

They're considered "the untouchables" at Disney, which has never released them to TV. Asked about "the untouchables' availability for syndication, Jacquemin says, "There's about 20 of them and I might say some might be 'touchable.' That's all to be determined." He adds, hopefully, "I'd like to get my hands on all of them."

In addition to library product, Jacquemin also plans to implement an extensive co-production schedule. "A year



James S. Bennett

from now we will be developing our own shows for first-run syndication," he says. "We intend to be a major force in that area. That, to me, is what is critical to the future of this division. But it's going to take a year for the sales force to get acquainted with the company and the team. I want that process to take place before I go out with a first-run product. All areas are open to us, there are no restrictions. I'm not just going to make kid's animated shows."

Shows. In the meantime, Jacquemin is preparing a roster of shows from the library to offer at the NATPE convention in January. He's also establishing a nationwide sales force covering regional offices in New York, Chicago, Los Angeles, and a city in the South. Each office is to be staffed with a regional manager and a salesman.

There are further appointments to be made in the Disney syndication division, which will have upwards of 40 people. Even so, Jacquemin says, "I'm going full speed."

The new executive appointments are the latest in a series of major personnel changes and additions that began last year when new management was brought in to run Walt Disney Productions, the parent company, and establish a syndication division. The company

had been guided by Walt Disney, his brother, Roy, and their loyal successors ever since it was founded in 1923. A shakeup in 1984 saw the departure of Walt Disney's son-in-law, president and chief executive officer, Ron Miller. Frank Wells came in as president and chief operating officer, and Michael Eisner was hired as chairman and chief executive officer of Walt Disney Productions. Jeffrey Katzenberg was named chairman, Walt Disney Pictures, and Richard Frank, signed a contract to become president of Walt Disney Pictures.

Meanwhile the Disney stock is moving ahead gradually. The stock started to move after the new group took over last September. In November, the stock moved up to the low 50s. It gained momentum last January and moved up into the 60's. At present it is out-performing the market. Hal Vogel, the movie specialist from Merrill Lynch projects a per-share-earning in fiscal '85 in the \$5 range and approaching \$6 per share for 1986.

Animation strip set

A new first-run animation series, to be launched as a co-venture of Gaylord Productions, Transcom Media and ITF Enterprises, will be offered for domestic syndication, international sales and the home electronics market, beginning for the fall, 1986. The new strip, *Adventures of the Galaxy Rangers*, is expected to



Alan Courtney

cost in the range of \$16 million-20 million for the first 65 half-hours, according to a source close to the arrangement by the three companies. The probabilities are that *Galaxy* will be marketed via cash/barter, although details haven't yet been worked out.

The team, in addition to Gaylord, consists of Transcom, a newly created development and production company formed by Abe Mandell, president of Mandell Associates, and his son, Robert; and ITF, distribution company headed by Thomas M. Battista. *Galaxy* is described as a hi-tech space western, in

which two friendly aliens come to earth and form a force with four terrestrials to fight evil in outer galaxies. Mandell's son created the concept and wrote the first script.

Selling on *Galaxy* will begin in mid-August of this year, according to Mandell. The storyboard, animatics, scripts and scratch tracks will be sent to Tokyo Movie Shinsa, a leading animation house in Japan, with the animation returned on 35 mm film and transferred to two-inch tape. Editing, lay-in track dialog and titles will be done in New York.

A rock track will be used, with music supervision by Ken Kushnick. Mandell notes that he's looking for the music to do for young audiences what the *Miami Vice* music track has done for its audience. The story editor is Owen Locke, an editor at Ballentine Books for some of the biggest names in science-fiction.

Three of the principals, Mandell, his son, and Battista are, of course not new to animation. Mandell, when he was president of ITC Entertainment, was responsible for launching *The Muppet Show*, which racked up syndication sales of \$150 million as a strip. His son, Robert, was executive vice president, creative affairs at ITC, and produced successful animated series for the company. He'll produce *Galaxy*, with the older Mandell as executive producer.

Battista was a partner in World Events Productions, which produced and syndicated the successful animation series *Voltron... Defender of the Universe*. Gaylord, whose executive vice president is Alan D. Courtney, who was responsible for the deal on Gaylord's part, produces the *Hee Haw* series, entering its 18th year of syndication, and other product including *Faerie Tale Theatre*, series for Showtime. Gaylord recently completed *Stone Pillow*, a CBS movie starring Lucille Ball, in conjunction with Schaeffer-Karp Productions.



Abe Mandell

Knight spinoff set

Based on the syndication success of *Too Close for Comfort*, D. L. Taffner, in association with Metromedia Television,

will produce a *Comfort* spinoff, again to star Ted Knight. Called, aptly enough, *The Ted Knight Show*, the weekly first-run syndication sitcom will be available to stations beginning with April, 1986, on a cash/barter basis. Taffner will retain three 30-second units for national sale, with stations getting five minutes for local advertising dollars, according to Don Taffner, president of the company. As is the case of *Comfort*, Taffner will handle station clearances, and LBS Communications will be responsible for the ad sales.

Initially, 22 episodes of *Knight* will be made, with production to start in August at Metromedia facilities in Los Angeles. All seven Metromedia stations will air *Knight*. The new weekly series will cast Knight as a part owner of a newspaper and Knight will be joined by Nancy Dussalt, as Knight's wife, from *Comfort*, as well as Jm. J. Bullock, who will continue in the Monroe Ficus role.

As to *Comfort*, 107 episodes were made available to stations, including 63 from its network run, and 44 episodes produced for first-run syndication. *Comfort* ran four years on two different networks, before it was put into syndication along with the new episodes. The syndicated *Comfort* originally started out as a weekly series, then was sold as a strip as well. The Taffner plan on *Knight* is to have it replace *Comfort* weekly airings on the licensed stations when the weekly *Comfort*'s run is over next April. *Comfort* will remain as a strip.

Down the road, Taffner is looking for *Knight* to attain enough episodes for the company to make it a strip, for additional syndication mileage.

Syndication shorts

ThunderCats, **Telepictures** first-run animated strip, has been cleared in all 50 of the top 50 markets and in 88 of the top 100. In all, 110 stations, representing more than 85 per cent of the U.S. homes, have committed the strip for three years firm. Station lineup in the top 20 markets includes WNEW-TV New York, KTTV(TV) Los Angeles, WFLD-TV Chicago, WTAJ-TV Philadelphia, WLVI-TV Boston and WKBD-TV Detroit.

Warner Bros. Television Distribution has sold *Matt Houston* to four additional markets: WXON-TV Detroit, KAYU-TV Spokane, KAME-TV Reno and WDBB-TV Tuscaloosa, raising the total markets licensed to 25.

TV 2000, new 26-week rock music/entertainment series, has been sold by **On the Air** to WOR-TV New York and to KTLA(TV) Los Angeles, for a current market lineup of 28, including eight of the top 10 markets. **Syndicast Services** handles the national sales on the barter

Programming/Production

Continued

series, which will premiere July 5. Three minutes are for national sale, nine for local stations in the one hour. It will be produced and delivered in stereo.

Hubbard Broadcasting has joined **Storer Communications** and **Blair Entertainment** in the production and distribution of *Break the Bank*, strip series of 195 half-hours which premieres in the fall. Added to the lineup are Hubbard stations in Minneapolis-St. Paul KSTP-TV; Tampa-St. Petersburg WTOG-TV; and Albuquerque, KOB-TV. Other stations include WCBS-TV New York, WJBK-TV Detroit and WJKW-TV Cleveland.

Jamaica Inn, second of **Metro-prime's** miniseries, has been sold out in its second quarter. The four hour two-part U.S. premiere is airing in 115 markets nationwide, and is sold by Orbis Communications.

The latest stations to join the barter/cash lineup on the two Elvis Presley specials, *Comeback* and *Aloha From Hawaii*, scheduled to air in August and January, respectively, include WXYZ-TV Detroit, WSB-TV Atlanta, WDSU-TV New Orleans and KPTV(TV) Portland, Ore. Each special is 90 minutes in length.

American National Enterprises has acquired the rights to seven films from Robert Halmi, Inc. The seven are *China Rose*, *Nairobi Affair*, *The Night They Saved Christmas*, *Nurse*, *The Phantom of the Opera*, *Svengali* and *My Old Man*. The non-theatrical rights include five of the seven for worldwide distribution. *Opera* and *Nairobi* rights do not include the U.S. and Canada.

Newscast draws interest

The primetime half-hour newscast due to debut at KTTV(TV) Metromedia station in Los Angeles on July 1 is attracting agency reaction which ranges from interested to excited, according to Bill White, station vice president and general manager. "We haven't heard from anybody who has said they wouldn't buy time in the show. I'm confident it will sell out." The newscast will be co-anchored by Marcia Brandwynne and Jay Scott. Hired new is Rick Monday as sportscaster.

White says "We think this is an opportunity. All you have to do is look at the freeways and see how many people who are driving home at 6:45 and won't be able to get a full newscast. There are a lot of people, who, when they get home, have kids to listen to, dinner to eat, and they simply don't have the time to catch that early news. So that's the audience we're aiming at." Scott says the station

commissioned a research firm, Arbor Inc., Philadelphia, to look into the prospects of putting on an eight p.m. Newcast in Los Angeles. Two other Metromedia stations, KRIV-TV, Houston, and KRID-TV Dallas, he says, have news at seven p.m., the first hour of prime time in that time zone.

"The Houston station is doing fives and sixes, and some nights even better," Scott says. "Dallas is a new station and it's a little too early to tell. We looked at the success our Houston station was having. That was the catalyst for it. Then we asked Arbor if they could do the research that would be definitive. They'd also done it for our Houston station."

The L.A. research, White says, indicated there was a substantial number of people who stated a preference for an eight p.m. news.

In addition to the eight p.m. show, KTTV has two other newscasts, from 11:30 a.m. to 12:30 p.m. and from 10 p.m., to 11 p.m.



WNJU-TV New York president and general manager Carlos Barba joins New York Mayor Ed Koch in cutting a cake celebrating the 20th anniversary of the Spanish-language station. The event took place at a recent National Academy of Television Arts and Sciences luncheon held by the New York chapter. Station plans include a television marathon to aid the poor in Latin America and in the U.S., to be aired via satellite.

L.A. Emmy winners

KCBS-TV, the CBS owned-and-operated station, is the major winner in this year's competition for the 43 Los Angeles Emmy Awards presented for outstanding programming in that Southern California City. KCBS-TV picked up 14 Emmys in the competition, outdistancing its rival network O&OS, KABC-TV, which won four, and KNBC-TV,

which received three. KCET(TV), the public television station in L.A., earned nine Emmys.

KCBS-TV's winners were, **Film/Tape Editors of Non-News Programs:** *The Real West*, *2 On The Town*; **News Writers,** Peggy Holter and Sam Hurst, *Cuba: Castro and the Caribbean*, *Channel 2 News*; **Sports Special,** *Olympic Special*, *2 On The Town*; **Entertainment Special,** network stations, *Star Trek*, *2 On The Town*; **Information Special,** network station, *Belfast Kids*, *2 On The Town*; **Feature Reporting,** *Jazz—America's Music*, *Channel 2 News*.

Also, **Investigative Reporting,** *Pesticide Harvest*, *Channel 2 News*; **News Commentary,** *Bill Stout's Perspective: The Seven-Year Bungle*, *Channel 2 News*; **Sports Reporting,** Roy Firestone, *The Jockeys*, *Channel 2 News*; **Mini-Docs,** Network Stations, *Cuba: Castro and the Caribbean*, *Channel 2 News*; **Hosts/Moderators,** Network Stations, *Melody Rogers*, *2 On The Town*; **News Specials, Toxics;** Performers, *Melody Rogers*, *The Love Goddesses*, *2 on the Town*; **Information Segments,** *Russian Series*, *2 on the Town*.

KABC-TV received four Emmys, for **News Reporting,** *A Family Tragedy*, *Eyewitness News*; **Camera Crew,** Non-News Programs, *Winter in New England*, *Eye on L.A.*; **Information Series,** Network Stations, *Eye on L.A.*; **Public Affairs Special,** Network Stations, *Invisible Soldiers*.

KNBC-TV's three Emmys were for **Public Affairs Series,** Network Stations, *Headlines on Trial*; **Special Events,** *The Final Victory*; **Film/Tape Editors of News Programs,** Steve Pomerantz, *Raider Training Camp*, *News 4 L.A.*

KCET got nine Emmys for, **Feature Segments,** *It Takes More Than Beauty*, *On Campus*; **Children/Youth Series,** Independent Stations, *K*I*D*S*; **Hosts/Moderators,** Independent Stations, Clete Roberts; **Directors of Unedited Programs,** *Christmas at the Music Center*; **Children/Youth Special,** Independent Stations, *When Silence Kills*; **Information Series,** Independent Stations, *Actors on Acting*; **Area Awards (Special Class Area and Creative Technical Crafts),** John Retsek, Art Director, *Dinosaur Hunt*, *The M.A.D. Scientists*; **Public Affairs Series,** Independent Stations, *KCET*, *Journal*; **Entertainment Special,** Independent Stations, *A World Class Spectacular: The Olympic Arts Festival*.

Also receiving Emmys were KTTV-TV for **Camera Crew News Programs,** *Dodgertown: A Baseball Fantasy*, *Ten O'Clock News*; **Regularly Scheduled Daily News Program,** Independent Stations, *Ten O'Clock News*; **Spot News,** Same Day Breaking Story,

Schoolyard Sniper, Ten O'Clock News; Mini Docs, Independent Stations, Rajneesh: A Promise Or A Threat?, Ten O'Clock News; KTLA-TV, Live Coverage of an Unscheduled News Event, 49th St. School Shooting, KTLA News at Ten; Non-News Writers, Not A Question of Courage; Directors of Edited Programs, Not A Question of Courage, Public Affairs Special, Independent Stations, Not A Question of Courage.

Other winners were KOCE-TV, Instructional Series, *Marketing; Instructional Special, Agents of Change—A Blackboard Revolution; Area Awards (Special Class Area and Creative Technical Crafts), David L. Hamilton, The Photographic Vision, KHJ-TV, Information Special, Independent Stations, Child Abuse: The Day After; the pay service ON-TV, Sports Series, ON-TV's Santa Anita Horseracing Coverage.*

The Governors Award was presented to KTLA veteran newsman Stan Chambers by the Los Angeles chapter.

Katz Sports dropped

Katz Sports, a division of Katz Communications, has been folded, and Fred Botwinik president of the unit, has formed his own television sports and entertainment company, Telestar Communications. Raycom Sports has picked up the present contracts on properties acquired by Katz Sports. However, Telestar has obtained the rights to televise games football and basketball games to Notre Dame, and to football rights to Boston College, Pittsburgh and Syracuse, whose one-year contracts with Katz Sports ran through only the past season, according to Botwinik.

Telestar will broadcast a 12-game schedule, which will begin September 7, and will feature at least three nationally distributed Notre Dame games plus a "Best of the East" package, syndicated to the northeastern region. Telestar is expected to move to midtown quarters by the end of the month.

According to a knowledgeable source, the Katz Sports arm was abandoned because of complaints by Katz-repped stations, who were angry over programming competition from non-repped Katz stations televising the games in the same market. Katz Communications was unavailable for comment. Involved in the Raycom agreement with Katz are rights to the Kickoff Classic, Liberty Bowl, University of Miami football, Pacific Coast Athletic Association basketball and Big 8 basketball. LBS Communications had been handling the clearances for Katz Sports, but that's over too, now that the division has been

eliminated by Katz Communications.

People, Properties move

People & Properties has moved its corporate headquarters to Greenwich, Conn. For the past two years, P&P, a sports marketing, promotion and TV programming company, has been associated with Ohlmeyer Communications Cos., as its sports management arm. According to Tony Andrea, president and chief executive officer, the move is being made for logistical and personal reasons.

The company creates and develops ad-supported TV sports specials and inserts for programs including the Rose Bowl, Wimbledon, the 7th Inning Stretch for NBC's *Baseball Game of the Week* and NFL Classics for ABC's *Monday Night Football*.

Banff fest winners

The following have won awards of the Banff Television Festival, held June 3-8 in Alberta, Canada:

Arts/documentaries —London Weekend, for *David Lean: A Life in Film*; Limited Series—WGBH-TV Boston and Goldcrest (U.K.), for *American Playhouse: Concealed Enemies*; Social and Political Documentaries—ABC News, for *To Save Our Schools*; Outdoors and Wildlife—National Geographic Society and WQED-TV Pittsburgh, for *Land of the Tiger*; Children's—Wonderworks and WQED-TV for *Booker*; Continuing Series—MTM Enterprises, for *Hill Street Blues*.

Also, Drama—RTE and Channel Four (U.K.), for *Lovers of the Lake*; Comedy—Central Production (U.K.), for *The Very Beast of Spitting Image*; Performance Special—Canamedia Productions, for *The King of Friday Night*; Features—London Weekend, for *Blue Money*; Best of Festival—*Blue Money*; Special Jury Award—CBC, for *Other Kingdom*; Special Jury Award—BBC (U.K.) and ABC (Australia), for *Natural World: On the Eighth Day*; Special Jury Award—Allegro Films for *Jean Sibelius*; Special Jury Award—Metromedia (U.S.) and TVS (U.K.) for *Square the Circle*.

Zooming in on people

Ed Gish has been appointed to the newly created post of manager, on-air promotion and video services at **King World**. Gish was with CBS for five years. His last position was vice president of on-air promotion, creating, developing and supervising various network campaigns.

Annette Bouso has been promoted

to director of Latin American operations at **Telepictures Corp.** Before joining Telepictures four years ago, Rouso worked for J. Walter Thompson in syndicated television sales.

Julie Ambrosino has been appointed director of video enterprises at **Metromedia Producers Corp.** Prior to her appointment, Ambrosino was coordinator of video enterprises for Metromedia.



Julie Ambrosino

Jim Smith has been promoted to director of midwestern media sales and **Mike Adinamis** will take on the additional responsibilities as account executive for special project/media sales at **Tribune Entertainment**. Prior to joining TE, Smith was midwestern advertising sales manager at Group W satellite Communications, Chicago.

Christopher Fries has been named director of development at **Fries Distribution Co.** Prior to his current appointment, Fries was assistant to the senior vice president of production administration at Fries Entertainment, parent company.

JoAn Giacalone has joined **All American Television** as administrative assistant to the president. She was with the National Association of Television Program Executives, working most recently as supervisor of registration of the 22nd annual confab. Also at All American, **Lori Koch** has joined the company as a sales executive. Previously, Koch was a consultant at Omni Productions International.

Dennis Emerson has been promoted to vice president, sales, central division, at **Viacom Enterprises**. Emerson, who had been central east division manager, was a sales executive at the National Telefilm Association, Los Angeles, Time Life Television and the Samuel Goldwyn Co.

J. Timothy Harrington has been named vice president, finance and administration at **Blair Entertainment**. Harrington previously was director of corporate accounting at John Blair & Co. Before that, Harrington directed the venture capital and financial consulting

Programming/Production

continued

activities of Specialized Financial Services.

Mike Dubin has been promoted to research manager at **King World Enterprises**. Dubin joined King World as a research analyst in September, 1984.

Richard S. Reisberg has been appointed president and chief operating officer at **Reeves Entertainment Group**. Reisberg was president of MGM/UA Television from 1981-1984. Before that, he was president of Viacom Productions.

Steve Hirsch has been promoted to vice president of sales at **Camelot Entertainment Sales**, barter subsidiary at King World. He had been director of advertising sales. Before joining Camelot, Hirsch was an account executive at Television Program Enterprises.

Chris Gordon has been appointed syndication sales account executive at **J. L. Taffner/Ltd.** for the mid-Atlantic. He was at LBS Communications.

Chicago Emmy winners

WBBM-TV Chicago, CBS owned-and-operated TV station, took a total of seven station awards, and two prizes for individual achievement, in the 27th Chicago Emmy Awards competition. The station topped WTTW-TV, which earned five station awards; WMAQ-TV took four, while the other multiple-award station winner, WLS-TV, took three Emmys.

At WBBM-TV, the winners were, achievement within a regularly scheduled news program, investigative reporting, *Churn and Burn*; achievement within a regularly scheduled news program, spot coverage, *Ben Wilson's Death*; news specials, planned coverage of a single event, *In Other Words: 1984*; news specials, for an investigative report, *Dead Wrong*; special event program, *The 1984 Chicago Emmy Awards*; informational programming, single public affairs program, *Children and Divorce*; and editorial and commentary achievement, *Perspectives*. The station's individual awards were for persons who appear on camera, *The Magazine Sweepstakes Game*, and for persons whose achievement is non-performing, *In Other Words*.

WTTW won for documentary programs, documentary of current significance, *You Can Make it*; documentary programs, documentary of cultural significance, *Arctic Window*; informational programming, for a public affairs series, *Chicago Tonight With John Callaway*; informational programming, for a conversation program series, *Kup's Show*; sports programs, for a series covering sports events, *Time Out*.

WMAQ-TV: achievement within a regularly scheduled news program, feature stories or mini-series, *No Police Available*; children's programming, for a series, *Kidding Around*; entertainment programs, for a series, *On Stage on 5*; sports programs, for a single program covering sports or based on a sports theme, *The 39 Year Itch*.

WLS-TV: children's programming, for a single program, *When the School Bell Rings*; entertainment program, for a single program, *Second City: 25 Years in Revue*; and editorial and commentary achievements, editorial achievement, *Bill Campbell Editorials*. WFLD-TV won for informational programming, for a magazine program series, *PM Magazine: Chicago*; and WGN-TV took a station award for sports program, for live or unedited coverage of sporting events, single programs or series, *Chicago Cubs Baseball*. The event was aired by WBBM-TV.

Radiofest winners

KNX Los Angeles, ABC, WTVN Columbus, Ohio, and the Australian Broadcasting Corp. have been named winners on the programming side of the 1985 Grand Awards of the International Radio Festival of New York competition (see commercials section, for commercial winners). The winners were announced in New York during an awards presentation, hosted by Scott Muni of WNEW-FM New York. Nineteen countries were represented, which submitted a total of 1,2373 entries, 15 per cent more than in 1984.

The panel for programming and promotion which served as judges and advisors was chaired by Robert Benson, vice president and senior executive of ABC Radio Networks and was comprised of 15 radio leaders.

The winners were: Grand Awards—**News Program:** KNX Los Angeles, for *KNX Afternoon News*; entertainment program: Australian Broadcasting Corp., Kings Cross, Australia, for *The Outback Suburb*; information program: ABC, for *The Athlete's Influential Role*; and promotional announcements: WTVN Columbus, for *Full Service Promos*.

Winners of gold medals were: **News Programs**—regularly scheduled newscast: KNX Los Angeles, for *KNX Afternoon News*; series of regularly scheduled newscasts: KOMO Seattle, for *Noon Report*; coverage of breaking news story: KSL Salt Lake City, for *Wilberg Mine Disaster*; series of investigative or enterprise reports: KNX Los Angeles, for *The Immigration Problem*; local news documentary: WHAS Louisville, for *Go Tell Sargent Shriver: The Life and Death of the War on Poverty in Eastern Kentucky*.

Also, network news documentary: Monitorradio, Boston, for *Voices of Beirut*; series of news documentaries: NBC Radio Network, for *Message From Moscow/Two Distant Tribes*; and news analysis, interpretation, or commentary: ABC, for *Perspective: Chile*.

Entertainment Programs—regularly scheduled music program: WNEW-FM New York, for *Scott Muni's Ticket to Ride*; series of regularly scheduled talk programs: WFMT Inc., Chicago, for *Studs Terkel: An Interview With Albert Race Sample*; series of regularly scheduled drama programs: Productora Cuadrante, Sa. De CV, Mexico City, for *La Herencia*; music special: Radio New Zealand, Wellington, for *Only Time Could Let Us Know*; drama special: Radio Clyde, Glasgow, Scotland, for *The Second Coming of Alvin Cholmondeley*.

Also, special event: NBC Radio Network, for *The Olympic Scene: Turmoil and Triumph*; documentary special: Televisie Radio Omroep Stichting, Hilversum, Holland, for *The Underground Concert Hall*; series of documentary specials: Australian Broadcasting Corp., Kings Cross, for the *The Outback Suburb*; magazine format: Kris Stevens Entertainment, Sherman Oaks, for *Entertainment Coast to Coast*; and series of sports programs: Major League Baseball Productions: *This Week in Baseball*.

Editorials—local issues: WSB Atlanta, for *If Animals Could Talk*; national issues: WCLR-FM Skokie, for *The Political Second-guessers*.

Information Programs or Features—religious series: Ethnic Communications Outlet, Chicago, for *Un Nuevo Dia/Political Participation, Lay Ministry*; magazine format: WRKS-FM New York, for *The Week In Review*; consumer issues series: AP Broadcast Services, Washington, for *Computer for Christmas*; science/medical: S. C. Educational Radio, Columbia, S.C., for *Chemo-Savvy Series*; farm/agriculture: Broadcasting Corp. of China, Taipei, *Friend of Agriculture*; recreation/leisure: Radio 3AW, Melbourne, *Escape*; health/nutrition series: WRKS-FM, New York, for "Don't Drive Drunk"; arts/entertainment series: Concert Music Network, New York, *Dean Witter Presents Musical Notes*"; books/authors: Radio Clyde, Glasgow, for "Paperback Bookcase"; psychology series: WRFM, New York, for "Death Before Life (Teen Suicide)"; sports commentary/analysis series: ABC, for "The Athlete's Influential Role"; traffic: WCAU-AM, Philadelphia, for "Schuykill Expressway"; boating/fishing/skiing: KSL Radio, Salt Lake City, for "A Canoe Trip Down the Snake".

MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS 1985-86*

1985

Aug. 4-7	CTAM Annual Convention, Fairmont Hotel, San Francisco August 5, 1985 Issue
Sept. 11-14	National Radio Broadcasters Association and National Association of Broadcasters Radio & Programming Conference, Dallas Convention Center September 2, 1985 Issue
Sept. 11-14	Radio Television News Directors Association, Nashville Opryland September 2, 1985 Issue
Sept. 30-Oct. 4	The London Market, Gloucester Hotel, London Television/Radio Age International October Issue
October	MIFED, Milan Television/Radio Age International October Issue
Oct. 8-12	MIPCOM, Cannes Television/Radio Age International October Issue
October 15-18	Music Video Festival of Saint Tropez Television/Radio Age International October Issue
Nov. 20-22	Television Bureau of Advertising, Anatole, Dallas November 11, 1985 Issue
Nov. 22-26	New York World TV Festival, New York November 25, 1985 Issue
Dec. 5-7	Western Cable Show, Anaheim, Calif. November 25, 1985 Issue

1986

January 5-9	Association of Independent Television Stations, Century Plaza, Los Angeles December 23, 1985 Issue
January 17-21	NATPE International, New Orleans Convention Center January 13, 1986 Issue
February 1-4	Radio Advertising Bureau Managing Sales Conference, Anfac Airport Hotel, Dallas January 20, 1986 Issue
February 10-14	International Television; Film & Video Programme Market, Monte Carlo Television/Radio Age International February Issue
March 16-19	National Cable Television Association, Dallas March 14, 1986 Issue
April 13-16	National Association of Broadcasters, Dallas April 14, 1986 Issue

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

Commercials

Tests are advertisers' underpinning



One of the cuter ideas of the awards season was the Monitor Awards brainstorm to have a computer character present the awards for computer effects. Mavis Ways is her name, and the computer character was the brainstorm of Creative Ways president Linda Ardigo, (standing) pictured above inspecting her handiwork with paint box operator Martha Cansler. The effect was produced by Diane Gotlieb. Marv Depeyer of Sound Prism produced the sound track, and Doug Tishmann, edited the dialogue sequence at MTI.

Though many directors insist on anonymity when shooting a test commercial, and creatives grit their teeth at the mention of marketing research, testing continues to be the determining factor in the shaping of advertising campaigns and the final arbiter on the type of commercial that's going to be mounted for broadcast presentation.

Advertisers such as Colgate's Palmolive and Post cereals are mounting ambitious test programs, sometimes even discarding the making of an "air version," and going on air with the test spot. Though this practice has previously been frowned upon, due to the lesser tariff levied by all vendors for a test spot, it has been occurring more frequently of late.

Test houses such as Charlex and Video Works (which has graduated to a full fledged production house), are doing air-quality spots of their own, as well as portions of commercial destined for broadcast showings.

Creative Ways is going full tilt with a number of packages for blue chip advertisers, and, though demurring on naming the specific advertisers, president Linda Ardigo says she has "seen several of the test spots we have produced on air. In fact, several of our clients, in expressing their satisfaction with our efforts, told us they were going to skip the intermediate step and go right to air with the test spot."

Despite the efforts of creative solons such as Foote Cone & Belding's execu-

tive vice president and creative director, Len Sugarman, who has convinced such advertisers as Clairol at times to dispense with the test and go straight to air, test advertising is still the name of the game.

Such testing has allowed shops such as Creative Ways, Charlex and Video-Works, which still does half of its business in that genre, to increase their volume each year. "Agency groups often compete with each other in order to handle a certain product," Ardigo says. "I will often have three different campaigns for the same product, done for separate account groups in the same agency. The group that produces the commercial that tests the best, gets the permanent assignment."

Tests with rudimentary animatics can be done in a shopping center in Long Island, N.Y., or Grosse Point, Mich. The more ambitious tests, with finished animatics, can be mounted for a test flight in a single, or selected markets.

What happens occasionally, is that the test spot turns out so well, and is accepted so readily by the consumer and client, that the advertiser might be tempted to "slip it on" air without opting for the added expense and time of preparing a commercial for broadcast.

This, though, isn't the major reason why there is more testing today than there was five years ago. "Media costs," Ardigo says, "make a national campaign a tremendous investment." Recently, for instance, agencies such as Benton &

Bowles have wrestled with the possibility of whether \$10 million is sufficient, in the franchised restaurant category, to wage an effective ad campaign. Considered minimal today, the sum was ample five years ago.

"In order to reassure themselves of the soundness of their judgment regarding a certain product, advertisers will test first," Ardigo explains. "The testing isn't restricted to new products. It encompasses re-positioning of old products, the re-naming of others (the new-improved, etc.)"

"There is a lot of discretion required," Ardigo says, "particularly when it comes to intra-agency competition between account groups. We can't let one group know, naturally, about a competing group's campaign."

When all is said and done, however, it adds up to an ever-increasing load of work for the test houses.

There are still relatively few of them, but most, like Creative Ways, have been increasing their workload every year.

At the beginning of the summer, Creative Way's output for the agencies looked something like this—

- Campbell-Ewald, Mennen, Protein 29.
- Dancer Fitzgerald-Sample, General Mills Fiber One cereal.
- Doyle Dane Bernbach, Seagrams, Paul Masson wine.
- Marschalk, Del Monte frozen dinners.
- Dancer Fitzgerald Sample, General Electric rechargeable batteries (seven spots).
- Young & Rubicam, Inc. Colgate-Palmolive Fresh Start laundry detergent.
- Young & Rubicam, Inc., Dentagard, toothpaste that fights gum diseases (three spots).
- Long, Haymes & Carr, Isotoner pantyhose.

IRFNY Winners

Creatives at the New York and California offices of Ogilvy & Mather, at Young & Rubicam, Inc. and at D'Arcy, MacManus Masius, in Chicago and St. Louis, have taken Gold Medal honors at the fourth annual International Radio Festival of New York. Scott Muni of WNEW-FM, New York, hosted the awards presentation which took place on June 10 and June 12 at the Sheraton Centre Hotel in New York. The awards went to creatives who mounted best commercials and best programs and promotions (see *Programming* on page 50) for 1984.

The competitive categories include commercials, campaigns, public service announcements, promotion spots, news, entertainment and information pro-

grams and editorials, inclusive.

There were 1,273 entries submitted, 15 per cent more than for the 1984 competition. Ronald K. Sherman, president of Wells, Rich, Greene/N.Y., chaired the advertising panel comprised of 47 senior advertising executives. There were 19 countries represented among the entries.

An overview of the winning entries shows that three top-10 agencies, Ogilvy & Mather, Inc., Young & Rubicam, Inc. and D'Arcy MacManus Masius, walked off with a passel of gold medals. Ogilvy & Mather won Best Commercial award for its OP Sportswear spot entitled *Memoirs of an Ex-Nerd*. The spot also won a first in the Apparel category.

But there's crowing out in the Midwest where a Minneapolis-based production company, Craig Wiese & Co. won the IRFNY Grand Award for Best Campaign, produced for Duncan Advertising and for its client, Pearson Candy Co.

TBWA Advertising continues to thrive with its Laughing Cow series, notching best creative achievement for a package of spots on behalf of Fromageries Bel, Inc. Laughing Cow cheese.

Grand Awards

Best commercial: Ogilvy & Mather, Los Angeles; "Memoirs Of An Ex-Nerd," OP Sportswear; CD: Elaine Haller; CW: Jill Gayners; prod: Jackye Horn; client supervisor, Mike Parnell; account supervisor: Marilyn Fidler.

Best campaign: Craig Wiese & Co., Minneapolis; "Pearson's Peanut Roll," Duncan advertising and Pearson's Candy Co.; CD: Jon Garon; CW: Craig Wiese, Jon Garon, Tom Paske; prod: Jon Garon, Craig Wiese; music: Jon Garon Productions; client supervisor: Larry Hassler; account supervisor: Steven Duncan.

Best creative achievement: TBWA Advertising, "Sweet 16/HotTub/Valley Girl," Fromageries Bel, Inc.'s Laughing Cow cheese; CD: Arnie Arlow, Peter Lubalin; CW: Joy Golden; prod.: Michael Pollock, Dottie Wilson; client supervisor: Frank Schnieders; account supervisor: Brian Barry.

Best public service announcement: Radio New Zealand, Wellington, New Zealand; "Ping Pong/Campers/Sunset," Mormon Church and Radio New Zealand Religious Broadcasts, Bonneville Media Communications; CD: Ross Jolly; prod: Ross Jolly, Kurt Dahl; client supervisor: Kurt Dahl.

Gold medals

Alcoholic beverages: D'Arcy MacManus Masius, St. Louis; "Earl Thomas Conley," Anheuser-Busch, Inc.; CD: Gerry Mandel; CW: Jeff Vetter; prod:

Michael Windler; music: Milsap/Williams.

Alcoholic beverages campaign: Rumrill Hoyt/NY; "Wedding/Supermarket/Computer," Martlet Importing Co.; CD: Bill Hamilton, Lila Sternglass; CW: Garrett Brown, Anne Winn, Bill Hamilton; prod: Lila Sternglass.

Apparel: Ogilvy & Mather, Los Angeles; "Memoirs Of An Ex-Nerd," OP Sportswear; CD: Elaine Haller; CW: Jill Gaynes; prod: Jackye Horn.

Automotive products campaign: D'Arcy MacManus Masius, Chicago; "Rock Star/Singles/Talking Car," campaign for Amoco Oil Co.; CD: William Valtos; CW: Greg Bashaw; prod: Greg Bashaw.

Banking/financial services/insurance: Sarley/Cashman Creative Services, Hollywood, Calif.; "Lighting Shirts," City National Bank, The Rub Group; CD: Bill Wempren; CW: Michael Ward; prod: John Sarley, Marc Cashman.

Banking/financial services/insurance campaign: Dudreck DePaul Ficco & Morgan, Pittsburgh; "The Money Men Campaign," Bert, Barz & Kirby; CD: Mal Stauff; CW: Bert, Barz & Kirby, Mal Stauff, George Evans; prod: Mal Stauff, George Evans.

Corporate image: Ogilvy & Mather, New York; "Frequent Flight Bonus," Trans World Airlines; CD: Jay Schulberg; CW: Emma Hayward; prod: Anthony Wellman; music: David Dundas; music direction: Faith Norwick.

Cosmetics/toiletries: Tokyo Advertising Agency, Tokyo; "Early Morning," Lion Corp.; CD: Masataka Uno; CW: Yamaguchi Nomi, Chieko Hattori; music: Masato Kai; agency prod: Chito Mio; prod co: DO Corp.

Cosmetics/toiletries campaign: Flamingo Productions, London; "Lip Renew," Max Factor, Wells Rich Greene; CD: Mike Chapman; CW: Mike Chapman; prod/dir: Sara Bailey.

Entertainment promotion campaign: W.B. Doner & Co., Southfield, Mich; "Prince Charles/Screams/Typhoon," Canada's Wonderland; CD: John DeCerchio; CW: Dave Michalak, Bruce Rooke, Chris Lezotte, John Richards; agency prod: John Richards, Chris Lezotte; prod co: SWAT Productions.

Foods: Partnership In Advertising, Johannesburg; "Moose," Cadbury's Nutties; CD: Vasco Zoio; CW: Stephen Etzine; agency prod: Stephen Etzine; prod co: Sonovision (John Culverwell); music: Joe Arthur, Zane Cronje.

Foods campaign: Craig Wiese & Co., Minneapolis; "Pearson's Peanut Nut Roll," Pearson's Candy Co., Duncan Advertising; CD: Jon Garon; CW: Craig Wiese, Jon Garon, Tom Paske; prod: Craig Wiese, Jon Garon.

Health/medical products: Madden & Goodrum & Associates, Inc., Nashville; "Heart," Cosmopolitan Health & Fitness Centers; CD: Mill Leonard; CW: Mil Leonard; prod: Mil Leonard.

Media promotion: Radio Today Inc., New York; "Won't You," Rolling Stone Magazine; CD: Dan Formento; CW: Dan Formento; prod: Dan Formento.

Media promotion campaign: Adweek Magazine, New York; "They Found Him/Where's The Beans?/The Assignment," Dick Orkin's Radio Ranch; CD: Wallis Lawrence.

Office services/equipment: The Leagas Delaney Partnership, London; "Pearly Gates," 3M; CD: Tim Delaney; CW: Guy Moore, Tony Malcom; prod: Paul Bagnall.

Office services/equipment campaign: Ogilvy & Mather, New York; "The Promotion/The Grand Opening/One Potato, Two Potato," AT&T Information Systems, Dick Orkin's Radio Ranch; CD: William Taylor; CW: Pat Hudson (Dick Orkin's Radio Ranch); agency prod: Laure Carroll.

Retail (auto dealers) campaign: Sarley/Cashman Creative Services, Hollywood; "Birthday Present/Crusin'/Right Equipment," Nissan/Datsun Dealers of Southern California; CW: John Sarley, Marc Cashman; prod: John Sarley, Marc Cashman.

Retail (restaurants & specialty food): Keye/Donna/Pearlstein, Los Angeles; "Orson Wells 'Dinner'"; Reubens Restaurants; CD: Mario Donna; CW: Rick Colby; prod: Barbara Gangi; music: Dick Halligan.

Restaurants/specialty food campaign: Leo Burnett Co., Inc. Chicago; "Confessions/Breakfast In Nebraska/Wake Up—Wake Up," McDonald's; CD: Cheryl Berman; CW: Chris Haxager, Charlie Schreck, Cheryl Berman, Carol Leonard; prod: Chris Haxager, Charlie Schreck, Cheryl Berman, Carol Leonard; prod cos: Comtrak, Colnot-Fryer, Dick Marx & Assocs.

Retail specialty stores: Craig Wiese & Co., Minneapolis; "Gal," Bumper-To-Bumper, Barkley and Evergreen; CD: Jim Aylward; CW: Carl Hertel, Craig Wiese, Jim Aylward; agency prod: Dan Welter.

Retail specialty stores campaign: Melvin Simon & Associates, Indianapolis; "Two West Washington Ugly Tie Campaign," Two West Washington; CW: Randall L. Rohn; agency prod: Randall L. Rohn; prod co: Tapemasters Inc. (Jeff Lantz); music: Jeff Lantz, Randall L. Rohn.

Soft or hot drinks: D'Arcy MacManus Masius, Chicago; "Health Kick-In Shape," American Dairy Association; CD: Elizabeth Nickles; CW: Greg Wagner, Elizabeth Nickles; agency prod: Don Hockstein; music prod co: HLC

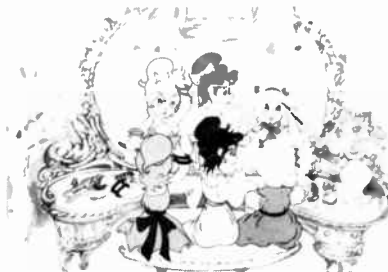
Advertising Directory of Selling Commercials

Armstrong Flooring • Kalish & Rice



GIFFORD ANIMATION, New York

CBS Toys



CONCEPT STUDIOS, Burbank, CA

Chittenden Bank



DOLPHIN PRODS., N.Y., COMPUTER ANIMATION

Kenner Toys • Grey Advertising



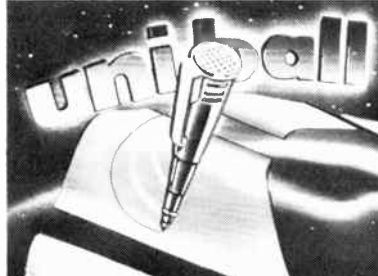
KCMP PRODUCTIONS LTD., New York

Renuzit • Laurence Charles & Free



KCMP PRODUCTIONS LTD., New York

Uniball



DOLPHIN PRODS., N.Y., COMPUTER ANIMATION

WALA-TV • Mobile, Alabama



I-F STUDIOS, New York

WSMH-Feature 66 • Manheim Advertising, Inc.



LEWIS COHEN & COMPANY, INC., New York

Commercials *continued*

(Ron Hicklin, Joe Lubinsky, Greg Wagner).

Soft or hot drinks campaign: J. Walter Thompson Co. Ltd., Toronto; "Labels/1812" Campaign, Pepsi Free; creative director: Gray Abraham; CW: Stephen Denvir, John Cleese; agency producer: Katherine McGillivray; production company: Redwood Studios, London (Andre Jacquemin).

Transportation/cargo campaign: Saffer Cravit & Freedman Advertising, Don Mills, Canada; "People Without Cars," Budget Rent-A-Car; CD: Margaret Cioffi; CW: Avrom Volt; agency prod: John Chambers; production company: Clare Burt.

Travel & tourism: Saatchi & Saatchi Compton, New York; "Business Omnibus/Henry VIII," British Airways; CD: Al & Jeannie Zerries; CD: Jeannie Zerries; agency prod: Jill Rothman.

Travel & tourism campaign: Leo Burnett Co., Inc., Chicago; "Jellyroll/Grocer/Jolly Cholly," United Airlines; CD: Bud Watts; CW: Dave Colwell, Greg Tauberneck; agency prod: Dave Colwell, Greg Tauberneck; prod co: Chicago Recording Co.; music prod co: Com/Track (Steve Sperry).

Utilities: Young & Rubicam, Inc., New York; "Weeknight Discount," New York Telephone; CD: Vince Daddiego; CW: Joel Maliniak; agency prod: Hunter Murtaugh, Justin Mowbray; music production company: Dick Behrke & Hal Grant Music.

Utilities campaign: New York Telephone, New York; "Seven Pounds/Yes," Young & Rubicam; CD: Vince Daddiego; CW: Marvin Waldman; agency prod: Justin Mowbray.

Announcer's presentation: Ogilvy & Mather, New York; "IAC/Our Seat," Trans World Airlines; announcer: Alexander Scourby; CD: Jay Schulberg; CW: Jill Silverman; agency prod: Anthony Wellman; music: David Dundas; music dir: Faith Norwick.

Copywriting: Campbell-Ewald Co., Warren, Mich.; "Camaro-Don't Look," Chevrolet Motor Division; CD: Sean K. Fitzpatrick; CW: Jon M. Cashen; agency prod: Denise Abood Sidlow; music prod co: H.E.A., music dir: Denise Abood Sidlow.

Copywriting of a campaign: TBWA Advertising, New York; "Sweet 16/Hot Tub/Valley Girl," Fromageries Bel, Inc.'s Laughing Cow cheese; CD: Arnie Arlow, Peter Lubalin; CW: Joy Golden; agency prod: Michael Pollock, Dottie Wilson.

Best humorous spot: WBAB Radio, Babylon, N.Y.; "Honeymooners—Dr. Ross," Dr. Charles Ross, dentist; CD: Dennis Daniel; CW: Dennis Daniel; prod: Dennis Daniel.

Best humorous campaign: Young & Rubicam, Chicago; "Mating Season/Paradise/Lost Stranger," Olympia Beer; CD: Jim Kochevar; CW: Jim Kochevar; agency prod: Enid Katz; music prod co: Klaff/Weinstein.

Best new arrangement of a popular theme: Young & Rubicam, Inc., New York; "Weeknight Discount," New York Telephone; CD: Vince Daddiego; CW: Joel Maliniak; agency prod: Hunter Murtaugh, Justin Mowbray; music prod co: Dick Behrke & Hal Grant Music.

Best original music: Ogilvy & Mather, New York; "Service Personnel," Trans World Airlines; CD: Jay Schulberg; CW: Judith Johnson; agency prod: Anthony Wellman; music prod co: David Dundas; music dir: Faith Norwick; music arranger: David Dundas, Rick Wentworth.

Best station-produced spot: KMOX-TV, St. Louis; "Clues To the Blues," Channel 4 Newsroom; CD: Jim Rothschild; CW: Paul Fey; prod: Paul Fey; music: Paul Fey; music dir: Tom Zuzenak.

Best original music with lyrics: D'Arcy MacManus Masius, Chicago; "Health Kick-No Athlete," American Dairy Association; CD: Elizabeth Nickles; CW: Greg Wagner; agency prod: Don Hockstein; music prod co: HLC; music dir: Don Hicklin; music composer: Joe Lubinsky; music lyricist: Greg Wagner.

Up to 30 seconds: Dancer Fitzgerald Sample, Inc., New York; "Nell Carter: Just Go," Harlem Breast Exam Center; CD: Sherry Nemmers; CW: Sherry Nemmers.

Up to 30 seconds—campaign: Radio New Zealand, Wellington, New Zealand; "Ping Pong/Campers/Sunset," Mormon Church and Radio New Zealand religious broadcasts; Bonneville Media Communications; CD: Ross Jolly; agency prod: Kurt Dahl.

Up to 60 seconds: Mingo-Jones Advertising, Inc., New York; "Think Before You Do," National Urban League; CD: Caroline Jones; CW: Lois Sandberg; agency prod: Lou Ducharme; prod co: Red White & Blue Productions; music prod co: Jana Productions; music: Debbie McDuffie.

Up to 60 seconds—campaign: Camp Associates Advertising, Toronto; "Reaching Out/Breaking the Cycle/Breaking the Silence," Ontario Women's Directorate; CD: John McIntyre; CW: Carole McGill, Fiona McHugh; agency prod: Carole McGill.

NHW corrals Clios

When *The New York Times* puzzle makers come up with the four letter space for commercials awards this year they may add three more blanks for the 1985 big winner, and the letters are

NHW, which stands for Needham Harper Worldwide.

Needham Harper won national campaign honors with its "Heartland" and "Factory" commercials for Bud Light. The campaign won top honors for commercials director Joe Pytka of Pytka, a Los Angeles-based production house, and the Chicago music house, Klaff/Weinstein.

The Radio Clios were presented at New York's Waldorf-Astoria, with the television Clios passed out at a black tie event at Lincoln Center.

Another New York-based production house, Griner/Cuesta & Associates, won for the best regional campaign, which was California Broadcasters Against Drunk Driving, a package of two commercials, entitled "The Party's Over" and "Let's Spend the Night Together."

The Radio Clios, were won, to a large extent by different agencies than those that won the television awards, which indicates different areas of broadcast expertise for the winning agencies.

Rumrill Hoyt, New York based shop, won national campaign honors for its Molson beer package for Wedding Supermarket, Computer.

Regional honors for a bumper-to-bumper, safe driving push went to Craig Wiese and Co., Minneapolis for a two-spot package, "Gal" and "Guy."

The winners for the television and radio commercials award categories follows.

Television

Classic Hall of Fame: Keep America Beautiful, "Indian," Marsteller, New York, first telecast—1971.

Classic Hall of Fame: Kodak Cameras, "Jennifer," J. Walter Thompson, New York, first telecast—1969.

Classic Hall of Fame: Mobil, "10 Story," Aaron Ehrlich Co., New York, first telecast—1966.

Classic Hall of Fame: Mobil One Oil, "Cold Weather," Mathew Brady Films, New York, first telecast—1978.

Classic Hall of Fame: Texaco, "Taxi," Benton & Bowles, New York, first telecast—1980.

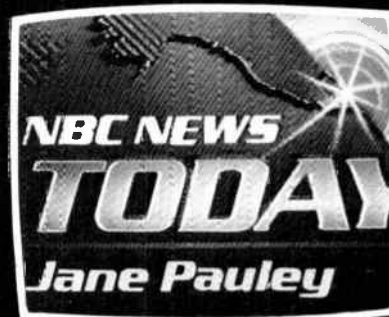
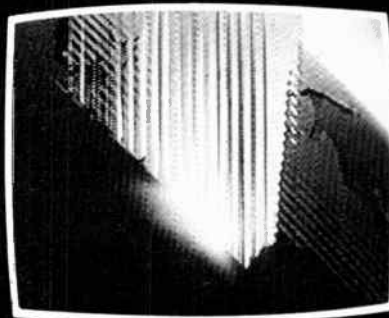
Classic Hall of Fame: Union Carbide, "Super Insulation," Young & Rubicam, New York, New York, first telecast—1967

National campaign: Bud Light, "Heartland," "Factory," Needham Harper Worldwide, Chicago, Pytka, Los Angeles, Klaff/Weinstein Music Chicago.

Regional campaign: Cal. Broadcaster's Against Drunk Driving, "The Party's Over," "Let's Spend The Night Together," Griner/Cuesta & Assoc., New York.

Local campaign: Dunkin' Donuts, "My

Conception to Completion



LIVE ACTION
ANIMATION
COMPUTER

DOLPHIN

140 East 80th Street, New York,
N.Y. 10021

(212) 628-5930

Commercials *continued*

Career Is Over," "Great Dane," Ally & Gargano, New York.

Apparel: Levi 501 Blues, "Bluesman," Foote, Cone & Belding, San Francisco.

Automotive: Subaru, "Farmboy," Levine, Huntley, Schmidt, & Beaver, New York.

Banking/financial: Minnesota Federal Savings & Loan, "Hit The Road Jack," Fallon McElligott Rice, Minneapolis, N. Lee Lacy/Associates, New York.

Beverages—alcoholic: Pabst Light Beer, "Surf Girl," Young & Rubicam, Chicago, Dennis, Guy & Hirsch, New York.

Beverages—non-alcoholic: Pepsi-Cola, "Sound Truck," BBDO, New York.

Confections/snacks: Tostitos Brand, tortilla chips, "Dagnet," Tracy-Locke/BBDO, Dallas.

Corporate: Bud Light, "Heartland," Needham Harper Worldwide, Chicago, Pytka, Los Angeles.

Entertainment promotion: Baltimore Orioles baseball, "Tie-In-Beer," Smith, Burke & Azzam, Baltimore.

Foods: Chiquita Banana, "She Loves Me," Apple's Eye Productions, New York.

Home entertainment equipment: General Electric, "Power of Music," BBDO, New York.

Home furnishings/major appliances: Corningware, "In-Laws," N. Lee Lacy/Associates, New York.

Home products: Borateem, "White Clothes," Davis, Johnson, Mogul & Colombatto, Los Angeles.

IDS(8-10 seconds): Dunkin' Donuts, "Croissants," Ally & Gargano, New York.

Insurance: Humana, Inc., "Tap Dance," Korey, Kay & Partners, New York.

Media promotion (broadcast): WABC Talkradio, "Alligators," Goodby, Berlin & Silverstein, San Francisco.

Office equipment: IBM home computers, "Skates," Lord, Geller, Federico, Einstein, New York, H.I.S.K., Studio City, Calif.

Olympic: Bud Light, "Heartland," Pytka, Los Angeles.

Personal/gift items: Thermos, "Hot Foot," Calet, Hirsch & Spector, New York.

Pet products: Friskies Buffet Cat Food, "Tour Guide," SSC&B, Inc., New York.

Political: John Kerry, "Hardware," Cinemagraphics, Boston.

Public service: Cal. Broadcasters Against Drunk Driving, "The Party's Over," Chiat/Day, San Francisco, Griner/Cuesta & Associates, New York.

Recreation equipment: Polaroid, "Did

I Have A Day," Doyle Dane Bernbach, New York.

Retail foods: Pizza Hut, "The 12 Days After Xmas," Chiat/Day, Los Angeles.

Retail services: Emery Worldwide, "It's As Good As There," J. Walter Thompson, New York.

Retail specialty stores: Canadian Tire, "Screwdriver," W. B. Doner, Southfield, Mich.

Toiletries/pharmaceuticals: Acutrim, "Nightmare/Refrigerator," Ally & Gargano, New York.

Toys/games: Parker Bros., "Pente," Production Partners, New York.

Travel: Australian Tourist Commission, "America's Cup," Mojo Australia, Sydney, Australia.

Utilities: Illinois Bell, "Stormy Weather," N W Ayer, Chicago.

Animation (cel): Kleenex Softique tissues, "Nose To Nose," Foote, Cone & Belding, Chicago.

Animation (computer): Canned Food Information Council, "Brilliance," Robert Abel & Assoc., Hollywood.

Cinematography: Wang, "Power and Glory," HHCC, Boston, Pytka, Los Angeles.

Copywriting: W.R. Grace, "Baby," The Marschalk Co., New York.

Direction: IBM home computers, "Skates," H.I.S.K., Studio City, Calif.

Editing: Emery, "It's As Good As There," Editors Gas, New York.

Film effects: Pepsi-Cola, "Spaceship," BBDO, New York.

Graphics: TRW, "Line," Wyse Advertising, Cleveland, Robert Abel & Associates, Hollywood.

Humor: Wendy's, "Fashion Show," Dancer Fitzgerald Sample, New York, Sedelmaier Film Production, Chicago.

Local low budget (under \$5,000): Missing Children Help Center, "Cindy," Johannesson, Kirk & MaHarry, Clearwater, Fla.

Local low budget (under \$10,000): Maryland Disabilities Council, "Debbie" Smith, Burke & Azzam, Baltimore.

New arrangements of commercial themes: Bud Light, "Factory," Klaff/Weinstein Music, Chicago.

Original music with lyrics: Chevrolet, "Today's Chevrolet," Campbell-Ewald Co., Warren, Mich.

Original music scoring: IBM home computers, "Skates," H.I.S.K., Studio City, Calif., David Horowitz Music, New York.

Performance (child): Hallmark Cards, "Mom's Birthday," Young & Rubicam, New York.

Performance (male): United Virginia Bank, "Old Man," Griner/Cuesta & Associates, New York.

Product demonstration: Black & Decker/Heat n Strip, "Mantle," BBDO, New York.

National campaign: Molson, "Wedding," "Supermarket," "Computer," Rumrill Hoyt/NY Advtg., New York.

Regional campaign: Bumper-To-Bumper, "Gal," "Guy," Craig Wiese and Co., Minneapolis.

Local large market: Laughing Cow cheese, "Arnold's Mom," "Craving," "Sweet 16," TBWA Advertising, New York.

Apparel: Levi's winter jeans, "Bob The Wind Sock," McCann-Erickson, San Francisco.

Automotive: Lincoln-Mercury, "Diet-er," John Crawford Creative, San Francisco.

Banking/financial/insurance: City National Bank, "Lighting Shirts," Sarley/Cashman Creative Services, Hollywood.

Beverages (alcoholic): Kronenbourg beer, "Wonder beer," Levine, Huntley, Schmidt & Beaver, New York.

Beverages (non-alcoholic): Pepsi, "Language Class," Dick Orkin's Radio Ranch, Los Angeles.

Entertainment promotion: The Jungle Book, "Teenager," Bert, Barz & Kirby, Hollywood.

Foods: Laughing Cow cheese, "Craving," TBWA Advertising, New York.

Home furnishings: Apple computer, "Little Albert," Chiat/Day Advertising, Los Angeles.

Media promotion: Adweek Magazine, "They Found Him," Dick Orkin's Radio Ranch, Los Angeles.

Public service/political: Texas Safety Assoc.—Seat Belts, "Happy Birthday," GSD&M, Austin.

Retail food: Shopwell supermarkets, "24 Hours," Ric Katz & Associates, New York.

Retail specialty stores: Highland Appliance, "Disclaimer," W. B. Doner & Co., Southfield, Mich.

Travel: Southwest Airlines, "El Paso To Houston," Dick Orkin's Radio Ranch, Los Angeles.

Utilities: Southwestern Bell Telephone Co., "Call Home," D'Arcy MacManus Masius, St. Louis.

Announcer's presentation: Reuben's Restaurant, "Orson Welles Dinner," Rick Colby (copywriter), Los Angeles.

Copywriting: Thrifty Twin Pix, "It Was Thrifty's Idea," Chuck Blore & Don Richman, Hollywood.

Humor: AT&T Small Business Phone Systems, "The Promotion," Dick Orkin's Radio Ranch, Los Angeles.

New arrangements of commercial themes: McDonald's gift certificates, "Gift Certificates," Steven Sperry & Co., Chicago.

Original music with lyrics: Levi's/cords, "When The Sun Goes Down," LA/NY Music, Los Angeles.

Original music with openings, tags, or donuts: IBM authorized dealer,

"Range of Products," Doyle Dane Bernbach, New York.

Original music scoring: Jell-O gelatin, "Salad Song," Young & Rubicam, New York.

Use of sound: Carl's Jr.—breakfast, "Dick & Jane & Carl's," Chuck Blore & Don Richman, Hollywood.

BPME gives 116

The Broadcast Promotion and Marketing Executives Association presented 116 gold medallions to those winners among 2,808 entries at its Awards ceremonies on June 8 at the Hyatt Regency in Chicago.

In addition to these awards, the BPME recognized the signal award for industry achievement to Bob Elliott and Ray Goulding. "Bob and Ray" first teamed up in 1946, and have shared their satire and company with radio and television audiences nationwide for nearly four decades.

The BPME President's Award was given to Dr. Hayes Anderson, chairman of the Department of Telecommunications & Film at San Diego State University for his "distinguished and continuous service to the Association." Patricia Evens, who has served a decade as BPME's administrative director was presented with an Outstanding Service Award.

The BPME has also established the Crain Award, to be given annually, beginning in 1986, to the person chiefly responsible for a unique promotion achieving measurable success during the previous calendar year.

Gold Medallion awards are presented in the categories of television and radio (according to market size) cable, network and program distributors. John T. Calver, marketing services manager at KATV(TV) Little Rock, and Karl Sjoahl, president of SjoCom, San Francisco, co-chaired the 1985 Awards Committee.

Gold Medallions-TV

Campaign Using More Than One Medium: Large, WFLD-TV Chicago, "White Sox—Best Seat in the House"; small, KGUN-TV Tucson, "Some Things Just Naturally Go Together."

Tv Campaign—News: Large, KRON-TV San Francisco, "When You Need News,,"; medium, WITI-TV Milwaukee, "Switch Is On,,"; small, WNDU-TV South Bend, "How Will You Know?—NewsCenter 16."

Tv campaign—programming/image: Large, WXYZ-TV Detroit, "Tell 'Em You're From Detroit"; medium, WLWT Cincinnati, "Cincinnati Style"; small, KGUN-TV Tucson, "Call It Home."

Radio Campaign: Large, KYW-TV Philadelphia, "Name That Tune"; medium, KCST-TV San Diego, "NewsCenter

39 Mini Series"; small, WMTV Madison, "Newscene 15."

Print Campaign: Large, Cossette Communications—Marketing, "Total Eclipse, Cast of Thousands, Freud Under Fire"; medium, TV-24 Milwaukee, "Movie Campaign."

Generic TV Announcement—News: Large, WJZ-TV Baltimore, "We Take Our Smiles Very Seriously"; medium, WGRZ-TV Buffalo, "2 Steps Ahead"; small, WNDU-TV South Bend, "How Will You Know?"—Weekend."

Episodic TV Announcement—News: Large, KYW-TV Philadelphia, "Without A Home"; medium, KSL-TV Salt Lake City, "Living Blue Prints."

Radio Announcement—News: Large, KMOX-TV St. Louis, "Clues to the Blues"; medium, KTVX Salt Lake City, "See Jane Cry"; small, WMTV Madison, "Elmer's Ordeal."

Print Ad—News: Large, WTCN-TV Minneapolis, "News 11 Mystery"; medium, WAVY-TV Portsmouth, "Eat, Drink & Be Wary"; small, WMTV Madison, "Games Kids Have to Play."

Generic TV Announcement—Programming/Image: Large, WSVN Miami, "Let's All Be There"; medium, WLWT Cincinnati, "Cincinnati Style."

Episodic TV Announcement—Programming/Image: Large, WCIX-TV Miami, "Ernest: Car Window"; medium, WSTM-TV Syracuse, "Sherlock Holmes/Movietime"; small, WCJB-TV Gainesville, "Frankenstein Meets the Wolfman."

Radio Announcement—Programming/Image: Large, KYW-TV Philadelphia, "Name That Tune"; medium, WPCQ-TV Charlotte, "Call From The White House"; small, WAGT-TV Augusta, "Christmas Image."

Print Ad—Programming/Image: Large, KOMO-TV Seattle, "Shut Up Teddy"; KCBS-TV Los Angeles, "Top Rams Receiver"; medium, TV-24 Milwaukee, "Outer Limits."

Promotional Animation: Large, National Nine Network, Australia, "Station ID"; medium, KATV Little Rock, "Picture This"; small, KVUE-TV Austin, "Olympic Animation."

Non-Promotional "Image" Animation: Large, WGN-TV Chicago, "7:00 Movie Open"; medium, Pinnacle Productions, "Eye On San Diego"; small, CKVR-TV Barrie, Ont., "Movie Horror."

Outdoor/Transit Advertising: Large, WJKW-TV Cleveland, "Think Warm Thoughts"; medium, KETV Omaha, "Storm Team"; small, WLFI-TV Lafayette, "Share A Fortune."

Promotion, Sales and Press Kits: Large, WFLD-TV Chicago, "The Birds Poster"; medium, UNC Center for Public Television, Chapel Hill, "The Woodwright's Shop IV"; small, Britian

& Rappaport, Laurel-Hattiesburg, "Big Fish Campaign."

Flyer, Brochure, Guide Book: Large, WISH-TV Indianapolis, "Indianapolis 500 Poster"; medium, KSL-TV Salt Lake City, "Israel Sales Trip Brochure"; small, KSBY-TV San Luis Obispo, "1985 Calendar."

Sales Presentation—Tape or Film: Large, KCPQ-TV Tacoma, "KCPQ and the Temple of Cume"; medium, WOTV Grand Rapids, "Anniversary/Fall Premiere Presentation"; small, WMTV Madison, "84 Preview Party Local Segment."

Specialty Promotion: Large, KSTW-TV Tacoma, "It Takes a Big Stick"; medium, TV-24 Milwaukee, "Nightlight."

Special Project: Large, WDIV, Detroit, "Bless You Boys"; medium, KMTV/WOWT/KETV Omaha, "Omaha Television: The Early Years"; small, KRGV-TV Weslaco, "Teach the Children."

"Breaking the Silence"; small, KNTV Salinas/Monterey, "Toxic Valley—Special Report."

In-House TV Campaign—News: Large, KTTV Los Angeles, "Rajneesh: A Promise or a Threat"; medium, WDSU-TV New Orleans, "NewsCenter 6/Qualities"; small, KTBC-TV Austin, "Special Report: Turnarounds."

In-House Campaign—Programming/Image: Large, KABC-TV Los Angeles, "Olympic Moment Campaign #1"; medium, KCST-TV San Diego, "San Diego Hollywood Connection."

In-House Generic TV Announcement—News: Large, KNBC-TV Los Angeles, "Let's All Be There"; small, WIS-TV Columbia, "Carolyn Sawyer Premiere."

In-House Episodic TV Announcement—News: Large, KUSA-TV Denver, "Sight and Sound"; KTVX Salt Lake City, "Cover Story: See Jane Cry."

In-House Generic TV Announcement—Programming/Image: Large, KABC-TV Los Angeles, "Olympic Moment: Rhythmic Gymnastics"; medium, KTUL-TV Tulsa, "First Step"; small, KERO-TV Bakersfield, "We've Got the Touch."

In-House Episodic TV Announcement—Programming/Image: Large, WCVB-TV Boston, "Auschwitz & The Allies."

Gold Medallions—Radio

Campaign Using One or More Media: Large, WLVE-FM Miami, "I Love 94"; medium, KSL Radio, Salt Lake City, "We're the Team"; small, KTRV-TV Production Department, Boise, "The Egg, The Chicken."

TV Announcement: Large, WGN Radio, Chicago, "Ah... Choo"; medium, 1190 KEX Radio, Portland, "Radio For Grownups."

Radio Announcement: Large, FM 97

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Commercials *continued*

Radio, Vancouver, "Dinner Jazz"; small, WHWH/WPST Trenton, "Pursuit of Paradise."

Print Ad: Large, KLOL-FM Houston, "Dayna and Charlie and the Boss"; medium, WMHT-FM Schenectady, "Try It for a Change"; small, WELI Radio, New Haven/West Haven, "Yale Football."

Outdoor/Transit: Large, Ensslin & Hall Advertising, St. Petersburg, "QZOO—Bananas in the Morning"; medium, KGON-FM Portland, "Decade of Rock"; small, WKZO Radio, Kalamazoo, "Painted Bus."

Sales Promotion: Large, WKQX-FM Chicago, "1st Quarter Media Directors Kit"; medium, Radio New Zealand Sales & Marketing, Wellington, "Radio New Zealand Sales Marketing Promotion."

Audience Promotion: Large, WLIF-FM Baltimore, "Life Around Baltimore Calendar"; medium, KUER-FM Salt Lake City, "Silver Anniversary Calendar."

Special Project: Large, KFMB Radio, San Diego, "76 KFMB—Padres Radio"; medium, WOSU-FM Columbus, "Poster Competition"; small, WGCH Greenwich, "China Anniversary Promotion."

Art Directors Club

Doyle Dane Bernbach's spot for IBM, produced by R. Greenberg Associates, The Ridley Scott directed piece, via BBDO, for Pepsi, produced by Fairbanks Films, and J. Walter Thompson's commercial for Showtime, the Movie Channel, were among the television commercials that captured Gold Awards from the Art Directors Club earlier this month. The awards followed the high production lush photography pattern of the past, with emphasis on special effects. A summary of Gold and Silver Television Award winners follows:

Gold Award

Television: 30-second commercial: Art director, Rick Elkins; client, IBM; agency, DDB, NY; production company, R/Greenberg Associates.

Television: 30-second commercial: Art directors, Michael Hart, Bob Donnellan, Frank Nicolo; client, Showtime/The Movie Channel; agency, JWT, NY; production company, Michael Daniels Productions; music, HEA Productions.

Television: 60-second commercial: Art director, Harvey Hoffenberg; client, Pepsi-Cola Company; agency, Phyllis Landi/BBDO, New York, NY; production company, Fairbanks Films.

Television: 60-second commercial: Art directors, Tim Mellors, Steve Grounds; client, Derek Dear; agency, Maureen Rickerd; producer, Jo Godman; creative director, Jeremy Sinclair.

Television: 30-second commercial campaign:

Art director, Peter Coutroulis; client, U.S. Borax; agency, Davis, Johnson, Mogul & Colombatto, Los Angeles, CA; producers, Petermann, Dektor.

Television: Public Service:

Art director, Colin Priestley; client, The Ontario Ministry of the Attorney General; agency, Camp Associates Advertising Limited, Toronto; producer, Candace Conacher.

Television: (or film) Industrial, educational or promotional:

Art director, Rob Hugel; art directors/production company, Bruce Dorn, Randy Roberts; Client, Herman Miller, Inc., Zeeland, Michigan; producer, Pete Hoekstra; production company, Robert Abel Associates; music composers, Jerry Kaywell, Dale Herigstad.

Television: Animation:

Art director, Tim Boxell, clients, CBS Records, Billy Squier; producer, Stephen Gelber; producer/production company, Jana Caneitos, Colbscal; Pictures, San Francisco.

Silver Award

Television: 10-second commercial: Art director, Donna Weinhelm; client, Ron Corin/R.C. Cola; producer/agency, Susan Schert/Dancer-Fitzgerald-Sample, Inc., New York; producer/production company, Mike Ferman/Peter Wallach Productions.

Television: 30-second commercial: Art director, Mike Moser, client, Businessland; producer/agency, Richard O'Neill/Chiat/Day, San Francisco; producer/production company, Erwin Kramer/Griner/Cuesta & Associates, New York.

Television: 30-second commercial: Art director, Phil Silvestri; client, Continental Tires; producer/agency, Peter Yahr/Della Femina, Travisano & Partners, Inc., New York, NY; producer, Rhonda Raulston.

Television: 60-second commercial: Art directors, Steve Goldsworthy, Dennis Gelbaum; client, Chrysler/Dodge Division; producer/agency, Dennis Gelbaum/BBDO, New York, NY; producer/production company, Bean/Kahn.

Television: 60-second commercial: Art director, Howard Benson; client, ITT Corp.; producer/agency, Howard Benson, Jean Galton/Biederman & Co., New York, NY; producer/production company, Skip Short/Roizman Short Visual Productions.

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Television: 30-second commercial campaign:

Art director, Jim Burt; client, The Ontario Milk Marketing Board; producer/agency, Garry Warwick/Mckim; producer/production company, Watt Burt Advertising Inc., Montreal, Canada and Roger Maln/Cineservice.

Television: 30-second commercial campaign:

Art director, Ira Madris; client, Miles Laboratories; producer/agency, Bailey Weiss/McCann-Erickson, New York, NY.

Television: Public Service:

Art director, Peter Begley; client, The Greater New York Blood Program; producer/agency, Lorraine Schaffer/Doyle; Dane Bernbach, New York; producer/production company, Kerri King/Pheiffer, story, Piccolo, Gulner; music, Fred Weinberger.

Charlex cops Monitors

Joining the June spray of awards is the Video Production Association Monitor prizes, and the newly designed award, (TV RADIO AGE, May 27) was presented to specialists in video tape serving the broadcasting, commercial and cable industries, respectively.

As far as the commercials are concerned, Charlex Co., with partners Charles Levi and Alex Weil, really cleaned house, winning 14 Monitors some in significant commercial categories: for Best Achievement in Special Effects; Best Achievement in National Commercials, Best Editor in National Commercials, Best Achievement in Local Commercials; Best Director in Local Commercials, Best Editor in Local Commercials and Best Achievement in Music Video. The team didn't stop there. Charlex also won the nod for best achievement in test commercials and Best Editor in Test Commercials.

Commercials Awards given by the VPA are as follows. Other Monitor winners are published in *Programming* and in *CableAge*.

Best achievement in classics: *Revlon* "Top Brass," Hal Tulchin-Tulchin Studios.

Best achievement in special effects: "Opening Saturday Night Live" NBC/SNL, Charles Levi, Alex Weil, Charlex.

Best achievement in national commercials: "Yum it Up"; producers Kathy Courtenay-Dancer Fitzgerald Sample, Charles Levi, Alex Weil-Charlex.

Best Director in National Commercials: Charles Levi, Alex Weil, Charlex, *Yum it Up*.

Best achievement in local commercials: *CVB is ABC*; producers Bonnie Hammer—WCVB-TV Boston, Charles Levi, Alex Weil, Charlex.

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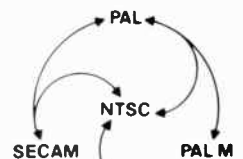


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Commercials (continued)

Best director in local commercials: Charles Levi, Alex Weil, Charlex, "CVB is ABC."

Best editor in local commercials: Alan Singer, Bill Weber, Charlex, "CVB is ABC."

Best camera in local commercials: Keith Smith, Earl Thomas, WSOC-TV, Charlotte. *How will you know Chopper 9?*

Best director of photography: Steve T. Smith—VideoSmith, Inc. *Abby At The Museum.*

Best sound mixer in local commercials: Robert Schott-Editel/NY; *Melissa Says, Smile Baby.*

Best editor in test commercials: David Hyland, Alan Singer-Charlex, *Close Encounters-Rev.*

Best achievement in music video: *You Might Think;* Producers: Charles Levi, Alex Weil-Charlex.

The awards, of course, can only be conferred on those who enter the competition.

As videotape production continues to increase, the competition for such awards as e.g. for best direction of a national, and of a local commercial should become more intense.

Effie Awards

Following is a selected listing of Effie Award winners in television and radio:

Apparel: *Gold Effie*(TV), advertiser, Nike, Inc., agency, Chiat/Day; *Bronze Effie*(TV/radio), advertiser, L'Eggs Products Inc., agency, Dancer Fitzgerald Sample, Inc.

Automotive-passenger cars: *Gold Effie*(TV), advertiser, Volkswagen of America, Volkswagen Division, agency, Doyle Dane Bernbach; *Silver Effie*(TV), advertiser, Volkswagen of America, Volkswagen Division, agency, Doyle Dane Bernbach; *Bronze Effie*(TV), advertiser, Volkswagen of America, Audi Division, agency, Doyle Dane Bernbach.

Automotive related: *Gold Effie*(TV), advertiser, Michelin Tire Corp., agency, Doyle Dane Bernbach; *Gold Effie*(TV), advertiser, Ryder Truck Rental, Inc., agency, J. Walter Thompson, New York; *Silver Effie*(TV/radio), advertiser, Shell Oil Co., agency, Ogilvy & Mather, Houston; *Bronze Effie*(TV/radio), advertiser, Texaco, agency, Benton & Bowles, Inc.

Automotive—trucks/other vehicles: *Gold Effie*(TV/radio), advertiser, Toyota Motor Sales, U.S.A., Inc., agency, Dancer Fitzgerald Sample, Inc.; *Silver*

Effie(TV), advertiser, Chevrolet, agency, Campbell-Ewald Co.; *Bronze Effie*(TV), advertiser, American Isuzu Motors, Inc., agency, Della Femina, Travisano & Partners.

Beauty aids/cosmetics: *Gold Effie*(TV/radio), advertiser, Charles of the Ritz Group, LTD., agency, Advertising to Women, Inc.; *Gold Effie*(TV/radio), advertiser, Avon Products Inc., agency, N W Ayer Inc.; *Silver Effie*(TV), advertiser, Avon Products, Inc., agency, Ogilvy & Mather; *Bronze Effie*(TV), advertiser, Warner-Lambert, agency, J. Walter Thompson, New York.

Beverages—non-alcoholic, carbonated: *Gold Effie*(TV/radio), advertiser, Royal Crown Cola Co., agency, Dancer Fitzgerald Sample, Inc.; *Silver Effie*(TV/radio), advertiser, Pepsi-Cola U.S.A., agency, BBDO; *Bronze Effie*(TV/radio), advertiser, The Coca-Cola Co., agency, SSC&B: Lintas Worldwide.

Beverages: non-alcoholic, non-carbonated: *Gold Effie*(TV), advertiser, Hershey Chocolate Co., agency, Doyle Dane Bernbach; *Silver Effie*(TV), advertiser, General Foods Corp., agency, Young & Rubicam; *Bronze Effie*(TV/radio), advertiser, General Foods Corp., agency, Benton & Bowles, Inc.; *Bronze Effie*(TV), advertiser, General Foods Corp., agency, Ogilvy & Mather.

Business to business: computers/software: *Gold Effie*(TV), advertiser, Apple Computer, agency, Chiat/Day; *Silver Effie*(TV), advertiser, Compaq Computer Corp., agency, Ogilvy & Mather-Houston.

Business to business: financial: *Gold Effie*(TV), advertiser, Cigna Corp., agency Doyle Dane Bernbach.

Business to business: products: *Silver Effie*(TV/radio), advertiser, Ricoh Corp., agency, Cunningham & Walsh.

Foods: national: *Gold Effie*(TV), advertiser, Foodways National, Inc., agency, Doyle Dane Bernbach; *Silver Effie*(TV), advertiser, Ragu Foods, Inc., agency, Waring & LaRosa, Inc.; *Bronze Effie*(TV), advertiser, Campbell Soup Co., agency, BBDO.

Foods—regional: (TV), advertiser, Penn Dairies, Inc., agency, Lewis Gilman & Kynett, Inc.; *Silver Effie*(TV), advertisers, S.B. Thomas, Inc., agency, Young & Rubicam, New York; *Bronze Effie*(TV/radio), advertiser, Holly Farms, agency, Grey Advertising Inc.; *Bronze Effie*(TV), advertiser, Cargill Poultry Products-Honeysuckle Turkey Division, agency, Fletcher/Mayo/Associates Kansas City, a DDB Co.

Furniture/home improvement: *Gold Effie*(TV), advertiser-Simmons U.S.A., agency—McDonald & Little; *Silver Effie*(TV), advertiser—Fisher-Price Toys, agency—Waring & LaRosa, Inc.; *Bronze Effie*(TV), advertiser-E.I. Du-

Pont De Nemours & Co., Inc., agency-N W Ayer Inc.

Grocery-non-food: *Gold Effie*(TV), advertiser—Kimberly-Clark Corp.

Household products: *Gold Effie*(TV), advertiser—Miles Laboratories, agency—Doyle Dane Bernbach; *Silver Effie*(TV), advertiser—Economics Laboratory, agency—The Marschalk Co., Inc.; *Bronze Effie*(TV), advertiser—The Dow Chemical Co. agency—Della Femina, Travisano & Partners; *Bronze Effie*(TV), advertiser—James River-Dixie/Northern Inc., agency—SSC&B: Lintas Worldwide.

Photographic: *Silver Effie*(TV), advertiser—Minolta Corp., agency—William Esty Co., Inc.

Restaurants/fast foods: *Gold Effie*(TV/radio), advertiser—Wendy's International, Inc., agency—Dancer Fitzgerald Sample, Inc.; *Silver Effie*(TV/radio), advertiser—International House of Pancakes Restaurants, agency—Salvati Montgomery Sakoda; *Silver Effie*(TV/radio), advertiser—Burger King, agency—J. Walter Thompson U.S.A.; *Bronze Effie*(TV/radio), advertiser—Arby's, agency—Grey Advertising Inc.

Retail—National: *Gold Effie*(TV/radio), advertiser—Florists' Transworld Delivery Association, agency—D'Arcy MacManus Masius; *Silver Effie*(TV), advertiser—Computerland, agency—J. Walter Thompson-San Francisco; *Bronze Effie*(TV), advertiser—Kinney Shoe Corp., agency—Sawdon & Bess Advertising.

Retail—regional/local: *Silver Effie*(TV), advertiser—Bigg's, agency—W. D. Doner & Co.; *Bronze Effie*(TV/radio), advertiser—Safeway Stores Inc., agency—Doyle Dane Bernbach.

Snacks/Candy: *Gold Effie*(TV), advertiser—General Foods Corp., agency—Young & Rubicam-New York; *Silver Effie*(TV), advertiser—Jeno's Inc., agency—Grey Advertising Inc.; *Bronze Effie*(TV), advertiser—Mauna Loa Macadamia Nut Marketing Co., agency—Ketchum Advertising-San Francisco.

Telecommunications: *Gold Effie*(TV), advertiser—MCI Telecommunications, agency—Benton & Bowles, Inc.; *Silver Effie*(TV/radio), advertiser—AT&T, agency—N W Ayer Inc.; *Bronze Effie*(TV), advertiser—MCI Telecommunications, agency—Ally & Gargano, Inc.

Toys/games/lotteries: *Gold Effie*(TV), advertiser—Mattel Toys, agency—Ogilvy & Mather-Los Angeles; *Silver Effie*(TV/radio), advertiser—Michigan Bureau of State Lottery, agency—W. B. Donner & Company; *Bronze Effie*(TV), advertiser—Lego Toys, agency—SSC&B.

**RATINGS
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TELEVISION/RADIO AGE

June 24, 1985

Spot Report

**PURE CARSON...
PURE COMEDY.**



"CARSON'S COMEDY CLASSICS"

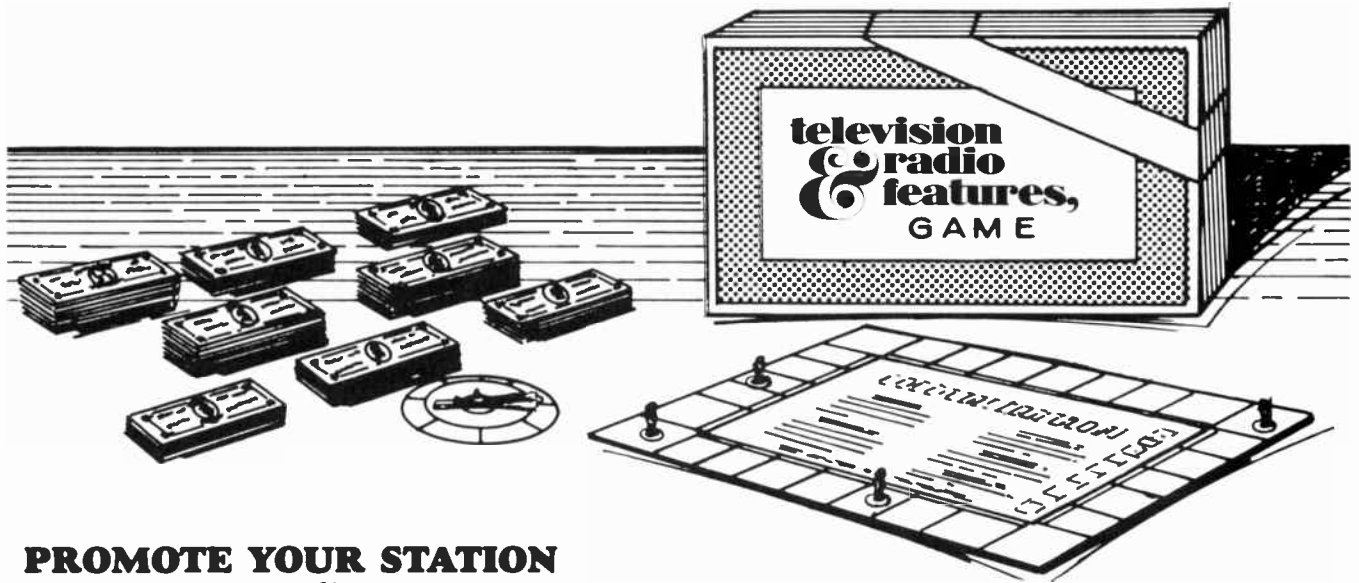
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- Encyclopaedia Britannica • Ames Garden Tools
- Teledyne-Water Pic • Longine-Wittnauer
- Carter Wallace, Inc. • General Electric
- Rand McNally • Corning Glass • Houbigant
- Syroco • General Mills

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Spot Report

June 24, 1985

Still no plug for ratings gap

Arbitron's Television Advisory Council retraced some familiar ground on the diary-meter ratings gap at its mid-June meeting, but, once again the problem proved too complex to produce acceptable solutions (TV/RADIO AGE, May 13).

Roger Ottenbach, vice president, general manager of KMTV(TV) Omaha, chairman of the Advisory Council, reports that those assembled were briefed on the various projects in progress at the Association of Independent Television Stations, at the Advertising Research Foundation's subcommittee on diary improvement, and at Arbitron itself to come up with a way to "bring justice" to independent stations in non-metered markets who feel short changed by diary-only measurement.

But the problem remains that any professional statistician can shoot holes in any one of the many suggestions for producing an adjustment factor that can be applied to diary-produced ratings to bring them up to where most independent stations think they would be if they had meters in their markets. So far, concludes Ottenbach, "There's still no perfect answer," though he remains hopeful that by the time the Advisory Council meets again in another six months, "somebody will be able to come up with something useable."

Unwired \$ boost expected

Addition of stations represented by CBS' two radio rep organizations will probably increase unwired network billings of the new Blair Radio Networks division by 30 per cent, believes Bob Lion, former Internet executive who is now vice president, general manager of BRN.

Where CBS adds a key youth station in markets where BRN has adult stations, says Lion, the agreement joining the unwired network capabilities of the radio representation divisions of both Blair and CBS, "completes our national youth list. That makes more dollars available to existing BRN youth stations because the network becomes more powerful."

And the same applies to CBS-represented adult stations: "In markets where we have a youth station or country music station, CBS Radio Spot Sales may have a strong adult, all-news station that we can offer to advertisers targeting business decision makers. This way, the CBS-represented list helps fill the format holes in our list with quality broadcast operations, and we do the same for them."

At Internet, vice president, general manager Erica Farber, who expects her unwired operation to bill \$35 million this year, "up significantly from 1984," says she also expects the Blair-CBS unwired agreement to "be good for all of us if it expands the number of professional sales executives out explaining what intelligently packaged spot radio can do for advertisers—especially if they can help clear up some of the confusion that still exists about where spot and unwired fit in relation to each other."

Newspaper spending revised

Revised estimates of newspaper ad expenditures last year have been issued by the Newspaper Advertising Bureau showing national up 12.7 per cent to \$3,081.4 million; retail, up 8.0 per cent to \$12,784.0 million; classified, up 27.5 per cent to \$7,657.2 million, and the total up 14.3 per cent to \$23,522.6 million.

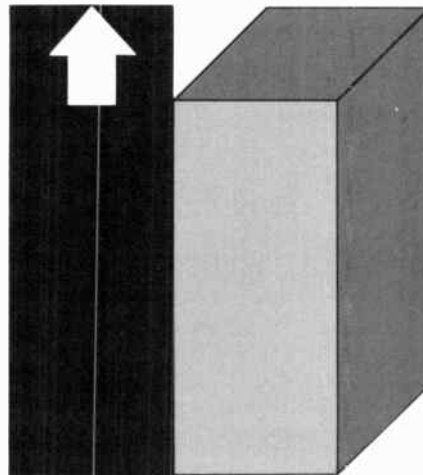
Increases by quarters for total ad spending in newspapers were: first, up 16.4 per cent; second, up 17.7 per cent; third, up 15.2 per cent, and fourth, up 9.0 per cent.

The best growth month for retail in '84 was April, when spending rose 29.8 per cent to \$1,149.7 million. The biggest retail months were November and December, which totaled \$1,283.7 and \$1,312.2 million, respectively, but showed smaller-than-average increases—4.6 and 7.0 per cent, respectively. One month showed a decline—October.

APRIL

Local business (millions)

+ 11.2%



1985: \$430.0

1984: \$386.7

Complete TV Business Barometer details p. 28

Spot Report

Campaigns

The Arnold Foods Co., TV

Foote, Cone & Belding/New York
ARNOLD'S RYE BREAD is featuring Jewish rye bread in New York and Philadelphia in spot advertising that started May 20, and Brownberry Natural Rye and Natural Wheat in the Minneapolis-St. Paul market. Negotiators lined up daytime, prime access and early fringe inventory to impress women 25 to 49, and flights are scheduled to air through the rest of 1985.

Bachman Co., RADIO

Richardson, Myers & Donofrio/Philadelphia

SELECTED SNACK FOODS will be using two to eight weeks of advertising during July and August in a fair line-up of north-eastern radio markets. Jo Steele headed buying operation targeted toward women 25 and up.

Beatrice Foods, TV

Leo Burnett Co./Chicago

FOOD PRODUCT is being recommended for eight to 13 weeks scheduled to start in early July in a long and nationwide spread of television markets. Media placed daytime, news, fringe and primetime spot to appeal to women 25-plus.

Geo. A. Hormel & Co., RADIO

BBDO/Minneapolis

COUNTRY SAUSAGE is being offered for six weeks that started in late May in a nationwide spread of larger sun-belt markets. Buying team set schedules to reach women 25 and up.

Keebler Co., TV

Leo Burnett/Chicago

COOKIES and OTHER FOOD ITEMS are

New camera

The current June run of speed-speaker John Moschitta as he helps introduce Olympus Corp.'s new Quick Shooter auto focus camera in five major markets is likely to be extended with additional flights later this summer. Current markets are New York, Chicago, Los Angeles, Boston and Atlanta. Bill Moore, media supervisor at The Marschalk Co., heads the media action for the campaign, aimed at adults 25-54. The commercial spotlights Quick Shooter as "the only 35 mm camera that allows you to shoot a flash picture every second and a half."

PM UP IN MAY!

As May Sweeps reports come in, PM MAGAZINE shows big gains vs year ago in markets across the country.

For example:

KYW-TV	Philadelphia	UP+20% <small>SHARE</small>
WBZ-TV	Boston	UP+24% <small>SHARE</small>
WJKW-TV	Cleveland	UP+12% <small>SHARE</small>
KDKA-TV	Pittsburgh	UP+25% <small>SHARE</small>
WBTV	Charlotte	UP+15% <small>SHARE</small>
WGRZ-TV	Buffalo	UP+6% <small>SHARE</small>
WRAL-TV	Raleigh-Durham	UP+8% <small>SHARE</small>
WSAZ-TV	Charleston-Huntington	UP+38% <small>SHARE</small>
WNEP-TV	Wilkes-Barre-Scranton	UP+26% <small>SHARE</small>
WIS-TV	Columbia	UP+16% <small>SHARE</small>

And more to come



WE'RE COMMITTED!

Source: NSI May 1985, May 1984

New Excitement From

GROUP W PRODUCTIONS

WESTINGHOUSE BROADCASTING AND CABLE, INC.

nearing the end of 13 weeks of second quarter television appearances in a long and coast-to-coast spread of consumer markets. Media lined up daytime, kid and fringe positions to impress women, children and teenagers.

Kraft Foods, TV

N W Ayer/New York

SELECTED FOODS are sharing five to 13 weeks of spot advertising in a fair lineup of midwestern and sunbelt television markets, with appearances that started in late May in some markets and scheduled to start in early July in others. A full range of dayparts is being used to reach women 25 and up.

Mars Inc., TV

*Ted Bates; D'Arcy MacManus Mas-
ius/New York; Leo Burnett/Chi-
cago*

MARS BARS, SNACK MASTERS and OTHER TREATS are set for six to 13 weeks of spot during second quarter in a long lineup of eastern, midwestern and sunbelt television markets. A full arsenal of dayparts is being aimed at kids, teenagers and young adults.

Mobil Oil Corp., TV

Doyle Dane Bernbach/New York

OIL and GASOLINE are being sold for seven to 13 weeks during second quarter in a long and coast-to-coast list of television markets. Negotiators scheduled daytime, primetime, sports and news exposure to impress men.

Royal Crown Beverage Co., TV, RADIO

*Dancer Fitzgerald Sample/Torrance,
Calif.*

RC COLA is using spot TV and radio in New York, Los Angeles and Chicago,

Budget boost

The new fall drive for Pulsar Time is backed by a 50 per cent increase in its multi-million dollar primetime television and print campaign. Agency is Ammirati & Puris. The advertising is scheduled to kick off the last week of October and air for eight weeks in all Pulsar's major markets across the nation, and "represents a doubling of Pulsar's flight from last year."

A new 30 revolving around gift giving complements the "Cities" spot, launched this spring, and both carry the theme, "The world knows a great watch when it sees one." Pulsar Time president Arthur J. Cohen says the advertising "will significantly support our retail customers during the peak holidays gift-giving season," and "represents the most intensive advertising program in our history."

STAYING POWER!

PM MAGAZINE/EVENING MAGAZINE continues to demonstrate its remarkable strength in the Group W markets where it all began.

Ninth Season

KPIX San Francisco No. 1

Eighth Season

WJZ-TV Baltimore No. 1

WBZ-TV Boston No. 1

KYW-TV Philadelphia STRONG No. 2

KDKA-TV Pittsburgh No. 1

Fresh ideas. Fresh stars. Fresh promotions. All help keep PM MAGAZINE on top year after year. And now we've added noted producer Alan Landsburg as Special Consultant. So look for even more audience-winning features this fall.



WE'RE COMMITTED!

Time Period Rating Ranking Source: NSI May 1985

New Excitement From

GROUP W PRODUCTIONS

WESTINGHOUSE BROADCASTING AND CABLE, INC.

plus 30 more top RC markets to back the network advertising that kicked off in late May. The \$10 million-plus campaign spotlights brand loyalty of RC drinkers via 10, 20 and 30-second TV spots and full-minute radio commercials.

Sears, Roebuck and Co., TV
Ogilvy & Mather/Chicago

VARIOUS PRODUCTS and SERVICES have been sharing 13 weeks of spot appearances during second quarter in a long and coast-to-coast spread of tele-

vision markets. The full range of day-parts was used to reach men and women in various age brackets, depending on item featured.

Toyota Dealer Associations, TV
Dancer Fitzgerald Sample/Torrance, Calif.

PICK UP TRUCKS have been using 13 weeks of second quarter advertising that started in early April in a long and widespread list of television markets. Media placed a full range of day-part inventory to sell to men.

Appointments

Agencies



Lawrence Lamattina has been promoted to chief operating officer of SSC&B Lintas USA, in charge of research, media, direct marketing and assignment of account management personnel. He will also be directly involved in strategy development and new business. Lamattina joined the agency in 1981 as executive vice president, media and network programming, and was named director of marketing services in 1983.



John M. (Jack) Otter and **Laura Silton** have been elected senior vice presidents of McCann-Erickson. Silton is general manager of McCann-Erickson Local Broadcast, the new name of the agency's nine-office Media Investment Service. Otter, formerly head of network programming at SSC&B, recently joined McCann as director of national broadcast, reporting to **Gordon Link**, executive vice president, director of media services.

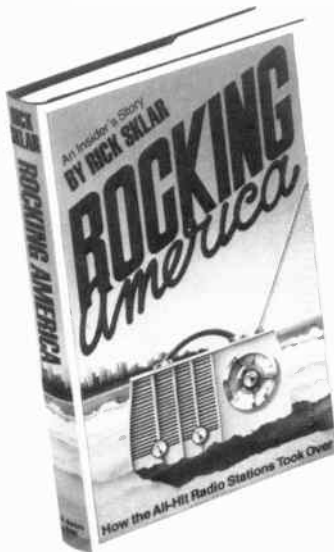
David V. Capano has been elected a senior vice president at Doremus & Co., New York. He came to the agency from BBDO in 1983 as vice president and media director.

Paul Wilson has moved up to group research director at Tatham-Laird & Kudner, Chicago, reporting to research director **Michael Robinson**. Wilson joined TLK in 1983 from Interactive Market Systems as a senior account research manager.

John Caglio has joined Foote Cone & Belding as a systems manager for the

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



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



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—Clive Davis, President
Arista Records

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

—Michael L. Eskridge
V.P. RCA Home Info. Systems

ROCKING AMERICA traces the rise of rock 'n roll radio, from its origins to its explosion across the country and beyond, as it was experienced by Rick Sklar as a radio programmer.



Rick Sklar is a radio and music video program consultant and was formally a consultant for ABC-TV's music video programs. He has been program director at New York radio stations WINS, WMGM, and at WABC, which he built into "the most listened-to station in the nation."

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Address _____

City _____

State _____ Zip _____

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

National Broadcast Unit. He moves in from NW Ayer where he had been a client financial management supervisor.



William C. Seaman has returned to William Esty Co. as executive vice president, director of broadcast communications, in charge of creating special programming and evaluation of emerging television opportunities. The former Esty media chief and director of operations at ABC Sports was most recently director of television for World Championship Tennis.



Mur Webster Pulver has been promoted to associate media director at BBDO/Minneapolis, supervising planning and buying for Hormel Meat Products and International Multi-foods. She joined the agency in 1976 and has held both media and account management responsibilities for a variety of client product categories.

CRMC holders

Five account executives at WFOX(FM) Atlanta have passed the CRMC (Certified Radio Marketing Consultant) exam offered by the Radio Advertising Bureau. They are Tim Pohlman, Glenda Voiles, Ellen Green, Curtis Jones and Sandra Hall.

Ken Costa, vice president, marketing information at RAB, reports that Atlanta, with 60, now has more CRMC certified radio sales executives than any other U.S. market, followed by Seattle and Kansas City. He says that since RAB introduced the exam in 1973, more than 1,300 radio industry executives have received CRMC certification. He adds that some 500 radio executives were CRMC certified as of July 1980, and that he expects the number to increase to 1,500 by early 1986.

One Seller's Opinion



Reynolds

Cites dangers of 'artificial' county allocation

Since the early 1960s advertisers and broadcasters alike have been well served by the assignment of counties to television markets, or ADIs and DMAs, as their respective rating services call them. This concept of aggregating areas to the group of television stations receiving the preponderance of hours viewed by residents of a county has been so successful because it works—and because it is logical and simple.

Today, this very workable system is in danger of losing much of its usefulness because the rating services also implement policies overriding their county allocation rules in order to enable stations located outside a market's primary metro to achieve ADI or DMA status.

Nielsen will split off a DMA if the station in the outside metro area achieves a larger share than any *single* commercial station in the adjacent metro market. Arbitron will create an ADI for a non-ADI station unless the *average* share of stations in the current ADI is 10 per cent greater than the individual share of the non-ADI station.

There was good reason to establish these policies back when they were put into effect, and that was to give smaller new stations a break and allow them to become established. But times have changed and it's not such a good idea in today's world, with over 900 commercial television stations.

Consider this. In Arbitron's latest 1984-'85 ADI *Market Guide*, I counted 16 ADIs in which viewing to a specific outside market exceeds that of the home station(s). I don't see how these ADIs can be viewed as anything other than artificial markets.

More artificial markets will come into being with the new county and market assignments just announced by the rating services. For example, Nielsen has created a two-county Bowling Green, Ky., DMA, in which the Nashville stations collectively account for approximately 45 per cent of all television viewing, compared to 33 per cent for the local station. Arbitron has created a one-county Charlottesville, Va., ADI, even though the Richmond stations collectively account for some 50 per cent of all viewing, while the local station realizes a 17 per cent share.

I am familiar with both situations because Petry has clients in Nashville and Richmond, and both will experience a significant drop in market rank even though their market continues to control viewing in the "artificial market," and even though these decisions were based on an annual total of 400 diaries in Nashville and 318 in Richmond. The normal data bounce at this sample size creates a situation ripe for year-to-year swings in markets.

We should all encourage practices that will provide the many stations coming on the air outside established TV metros a means of defining their marketplace. One way would be regular publication by the rating services of additional books defining viewing in the smaller station's particular area. Certainly, no new ADI or DMA should be created until changes in hours viewed remain stable over a minimum of two consecutive years.

Surely, neither stations nor advertisers are served by a contorted system that present county assignment might become.—**Teddy Reynolds**, vice president, director of research, Petry Television

Media Professionals

Buyer cites value of pre-buy preparation



Susan Lisak

Manager,
Broadcast operations
CPM, Inc.
Chicago

Susan Lisak, manager-broadcast operations for CPM, Inc., believes that in order to project accurate radio estimates, "Buyers should consider factors beyond current ratings information." She points to such factors as, "severe weather changes, summer vacations, and scheduling of play-by-play sports programming" as among the kinds of seasonal shifts that can cause ratings fluctuations during specific day-parts, as well as in overall station performance.

Lisak notes that buyers "depend on the stations' sales representatives to supply the pertinent information needed to judge the impact that a new format, a different personality hosting a time period, or

a special promotion is likely to have on the market place." And she adds that Arbitrends, Birch data, monthly station updates, air checks, play lists, advertiser lists, and newspaper articles by local radio and television critics can all help the buyer to develop a better feel for the station and for its market. And she says all of these various types of information can be provided by a station's sales representative.

Lisak also points out that an age cell analysis for adults 12-plus "can help keep broad target buys, such as adults 25 to 54 from skewing too old or too young. Buyers rely on the station reps to know their stations and their competition, and to be able to supply accurate and updated information whenever there's a change at their stations, or in these stations' markets that can affect listening, up or down."

She believes that the supplying of such information by the reps "should be an ongoing process so that reps can help buyers build their files on each station they work with, and can come to know each of the stations they buy as well as the reps themselves do." This way, says Lisak, "When the crunch comes and the long-list, multi-market buys come down against a tight deadline, the buyer can be ready."

She adds that she and her colleagues have found most station reps to be helpful with this kind of pre-buy preparation, but notes that "Buyers must also realize that it's not entirely up to the reps, only. The buyers must know what they need and let the reps know, giving them plenty of lead time to round up and bring the information—before the crunch does come down."



Jeanette Gordon has returned to Bozell & Jacobs to take over the new post of associate media director in Omaha. She first joined the agency as a planner in the Minneapolis office in 1977, and she was most recently media department manager and media director for Miller Meester Advertising and Hansen International, which merged with Miller Meester.

Susan Kay Caravantes has been named broadcast planner/buyer at Gulf State Advertising Agency, Houston. She had been media director for Boone Advertising, also Houston.

Sandi Tuckerman has been promoted to planner/buyer, and **Sheila Lash** has joined Elkman Advertising, Bala

Cynwyd, Pa., as a media buyer. Lash moves in from Spiro & Associates. Tuckerman is working on such accounts as McDonald's, the 76ers, Mediq, Orthodontist and ADAP.

Ann Stookey has joined The Marketing Group, Dallas, as media buyer and office manager. She moves in from the *Tulsa County News*, Tulsa, Okla., where she had been advertising manager.

Marias Osborn has been named a media planner/buyer for Cranford Johnson Robinson Associates, Little Rock. She started at the agency in 1983 as an interdepartmental secretary, and became an assistant buyer in 1984.

Media Services

Judy Mayer has been promoted to senior vice president, media operations at Botway/Libov Associates in Los Angeles. She had been vice president and director of media operations for American Media Consultants before its recent merger into Botway/Libov.

Representatives



Richard P. McCauley has joined Republic Radio as vice president/business development. He moves in from Selcom Radio where he had been senior vice president-station development, and before that he had been senior vice president, general manager of Blair/RAR.

David Ware has returned to Seltel as sales manager of the rep's Houston office. His previous sales posts have been with KRON-TV San Francisco, KXTV(TV) Sacramento-Stockton and with Petry Television.

Mindy Curtis has been named sales manager of the Los Angeles office of

Roslin Radio Sales. She came to Roslin last August and now steps up from account executive.



John Rohr has been named vice president, sales promotion at Blair Television's Support Services Division. He joined Blair in 1980 from RKO Television Sales and has been director of sales promotion since 1983.

Scott Thomas has been named mid-western spot sales manager in Chicago, and **Mike Coleran** is promoted to eastern sales manager at ABC Television Spot Sales in New York. Coleran steps up from account exec and Thomas had been national sales manager at ABC-owned WLS-TV Chicago.



Shane Fox has been promoted to vice president/regional manager of the Dallas sales office of McGavren Guild Radio. He came to the company six years ago, holding a sales management post since 1979.

Maria Tully has been appointed sales manager of the Chicago office of Storer Television Sales. She had been local sales manager of Storer-owned WITI-TV Milwaukee.

Stu Krane has been appointed sales manager of Seltel's Independent Racers Team in New York. He moves in from TeleRep where he had been an account executive.

Barbara Wood has been appointed group research manager for Petry Television's Falcons sales team in New York. She joined Petry from Blair as a junior research planner in 1983 and was later promoted to research planner.

When Western Michigan was hit by its worst ice storm ever...



New Year's Eve celebrants in the WKZO-TV coverage area awoke to see mother nature's disastrous hangover—the weight of a thick coating of ice had downed limbs, entire trees, utility poles and wires.

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was more than a
fair-weather friend.**



The Fetzer Stations

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WJFM Grand Rapids, Michigan	WKJF Cadillac, Michigan	WKJF-FM Cadillac, Michigan	KMEG-TV Sioux City, Iowa

Lisa Schoenback has been named to the new post of director of American research for Katz American Television. She joined Katz in 1978 and now steps up from associate director of TV research to supervise all five Katz American research teams.



Arnold Levy has been promoted to the new post of assistant New York manager for Major Market Radio. He joined the firm in 1981 as an account executive.

James M. Burke has been promoted to assistant sales manager of Blair Television's CBS Green Team in New York, reporting to vice president, sales manager **Kristin Long**. Burke started with Blair as a research assistant in 1979 and now advances from account executive.

Joan Aveni has joined Avery-Knodel Television as director of sales research and marketing, and **Susan Levy** has been promoted to assistant sales manager of the rep's NBC/IND sales team in New York. Levy joined the company last year from a post as assistant manager of research at MMT Sales and Aveni had been market research manager at MMT.

Stations

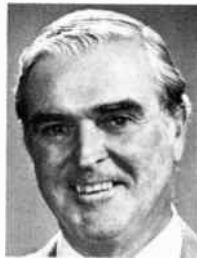


John H. Newcomb, station manager of WPDS-TV Indianapolis, acquired earlier this year by Outlet Communications, has joined Outlet's headquarters staff in Providence, R.I. as vice president/planning.

Paul E. LeSage is now vice president,

general manager of WTMJ Milwaukee. He moves up from general sales manager to succeed **Steven J. Smith**, now general manager at KTNV-TV Las Vegas.

Frederick R. Barber, Jr. has been named vice president, general manager of Hearst's WTAE-TV Pittsburgh. He moves in from WSB-TV Atlanta, where he was also vice president, general manager, to succeed **Fred Young**, now director of broadcast operations for The Hearst Corp.



Jack McWeeny has joined Shamrock Broadcasting's KEYT(TV) Santa Barbara-Santa Maria-San Luis Obispo as general manager. He moves in from the general manager at WREX-TV Rockford, Ill.

Frank Roberts has been named president of the New York Times broadcasting group, succeeding **Charles Brakefield** who is retiring at the end of June. Roberts moves in from Memphis where he had been executive vice president and general manager of WREG-TV.

Clifford S. Pine has been appointed general manager of WDSI-TV Chattanooga. He had been operations manager of WFTV(TV) Orlando-Daytona Beach-Melbourne.

Meredith first

Meredith Corp. reports that completion of its acquisition of the stock of Carson Broadcasting Corp., owner of KVVU-TV Las Vegas, makes Meredith the first U.S. company to exceed the previously mandated seven station ownership limit formerly required by the FCC. Meredith also promises that now that the new rule applies, it "will continue to actively pursue new television properties in growth markets that fit with our style and size." Other Meredith television stations are WOFL-TV Orlando-Daytona Beach-Melbourne, KCTV(TV) Kansas City, KPHO-TV Phoenix, WPGH-TV Pittsburgh, WNEM-TV Bay City-Saginaw-Flint, WTVH(TV) Syracuse and KSEE(TV) Fresno.

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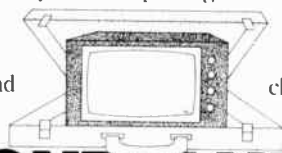
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If our pride seems excessive, remember that these 33 hiring decisions were not made by us. Demanding, competitive firms and stations like Katz, Seltel, MMT, Storer, ITS, WUSV-TV and WNRW-TV voted for our people in the most meaningful way possible, with their pocketbooks.

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John J. Gutbrod is now vice president, general manager of WRTH and KEZK(FM) St. Louis. Before joining the Adams Communications station Gutbrod had been vice president, general manager of WWWE and WDOK(FM) Cleveland.

Michael Larson has been appointed general manager of Media Central's WOAC-TV Canton, Ohio (Cleveland). He came to the station in 1982 as an account executive and now advances from general sales manager.

Peter B. Friden, general manager of KRTV(TV) Great Falls, has been promoted to vice president of the Montana Television Network station. His first job at the station, in 1958, was as a messenger and film shipper, while he was still in high school.



Donald M. Travis has been promoted to general manager of WPMT(TV) Harrisburg-York-Lancaster-Lebanon, and **Michael C. Conway** moves up to general sales manager. Conway had been local sales manager and Travis had been station manager.

Joe Davidman, former vice president, station manager of WSRF and WSHE(FM) Fort Lauderdale, has entered into a partnership with **Howard Premer**, vice president, general manager of WKAT Miami, that makes Davidman vice president, station manager of WKAT.

Barbara Vardin has been named vice president, general manager of WCKS(FM) Cocoa Beach, Fla., effective when acquisition of the station by Capitol Broadcasting Co. from South-

land Broadcasting is completed. Vardin is currently vice president and general manager of WGY and WGF(M) Albany-Schenectady-Troy.



Wayne Casa will become general manager of WSNS-TV Chicago on July 1, when the station becomes a full-time affiliate of SIN, the Spanish language television network. Casa had been station manager and general sales manager of WXTV(TV), a Spanish-language television station in the New York market.

Michael R. Lennon has been promoted to general manager of WHSV-TV Harrisonburg, Va. He is a senior vice president of Worrell Broadcasting, Inc., and now moves up from station manager and general sales manager.

Ruth Meyer has been appointed to the new post of station manager at WHN New York, reporting to **E. Patrick McNally**, vice president general manager of both WHN and WAPP(FM). Meyer was formerly program director for the ABC Direction and Entertainment Networks.

Craig Scott has been appointed vice president, general manager of KCMO AM-FM Kansas City and the Kansas City Chiefs Football Network. Scott was formerly vice president and general manager of First Com Corp.'s WGKX(FM) Memphis.

Paul Dinovitz has been named vice president, general manager of KMBC-TV Kansas City. The Taft Broadcasting veteran comes to the Hearst-owned station from WTVN-TV Columbus, Ohio, where he was also vice president, general manager.

Marvin Seller has been promoted to vice president, general sales manager of WPIX(FM) New York. Before joining WPIX in 1982, Seller had held sales management posts at WKTU(FM) and WBL(FM) also New York.

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Harry J. Delaney has been promoted to station manager of Gaylord's KTVT(TV) Dallas-Fort Worth. He joined the station as general sales manager in 1982, moving in from WVTV-TV Milwaukee, where he had been local sales manager.

Bob Hippler has been appointed general sales manager of WOAC-TV Canton, Ohio (Cleveland). He came to the station last December as regional sales manager and is currently president of the Sales Marketing Executives of Canton.

Michael D. Thatcher is now station manager of Fetzer Broadcasting's WJFM(FM) Grand Rapids, Mich. Thatcher had previously held management positions with stations in Wichita, Omaha and Peoria.

New stations

On the Air

KXRM-TV Colorado Springs, Channel 21; ADI Colorado Springs-Pueblo; Licensee, KXRM, Inc., 5050 Edison Ave., Colorado Springs 80917. Telephone (303) 591-1121. Larry Douglas, general manager; Chip Lusko, general sales manager; Represented by Avery-Knodel Television. Air date, January 22, 1985.

Buyer's Checklist

New Representatives

Avery-Knodel Television has been appointed national sales representative for the 4X Network in North Dakota. The stations are KXMC-TV Minot, KXMB-TV Bismarck, KXMA-TV Dickinson and KXMD-TV Williston; they carry programming from both the ABC and CBS television networks.

Hillier, Newmark, Wechsler & Howard has assumed national sales representation for WAIZ and WQFX(FM) Biloxi-Gulfport, Miss. and for WTHB and WFXA(FM) Augusta, Ga. Both Augusta

stations and WQFX offers urban contemporary formats, and WAIZ is a country music station.

Masla Radio has been named national sales representative for KQIN Seattle-Everett and for KMYX Oxnard-Ventura, Calif. KMYX programs an urban contemporary sound, and KQIN airs progressive adult contemporary music.

Selcom Radio has added KNKS and KLTK(FM) Fresno and WRBD and WMXJ(FM) Miami-Fort Lauderdale to its lineup of station clients. WMXJ carries adult hits, and WRBD features rhythm & blues and gospel music. KNKS broadcasts country music, and KLTK programs light rock.

Weiss & Powell, Inc. is now national sales representative for KSTM(FM) Phoenix and for KDKS(FM) Shreveport, La. KDKS airs an urban progressive contemporary format, and KSTM programs an AOR sound.

New Affiliates

Mutual Radio Network has signed WHOO AM-FM Orlando to carry Mutual's country music specials and Lifestyle news. The AM outlet will also carry Mutual's NFL football programs.

Transactions

Family Group, Ltd. has agreed to purchase WLRE-TV Green Bay from TV 26, Inc. for \$3 million plus assumption of debts totalling an additional \$1.64 million. Acquisition is subject to approval by the FCC.

Sun Mountain Broadcasting, Inc. has agreed to buy KLIB and KISN(FM) Salt Lake City from The Carman Corp., subject to FCC approval. President of newly formed Sun Mountain is Paul Palmer, who will also continue as vice president, general manager of KFMB AM-FM San Diego. Sun Mountain was represented in the transaction by The Mahlman Co. of Bronxville, N.Y.

Nationwide Communications, Inc. has agreed to purchase KITN-TV Minneapolis-St. Paul from Channel 29 Television Inc., a subsidiary of the Beverly Hills Hotel Corp. Advisor to Beverly Hills in the transaction is the Ivan F. Boesky Corp.

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June 24, 1985

Section Two

CableAge

Scrambling over scrambling

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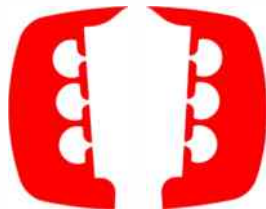


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'HBO Plus': Time Inc.'s answer to pay-per-view?

Despite those recent broadsides against pay-per-view issued by HBO chairman Michael Fuchs, don't think for a minute that the industry's pay-TV leader intends to let Showtime/The Movie Channel and The Playboy Channel get too far out in front if those services find their entrance into PPV this summer a profitable move.

HBO apparently has its own secret weapons with which to combat pay subscriber erosion caused by videocassette movie rentals. One of those arma-



Could a dedicated-channel variation on Michael Fuchs' "1990 banana"...

ments—advocated by none other than Dr. John Malone, chief of largest MSO Tele-Communications Inc.—goes by the name of "HBO Plus."

As described by Malone, HBO Plus would accomplish the major goal of PPV—to recapture the heavy videocassette renter—without all the costly addressability required by the announced Showtime and Playboy PPV forays. Instead, HBO Plus involves the establishment of a third HBO dedicated pay channel. But this channel could be more aptly described as a "premium, premium service" since it would be available *only* to those who already subscribe to HBO. (That takes care of any potential cannibalization problems.)

Programming. And what programming would this higher "tier" of HBO run? Three to four hit movies, to be made available simultaneously with their release to the home videocassette market, perhaps accompanied by some blockbuster events. The films would run continuously, rotated either weekly or monthly. The idea is to skim the cream off the home video store business, which, rental figures indicate, depends heavily on rentals of the top ten videocassette movie releases to maintain its profit margins.

This add-on option would cost \$5 or \$6 more than the regular HBO subscription rate—maybe more, if the market could bear it. The operator, of course, would get a good chunk, but because HBO would have to pay heavy rights fees for a window simultaneous with home video, the studios could very well get a major portion of the HBO Plus pie. Such a service also could be used to debut product from Tri-Star Pictures, Silver Screen Partners, and other

HBO-funded production entities.

It's Malone's thinking that HBO Plus would make more sense for an MSO like his than a PPV scheme that involves heavy capital outlays with, in his view, no guarantee of success.

Indeed, both Malone and American Television and Communications Chairman Trygve Myhren expressed deep skepticism over PPV at the NCTA convention earlier this month. Both men took issue with a projection made for NCTA by the Arthur D. Little Co. that PPV would account for a sizable share of pay revenues by 1990. "The jury is still out in pay-per-view," Malone said. Minutes later, he was privately outlining his thoughts on HBO Plus.

Favorable reaction. Gary Bryson, ATC executive vice president, remarked that the HBO Plus scenario sounds reasonable and workable to him. Arthur Baer, president of Rainbow Programming Services, marketer of The Playboy Channel, also took interest in the concept, saying he hadn't heard about it before.

And what does HBO have to say about HBO Plus? John Billock, senior vice president, marketing, told CABLE AGE he "would not deny" that a scenario with that working title has been kicked around at the Time Inc. pay service. But he said HBO had nothing else to say about the concept.

Even without an HBO Plus, the fact is that HBO



... give TCI's John Malone an "HBO Plus"?

continues to experiment with PPV and to gather information about operator experiences with it, notwithstanding Fuchs' recent characterization of the pay delivery mode as a "1990 banana." For some time, HBO has made available some of its licensed titles for the PPV market, prior to their showing on HBO or Cinemax and pretty much in line with the home videocassette rental market.

Last year, an HBO spokesman said, the service made available nine titles for standalone PPV use by operators. Thus far this year, the service has made available about a dozen titles. About 30 systems have availed themselves of the HBO standalone service, according to spokesman Alan Levy, who adds that the PPV activity, handled by the HBO Enterprises division, "is not some kind of precursor to a nationally delivered pay-per-view service. We're talking about a handful of titles, with a handful of systems experimenting with pay-per-view."

Levy adds that HBO is surveying those operators to gauge their experiences with PPV, a "secondary benefit" of the modest PPV operation that could help HBO formulate future strategies.

NewsFront

Showtime, Playboy PPV

Showtime/The Movie Channel and The Playboy Channel formally announced PPV ventures at the NCTA. Showtime/TMC plans an August launch to systems with one-way addressability. It is likely to offer several hit movie titles a month, along with special events, priced at \$3.95 to \$4.95 per event. The movie studios and cable operators each get 40 percent of the gate; Showtime/TMC takes 20 percent, but offers full marketing support.

Playboy, meanwhile, is taking a somewhat different tack for its PPV service, set to launch July 1 in three systems (Prime Cable in Buffalo; United in Oakland County, Mich., and Storer in Beaverton, Ore., the only system that doesn't presently carry Playboy. Playboy is repackaging 90 minutes of features to wrap around an erotic (but not X-rated) film; operators will get 50 percent of the gate.

Playboy officials said they were aware of the potential for cannibalization of the regular Playboy Channel. Although Playboy Enterprises Inc. has no plans to abandon the regular monthly service for PPV, its president, Christie Hefner, said tellingly: "In the longer term, one could make the case that this could be a better business for us." But she added her belief that "each technology will have its share. . . . What those shares will be, it's difficult to say."

Meanwhile, The Exchange, Jeffrey Reiss' PPV operation, and Choice Channel, another start-up satellite-fed PPV operation, are vying for operator attention. As yet, neither has announced deals with major Hollywood studios for PPV exhibition rights. (Showtime/TMC said it already has acquired product for its August launch, but declined to release names of titles.)

Turner takes on the world

Ted Turner has his sights set on more than CBS; now the cable pioneer, whose Cable News Network is seen in 18 nations, is going global—and his missionary work may bring the United States and the Soviet Union together on the athletic field in what could be termed a sports "battle of the cable network superpowers."

Turner plans to use his recent "agreement of cooperation" with the Soviet Union as a means to stage amateur athletic events, which would be televised live by his WTBS superstation as well as by Soviet television. Final details have yet to be worked out. Turner was to have announced the venture last week in New York, but a scheduled press conference was cancelled "indefinitely."

Turner Broadcasting Executive Vice President Robert Wussler has made dozens of trips to the Soviet Union in the past couple of years to negotiate the programming exchange pact with Gosteleradio, the

State Committee for Television and Radio. He's also overseeing the production of a *Portrait of the Soviet Union* series modeled on TBS' *Portrait of America* programs.

On the heels of his Soviet TV coup, Turner announced the formation of a non-profit group called the "Better World Society." The organization intends to use the power of television to educate governments and their peoples about the effects of the nuclear arms race, the population explosion, and the depletion of the world's natural resources.

Among the group's board of directors: former President Jimmy Carter; Russell W. Peterson, president of the National Audubon Society and former Republican governor of Delaware; Yasushi Akashi, underse-



Turner



Wussler

cretary-general of the United Nations for public information; Julia Henderson, secretary-general of Planned Parenthood International; and Jean-Michel Cousteau, explorer-son of Jacques Cousteau.

TBS has pledged \$500 million in seed money to the group, which plans to commission, produce and acquire programming on its central themes. The group is raising additional funds through a series of promo spots being made available to broadcasters and cable operators.

"It was obvious to me that these world problems were not being addressed; people are not being adequately informed about them," Turner said. Asked how he plans to get the programming on commercial networks, which he again criticized for over-commercialism and superficiality, he replied: "Ha! Go get one of them."

'Discovery' shares its ad \$

Cable's newest satellite service, The Discovery Channel, is providing its program suppliers with a piece of the advertising action.

The advertiser-supported network, which launched June 17, offers 12 hours of non-fiction programming in the *National Geographic* mode each day. To fill up those hours, it has already acquired some 1,000 hours of programming, 40 percent of it from foreign, English-speaking countries. John Hendricks, chairman of channel parent Cable Educational Network Inc., explains that while producers get a modest licensing fee, they also share in a "producer's pool" which will be 10 to 15 per cent of total advertising revenues. Until those ad dollars start to accrue,

the network will help producers seek production underwriting.

But is there room in the cable universe for another advertiser-supported network?

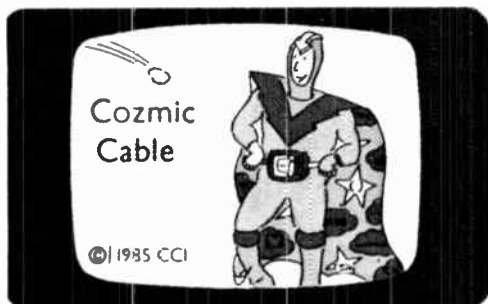
New York Life Insurance Co., the largest single equityholder in the network with 25 per cent of issued and outstanding stock, is betting there is. "For the industry to succeed, it has to provide something different than the rest of television," states Joseph Maddox, senior vice president, marketing. "It can't be another video garbage can."

By providing high-quality programming on science, adventure, nature, history, technology, and "people and places," says Maddox, "we're expanding cable's programming pie, not further segmenting it."

The channel is producing a slick monthly guide, available to subscribers for \$12 a year, with a special rate card for advertisers on the channel.

Cable's caped crusader

Can a cartoon-like "fantasy-action figure" sell cable television to prospective subscribers and to Madison Avenue? The Council for Cable Information thinks so—which is why the industry-funded consumer awareness campaign is employing the talents of "Cozmic (sic) Cable," a superman-like caped crusader who is CCI president Kathryn Creech's answer to Ronald McDonald. In true McDonald's fashion, CCI plans to develop a story line revolving around the futuristic "Coz"—explaining how he brings cable television to good girls and boys, or something along



'Cozmic Cable'

that line. CCI will sell or rent Cozmic Cable suits for promotional use by local cable systems, and may even commission a cartoon coloring book about him (with the industry's message woven into the captions).

Meanwhile, CCI reports that its first national TV and radio advertising campaign "is making a positive difference in consumer attitudes toward cable television."

A study conducted by Opinion Research Corp. shows "favorable changes" in 14 out of 19 consumer attitudes surveyed, and only one "negative difference." The negative: Before seeing the campaign, 59 per cent of the 1,000 people surveyed agreed with the statement, "Cable is too expensive." After seeing the \$11 million campaign, 63 per cent agreed.

Meanwhile, the CCI board was expected to approve an additional \$5 million broadcast flight for

the campaign, with spots bought on network TV and radio.

VCRs: Cable's best friend?

The videocassette recorder can be the cable operator's friend—and make him some money, too. So says Glenn Jones, chairman of Jones Intercable Inc., who reports positive response from its test markets offering the option to purchase a General Electric VCR with basic cable and two premium services. The package goes for \$44.95. "Though the test market has another month to go," Jones remarked at the NCTA convention earlier this month, "the subscriber response thus far clearly indicates that the marriage of other VCRs with cable service is a package Jones Intercable subscribers desire."

In other VCR-related matters, Walt Disney Home Video soon plans to release "The Disney Channel Family Sampler" on home videocassette. Disney Channel president James Jimirro says a very limited number of editions will be released to the home video market, and will serve as both a promotional device for cable operators, and as a means for viewers in non-cabled areas to have access to Disney Channel product.

Jimirro says the cassettes won't compete with the channel, however, since new releases will be few and far between—and because the cable channel offers much greater value.

Jimirro also released results of a Disney-sponsored study by ASI Market Research that concludes the sale or rental of videocassettes has no negative impact on the channel. The study shows that subscribers actually rent and tape more children's video product than either former subscribers, or non-subscribers. Another interesting finding: More Disney Channel subscribers tape off of HBO (74 per cent) and Showtime (76 per cent) than they do from The Disney Channel.

Be a satellite snitch

Showtime/The Movie Channel is looking for informers.

The service is paying \$25 a tip for verifiable information that helps them ferret out commercial signal pirates—proprietors of hotels, motels, bars and other joints that advertise "free" pay-TV, but don't pay for it themselves.

This unusual bounty program started June 1 and only runs for three months. It's not being publicized among the general public too much, but officials of the Viacom-owned service hope the tip money encourages cable system sales and operations people to become their "eyes and ears" in the field.

Showtime/TMC is backing up its campaign with legal actions against commercial pirates. The service recently brought legal proceedings against the East Gate Hotel in Lima, Ohio, in conjunction with Centel Cable of Ohio.

The industry wants to protect its core business from home TVROs. Now it has to figure out a legal means to do so.

Will ops who sell 'C-band direct' have to offer everything in the sky?

Cable strategists scrambling to protect market

BY VICTOR LIVINGSTON

Just when predictions of economic prosperity are reigniting excitement in the cable television business, industry leaders find themselves literally having to scramble to protect their market turf from encroachment by a formidable challenger—the burgeoning home TVRO dish.

As MSO executives continue pushing their programming sources to secure satellite signals from “free” reception by home earth stations, they are increasingly acknowledging that the issue involves much more than the simple question of whether to scramble or not to scramble. Despite some initial reluctance by advertiser-supported basic networks—who have little economic incentive to scramble because their fortunes hinge greatly upon the numbers of eyeballs they reach—virtually all satellite programmers have joined with cable operators in agreeing that some system of signal encryption is an inevitable reality.

The “when” and the “how” must now be determined.

The key question is shaping up as this: To what extent can, or should, MSOs determine the programming distribution mechanism of satellite-delivered programming networks, without running afoul of antitrust and restraint of trade prohibitions?

This question has arisen as a result of an MSO initiative that has led the board of directors of the National Cable Television Association to examine the feasibility of an MSO-programmer “cooperative” which would administer the scrambling process. While each programmer would retain its independence, the cooperative would establish technical standards and operate a central computer facility through which home TVRO owners could order—and at last pay for—satellite signals, both basic and pay.

According to a scenario discussed by MSO marketers, chief among them John Sie, senior vice president of largest MSO Tele-Communications, Inc., MSOs and programmers would together foot the

bill for headend and programmer scrambling hardware (the cost has been estimated at some \$50 million). As for the home TVRO dish owners, Sie and other cable marketers have talked of the need for cable operators to take a commanding role in providing home TVRO owners with satellite service—mainly to protect cable’s core business from a technology which, without scrambling, delivers those same signals to home dishes for free.

Competing to win

But protecting the cable operator’s key market, while the main goal, hasn’t been the only perceived benefit of scrambling. An NCTA-commissioned study of the issue by Malarkey Taylor also stressed the economic benefits of marketing scrambled signals to the home TVRO market. Taking into account this new market, and the effect of “salvaging” cable subscribers who otherwise would have been lost to an unscrambled home TVRO market, the study stated operators and programmers would reap an “estimated positive cash flow” of \$400 million over a five-year period, if scrambling began next year.

The study outlines a suggested scrambling mechanism that would have operators assuming some 65 per cent of the total cost of hardware, with pay programmers paying for 29 per cent and basics, 6 per cent. While the study suggested the formation of a cooperative, it did not recommend a detailed structure.

However, industry leaders, before and during the NCTA convention earlier this month, haven’t been shy about declaring that satellite signals are *cable* programming, and that cable operators should be the sellers of those signals in their franchise areas, either via coaxial cable or “C-band direct” transmissions to home TVROs.

As NCTA president James Mooney said in his opening address at the convention, “Cable’s next big challenge (is) not only to compete, but to win.” The industry, he stated pointedly, must



Kay Koplovitz of USA Network insists programmers control their product; cable operators must offer it all if they market to home TVROs, she says. That could trouble some MSOs.

"ensure the security of its distribution system."

But some industry leaders have shifted their stance somewhat in the days since NCTA. According to informed sources, key industry leaders are now saying that for an industry-led cooperative to withstand legal challenges, it must be "non-discriminatory" in its marketing of signals to the home TVRO market. In other words, it must offer *all* satellite signals available. And, according to one MSO heavyweight, it most likely will have to make its services available to home TVRO dealers, who, in effect, would become "clients" of the cable industry-led cooperative.

(Once formed, however, the co-op could be turned over to an independent agency, such as an accounting firm, cable executives have said.)

"It's got to be open to all comers, not a closed club," said an inside source. "If somebody wants to buy it, you sell it. That's fair and right—and the only way you keep from being sued."

What that would mean, however, is that TVRO dealers could, in a fashion, compete with the cable operator for the TVRO market—although, industry sources said, because the cooperative would find it more costly to service individual home TVRO customers as opposed to cable subscribers, TVRO programming at retail would probably cost more. (One source said a single pay service could cost TVRO owners up to \$3 more.)

There is a faction among industry leaders that believes a legal means still

can be devised to give the cable operator the upper hand in marketing to home TVRO owners in his franchise area. But it is clear MSO executives are avoiding use of the word "exclusive" to describe the satellite programming distribution mechanism they seek.

Make room for SPACE?

As for SPACE, the Society of Private and Commercial Earth Stations, the trade group representing TVRO dish manufacturers and dealers, one industry leader suggested that "if they pay their fair share" in scrambling costs, their representatives should be entitled to a "non-exclusive license" allowing them to market satellite signals.

But with a condition—that they cooperate with, and work through, the cooperative. As one player put it, "As long as the system is non-discriminatory for me, I am willing to compete."

The question is, will this new enlightened view catch on in all segments of the industry? Or will a "hard-line" faction insist that because satellite programming is *cable* programming, cable operators have the right to control the industry's "internal distribution system"?

It appears clear that the "non-discriminatory" scrambling strategy is winning major converts among satellite programmers.

Kay Koplovitz, president of USA Network, tells CABLE AGE that while there is nothing "inherently" wrong with cable operators being granted a "first window" to market to TVRO owners in



Frank Drendel of M/A-COM urges programmers to hop on the scrambling bandwagon—using his firm's technology as the industry standard.



Sid Topol of Scientific-Atlanta is supporting the NCTA on scrambling—but is said to be aggrieved because a competitor's hardware may be adopted industrywide.

their franchise areas, "we have to have non-discriminatory marketing." That, she says, means that cable operators who offer to sell satellite signals to TVRO owners must offer *all* satellite programming that is available.

"I don't think cable operators can or should control distribution into the (TVRO) marketplace," Koplovitz says. "In his own (cable) business, yes, the cable operator should have a choice of what programming to provide on his channels. But if cable operators want to be in the distribution chain for an ancillary system, they should offer all services available.

"I don't think any end distributor can control the (satellite) network (product)."

More choice via TVRO?

The programmer concedes that such a "non-discriminatory" distribution system could mean that a cable operator marketing to the TVRO segment could find himself providing greater programming choices via home earth station than on his cable system—especially where channel capacity is limited. But she sees this as the price the industry must pay to get a piece of the TVRO action while satisfying the concerns of satellite programmers who, in her words, "have an obligation to reach the greatest number of subscribers possible."

"A cooperative is difficult," she says. "It may be useful to get cable operators to pay for decoding devices, but they're not going to control the product."

Satellite programmers have quietly met to discuss the issue, Koplovitz indicates. And one line of thinking is that the most natural entity to form a scrambling cooperative would be a consortium of satellite programmers themselves—the ones who actually own the programming—rather than the cable operators who, given the present technology, are now their major customers.

“We can’t rule out the possibility that the basic programmers may get together” to form their own marketing cooperative, Koplovitz says. The reasoning is that a programmers’ cooperative would have a better chance of withstanding antitrust concerns than a cable system cooperative—which could be characterized by industry enemies as an attempt to dominate another business utilizing a newer technology.

Another major satellite programmer concerned about the state of the scrambling issue is Showtime/The Movie Channel, informed sources say. Although they are tight-lipped publicly, executives at the Viacom-controlled services are concerned that Home Box Office Inc., which embraced the M/A-COM Videocipher scrambling technology two years ago, is seeking domination of the pay market by urging basic networks to embrace the cooperative mar-

ket strategy. Showtime is wary that a cable operator-driven TVRO marketing scheme could favor HBO, since its services are carried on many more cable systems than Showtime (6,900 affiliates representing 14.5 million subs for HBO versus 3,000 affiliates and 5.4 million subs for Showtime, according to recent figures).

Showtime’s concern reportedly has been heightened by the expected sale of Warner Amex to Time Inc.’s a partnership of American Television and Communication and Tele-Communications Inc., both of which are HBO strongholds. In contrast, Showtime is a lead pay service in Warner Amex systems, and The Movie Channel, formerly controlled by Warner, is in all Warner Amex systems.

“A level playing field to us means that a consumer can choose any method he wants to receive communications.”

—Chuck Hewitt, SPACE

At NCTA, there were some rumblings and whispers that Showtime is actively exploring the possibility of marketing to the TVRO business itself, outside of the cooperative now under study. This reported reticence to share centralized descrambling computer facilities with HBO and other satellite services comes despite Showtime/TMC’s selection of M/A-COM’s Videocipher II system as its descrambling headend hardware for affiliates. One report has it that Scientific-Atlanta is interested in providing independent TVRO order-taking and processing services to Showtime/TMC. Sid Topol, chairman of Scientific-Atlanta, responds with a terse “no comment” when asked if he is meeting with Showtime on the scrambling issue. “We are prepared to support the industry,” he says, but adds: “You didn’t see me up there on that scrambling panel”—which featured Frank Drendel, M/A-COM chairman, in an impassioned plea for the industry to accept his firm’s technology as its scrambling standard.

HBO, the only satellite service presently equipped to scramble, already has issued its policy on marketing to home earth station owners. HBO has said that within franchise areas, local cable affiliates will be authorized to sell HBO and

Cinemax at rates the operator will be free to determine. Outside franchise areas, the service has stated, TVRO owners will have the option of contacting the closest HBO cable affiliate, or of dealing directly with HBO via a toll-free telephone number.

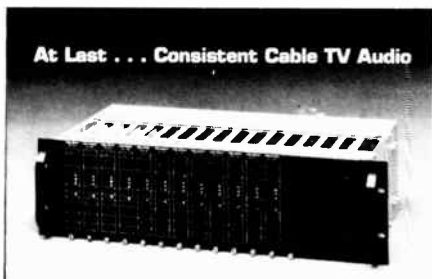
A press release issued in May avoided mention of TVRO hardware dealers as possible HBO distributors. While the statement did not say that cable operators would have an exclusive right to market to the TVRO segment within their franchise area, that was the implication read into the statement by many.

HBO elaborates

Perhaps in light of the antitrust concerns discussed behind closed doors at NCTA, HBO spokespersons now are elaborating on the arrangement. Even within franchise areas, says HBO’s Alan Levy, TVRO owners “will have the option of contacting HBO directly.” HBO already has said that it will offer its two pay series for \$12.95 a la carte, or \$19.95 for both HBO and Cinemax—a pricing structure under attack by the TVRO industry as artificially high, given that cable operators need not worry about recouping as heavy a capital investment when selling to the TVRO market.

The HBO spokesman adds, however, that when TVRO owners in cable franchise area contact the service, “we will recommend that they deal through the cable operator. If they refuse, we will deal with them, and will compensate the operator for that deal (in a manner) somewhat akin to our SMATV policy.” That policy is said to call for a 75-cent payment to the local cable operator for each HBO subscriber served by an independent SMATV operation in the franchise area, and 25¢ for each Cinemax subscriber similarly served.

With this new twist—giving TVRO owners in cable-franchised areas the option to deal directly with HBO—the programmer apparently is attempting to position its marketing strategy as “non-exclusive.” But that doesn’t satisfy the officials at SPACE, who insist that member dealers are being illegally shut out of the satellite programming distribution chain by HBO’s policy. They also cite statements by cable officials concerning possible non-cooperation with programmers who refuse to scramble as evidence of alleged anticompetitive actions by the industry. At NCTA, TCI’s John Sie stated that “We think it’s in their best interest to scramble. Those programmers who don’t want to scramble, we don’t want to support in our systems.” A similar tone was sounded soon after by ATC’s Trygve Myhren, who said it is up to program-



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New studies show potential of home TVRO

Two recently released studies on the home TVRO market highlight the peril—and the potential profit—for cable operators as they confront the home earth station business.

The *Home Satellite Newsletter*, published by Barbara Ruger, president of the First Communications Group of Arlington, Va., estimates that one-third of current home TVRO buyers reside in already-cabled areas. The publication estimates the installed base of TVROs at close to one million, with 40,000–60,000 new units being added monthly. Overall, says the newsletter, 23 per cent of all home TVRO owners say cable was available at the time of purchase. Two years ago, only 13 per cent of owners had cable available to them.

Indeed, the study shows that urban and suburban consumers are rapidly joining rural residents as TVRO owners, although those consumer groups still comprise only 15 per cent of total home TVRO installations. But only 49 per cent of the rural market bought their dishes in the past year, compared to 60 per cent of the urban and suburban market.

The new buyers also tend to be younger and from smaller households than veteran owners, the study shows, with videocassette recorder ownership at twice the national average.

And in a finding of particular interest as the cable industry explores cooperative scrambling, the study reports that home TVRO owners have an average of 83.5 channels available to them, and that a package that would entice them to pay a monthly fee would have to include over 25 channels.

Movies, followed by sports, were the most popular programming genres, with The Movie Channel the number one programming choice.

The study, based on more than 1,000 responses to a seven-page questionnaire, was performed by Dr. Hazel Kahan of Market Facts Inc. She formerly was with Warner Amex Cable.

The other scrambling study was commissioned by the NCTA and performed by Malarkey Taylor Associates. It concluded that the economic benefits of scrambling 20 or so cable channels far exceed the costs. Assuming scrambling is in full swing by 1986, the study says, the net positive cash flow to operators and programmers is estimated at about \$400 million over the next five years. Those benefits, the study says, come both from the sale of scrambling pro-

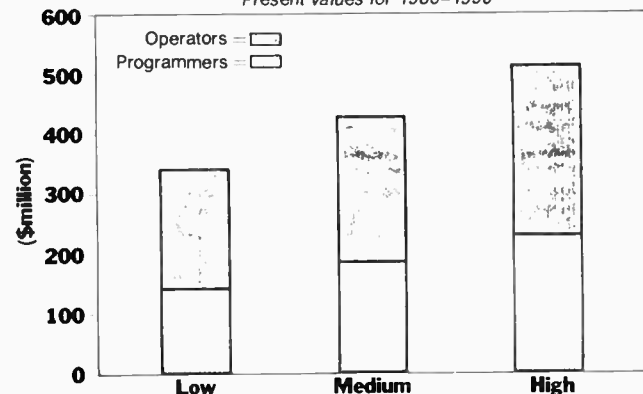
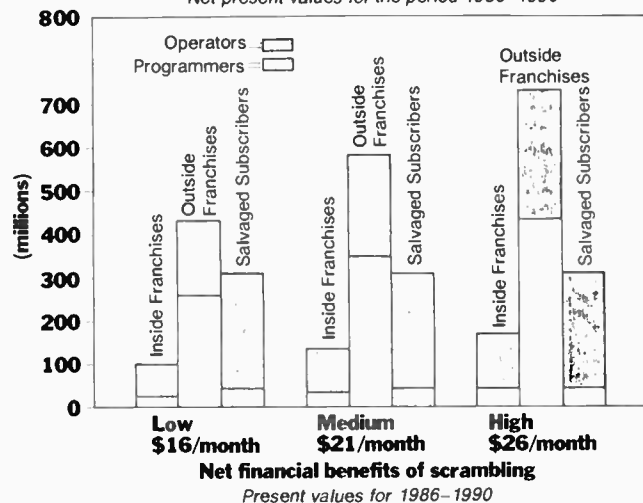
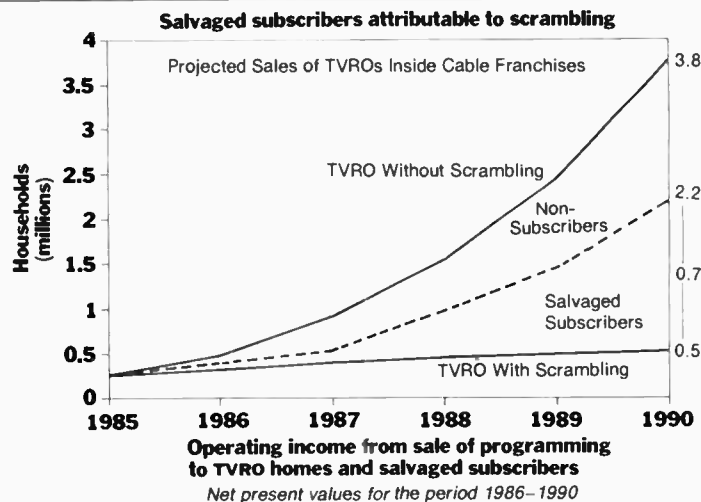
gramming to the home TVRO market by cable operators, both inside and outside cable franchise areas, and from recovering cable subscribers who would have switched to TVRO if they could receive cable programming for "free."

The study also concluded that scrambling would lead to a significant increase—about \$1.7 billion—in the market valuation of cable systems overall by 1990.

If signals are not scrambled, the study said, about 1.7 million cable subscribers could be lost to TVRO by the end of the decade. It also estimated the total cost of headend descramblers for basic channels at \$35 million, an amount the

study's cost-benefit model assumes would be paid by MSOs, and about \$15 million for pay channel descramblers, an amount the study assumes would be provided by pay programmers.

The NCTA, using results of the study, is exploring the possibility of a scrambling system that would ensure cable operators a role in marketing to home TVRO owners in their franchise areas on a shared-cost basis with programmers. The study assumes that operators would pick up 65 per cent of shared capital costs of scrambling in the five-year period ending in 1990, with pay programmers paying 29 per cent and basic programmers, 6 per cent.



Source: Malarkey-Taylor Associates

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by Joel Efrein

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Price includes postage and handling charge.

mers to decide who is going to distribute their product—although he added that his MSO would not pay for programming available to "other people who don't have to pay."

SPACE's position

"We don't oppose scrambling per se," counters Chuck Hewitt, SPACE executive vice president. "The premium programmers are going to have to scramble to protect their signal in order to get paid. What we are opposed to is any distribution system that would create a monopoly, inside or outside of cabled areas.

"A level playing field to us means that a consumer can choose any method he wants to receive communications: rabbit ears, satellite earth stations, VCRs, or nothing. The same thing applies to programming. Yet the same thing the cable industry is saying about us today is what the networks were saying about cable 20 years ago."

Continues Hewitt, "Because of the limitations of old technologies, monopolies were allowed in the telecommunications business in order to ensure distribution. But now there are new technologies that allow us to move to a non-monopolistic distribution system. And in an area where there are two or more technologies, they should be allowed to compete."

Hewitt's major goal is to garner support for two pieces of legislation recently introduced in Congress. H.R. 1769 calls for a two-year moratorium on signal scrambling until relevant technical and marketing questions are fully answered, in SPACE's words, "to allow for the orderly development" of the home TVRO business.

The other measure, H.R. 1840, would prohibit the development of distribution practices that "would restrict availability of satellite delivered programming." In advocating this bill, SPACE takes dead aim at M/A-COM, stating that the firm's home descrambling unit is neither physically compatible with existing TVRO receivers, nor economical for the end user.

Concludes SPACE: "The announced method for offering pay services is a signal of the cable industry's intention to protect the monopolistic position of local cable operators to the detriment of the home viewer."

SPACE's Washington-based law firm, Brown & Finn, is busy researching precedents on various antitrust issues in connection with the cable industry push toward a scrambling cooperative. But Vivian Goodier, who was a lobbyist for NCTA before joining the SPACE law firm as "telecommunications specialist," says the trade group has not yet decided



Trygve Myhren of ATC contends that "no one talked about cable being the exclusive retailer" to the home TVRO market.

whether to sue the NCTA and its members on anti-competitive grounds. But she says a lawsuit—virtually expected by cable industry leaders, in the words of NCTA Chairman Ed Allen, "no matter what we do"—is a likely possibility.

Despite all the talk of potential anti-trust grounds, ATC chief Myhren believes the industry acted wisely and responsibly in publicly announcing its intention to pursue an MSO-programmer scrambling cooperative.

"I don't see any antitrust concerns," he said after the panel. "What those people were talking about up there had nothing to do with restraint of trade. It had everything to do with making sure the consumer gets what the cable bill asked for, which is some infrastructure that allows people who can't get cable to get this (programming) product."

But what of all the talk about cable being the exclusive distributor to the TVRO market within franchised areas? Myhren is asked.

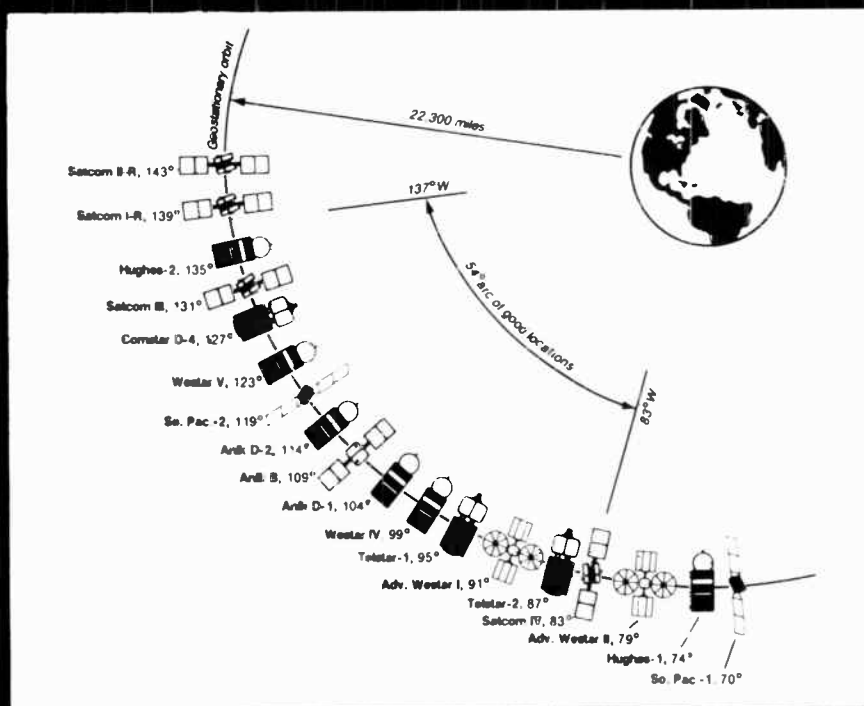
"No one talked about the cable industry being the exclusive retailer," replies Myhren.

"Whether or not being an exclusive dealer causes an antitrust problem—and I think you'd get a lot of lawyers to say it doesn't—John Sie didn't say that."

The bottom line for Myhren—and it can safely be said, for most MSO executives—is that without some kind of collective marketing effort, home TVRO threatens to develop into a "two-tiered situation, where they don't charge one person and do charge another person. That would absolutely decimate the business over a period of time, because our business loses all of its integrity—and it's not going to survive if that happens." □

What Broadcasters Should Know About Satellites

by John P. Taylor



A second volume of articles by Television/Radio Age's John P. Taylor, expert on satellite transmission.

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As merger-mania reshapes TV biz,
cable's system brokers go broadcast

Daniels, CEA recruit station heavyweights

Crawford Rice has never worked in the cable television business. Yet his background is the main reason why the venerable Daniels & Associates of Denver, a firm whose name is synonymous with cable, recently hired him as a senior vice president in its brokerage division.

Likewise, Diane B. Healey has no cable experience on her resume. Yet she too recently was named a senior vice president of another firm closely identified with cable, Communications Equity Associates of Tampa. (Not so coincidentally, CEA is Daniels' chief rival in the brokerage side of the business.)

What's going on, when the two best-known firms in the cable brokerage business sign up executives with little or no working knowledge of the industry.

Quite simply, to paraphrase a recent Madison Avenue advertising campaign, it's not just cable anymore for the largest cable brokers. The equity side of the industry continues to be reshaped by mergers and corporate consolidation.

Not 'pure' cable

Increasingly, the big deals aren't "pure" cable deals, but involve partners with significant broadcast holdings. While the focus of Daniels and Communications Equity remains on cable, good business sense dictates that each firm develop expertise on the station side as well.

Hence the arrival of Crawford Rice at Daniels, and Diane Healey at Communications Equity. Both have been named by their respective new employers as senior vice presidents of newly formed broadcast services divisions. Both are well-known in the broadcast community among network and station executives, having achieved impressive successes in past career phases. Both are determined to aggressively pursue broadcast deals for their cable-driven enterprises. And interestingly, while both are steeped in the broadcast TV business, neither has worked in the past as a station broker, although both have been involved in such deals in the past.

In the high-stakes world of station brokering, good contacts and a thorough knowledge of the operating and management sides of the business apparently are a greater prerequisite these days than past brokering.

Broadcast executives

In terms of experience, cable's two major brokerage firms each have snagged a broadcast executive well-positioned for brokering chores. Crawford Rice comes to Daniels after 30 years with Oklahoma City-based Gaylord Broadcasting, where he rose to the rank of executive vice president in charge of the company's broadcast division. Indeed, Rice is credited with building the formidable Gaylord station lineup. Most recently, he was based at Gaylord's KTVT(TV) in Dallas, from which he directed station operations. In his new position at Daniels, he moves to Denver, where he says he can most benefit from the firm's data and research resources.

Diane Healey comes to Communications Equity from a network position with NBC in New York City, where she has worked since 1975. Most recently she held the positions of vice president of marketing development and vice president of corporate affiliate relations. She is now based in Washington.

At NBC, Healey developed solid contacts not only with station management, but with the owners of network affili-

ates—providing a good vantagepoint from which to direct CEA's broadcast acquisition and divestiture services.

Indeed, both new brokers stress the important of contacts, and of familiarity with the operating side of station ownership. Unlike cable, where subscriber numbers, pay penetration, and technical capabilities of plant loom large in determining the value of system properties, the worth of a broadcast property often is measured by less tangible factors, such as contract provisions with news talent or availability of exclusive syndicated programming.

"Broadcasting is far more people-oriented than cable," Healey says. "There are capital assets in broadcasting—but you don't really buy them. You're buying a license. Because stations have had to fulfill FCC requirements to their community, it's a much more service-oriented business."

Daniels' Rice agrees that while the equity side of the television business has seen a melding of cable and broadcast, each business retains its distinctive character. Brokers who choose to dabble in both, he advises, must remember that while the major equity players may look the same, the deal-handling is done differently, necessitating the establishment of a separate broadcast division staffed by broadcast experts.

Still, some other notable cable brokers believe the moves by Daniels and CEA into broadcasting could turn into a plus for their own operations. The reasoning is that despite equity movements among the very biggest cable players, the managerial and operational distinctions between cable and broadcast remain—and that the "purist" streak still runs deep among some segments of the cable industry.

Cable Investments President Robert Brown does not rule out the possibility of branching out into broadcast: "Whether we specialize (in that area) depends on the level of activity we encounter and how busy we may be on the cable side." □

Rice



Healey



CableAge Marketplace

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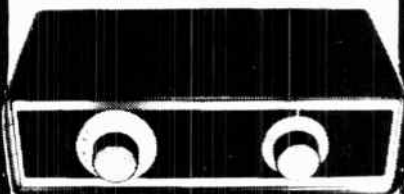
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Wall Street Roundup

MTV nets' revenue up 46%

MTV Networks Inc., one-third publicly held and the rest expected to be up for sale in the pending acquisition of Warner Amex, continues among the top financial performers in the cable programming business, its first quarter 1985 report shows.

First-quarter revenues were \$29.9 million and net income, \$2.4 million, or 16¢ per share. This compares to first quarter 1984 revenues of \$20.5 million and pro forma net income of \$1.3 million, or 9¢ per share. (The pro forma net income assumes that the firm will enjoy an income tax break for the period it was operated as a partnership of Warner Communications and American Express.)

The first quarter numbers represent an increase in revenue and net income of 46 per cent and 81 per cent respectively, as compared to the first quarter of last year.

The first quarter saw the launch of Video Hits One, the complementary music video service to MTV that is aimed as an older demographic, the institution of a West Coast feed for Nickelodeon, and the conclusion of a major programming deal with the National Geographic Society. But the firm said costs associated with these moves were "substantially offset by the reduction of interest expense due to the elimination of all bank indebtedness, which was present in the first quarter of 1984."

The report states that MTV "continues to generate substantial advertising revenue," with the service now reaching 26.2 million households. The report gives no advertising revenue figures.

It is expected that present MTV Networks management, under president and chief executive officer David Horowitz, will attempt to engineer the purchase of the two-thirds share of MTV now held by Warner Amex, once the sale of the MSO is finalized. With MTV Networks' healthy performance and a solid outlook for the future, that share is likely to be regarded as a valuable jewel in the crown of any prospective purchaser.

Viacom earnings up

Viacom International Inc. reports "strong results," with "exceptional performance" from its broadcasting, cable, program syndication and Showtime/The Movie Channel Inc. divisions, according to its first quarter 1985 report. Revenues are up 12 per cent as compared to last year, to \$82.1 million from \$73.5 million. Earnings are up 14 per cent, to \$16.4 million from \$14.4 million, with net earnings up 11 per cent, to \$6.1 million from \$5.5 million during the same period a year ago. Earnings per share, however, were up only a penny, to 42¢, a 2 per cent gain. But, said Chairman Ralph Baruch, with the next quarterly dividend payment, the annual dividend rate will be in-

creased 14 per cent, from 42¢ to 48¢ per common share.

Viacom president Terrence Elkes said the firm regards pay-per-view and advertising sales as significant sources of revenue which will "substantially increase" cable's profits over the next few years.

Heritage's diversified move

Heritage Communications Inc. doesn't just have its eye on Dallas, where it recently agreed to buy Warner Amex's troubled system. It's also taking a 20 per cent slice of Diversified Communications Inc. of Portland, Me., which has broadcast, cable and publishing operations, and cable systems with over 40,000 subscribers in Maine, New Hampshire and Massachusetts.

Heritage, the 19th ranked MSO with more than 440,000 subscribers, also has an option to acquire up to another 20 per cent of Diversified's outstanding shares. Part of the proceeds from the sale were used to buy out several stockholders, and the remaining proceeds will be used to fund acquisitions, according to Cable Investments Inc., which handled the transaction for Diversified.

Hauser now in twin cities

Gustave Hauser, former Warner Amex chief and now acquisition-minded chief of MSO Hauser Communications Inc., has snagged another one. Storer Communications Inc. has completed the sale of its 32,000 subscriber system in the northwestern suburbs of Minneapolis to Hauser's firm for \$34.8 million in cash and notes. The franchise area encompasses 86,000 residential units.

The sale is part of Storer's on going divestiture of "certain cable systems that do not fit effectively into the company's long-term operating and financial plans." Last year and up to the most recent sale, the fifth-largest MSO has sold 20 systems for a total price tag of nearly \$154 million. Funds from the sales are being used to reduce corporate bank debt.

If you can't beat 'em . . .

One of cable's leading suppliers of system and maintenance equipment is moving into the growing satellite TV business. Cable TV Industries of Los Angeles says it has formed a new subsidiary, Home Satellite Systems, to supply products, systems and support through a nationwide network of nine computer-linked distribution centers of its Cable TV Supply Co. Inc.

President Mark Engler says he sees home satellite TV as an "adjunct, not competition, to the cable industry, as technology has advanced to the point that households in areas not served by cable can now receive home entertainment at an affordable price."

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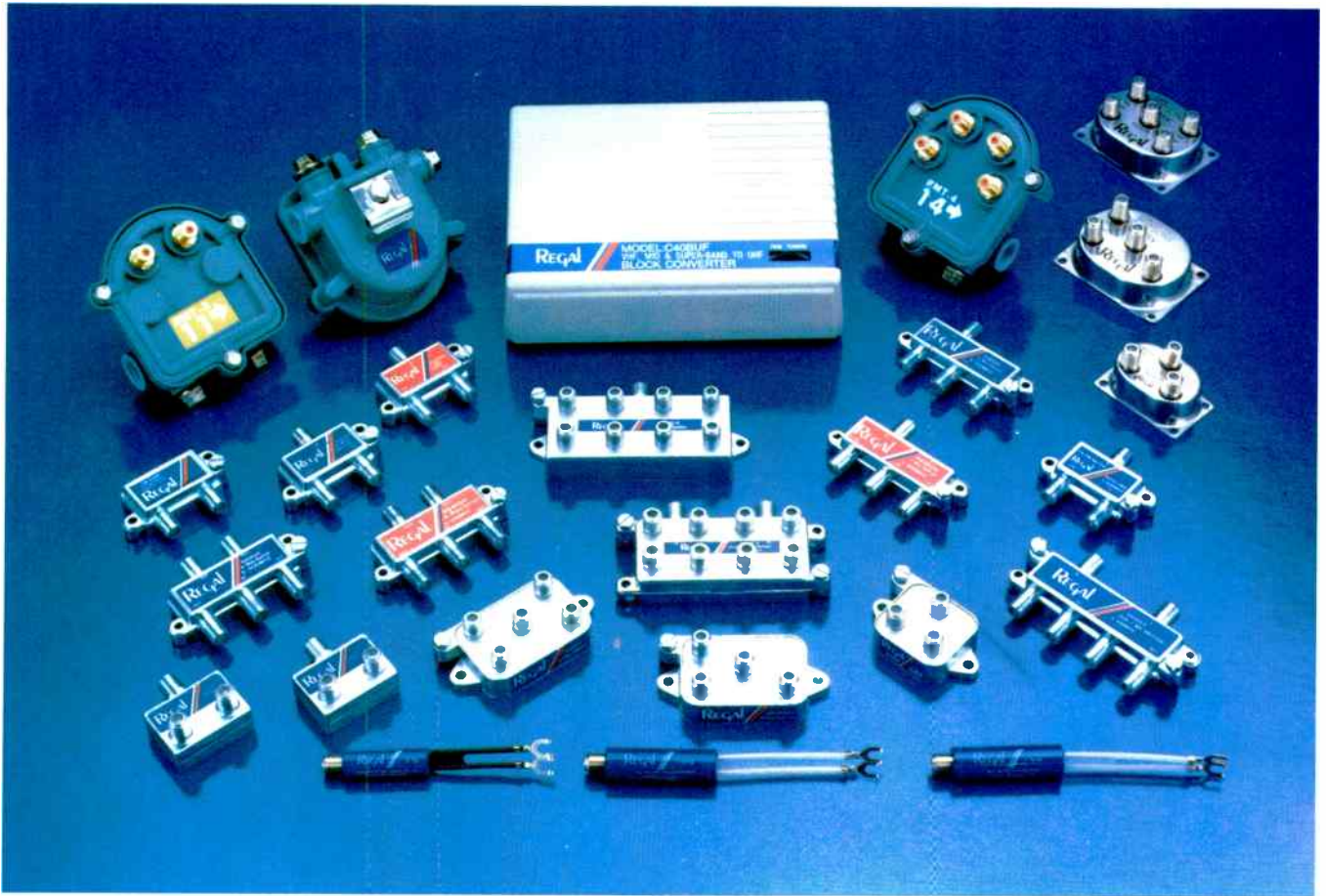
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Wall Street Report

Grey, after record '84, has 43.4% net income rise in first quarter of 1985

Grey Advertising Inc. followed up a record 1984 with a 43.4 per cent increase in net income for the first quarter ended March 31, 1985, to \$1,454,000 from \$1,014,000. Earnings per common share were up 46.5 per cent, while billings for the period rose 22.9 per cent to \$331,019,000 from \$269,275,000. Income from commissions and fees totaled \$49,628,000, an increase of 20.5 per cent over the year-earlier's \$40,371,000.

Edward H. Meyer, Grey's chairman and president,

Grey Advertising Inc.

and consolidated subsidiary companies
Consolidated condensed statement of income

	Three months ended March 31 (1)	
	1985	1984
Gross billings (2)	\$331,019,000	\$269,275,000
Commissions and fees	49,628,000	40,371,000
Income before taxes on income	3,291,000	2,066,000
Provision for taxes on income—federal, foreign, state and local	1,836,000	1,052,000
Net income	\$1,454,000	1,014,000
Net income per common share (3)		
Primary	\$2.33	\$1.59
Fully Diluted	\$2.27	\$1.52
Weighted average number of common shares outstanding		
Primary	614,582	604,358
Fully Diluted	644,102	629,358

(1) Unaudited and subject to year end adjustments

(2) Amounts reported computed in accordance with the industry practice of multiplying income from commissions and fees by 6.67, since income generally amounts to 15% of gross billings.

(3) After giving effect to amounts attributable to redeemable preferred stock, the assumed exercise of dilutive stock options and for fully diluted net income per common share, the assumed conversion of the 8 1/2% Convertible Subordinated Debentures issued December 1983.

pointing out that the first quarter is traditionally the company's smallest in terms of both revenue and net income, said 1984's performance resulted from a variety of factors. Among the highlights:

- Increase in billings of about 20 per cent in the two largest domestic offices, Grey-New York and Grey-Western Division (Los Angeles).
- Major expansion of clients and offices in Grey International.
- Growth in the company's entertainment/leisure division.

For the year ended December 31, 1984, net income rose 27.3 per cent to \$10,220,000 from \$8,026,000 on a gross billings increase of 26 per cent to \$1,361,194,000 from \$1,080,487,000. Net income per common share during the same period was up 23.9 per cent to \$16.02, from \$12.93.

Several new assignments

Although much of the increased billing at Grey-New York (total of nearly \$700 million) is attributed to expansion of existing business, the division did receive several new assignments. They were: Ban and Vitalis from Bristol-Myers; Toys "R" Us; Casa Gallardo and The Good Earth, restaurant chains from General Mills; Old El Paso frozen entrees, Whitman's Downy-flake waffles and pancakes, Pet Dairy and Pet-Ritz pie crusts and pies, all from Pet Inc.; and Waldenbooks, a division of K mart Corp. Two accounts lost during the year were Carter-Wallace and Mennen.

Grey-Western, whose billings reached \$96 million, attracted four new clients during 1984: yellow pages advertising for US West Direct; print and broadcast advertising for Catalina swimwear and sportswear; the refrigerated yogurt line of Knudsen Corp.; and the hotel and casino business of Caesars World, Inc.,

for its Las Vegas and Reno properties.

International expansion

Billings for Grey International increased 20 per cent, and, in addition, the company made a number of expansion moves. These included:

- Acquisition of Hayes Cowcher-Dailey in Australia.
- Opening of a Grey-Pacific regional headquarters.
- Acquisition of an interest in a Mexican shop.
- Purchase of Everett's Advertising in London and its subsequent merger into ARC International.

In 1984, Grey's Entertainment/Leisure division purchased Charles Schlaifer and Co., and entertainment and motion picture ad agency and added Loewes Theatres, UA Communications and WINS New York as clients.

LBS Communications, Grey's TV syndication arm, had a "good year" in '84, with important contributions from *Fame* and *Too Close for Comfort*.

Split-30s (from page 39)

early '60s, when minutes started to be split into 30s, to a little more than 5,000 commercials a week we see on the three networks today."

The network view

Similarly, Bob Blackmore, senior vice president sales for NBC Television points out that both the networks and advertisers "have been experimenting cautiously with split-30s—advertisers because they want to take time to test them and make sure they work, because it costs them a lot of money to make new, shorter commercials."

The networks have moved cautiously, says Blackmore, "because we want to make sure we protect the viability of the medium. The result has been far fewer 15s than we had expected, considering all the talk about them."

Blackmore reports "only about three per cent" of NBC's commercial inventory used so far for twin 15s. His count of the first six months of this year shows only about 1,200 split-30s used, of which about 990 ran in daytime. And since there's been no overwhelming demand, he says NBC will go into the 1985-'86 season with no change in the guidelines used this season. Basically, that means single 15s will not be accepted, "and that includes our nighttime news breaks where we've had people ask for them. And split-30s are limited, one to a pod. Since commercial pods are designed as natural breaks in the shows, we don't anticipate any change in pod length."

At ABC, H. Weller "Jake" Keever, vice president in charge of sales, says use of split-30s "seems to be growing, but

Keever says that while the upfront marketplace for '85-'86 hasn't really started yet, the gist of ABC's preliminary conversations at the agencies "leads us to expect only a small increase in use of the split-30." He reports that this season most advertisers using them have been packaged foods and health and beauty aids, and that most have run in daytime "where these categories predominate. We had thought when this started that the thrust would be in primetime, with advertisers trying to hedge on primetime's relatively higher unit price. But we guessed wrong and most of these split-30s are clustered in daytime."

Jerry Dominus, vice president, sales for CBS-TV, reports that CBS, too, will still be operating under its original "test" guidelines for split-30s. "They've ceased to be a burning issue because there hasn't been that much activity from the advertiser side."

To Dominus, too, what's "bizarre" is that "when this all started, everyone thought their greatest use would be in primetime, where unit cost is higher. But as it turned out, most of them have showed up in daytime." He explains that only about three to four per cent of CBS' primetime commercials have been split-30s, against closer to five or six per cent of the network's total daytime inventory.

The advertisers

Companies using or experimenting with split-30s include many of the biggest: American Home Products, Alberto-Culver, Beecham, Procter & Gamble, Coca-Cola, Chesebrough-Pond's, General Foods, Gillette, Nabisco and War-

Number of network commercials in average week

1965	1839
1966	1911
1967	1921
1968	1856
1969	2081
1970	2200
1971	2633
1972	3018
1973	3076
1974	3286
1975	3487
1976	3644
1977	3743
1978	3825
1979	4056
1980	4636
1981	4581
1982	4763
1983	4997

Source: LNA 1964-1968. BAC 1969 to present

15s. We believe the increase in their use may start to show up in fourth quarter, though we don't think the growth will accelerate as fast as use of 30s did, back when the industry was evolving from the 60."

Kostyra notes that the networks have not yet proposed an upward adjustment in pricing on 15s, and adds, "Nor should they, because a price increase would seriously dilute the value of the new flexibility 15s offer." And he expects that sooner or later the networks will bend from their present insistence on 10 seconds only, and start to accept a single 15 in their primetime news briefs.

Kostyra says he "understands" the premium on the single message unit in the news briefs, "because some advertisers are willing to pay extra for the message isolation of this one-commercial environment. But he adds that the networks "should certainly not pile a surcharge on top of this existing premium when five seconds are added to the present news brief 10-second commercial format, anymore than there should be a surcharge placed on the first commercial in a pod, which the networks may try to do next."

Not that the networks shouldn't look at every possibility, he adds: "They should look at them just long enough to determine that in the long run, short-term greed will not pay off."

Kostyra also warns against erosion of

10s vs. 30s

Research organization	Measurement	Date	Index
McCollum/Spielman (AC-T)	Motivation	1978	53
McCollum/Spielman (AC-T)	Brand recall	1978	73
Mapes & Ross	Brand recall	1978	78
Mapes & Ross	Proven recall	1985	60
Gallup/Robinson	Brand recall	1982	60
Burke	Brand recall	1982	58
Mapes & Ross	Motivation	1985	78

Source: SSC&B

slowly. We're feeling no pressure to increase the number of availabilities open to them, and our policy remains the same as it was last season." That means no more than one split-30 in each pod of 90 seconds or less, and none in ABC's children's programming.

ner Communications.

Thompson's Kostyra expects use of the form to grow "because advertisers continue to be faced with escalation in TV costs, and many simply cannot afford to match previous years' weight without use of some special technique such as

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Company: _____
Address: _____

the value of new opportunities for flexibility "by abuses that can crop up at the local station level. We already see pods of up to six minutes in movies on local stations. They'll have to avoid situations where the local break is placed back-to-back with a network pod." And he doesn't believe we'll be seeing too many shorter pods, "because the networks and stations know that viewers do not appreciate frequent interruptions of their entertainment."

So far all three networks have resisted single 15s because of the mechanical handling problems of a broadcast clock divided into 30-second slices. And they also resist an agency pairing 15s from two different clients, in the continuing effort to hold the line against clutter.

Kostyra reports having placed single 15s on a couple of local stations, and says that more than a couple volunteered to accept them, "but we backed out in cases where these stations wanted to add a surcharge. And we understand single 15s are also available in some syndicated programs for advertisers who want them."

So far all three networks have resisted use of single 15s.

Esty's Triolo does not expect the price of 15s to rise above the present charge of 50 per cent of the price of a 30 "until they get to the point where 15s are at least 50 per cent of all the commercials on the air. This is still a demand and supply business, and network availability of split-30 opportunities has far exceeded the demand to date."

Triolo also points out that because everyone is in favor of holding down clutter, "and because there are inherent awareness, memorability and persuasion benefits that come with in-program commercials," he thinks we'll see "a continuation of the current compromise, with the number of separate messages in a pod held to a minimum, and a continuation of the networks' attempt to hold down the number of commercial interruptions."

As SSC&B's Fabian told the ARF, each time broadcasters have made shorter commercial lengths available, the industry learned not only how to adapt, "but how to, in effect, come out ahead. When 60s were the norm being challenged by 30s, we learned how to write effective 30s and how to test them,

and we learned that the overall result was a minimal trade-off in recall and message registration."

When the 60 was split, said Fabian, "the most significant outcome was exploration of many alternative lengths—not just 30s, but 10s, 20s, and now 15s. In every case, shorter lengths not only reaped greater dollar efficiencies, but demonstrated strong recall and/or motivation relative to its length."

The most recent major study on 15-second commercials bears out these generalizations. This was a joint effort of J. Walter Thompson and ABC that indicated that a 15 can generate 75 to 80 per cent of the recall, likability and persuasive power of a 30. The new study also found that 30s placed in a pod with 15s are not negatively affected, and, to the contrary, appear to receive benefit from juxtaposition with 15s. Kostyra reports, for instance that when a 30 preceded a 15 in a pod, the 30 appeared to gain in recall, likability and in the ability to persuade.

This study used McCollum/Spielman Research testing methodology and facilities and Harold Spielman, chief executive officer of the research firm, told the ARF Copy Research Workshop that the study involved 66 commercial tests on 5,600 consumers within a four-week period. Stimuli included five 30s and eight 15s tested in 13 different 90-second pod configurations, from three 30s to a 30-15-15-30 pod and "every conceivable variation to six 15s."

Findings included indications that most respondents could not tell the difference between a 30 and a 15, with both formats generally perceived to be "the same length as usual."

However, even while actual length of the commercial break remained the same, viewers perceived that more time was being taken away from programming as the result of seeing more commercials in the break.

Noticing exposure to more commercials was particularly pronounced among the key groups of younger viewers, lighter viewers and viewers who own VCRs and who subscribe to cable TV.

Despite additional commercials, viewer interest in program material did not change. The program vehicles were consistently rated "better than most" and as "very interesting." But in fact the programs used in the test were better programs and they lost nothing from the increased advertising.

But those viewers who perceived exposure to more advertising "became more negative toward the "longer" break. And increasing the number of commercials in the pod did make the 15s in these pods "less persuasive and less likeable." □

Titles (from page 48)

of staff producers. In modern Hollywood, executive producer usually is a title awarded to one of the backers of a movie, or someone who represents the money, or has some corporate relationship to the production. A movie with many backers may even have three executive producers. Recently, I noticed a variation: senior executive producer.

In television, executive producer frequently describes someone who actually may have had something to do with the making of a program or series. At other times, it is an ego title.

Major executives of production companies—and also program managers of local stations—occasionally like to hand themselves executive producer credits on a show, perhaps to demonstrate that they have had some actual creative input and are not merely dull administrative types. This reaching for inclusion in the lineup of program credits tends to be frequent when it involves a prestige program, which appears destined for awards. The way to Emmy is paved with executive producers.

Now, hold tight for one of the wildest changes in corporate nomenclature in many years. Have you noticed that many companies, including quite a few broadcasters, have changed the title of personnel manager to . . . *manager of human resources*.

I yearn for the simpler style of the 1920s when my father, Charles, who was not only a great guy but something of a genius, was in charge of research, development, metallurgy and production for the largest diecasting company in the U.S., and his title was merely *first vice president*, the highest title in that corporation except for president and chairman. In that unsophisticated era, many companies used to designate their vice presidents merely as: first vice president, second vice president and so on. Some banks still do.

Finally, there's the story of a certain West Coast v.p. (senior grade) who summoned his p.r. person to confer with him on the wording of a press release announcing that a veteran producer was being fired. "I don't want it to sound like he's being let go," the v.p. explained. "I want to let him down gently. Why don't we say that he's been appointed *producer emeritus*!" □

About the author

Richard Pack is former senior vice president in charge of programming and production, Westinghouse Broadcasting Co., Inc.; former president, Group W Films; former creative consultant, Post-Newsweek Stations, Inc.; former PFC, U.S. Army Air Force.



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This space contributed as a public service.

AGB (from page 44)

AGB's Frew, it can be installed quicker, thus helping to encourage sample households to cooperate. It will also cost less, thus bringing down the cost to subscribers, and will handle more channels and more home sets than the existing meter. Frew says it has a superior ability to monitor VCRs, sophisticated cable converters and difficult reception conditions and can support "supplementary input devices for measuring out-of-home viewing, audience appreciation" and the like.

Non-technical touch

One of the improvements in the PeopleMeter is a non-technical touch—providing space for names to be written in on the remote handset on which the pushbuttons are located. Frew explains that panel members, who are assigned numbered buttons which they are instructed to push when they enter or leave the room when the TV set is on, can get mixed up and push the wrong number or forget what their numbers are, particularly when they first enter the sample.

A new, improved PeopleMeter system has been developed which is smaller and simpler and will make it easier to encourage households to enter the sample.

Also, a bulky unit enclosing the power supply and logic circuits for the PeopleMeter system has been considerably reduced in size. The existing unit, which is attached to the back of the TV set, presents problems when being attached to small portables because of its size.

The British-based parent of AGB TV Research describes itself as the third largest research company in the world. It conducts TV research in 12 countries and says it has been "engaged in PeopleMetering for eight years and now uses this system in five countries." □

Tv music (from page 46)

sent to an impartial judicial tribunal patterned after the ASCAP rate court for the resolution of licensing impasses."

BMI, in turn, filed an injunction in Federal District Court (Southern District, New York) asking the court to declare "improper" the action of the All-Industry Committee and the five shareholders in requesting the special BMI stockholders' meeting.

The filing, according to a BMI spokesman, came as the result of a unanimous decision of a BMI board of directors meeting held in Atlanta. According to the spokesman, the decision was made because "the proposed changes were an improper attempt to influence and control the operation of the corporation (BMI) in violation of proper corporate procedures and the antitrust laws."

Says Edward M. Cramer, BMI president: "It was the view of the board that, unless the Committee is enjoined, the actions they propose will ultimately work against the best interest of all involved—shareholders, affiliated writers and publishers and broadcast licensees."

The All-Industry Committee had filed a counterclaim asking that the special stockholders' meeting take place.

At a hearing held in Southern District Court last Tuesday (June 18) to show cause as to why the BMI injunction should not be granted, judgment was deferred.

In the meantime, BMI is in the process of mailing all TV stations new license forms with a new agreement, asking for higher rates.

Typical of those companies supplying pre-cleared music to TV stations to be used in local programming is Toby Arnold & Associates.

According to Toby Arnold, president, the firm charges according to market size. "If you're talking about Dallas-Ft. Worth, our license fee would be \$510 a month; for a smaller market it would be \$250." Stations sign a three-year lease. "We start a station off with 50 disks and add 12 new disks per year."

Another such music source is Tuesday Productions. Says Dan Allison, account executive: "We are providing music not available through any other source," for uses such as news themes, openings for movies, special sports features, etc. Much of Tuesday's product, Allison says, is "specially written for a particular station and market."

At KING-TV Seattle-Tacoma, Sturges Dorrance says that, in addition to demonstrating the cost differential, another reason to acquire pre-cleared or original music is because it's "very good." □

NFL (from page 40)

Jim Burnette, vice president, sports sales, NBC Sports, observes that agencies have not yet gotten releases on most of their clients' budgets for fall sports, "probably because everyone's waiting to see how the primetime market shapes up. If men's CPMS turn out high in primetime, more advertisers will gravitate to sports."

Burnette believes that we could also see a good marketplace for sports, "if one or two of several possible scenarios develop."

He recalls for instance that last year the market was fairly good, "even without much action from the computer makers. "This year, if the Great Blue



Howard Nass of Cunningham & Walsh says sports "is still one of the best ways to reach men," but "it no longer holds the importance to advertisers it did a few years ago."

Hope (IBM) decides to make a major marketing move, if Apple gets the promised new software for Macintosh, or if one of the Japanese companies comes up with an important breakthrough in hardware, it could start a snowball rolling in the computer category. Both U.S. companies made major commitments outside sports—IBM in *Christopher Columbus* and Apple in the *Space* series, and neither performed up to expectations. This could start them thinking about sports again."

Or in the financial area, continues Burnette, Merrill Lynch could make a move into sports. Or will this turn out to be the year of the VCRs?"

He also observes that we may see none of these moves early on, due to the fact that such advertisers "may be waiting for the fourth quarter when more people are inside the house as the weather starts to turn colder."

Aside from the football and prime-

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Kiraku Bldg., 1-13-9 Ginza-Chuo-Ku Tokyo, 104
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Mike Drexler of Doyle Dane Bernbach says his network people are finding sports packages "very negotiable" and are expecting to see "some fairly attractive prices."

time markets, adds Burnette, there's the total sports picture. He points out that ABC's World Series games will all be night games, all primetime for the first time, and that this could pull sports dollars from football. And he notes that as the networks with college games build packages combining spots in professional and college games, "this could tighten the market for college action at the same time it creates opportunities in professional football for advertisers who otherwise might have been squeezed out. But the big question is, are the dollars there, targeted for men? We don't know yet. But if they are, prices will be firm. And if any one of these or other similar scenarios develops, the dollars will be there."

At ABC, Larre Barrett, vice president, sports sales, reports completion of ABC's NFL deals with the automotives and with Miller and Anheuser-Busch, and negotiations still in progress on CFA games with Nissan, General Motors and Anheuser Busch, as well as completion of negotiations with Stroh for both CFA and the World Series. And other negotiations for World Series appearances, he says, are being conducted with Anheuser Busch and Chevrolet.

College prices up

Further, says Barrett, these deals were and are being made at prices "substantially ahead of last year" for college football, "because last year in the immediate wake of the Supreme Court's NCAA ruling no one knew how they'd do and we projected a 6 rating for them. Then they went and achieved an 8.3. Since college ball turned out to be so

dramatically underpriced last year, this year's prices are up substantially."

When all of the current negotiations are complete, he says, "This will put us slightly ahead of last year in terms of upfront positions sold. But the scatter market hasn't broken yet."

As for reports from other sources that cutbacks in sports spending can be expected from some of the computer makers, Barrett says that the computer companies ABC works with "apparently haven't heard those rumors." ABC, he adds, has already signed IBM for the NFL and World Series, is in negotiations with Apple and with Computer Land for various events, and that "Interest has been expressed in sports packages by still other computer companies."

Back at the agencies, Ayer's Igiel says

that, "To do a job with college ball, it will pay this season to look at a lot more than just one package. And we're not complaining, but from the colleges' point of view, they can't overexpose their product and expect the audiences and prices to hold at their former levels."

'Monday Night' resurgence

Igiel says he expects to see a resurgence of interest in *Monday Night Football*. "both because they're offering a great schedule, and because the USFL will no longer be draining prize rookie talent from the NFL's draft pool." And on top of this, he adds, "ABC has been looking at its work in the booth and bringing it back up to the standards the fans have come to expect."

At Backer & Spielvogel, Auerbach

Top 25 spot TV advertisers: independent station usage 1st quarter 1985 vs. 1984

Company	Total spot TV (\$000)	Independents		
		Share to date '85 (%)	'84 (%)	Absolute dollar change* 1985 vs. 1984 (%)
1. Procter & Gamble	46,058	64	68	- 8
2. General Mills	18,800	85	79	+ 8
3. Pepsico	17,183	35	43	+ 10
4. Nestle S.A.	16,217	30	37	+161
5. Toyota Motor Sales	15,325	50	38	+ 93
6. Lever Bros.	13,881	47	35	+ 4
7. Nissan Motors	13,443	26	33	- 30
8. General Foods	12,474	66	59	- 3
9. Beatrice Cos.	12,175	30	22	+200
10. Coca-Cola	11,910	47	54	+ 33
11. Warner Lambert	11,843	83	81	+ 25
12. Mars, Inc.	11,510	81	63	+ 43
13. Dart & Kraft	11,127	35	45	- 32
14. Anheuser-Busch	10,877	68	83	+ 18
15. MCI Communications	10,803	33	31	+ 97
16. Ralston Purina	10,457	44	41	+100
17. Chrysler Corp.	10,025	37	30	+117
18. Ford Motor Co.	9,891	26	28	- 8
19. Kellogg Co.	9,671	56	75	- 19
20. A. H. Robins	9,524	57	55	+ 1
21. General Motors	9,519	37	27	+ 55
22. Adolph Coors	8,391	51	38	+121
23. Campbell Soup Co.	8,073	32	29	+ 57
24. Nabisco Brands	7,397	68	49	+ 28
25. Time, Inc.	7,156	64	54	- 27
Top 25	\$323,730	52	53	+ 15%

* Difference in dollars spent on Independent stations in 15-market universe. Note: Companies based on 1st Quarter 1985 Top 25 Spot TV Advertisers. Source: BAR 15-market tabulations, January-March 1985/1984.

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Steve Grubbs of BBDO feels the NCAA court decision "restructured the business to the advantage of both the networks and advertisers."

doubts that the networks can anticipate a very bullish sports market, "because though automotive spending and the beers will probably be up a bit, computer spending is down and will probably hurt the networks."

Similarly, BBDO's Grubbs notes that as of late May it looked like the automotives would be back this year as strong as last season, "but that with the exception of IBM, it's the computers that are expected to be the main cutback category in sports. The computer business was apparently not too good in first quarter, and we hear that some of the computer companies are looking for sell-offs. That doesn't mean that some of them might not be back by fourth quarter, but probably only if the com-



Richard Kostyra of J. Walter Thompson says "the extent of our clients' presence in NFL football will depend on the networks' football prices being commensurate with their audience declines."

puter business gets better."

However, at one computer advertiser, AT&T, Bob Watson, corporate media director, says that at this point he "assumes that we'll be in televised sports at about the same levels as last season. Unless the roof falls in, I don't see us spending much more or much less than we did last year."

Anti-alcohol lobby

Agency men also don't see the anti-alcohol lobby in Washington creating any impact, one way or the other. Auerbach says it's not likely to keep beers out of televised sports.

Similarly, Nass doubts that the anti-beer and wine forces will keep the brewers out of football because "none of them want to give up their franchises. And the competitive pressure is on from all these new imported beers and non-alcoholic and low-calorie labels."

And at N W Ayer, Bob Igiel comments that though plans "are not yet set in concrete, it looks like the army intends to continue its *Be All You Can Be* presence in sports, which spotlights players

maximizing not only their great athletic potential, but their academic potential too, to develop themselves as scholar-athletes in the best sense of the word."

Neal Pilson, executive vice president of the CBS Broadcast Group, told affiliates in San Francisco last month the facts of escalating NFL rights in the face of "a horizontal path for Nielsen ratings for these events" and promised that "NFL rights will not triple again . . . I see absolutely no prospect that in the next negotiation the current NFL television package will change in any significant fashion from the three network arrangement that exists today."

While it's still too early to predict basketball pricing, network sports executives point with pride to the high basketball ratings for the '84-'85 season, and particularly to the high interest generated by the playoffs between Georgetown and St. Johns and the championships with Villanova coming out on top. They also pointed to interest in the battle for the NBA championships between Los Angeles' Lakers and the Boston Celtics, which was won by the Lakers. □

Top 20 spot TV categories: independent station usage January-March, 1985

Category	Total spot TV expenditures (\$000)	Independent share of spot TV dollars (%)
1. Food & food products	209,268	43
2. Automotives	161,700	32
3. Confectionary & soft drinks	61,294	60
4. Consumer services	54,323	29
5. Toiletries & toilet goods	54,274	54
6. Travel, hotels & resorts	51,338	25
7. Proprietary medicines	46,723	55
8. Publishing & media	34,647	45
9. Beer & wine	33,657	53
10. Soaps, cleansers & polishes	30,446	55
11. Household equipment & supplies	29,753	41
12. Sporting goods & toys	18,694	87
13. Insurance	17,926	40
14. Home electronics equip.	15,326	48
15. Apparel, footwear & accessories	13,537	48
16. Pet foods & supplies	13,189	30
17. Gasoline, lubricants & other fuels	13,037	40
18. Household furnishings	9,009	67
19. Office equipment, Computer & copiers	8,921	23
20. Freight & industrial development	7,490	24
Top 20	\$884,552	43%

Source: BAR, January-March, 1985; Barcume for Total Spot TV Expenditures; BAR 15-Market Tabulation for Independent Shares.

In the Picture

Louis T. Hagopian



Chairman, N W Ayer, and new chairman of the American Association of Advertising Agencies has some strong views on certain new business practices, on split 30s, and on the controversy over beer and wine advertising on television.

New 4As chairman notes effects of intensive competition among clients

The way Lou Hagopian sees it, the growing intensity of competition among advertisers for share of market, and its reflection in these advertisers' dealings with agencies and the agencies' own competition among themselves, underlies many of the problems and opportunities uppermost in the minds of top agency management these days.

Hagopian, chairman of N W Ayer and new chairman of the 4As, used the term "shoot-out," for instance, in describing new business competition among agencies when he spoke before the April Financial Workshop of the Association of National Advertisers. He points out that such opportunity for competition among agencies arises from the intense competition among advertisers, "particularly in the area of parity products, where overall market growth is relatively slow. What's the way to get ahead in a hurry? Steal share from the other guy."

But besides being costly to agencies, Hagopian notes that new business contests can be "very costly to advertisers, too, in terms of aggravation, downtime, wheel spinning and disruption." But the aspect of these "shoot-outs" that aggravates Hagopian the most "is the rare case when competition is used as a source of advertising and marketing ideas. For an advertiser who pays maybe a \$50,000 fee to feel he has the right to the best work of an agency that has competed for his account and lost is just not fair. I think we should put a stop to this practice."

Split-30s a turn-off?

On the subject of split-30s, Hagopian believes that eventually they'll be "with us in abundance," but points out that it will be "the viewers who determine whether or not shorter commercials become standard," and warns that "some ominous evidence" has already been turned up indicating that viewers may perceive more and shorter commercials to be obnoxious. "If a proliferation of 15s does wind up creating

antagonism toward advertisers," promises Hagopian, "they will fade away fast." But he does concede that short commercials "can make economic sense to advertisers with multiple product lines, and that if they last, "they will challenge our creative teams to compress the message in half. Marketing people at the clients and agencies will have to focus very sharply on the one single point about the product that they'll have time to get across. Secondary product benefit will just have to be sacrificed." And he suggests that, "If the networks could be persuaded to offer discounts for minutes and for 30-second commercials, these could help preserve longer messages."

Hagopian regards zapping as merely a high-tech manifestation of an "old challenge." He observes that advertising professionals "have always known that a strong headline or illustration has to grab the reader to lure him into our ad, and that the first three seconds can make or break a commercial. We've always known that consumers don't turn on the tube or buy reading material to see our advertising—even if the advertising is often better than the program or editorial. Viewer turn-off is the oldest of our problems—one we've coped with successfully for years. We know that our product is intrusive communication, and that it had better be *attractively* intrusive, or our clients are wasting their money."

Sees both sides

As for the beer and wine on television controversy, Hagopian freely concedes that there are two sides to the issue. He observes that, "While defending the right to advertise, we can try harder to understand the concern about alcoholic beverage advertising—particularly when directed toward young people. The beer and wine companies have statistical evidence for their position that advertising causes people to switch brands rather than take up drinking or drink more heavily. But there are excesses."

He points out that, "It's in the interest of advertising, as well as safety and health, for the companies and agencies that sell intoxicating drinks to add a heavier dose of social responsibility to their marketing activities. It's in their best interests to apply individual, voluntary and uncodified restraints on advertising that exhorts individuals to take a drink, or that equates the consumption of alcohol with achievement in the workplace, on the playing field, or in the bedroom."

But at the same time, Hagopian is firm in his conviction that the issue of beverage advertising "is one of individual, constitutionally guaranteed freedom of expression. I have never seen freedom of expression hurt the country and its people. Ours is a nation of dissenters. We disagree with what others say, but 'Defend to the death your right to say it.' Our courts' interpretation of the Constitution protects the right to advertise any product that is legal—even guns and abortion. That's our position on advertising beer and wine on television, and it would remain so even if the self-imposed ban on commercials for hard liquor were to be lifted. I would have to defend that action, too."

Cable penetration by NSI DMAs May, 1985

DMA	% penetration May '85	DMA	% penetration May '85	DMA	% penetration May '85
Abilene-Sweetwater	68.4	Ft. Smith	59.4	Orlando-Daytona Bch-Melbrn	54.4
Ada-Ardmore	49.6	Ft. Wayne	39.9	Ottuma-Kirksville	52.6
Albany, GA	51.7	Gainesville	56.9	Paducah-C. Girardeau-Harrbg	46.8
Albany-Schenectady-Troy	56.9	Glendive	64.5	Panama City	54.7
Albuquerque, Farmington	45.5	Grand Junction-Montrose	52.6	Parkersburg	77.9
Alexandria, LA	56.4	Grand Rapids-Kalmzoo-B.C.	48.5	Peoria	56.7
Alexandria, MN	31.2	Great Falls	54.7	Philadelphia	45.4
Alpena	55.2	Green Bay	40.7	Phoenix, Flagstaff	37.5
Amarillo	65.6	Greensboro-H. Point-W. Salem	40.7	Pittsburgh	58.9
Anchorage	38.8	Greenville-N. Bern-Washngtn	48.6	Portland, OR	45.0
Atlanta	42.1	Greenville-Spart-Asheville	39.7	Portland-Poland Spring	54.3
Augusta	44.5	Greenwood	65.3	Presque Isle	62.5
Austin	53.5	Harlingen-Weslaco	52.2	Providence-New Bedford	47.9
Bakersfield	64.2	Harrisburg-Lncstr-Leb-York	56.0	Quincy-Hannibal-Keokuk	47.2
Baltimore	28.4	Harrisonburg	44.5	Raleigh-Durham	42.9
Bangor	35.3	Hartford & New Haven	61.7	Rapid City	55.3
Baton Rouge	56.1	Hattiesburg-Laurel	47.0	Reno	61.6
Beaumont-Port Arthur	44.7	Honolulu	65.3	Richmd-Ptrsbrg, Chrtsvl	41.6
Beckley-Bluefield-Oak Hill	70.7	Houston	41.6	Roanoke-Lynchburg	46.7
Bend	63.1	Huntsville-Decatur, Florence	48.7	Rochester	49.6
Billings	51.0	Idaho Falls-Pocatello	51.4	Rockford	56.4
Biloxi-Gulfport	72.8	Indianapolis	47.1	Roswell	69.4
Binghamton	62.6	Jackson, MS	46.3	Sacramento-Stockton	32.9
Birmingham, Anniston	45.9	Jackson, TN	53.1	Salisbury	61.7
Boise	42.5	Jacksonville	52.9	Salt Lake City	35.0
Boston, Manch., Worc.	45.3	Johnstown-Altoona	70.9	San Angelo	87.9
Buffalo	55.3	Jonesboro	58.3	San Antonio	60.7
Burlington-Plattsburgh	49.6	Joplin-Pittsburg	46.4	San Diego	64.7
Butte	59.6	Kansas City	47.5	San Francisco-Oakland	48.5
Casper-Riverton	68.5	Knoxville	47.6	Snta Brbr-SnMar-Sn LuOb	83.2
Cedar Rap.-Waterl., Dub.	47.1	La Crosse-Eau Claire	52.1	Savannah	53.3
Chmpgn & Sprngf.-Dec.	60.6	Lafayette, LA	51.5	Seattle-Tacoma	51.2
Charleston, SC	47.1	Lake Charles	55.0	Shreveport	48.1
Charleston-Huntington	62.3	Lansing	49.8	Sioux City	46.3
Charlotte	43.1	Laredo	77.1	Sioux Falls (Mitchell)	44.7
Chattanooga	47.2	Las Vegas	38.7	South Bend-Elkhart	38.2
Cheyenne-Scottsbluff-Sterling	66.7	Lexington	57.5	Spokane	50.5
Chicago	26.0	Lima	68.4	Springfield, MO	37.0
Chico-Redding	59.2	Lncn, Hstigs-Krny Plus	52.6	Springfield-Holyoke	62.0
Cincinnati	44.4	Little Rock-Pine Bluff	45.0	St. Joseph	55.6
Clarksburg-Weston	69.1	Los Angeles, Palm Springs	35.5	St. Louis	33.4
Cleveland, Akron	43.7	Louisville	47.7	Syracuse, Elmira	60.1
Colorado Springs-Pueblo	43.4	Lubbock	49.9	Tallahassee-Thomasville	50.8
Columbia-Jefferson City	42.4	Macon	57.4	Tampa-St. Peter., Srsta	44.4
Columbia, SC	42.4	Madison	45.2	Terre Haute	43.8
Columbus, GA	54.8	Mankato	58.5	Toledo	49.3
Columbus, OH	47.6	Marquette	74.2	Topeka	61.4
Columbus-Tupelo	46.2	Mason City-Austin-Rochester	48.0	Traverse City-Cadillac	39.0
Corpus Christi	53.8	Medford-Klamath Falls	57.9	Tri-Cities; TN-VA	55.6
Dallas-Ft. Worth	38.0	Memphis	43.2	Tucson (Nogales)	43.4
Davenport-Rock Island-Moline	52.8	Meridian	44.7	Tulsa	52.9
Dayton	52.4	Miami-Ft. Lauderdale	44.1	Twin Falls	59.0
Denver	42.1	Milwaukee	31.1	Tyler	60.3
Des Moines-Ames	43.2	Minneapolis-St. Paul	23.5	Victoria	71.1
Detroit	33.3	Minot-Bismark-Dickinson	53.0	Utica	70.9
Dothan	46.1	Missoula	51.4	Waco-Temple	62.2
Duluth-Superior	41.4	Mobile-Pensacola	50.8	Washington, DC, Hagerstown	27.3
El Paso	48.4	Monroe-El Dorado	48.8	Watertown	54.0
Erie	59.9	Monterey-Salinas	70.0	Wausau-Rhineland	36.8
Eugene	61.2	Montgomery	49.0	West Palm Beach-Ft. Pierce	63.4
Eureka	69.7	Nashville, Bowling Green	38.5	Wheeling-Steubenville	62.7
Evansville	48.1	New Orleans	53.4	Wichita Falls & Lawton	64.4
Fairbanks	40.8	New York	38.3	Wchta-Htch. Plus	63.2
Fargo-Valley City	48.9	Nrflk-Prtsmth-Newpt Nws	50.7	Wilkes Barre-Scranton	68.8
Flint-Saginaw-Bay City	48.0	North Platte	47.6	Wilmington	48.1
Florence, SC	41.7	Odessa-Midland-Monahans	72.7	Yakima	55.8
Fresno-Visalia	36.9	Oklahoma City	48.4	Youngstown	52.1
Ft. Myers-Naples	71.7	Omaha	53.4	Yuma-El Centro	70.7
				Zanesville	71.6

Source: A. C. Nielsen

Inside the FCC

James C. McKinney



Chief, Mass Media Bureau, Federal Communications Commission, in a recent speech before the Washington Metropolitan Cable Club in Washington, D.C.

All sorts of things are happening on Wall Street, in Atlanta and Hollywood

What's going on up there on Wall Street; down there in Atlanta; out there in Hollywood? I have not yet served two years as chief of the FCC's Mass Media Bureau, and look at some of the things we have seen happening in just that short period:

■ First, Murdoch saw something interesting in Warner Communications (and its color was green). Then it was Warner and Chris-Craft buying each other. Now reports are that an "untangling" is about to occur. And where does that leave Warner Cable? And Showtime? And MTV?

■ Then came Kluge, and Metromedia shifted back to private ownership (later to be deemed a brilliant shark repellent move!) But wait! Kluge saw Murdoch and Davis and, instead of sharks, they looked a lot like friendly dolphins after all. Seems all John ever wanted to do was battle with AT&T for the car phone market.

■ And Storer! The Coniston partners saw an undervalued property and decided that a proxy contest was the way to go. But KKR (apparently also knowing a value when they see one!) decided to ride in, leaving a question as to what TCI has in mind. The white knights are circling! And then there is: Cox/Private; Taft/Gulf; ABC/Cap Cities; CBS/Turner; CBS/Jesse; CBS/Turner/Jesse; Multimedia/Private; Multimedia/Lorimar/Wesray Capital; Multimedia/Jack Kent Cooke; KTLA/Tribune (not a merger but almost as expensive). Before it's all over I expect to see a merger of NAB, NCTA, INTV, AMST, the Group Caucus, and MPAA!

Meaningful changes

Something important is happening in the mass media industry today, and I'm not sure any of us can quite figure out what that something is. The mergers, buyouts, takeovers and proxy fights that assault the business pages of our daily newspapers and the cov-

ers of the trade press are not the real story. Today's business of shifting ownership of the nation's mass media conglomerates is really only an indicator of more meaningful change yet to come.

There is a temptation to focus on narrow issues that affect us day-by-day. For example:

- If Ted Turner does take over CBS, what will be the position of CBS regarding "must carry"?
- Or, does the \$450-500 million now being paid for single, independent television stations mean that Wall Street is voting for free over-the-air TV against cable TV—or for independent TV stations over network affiliates?

But the issues presented by the attempted takeovers, both "friendly" and "hostile" have a more important significance to the media watchers today. The movement signals, I believe, a basic shift in the way personal entertainment will be developed and delivered to the American public in the future. Forgetting for the moment the easy-to-comprehend desire for an increase in the market price of our mass media properties which cause large investors to object to the status quo, let's look instead behind some of the deals which involve not only delivery systems like TV stations and cable companies but those which involve program production houses as well.

If a primary owner of a major motion picture studio becomes a primary owner of TV stations throughout the United States, what impact does that have on previous FCC discussions involving financial interest, syndication, and national ownership limits? We have seen earlier efforts towards ownership changes hinge on the film library and the production capability of one or the other of the parties, and the prices being offered in many of these cases more and more is reflective of the programming side of the business rather than the delivery side.

Emphasis on programming

As each of the so-called "new technologies" has been approved for distribution, the real life-or-death decisions have shifted away from the technologies themselves to discussions of where the programming would come from and at what price.

Teletext will not succeed or fail because of the technology. Engineers will solve those problems without difficulty. Rather, the success of teletext will depend first on whether anyone will produce teletext programming which will spark a desire on the part of the American public to buy the service.

Multichannel sound, second language channels, aural captioning, direct broadcast satellites, multichannel multipoint distribution systems, leased ITFS and all the rest will succeed or fail *in the end* depending upon whether programmers and production houses are successful in producing products the audience wants to see and hear.

The mass media industry is at the verge of installing enormously large pipelines into every American home today, but the key to profitability of all of these delivery systems is what will go into those pipelines.

And the strongest of the diversified media companies that will prevail when all of the merger-mania

dust of the mid-1980s settles will be those companies that have increased their production capability—not those which have become simply more efficient distributors.

Is a fourth network possible? Sure it is! But one would have to carefully consider whether it would be good business to start one at this phase of the development of the mass media industry. With network status comes restrictions that many would just as soon avoid. And with today's technology and ease of access to domestic satellites and thus to every television station in the United States (and beyond) why would a group seek to build the costly infra-structure of an ABC, NBC or CBS?

Content is the key

If it ever was, the medium is *not* the message today. Content has become the key. If television networks have any power left, it lies not in their affiliation agreements but in their network production capability (especially *news*). And if Hollywood lacks any power (and there is no sign that it does), it is not because they have had to sell their movie houses. Hollywood today has *indirect* distribution capability by theaters, networks, independents, cable, satellite, video tape, MDS—you name the distribution chain and Hollywood is in it! It's a lot easier for Hollywood to add outlets to their portfolio and get back into direct home distribution that it is for a TV or cable group to begin producing programming.

Indeed, it is the linkage between Hollywood and New York; between the program producers and the program distributors which will define the outcome of today's shifts in mass media ownership.

Barry Diller of 20th Century-Fox was quoted in the most recent issue of *The New Yorker* as saying “. . . One of the reasons for the confusion facing the motion picture business now is that with the development of cable and the new technologies the motion picture companies are driven not to lose control over distribution all over again.”

The Hollywood of the past has correctly developed its product for the market it saw at the theater box office. That has meant reflecting the lifestyle and interests of those who chose to leave their homes and “get away” for a bit of fantasy to the local Bijou, Avalon, or Palace Theatre. In recent years the segment of the American public who would willingly leave hearth and home for a trip to the local movie house has narrowed, until most motion pictures today reflect the interests of the 13–25 year-olds.

Adult entertainment

But that segment is becoming a smaller portion of the available market, and older Americans tend to turn to the more modern methods of achieving leisure-time activities. As the baby boomers grow up, fewer and fewer theatergoers will show up in the box office lines, and the demand for adult entertainment on television will increase. HBO understands this.

The CATV premieres they produce for the home audience reflects the interests *not* of those who go out for movies—but those who stay home (witness *Between Friends*, *Solzhenitsyn*, and most recently, *Reunion at Fairborough*).

The smart money in Hollywood knows that tomorrow's market is in the home, not in the shopping center on Saturday night. Shifts in movie-going demographics as much as any other factor (and more than most) will dictate future ownership and control of the home entertainment market.

But audience demographics alone do not define the emerging television marketplace. Technology, too, will play a role. The television engineers learned long ago that film was an inefficient and expensive transfer mechanism. Hollywood is about to learn the same thing. With the advent of a world-wide high definition video production standard and the rapid increase in video distribution quality, it is inevitable that the “bicycling” of motion picture film around the country will become anachronism. The natural evolution of two similar technologies (film and video) will inevitably draw them closer together, and those corporations that appreciate this reality now will prosper for the remainder of this century.

And what about the “groups”? (Taft, Multimedia, Storer, Jefferson-Pilot.) Those with strong production capability will do well in the future. And if there is one obvious power shift which will occur out of all the “churn” in today's media grabs, it will be the increase in the credibility of group-owned broadcasters and multiple-system operators. As management is strengthened and operational efficiency is increased in these widely-held corporations, their success in the market will increase, and more money will be spent on the lifeblood of their business—programming. Groups will continue to distinguish themselves from other, less credible portions of the industry, and national expansion which will occur will certainly increase their profitability.

Increased diversity

But the most important outcome now occurring in these dynamic shifts of media ownership as far as the *public interest* is concerned is an obvious and certain increase in the diversity, quantity, and one-would-hope quality of television entertainment available in the future. More players mean more competition. More competition means more products. And more products means an improvement in quality to help sell those products. The economies of scale soon to be enjoyed by multi-media (not the company!) corporations will undoubtedly endure to the benefit of the customer.

And where will it all end? When will the merger-mania abate? That's easy. When television distribution systems' value is accurately reflected in the market prices being paid for those properties the “boom” will end. But I suspect we are not yet above the “knee” of the curve yet! So gird yourselves! There are still a few shocks to be felt before the mass media world settles down and we can all get back to a more routine day-to-day existence.

TOM O'NEIL. When Tom O'Neil retired in March as Chairman of RKO General, the company lost a friend and mentor, as well as its founder, and the broadcast industry a true pioneer and innovator.

Starting in 1942 as head of the small Boston-based Yankee Network, Mr. O'Neil built RKO into the diversified corporate giant it is today, with operations in television, radio, film, video, hotels, and bottling. The key ingredient in his success was the foresight which allowed him to see past temporary fads to long-range trends and opportunities.

Nowhere has this been more evident than in the broadcast field. He retained a belief in the future of radio when others were convinced that it was a dying medium. The result today is a significant coast-to-coast chain of stations with classical, rock and talk formats. In television, his original



approach to movie programming resulted in the "Million Dollar Movie" and ultimately transformed the film-viewing habits of the entire nation. His emphasis on public affairs created stations distinguished by a broad involvement in the needs and interests of their listening communities.

We are proud to salute Tom O'Neil on the occasion of his retirement. We will miss him, and we look forward to the challenge of continuing in the tradition of quality

which he leaves behind.



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Photos top to bottom:

Bill Cosby tells host Greg Gumbel why "The Cosby Show" is on top.

Kim Fields discusses "The Facts Of Life" with host Deborah Crable.

Billy Dee Williams tells if there's a "Dynasty" in his future.



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