

Jangling notes mar otherwise upbeat music video melody 47  
 POLITICS '84: Computers help Reagan; 4As monitor TV ads 50  
 CBS Worldwide Enterprises' ambitious expansion 54

# Television/Radio Age

OCTOBER 15, 1984 • \$3.50

T DESMOND  
 13555 KIT  
 DALLAS TX 75240  
 XG0383399 117004 0245  
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*Bh Ch Dh Eu Ff Gg Hh Ii*

*Class Assignment*  
*Watch "Eyes of Texas"*  
*Saturday at 6:30 p.m.*

**IN TEXAS, TEACHERS GIVE  
 STUDENTS CREDIT FOR WATCHING TV.**

Every week, "The Eyes of Texas" brings alive part of Texas' colorful past: Like the frontier education of a young greenhorn, Theodore Roosevelt. Or the fierce battle of San Jacinto, where Texas revolutionaries first rallied to the cry, "Remember the Alamo!" No wonder "The Eyes of Texas" is required viewing in classrooms across the state. And that many schools keep segments on file to be shown again and again. KPRC-TV is proud to celebrate the 15th successful season of "The Eyes of Texas." And we're pleased to know that taking a closer look at the past is helping Texas teachers build a better future. **KPRC TV HOUSTON**

Petry Television, Inc., National Representatives, NBC Affiliate.

# If It's HANNA-BARBERA

From: Bill Hanna and Joe Barbera

To: All Television Station Managers

Subj: "THE FUNTASTIC WORLD OF HANNA-BARBERA"

We're happy to report that after 28 years we are still pioneering!

We've been having a lot of fun on Saturday mornings providing well over 100 series to all 3 networks — and we intend to continue producing fun on Saturday for many years to come.

The big news is that we are now readying "THE FUNTASTIC WORLD OF HANNA-BARBERA", a brand new 90 minute animation package for Sunday morning comprised of three half hour series for local station broadcast — a major breakthrough and one of the most ambitious projects ever undertaken by our studio.

Additional details on "THE FUNTASTIC WORLD OF HANNA-BARBERA" will be announced in the coming weeks.

Obviously, "THE FUNTASTIC WORLD OF HANNA-BARBERA" can only be made available to one station in each market in the country. We urge you to contact your Worldvision sales executive as soon as possible for further information.





**WORLDVISION ENTERPRISES INC.**  
 The World's Leading Distributor  
 for Independent Television Producers  
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 A Rank Company



**Sunday!**

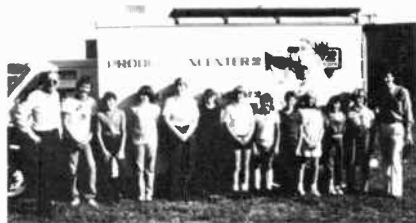
**~~Saturday!~~ It Must Be Saturday!**

## KIDSWORLD IN THE BUCKLE



By  
Steve Morgan  
Producer/Director  
KJRH  
Tulsa, OK

Our part of the United States has been called, "The Buckle of the Bible Belt". Three weeks ago I began hosting KIDSWORLD with local school children, using the video tape split tracks and scripts provided by The Behrens Company. I began by phoning schools to get their cooperation. Before they would cooperate, they wanted to know about the content of the program in which their kids would appear. When I explained what KIDSWORLD is, a highly positive news program about American kids, hosted and reported by kids, they agreed.



Each week we go to a school in a different neighborhood and shoot the host dialogue with about ten kids. On our third shoot, Bob Behrens flew in and directed the kids. He uses an interesting technique in directing that I'm going to use. He says the dialogue line to the kid, using the speech inflection that he wants, and the kid repeats what he's heard. This "imitation" technique produces a natural sounding delivery. I like the idea of locally hosting KIDSWORLD. It's a great promotional opportunity for our station. Our community's kids are getting a positive "inside" look at television that they enjoy. The edited program reflects well on both them and us. That's good television in the Buckle of the Bible Belt.



# KIDSWORLD

The Behrens Company, Inc.  
51 S. W. 9th Street  
Miami, FL 33130  
305-371-6077

# Television/Radio Age

Volume XXXII, No. 6

October 15, 1984

## 47 Some jangling notes mar otherwise upbeat music video melody

Much of the apprehension centers on program repetition, limited potential for advertising and the possibility stations may be forced to pay a fee for TV rights to clips.

## POLITICS '84

## 50 Libov 'system' helps Reagan team adjust to shifts

Media service's in-house computer operation gives Tuesday Team staff direct interface with real time access to every spot buy in every market.

## 52 Can the 4As keep unethical political ads off TV?

The agency trade association has established a nationwide monitoring system aimed at convincing political candidates to withdraw blatantly offensive and/or inaccurate spots.

## 54 CBS Worldwide Enterprises aiming to be major international program supplier

Expanded division will concentrate on program creation for all potential markets—from consumer to educational; broadcast to home video.

## 55 Birch making run for bigger share of radio research marketplace

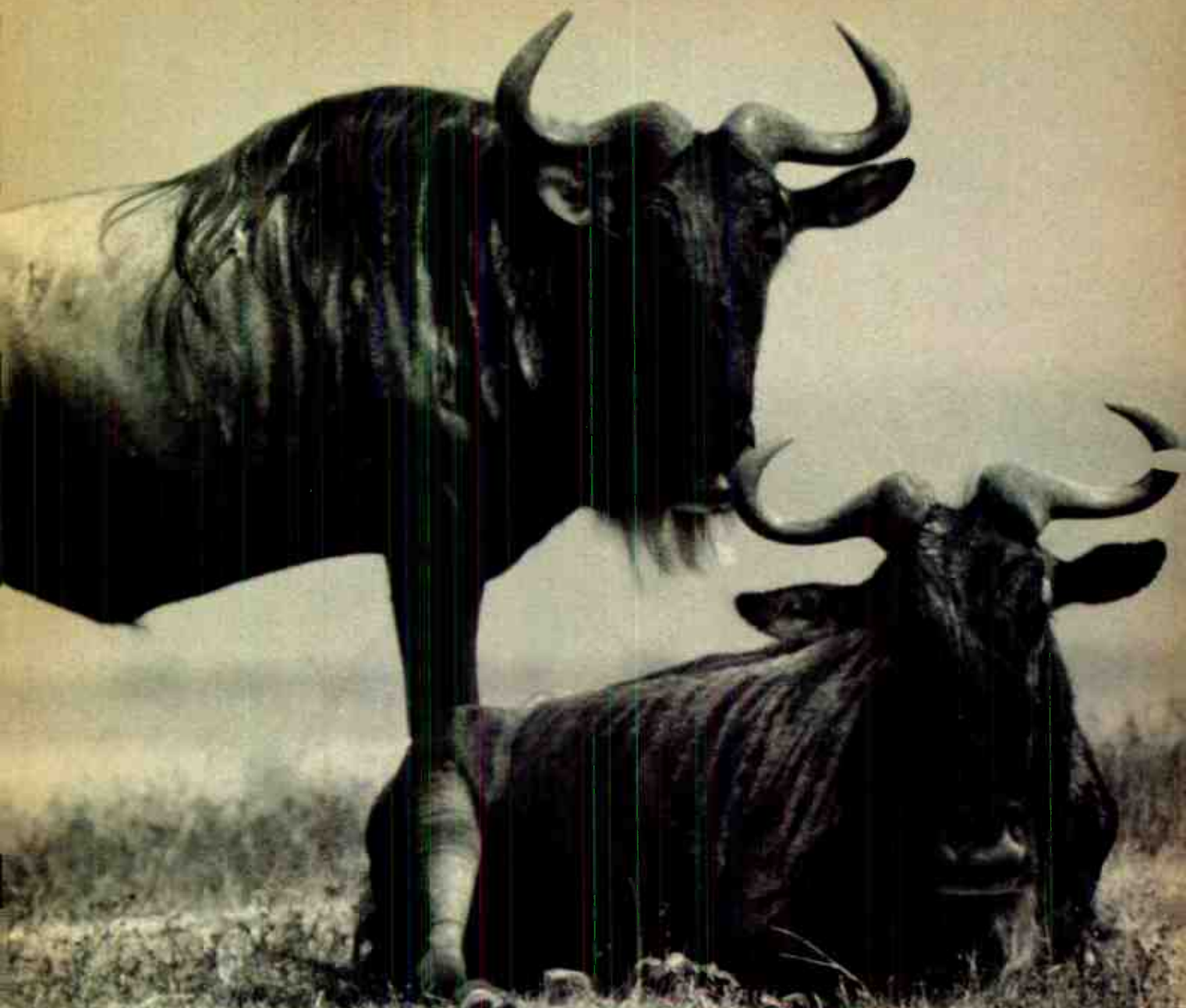
Ratings service has recently made several key top management changes and formed a wholly-owned custom service subsidiary.

## 90 TvB/BAR financial services advertising data for first half of '84

## Departments

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## **GOOD GNUS!**

The Winter Olympics, NBA Basketball, NCAA golf and all our other competitors didn't put a dent in our 10/26\* rating performance.

## **Mutual of Omaha's WILD KINGDOM**

STARRING MARLEN PERKINS AND JIM FOWLER

Get this vigorous show working for you! Call Hal Davis at (402) 397-8660 or Bob Aaron at (804) 481-4727. Or write Bozell & Jacobs, 10250 Regency Circle, Omaha, NE 68114.



Average Rating/Share of over 50% of our rated stations in February '84 Arbitron sweeps.

World Radio History



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

Descriptive and detailed chapters provide guidance and know-how amateur and aspiring professionals need. Every aspect of professional film editing is clearly and thoroughly outlined including:

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

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

T-1267 Hardbound \$22.95   
 Paper \$15.95   
 352 pages 250 illustrations

**Television/Radio Age Books  
 1270 Avenue of the Americas  
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Enclosed find \$\_\_\_\_\_ for \_\_\_\_\_ copies of "The Magic of Film Editing."

Name \_\_\_\_\_

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Price includes postage and handling.

## Television/Radio Age

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**Tie, Tie, Tie, Tie, Tie!**



**A 1983-84 bell ringer!**  
Simon & Simon soared to a virtual tie for Number Two in the Niensens. Bong, bong, bong!

**Somebody Stole Our Girls!**



**A 1983-84 love story!**  
More young women loved Simon & Simon than any other series on television except for a couple of nighttime soaps. Sexist but true!



**A 1983-84 nearly!**  
For all but one week of the first-run season (23 out of 24 weeks), Simon & Simon increased its ratings over the comparable period of a year ago. Nobody's perfect!

**Great Pete Great Peter Great Repeaters**



**1984's best repeater!**  
Simon & Simon was the Number One series in all of television during the summer of 1984. Play it again, Pete.

**Simon & Simon**  
The Action Series With The Light Touch.

**MCA TV**

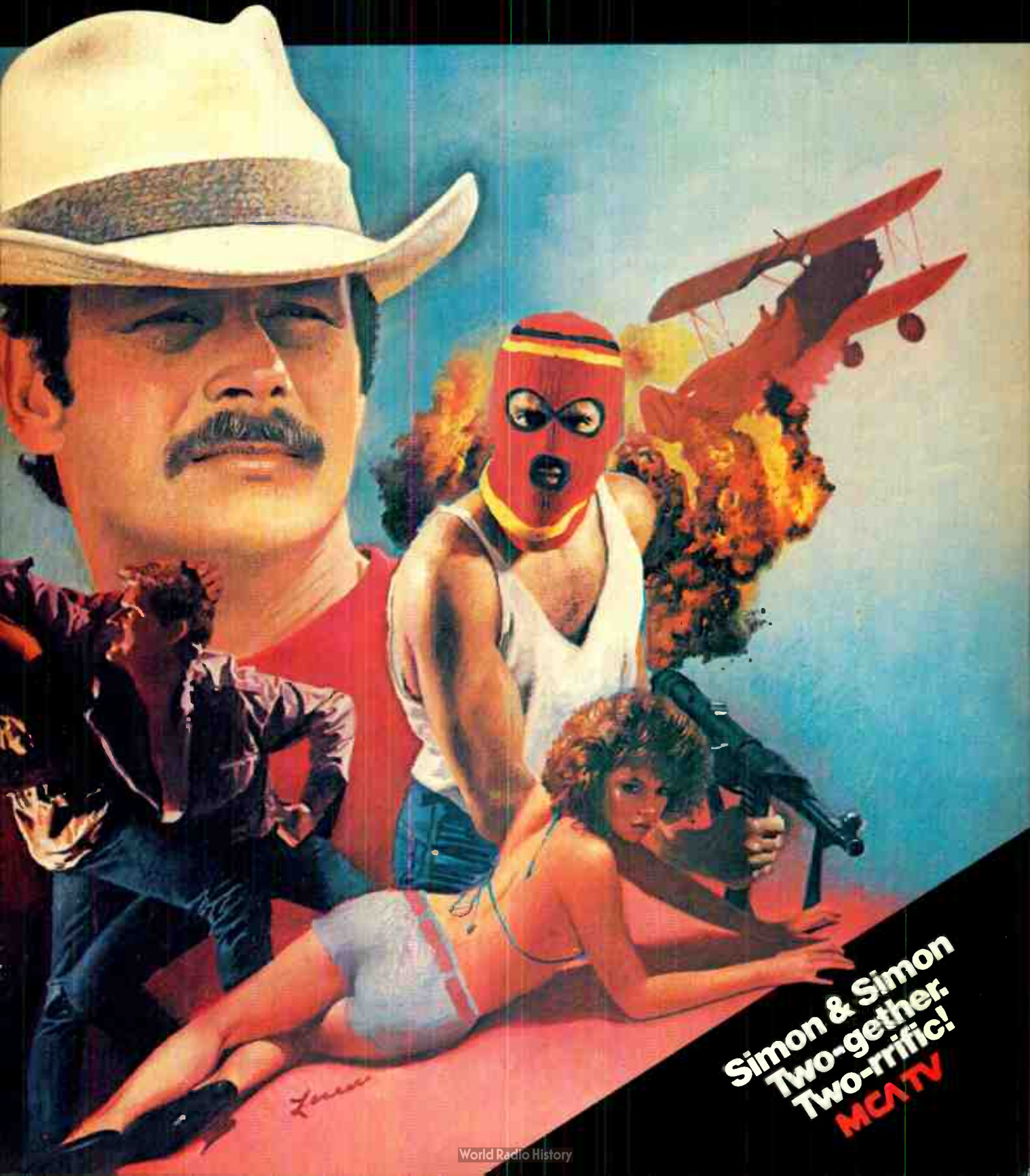
Source: NIT 1984 Universal City Studios Inc. All rights reserved

Take the light touch of  
**of Magnum.** Only this t





**Rockford. Add the dash**  
**me, double them!**



# Publisher's Letter

Television/Radio Age, October 15, 1984

**New TIO publication documents achievements in station community service**

Several years ago, Eldon Campbell, when he was running the then WFBM-TV Indianapolis, one of the best television stations in the country at that time, publicized a principle of operation: "The station that serves best, sells best."

The realistics of that approach are documented in a Television Information Office publication just issued titled, *Voices And Values: Television Stations in the Community*.

This is an excellent compendium based on a year-long TIO survey on local origination: Early and late local news, public affairs programs, magazine formats, announcements for local causes and events, children's programming. The survey was done to determine ways in which the local stations serve their communities.

Out of 830 stations on the air, responses were received from 257, from all geographical areas as well as market size. "The programming picture," according to TIO, "that emerges from the survey is a fascinating one. It combines in a rich mix, standard program formats and highly individualized approaches to community news, events, problems, and achievements." "Television stations," TIO concludes, "are heavily involved with their communities."

**Stresses importance of local news as 'foundation'**

"Television's leadership," according to the TIO study, "as a news medium rests on a foundation of local news. The average station reporting to the survey offers 8<sup>2</sup>/<sub>3</sub> hours of local news from Monday through Friday, and an additional 1<sup>1</sup>/<sub>2</sub> hours over the weekend.

"Many stations, principally in the largest markets serving the greatest concentration of population, offer more.

People watch substantially more local than network news. One study estimated that for each half hour of network news the average viewer commits an hour and a quarter to local news programs."

There are some cynics who maintain that public service doesn't add a dime to the overall revenue of a station. On the other hand, I know of stations who are not first in the market in ratings but are first in revenues. The answer: Image—image based on community involvement—and in this business, as in many other businesses, image means money.

**Examples in book picked for 'diversity', 'ingenuity'**

TIO has performed a valuable service in putting this information together. As Roy Danish, director of TIO, states in a foreword, "The programs summarized in the book have been selected to illustrate diversity and ingenuity. Many have won awards, although this survey did not consciously seek out the "best."

Taken together, however, they are persuasive evidence that broadcasters have set their roots firmly in their communities by providing in ample measure the sensitive and responsive programs that link viewers to their local stations even in a changing communications environment."

The entire project is a monumental job, and the book was published under the direction of Bert R. Briller, executive editor; Henry W. Levinson, senior editor; Pamela Knight, associate editor; and Steven Miller, production coordinator; and the cover and design was done by John Alcorn.

It cannot be emphasized too strongly that these are tangible rewards to those stations who are doing a recognizable job in public service and in programming local news. As Bert Briller of TIO has said, "A plaque on the wall is more than a recognition for an award. It is a reflection of the personality, prestige, and acceptance of the station." That recognition carries with it an element of pride shared by the entire staff at the station. Station management should activate that recognition by publicizing their local programming and benefit from the fruits of their efforts. To paraphrase Campbell, the station that sells best, serves best.



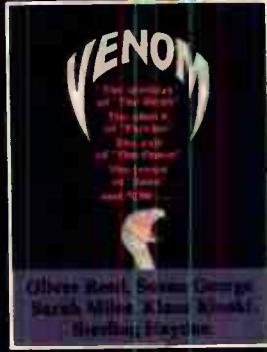
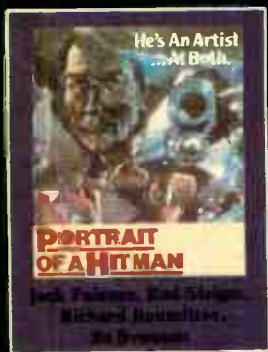
**1ST REPORT**  
1 DOMESTIC TELEVISION MARKET  
SOLD INCLUDING 14 OF THE TOP 20

# HEROES & HEROINES

AND SOME VILLAINS TOO. ©

## 15 Theatrical Features for Television

Here are just a few of them



and they are all coming to your market soon!

# MMI

MULLER MEDIA, INC.

23 East 39th Street  
New York, NY 10016  
212/683-8220

In association with

**American National Enterprises, Inc.**



# ANGIE DICKINSON

IS

# POLICE WOMAN!

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DALLAS  
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WGNX  
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KTMX  
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WINT-TV  
WPMI  
KNAT  
WJXT-TV  
KSEE  
KCBR  
WDSI-TV  
WFFT-TV  
KVVU-TV

A David Gerber Production  
in association with



She's tough on the competition!

## Mal Beville responds to CAB complaints

The letter from Bob Alter, president of Cabletelevision Advertising Bureau ("Cable ad bureau disputes Mal Beville growth predictions," October 1), taking issue with some of the facts and conclusions in my two articles (June 11 and July 9, 1984), seems to miss their point completely. It was to assess the validity of the many dire forewarnings about the fate of broadcast television at the hands of 12 so-called "new technologies." Each one was examined for its growth potential to 1990, primarily in terms of penetration forecasts.

My analysis (reported in the June article, *Standard broadcast television is well equipped to survive the onslaught of 'new technologies'*) showed that only three out of 12 could have a major impact by 1990: cable, VCRs and home computers. The July article (*VCR penetration: Will it surpass cable by 1990?*) focused primarily on cable and VCRs, the two most important.

The results of my independent forecasts of cable and VCR saturation, fully discussed in the articles, showed (to my surprise) that the VCR total would surpass cable by 1990. The horse race metaphor, to which Bob objects, was merely an editorial device to dramatize a significant conclusion.

Alter does not challenge these principal conclusions:

1) Neither broadcast TV nor cable have much to fear from such technologies as DBS, videotex, and teletext for the rest of this decade. Cable could be affected to a limited degree by SMATV and MMDS.

2) Cable penetration by 1990 will not reach 60 per cent, a figure widely used in ad circles. (My forecast is 52 per cent vs. the CAB's 62 per cent early in 1984).

3) VCRs and their possible effect on both broadcast and cable audiences (and program structure) have been largely ignored by advertisers, agencies, broadcasters and cable operators. (There has been a recent glimmer of interest, however).

4) VCR growth in 1984 far exceeds cable expansion. (In the first six months of 1984, VCR sales were 2,900,000—an increase of 84 per cent over 1983; cable added about one million fewer subscribing households).

Alter, on the other hand, contests my numbers and conclusions on cable's slowdown in new subscribers. He maintains that my figure of 280,000

(average monthly increase from November, 1983, to May, 1984) should have been 332,000, "the published Nielsen cable universe estimates."

This is incorrect. The published figures, which I used, had been furnished to me by Alter's CAB. Nielsen has confirmed that these figures still stand as their official data. Nielsen had in April acknowledged a small error in the November, 1983, penetration estimate. This would have taken the November base figure down by 320,000, *but did not change the published data.* Alter took advantage of this unpublished adjustment in producing his 332,000 monthly figure. He thus must have known "how Mal arrived at these figures . . ." and not concluded "since the figures he uses are off by 20 per cent going in, the validity of his conclusions would seem to be a bit shaky."

To bypass the problem of a contested November, 1983, base point, let's compare 12 monthly periods for the past two years: Between July, 1982, and July, 1983, cable subscribers went up 420,500 monthly. The July, 1983–July, 1984, data show monthly gains of 264,600 subscribers. That's an average decline of 155,900, or 37 per cent per month—a slowdown, however you slice it.

Nielsen's November, 1983, error had no effect whatever on my cable projections for 1990.

The audience figures Bob quoted were for the first half of 1984 and the month of July, obviously data not available to me in April. It's true, of course, that cable shares rise in summer months when HUT levels decline and networks program reruns.

I agree wholeheartedly that there is a synergy between cable, VCRs, and home computers. Unfortunately, there has been little research developed on this phenomenon.

It's another example of survey companies and electronic media looking the other way when faced with new phenomena.

I'm disappointed that Bob Alter found so little merit in my articles. Fortunately, his response is not typical. *TV Digest* and *Video Week* quoted extensively from them, and the Advertising Research Foundation has invited me to lead off a December 5 "Key Issues Workshop" entitled "Researching the Electronic Media" with a 40-minute presentation of my 1990 predictions.

MAL BEVILLE

## Re: Arbitron Radio lists

It has come to the attention of TV/RADIO AGE that some of the computerized listings of leading stations in the Arbitron Radio spring sweep, appearing in the September 17 issue, contain discrepancies. Efforts are now being made to determine the cause of the computer errors, and corrections will be published in a future issue.

## Co-op success stories

The *Retail Report* of August 6 ("The persuasive powers of co-op") points out something that I think we all need to hear more about—happy clients. Isn't it nice to hear that our efforts do make a difference? That the effort is worth it?

Co-op advertising does take more effort to be successful. But, when it works, more people "win." As Phyllis Green said, ". . . success stories spread like wildfire . . ." I hope you keep on spreading them.

KEITH K. KING  
President,  
*Advertising Concepts, Inc.,*  
Livonia, Mich.

## Independent television

Your July 23 articles on independent television (*Independent TV '84*) really pulled together the programming and station philosophies of the many indies in the country. The discussion of successful start ups also is helpful to those of us still coming on.

Independents are showing increased audience shares and increased revenue shares, and that will continue for some time to come.

Thanks for a great update on our industry.

DEAN H. WOODRING  
Vice president, general manager,  
*Seattle Broadcasting Corp.*  
Seattle

## Corrections

Due to printer's errors, the headings on two recent listings in TV/RADIO AGE were incorrect.

In the October 1 issue, the heading on page 87 should have read: "Latest DMA market rankings."

In the September 17 issue, the heading on the top listing on page 104 should have read: "Top 25 network TV advertisers, first half '84."

# **KNOTS LANDING**

**It's Sizzling • It's Explosive • It's Provocative**

# KNOTS I

A Show As Hot As The





# LANDING

People Who Live There!



128 HOURS AVAILABLE FALL 1985 **LORIMAR**®

# Sidelights

## Fit over print

Newspapers were once the primary medium of the automotive industry. During the late fall the pages between the entertainment and sports sections used to be partitioned by large space and double-truck display ads heralding the introduction of the new models.

With the advent of television, and the incursion of cable, automotive advertising steadily leans towards these newer media to hawk its wares.

Nowhere was this more apparent than at the conference introducing the advertising campaign for the new Chrysler line of automobiles (see *Commercials*, page 62).

There was a dazzling demonstration of a full line of lavishly produced television commercials. There were slick reproductions of four-color magazine ads, but no mention of a newspaper rollout in Chrysler's hefty, \$200-million ad budget.

At the close of the conference the reporter from *Editor & Publisher* could stand it no longer. She bolted to the speaker's platform and asked Joe Campana, Chrysler's marketing vice president: "What about newspapers?"

His answer is published in the September 29 issue of *Editor & Publisher*, the pillar of integrity and honesty, even when it hurts.

"Newspapers are not a good buy," Campana answered. "The national buy rate is punitive . . . it's inefficient for us to use newspapers."

The *E&P* article goes on to quote Chrysler general marketing manager Bud Liebler: "For dealers and associations newspapers are the way to go."

Translation, for local automotive advertising, newspapers are a realistic media consideration, but as far as national advertising is concerned, Chrysler, at least, has written newspapers off. The automotive manufacturer invested a reported \$800,000 in the medium last year, is expected to invest even less during the current automotive campaign.

## Dealing with the issues

Les Crystal, one-time president of NBC News who is now executive producer of the *MacNeil-Lehrer Newshour* on PBS, misses the resources "in terms of spot news coverage" that a commercial network organization offers. But that is compensated, he says, "by now having adequate time to deal with the issues. That's the positive aspect of it (public broadcasting). Not having the resources helps us concentrate on the stories we

want to do."

Crystal made that comparison for TV/RADIO AGE, following a joint presentation by him and *MacNeil-Lehrer* co-anchor Robert MacNeil before a Drop-In Luncheon sponsored by the New York Chapter of the Academy of Radio and Television Arts & Sciences.



Crystal

MacNeil

During the earlier presentation, MacNeil acknowledged that the format of his expanded show is "still very experimental." When asked if he felt the longer news program has had any impact on the commercial network newscasts, he responded that he didn't think so. However, he does believe the original *MacNeil-Lehrer Report* has influenced the other webs "Eight years ago when we started," he said, "it was common practice for the network correspondents to do all the talking (on newscasts). We thought there were a lot of other people who knew more about a lot of subjects, so we started interviewing news sources.

"Now there has been a proliferation of that on the networks—particularly on the morning shows. We had a subtle but general effect."

MacNeil, however, doesn't think there will be a rush to imitate his current format.

"Believe it or not," he said, "people in television hate things that are new. What most people want is a repetition of a format that already works."

## 'Network of opportunity'

Metromedia, vis-a-vis its broadcast, production and distribution divisions, has no plans for becoming a fourth network. That's the word from Bob Bennett, senior vice president of broadcasting and production and president of Metromedia Television, who told that very thing recently to *American Film*, publication on the film industry. In an interview, Bennett was asked "What keeps a fourth network from being formed? Is Metromedia going to be one by itself?" To which Bennett replied, "No, we're not.

I don't really think it's possible for us to be a fourth network exactly like ABC, NBC, or CBS. And it isn't possible for anyone new to produce 18 hours a day of programming, seven days a week. It just isn't possible.

"I like to think of what we are trying to do as really not a fourth network but a network of opportunity . . ." He continues that "we as independent operators suffer from the same kinds of problems that the networks have. There is an impatience, an unwillingness to continue on, take the chance, stick with something that hasn't quite made it yet. But *Entertainment Tonight* had a terrible problem the first year. Phil Donahue couldn't get a clearance in New York for five years and when he did get it, the show was on two stations and failed before it finally hit on NBC. It's an enormous success today, making a \$20-25 million profit for Multimedia."

In the Case of *Thicke of the Night*, which has been cancelled, he points out in the article that he felt the networks were vulnerable in the late night slot. ". . . Johnny Carson was getting older, he didn't seem to care as much, he had personal problems, he talked about retiring. ABC was doing pretty well with *Nightline* but at 12 o'clock they were struggling; from 12 to 1 they really hadn't found anything that was working. CBS was doing movies over and over again and then starting to repeat hour-long series episodes.

"As it turned out, *Thicke* hasn't worked as well as we had hoped . . ." He says that the "last thing we wanted to do" was to knock off Carson, who "was getting a 7 rating nationally and we were telling our advertisers we were going to deliver a 2. And we did that—only once during the 20-week period we were 1.7, 1.8, 1.9, and the press kicked the hell out of us. But the advertisers were anxious for us to go in the second cycle, and strangely enough the stations themselves in the lineup were willing, although we lost about 15 coverage points from our original 82."

## Gambling grant

The old adage of "like father, like son" couldn't prove the point more than it has with John A. Gambling and his dad, John B. The young John has been following in his father's professional footsteps for what will be 25 years come October 17 as host of New York's highly-rated morning radio show, WOR's *Rambling With Gambling*. To mark the anniversary, a gala celebration will take place at where else but the

**DONAHUE.  
LIVE  
FROM  
OUTER  
SPACE.**

# STARTING IN JANUARY FROM NEW YORK

Even after 17 years, Donahue continues to venture into new frontiers. This time, it's outer space.

Every day via satellite, Donahue will broadcast from WNBC channel 4 in New York. You can pick up each show live or for same-day telecast. The show that thrives on issues of the moment has now added an ever



# DONAHUE BROADCASTS LIVE VIA SATELLITE.

greater excitement. Your audience can feel the spontaneity. The emotions, the debate, the discoveries—Donahue is fresher and livelier than ever before.

It is this kind of growth that has earned Donahue, on its 17th anniversary, over seven million viewers a day. And starting January, Donahue proves once again, the sky is *not* the limit.

## DONAHUE



 MULTIMEDIA  
ENTERTAINMENT  
140 W. Ninth Street, Cincinnati, OH 45202

World Radio History

## Sidelights

(continued)

Museum of Broadcasting, where in honor of such an illustrative occasion, a grant of \$223,517 over three years will be given to the institution.

The grant, in the form of a "The RKO-WOR-John A. Gambling Radio Collection Grant to the Museum of Broadcasting, will be used to establish the funding of an associate curator of radio and a radio cataloger to enable the Museum's extensive radio collection to

become more accessible to the public. Also, the grant includes a donation of a multitude of tapes from the past 25 years of the program.

In addition to the celebration, two seminars on radio will be given by Gambling on October 18 and 19, beginning at 12:30 p.m. each of the two days. Among the subjects that Gambling will discuss will be the evolution of morning radio and its impact over the

past 25 years.

The Gambling name, of course, is synonymous with radio. The Gambings, starting with John B. in 1925, have run for three generations on WOR. John A. went on the air at WOR 50 years ago when he appeared on his dad's show on Christmas morning.

John R., the newest WOR addition, does an afternoon stint, *P.M. New York*, which ends the metropolitan day his father has begun.

As to John A., after graduating from Dartmouth with a B.A. in English drama, he became producer of his dad's program and then substituted during John B's vacations. In addition, he had his own music and talk programs in the afternoon and evening on WOR and the Mutual Network. John A. has many in-

# "THREE'S COMPANY" BLASTS THE COMPETITION IN BALTIMORE.

It's Number One in its 5-5:30 PM Mon.-Fri. time period on WJZ.

For the fourth consecutive sweep period.

With its 12 rating and 31 share, **THREE'S COMPANY** beats **BARNEY MILLER**, **EIGHT IS ENOUGH**, **NEWSCOPE**, and **EARLY MOVIE**.

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SOURCE: ARB, JULY '84



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*John A. Gambling, is marking his 25th year as host of WOR's "Rambling With Gambling." A celebration marking the occasion will be held October 17 at the Museum of Broadcasting in New York.*

terests. He's a trustee of Long Island University and is on the board of directors of the New York City affiliate of the National Council on Alcoholism, and he is chairman of the board and president of JAG Communications, which owns WLKW Providence, and WROW Albany.

John's wife, Sally, and he both try to spend as much time as possible on their 42-foot trawler, appropriately called the "JAG."

## The talking box

The Video Box, an innovative British development demonstrated at the International Television Festival in Edinburgh, Scotland, is to be introduced to the United States where it is considered to have a "great future."

The box, developed by Channel 4, the second national commercial TV service in the United Kingdom, is an original yet

Warner Bros. commitment

to supply the very best  
features continues with

**TV 2**



# Sidelights

(continued)

simple concept.

It allows members of the public to come off the street and record a minute of broadcastable television in a small automatic booth.

Channel 4 viewers in London have become accustomed in recent months to enter the foyer of the station to record their uninhibited comments on programs for a show called "Right to Reply."

The Video Box came to Scotland for

inspection by professionals at the recent annual festival and then for permanent use in the Scottish Television studio center in Glasgow. Scots will soon be adding their comments to the national program.

Channel 4 is also planning to sell the Video Box worldwide. It will be shown in San Francisco next January at the convention of the National Association of Television Program Executives.

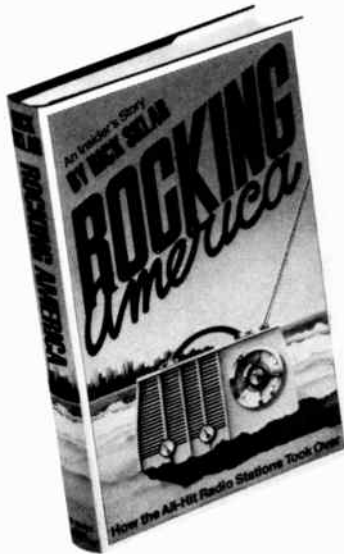
Jeremy Fox of Action Time, a company which will be demonstrating the automatic booth at NATPE, said: "I see a particular value for local American stations in having a box where people can record their responses to the editorials that all stations carry."

## Coaches honored

Nebraska, which is known for its powerful college football teams, decided to honor two of its coaches who together have amassed 100 back-to-back gridiron victories at the same university. What the grateful Nebraskans did was erect a

### THREE DECADES OF RADIO & ROCK 'N ROLL

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Rick Sklar is a vice-president at ABC Radio and is 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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Nebraska coaches Bob Devaney, I., and Tom Osborne, during ceremonies honoring their 100 back-to-back victories at the University of Nebraska.

plaque for the deserving two coaches, Bob Devaney and Tom Osborne, at a site on the southwest corner of Lincoln Memorial Stadium grounds and marked the event with "Double-Hundred" mini-park dedication ceremonies.

All-in-all, some 3,000 people attended the festivities, held earlier this fall at Lincoln's Pershing auditorium. The project was initiated by A. James Ebel, president and general manager of KOLN-TV/KGIN-TV Lincoln and Grand Island, Neb.

Among those present were, besides Devaney, Osborne and Ebel, Bob Rydman, KOLN-TV/KGIN-TV cable development coordinator and Double-100—committee treasurer; University of Nebraska regent Ed Schwartzkopf; and University of Nebraska chancellor Martin Massengale.

The event was highlighted by the presentation of a check for more than \$75,000 to support the Devaney/Osborne athletic academic fund for men and women, in all phases of athletics.



# 1984

# Champion-Tuck Awards

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

Formerly called the Champion Media Awards for Economic Understanding, the program embraces five areas: newspapers; magazines; local or syndicated columnists (including news and wire services); television; and radio. Entries may include documentaries, multi-part series, regularly scheduled broadcasts, investigative reporting, short articles, and special programs.

A total of \$105,000 in cash prizes will be awarded. All entries must be accompanied by an official entry form and should be postmarked no later than January 15, 1985. Winners will be announced in May.

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

## Judges

Elie Abel  
Harry and Norman Chandler  
Professor of Communication  
Stanford University

Elizabeth E. Bailey  
Dean, Graduate School of  
Industrial Administration  
Carnegie-Mellon University

James K. Batten  
President  
Knight-Ridder Newspapers, Inc.

Edward R. Cony  
Vice President/News  
The Wall Street Journal

Victor Gotbaum  
Executive Director  
District Council 37  
American Federation of State,  
County & Municipal Employees

James F. Hoge, Jr.  
Chairman and Publisher  
Daily News

Norman E. Isaacs  
Editor/Educator

J.A. Livingston  
Economics Columnist  
The Philadelphia Inquirer

Ray Marshall  
Bernard Rapoport Professor of  
Economics and Public Affairs  
Lyndon B. Johnson School of  
Public Affairs  
University of Texas at Austin

Peter Bird Martin  
Editor-in-Chief  
South-North News Service

Robert C. Maynard  
President, Publisher & Editor  
Oakland Tribune

Ancil H. Payne  
President  
King Broadcasting Co.

Jane Bryant Quinn  
Financial Columnist  
Newsweek

Richard S. Salant  
Former President  
CBS

S. William Scott  
Executive Vice President  
Group W Television  
Westinghouse  
Broadcasting and Cable, Inc.

Joseph Shoquist  
Managing Editor  
The Milwaukee Journal

Leon H. Sullivan  
Minister  
Zion Baptist Church  
Philadelphia



Ms. Jan Brigham Bent, Director  
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Houston ..... KHTV  
Miami ..... WBFS  
Seattle ..... KIRO  
Atlanta ..... WATL  
Tampa ..... WTOG  
St. Louis ..... KDNL  
Denver ..... KDVR  
Sacramento ..... KTXL  
Indianapolis ..... WPDS  
Portland, OR ..... KPDX  
Phoenix ..... KPHO  
Cincinnati ..... WBTI  
Nashville ..... WCAY  
Kansas City ..... KCTV  
Orlando ..... WMOD  
New Orleans ..... WNOL  
Columbus, OH ..... WBNS  
Greenville, S.C. .... WAXA

Grand Rapids ..... WXMI  
Birmingham ..... WBRC  
Memphis ..... WMKW  
Oklahoma City ..... KWTV  
San Antonio ..... KRRT  
Norfolk ..... WTVZ  
Albany, N.Y. .... WXXA  
Greensboro ..... WNRW  
Flint ..... WJRT  
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## 'Considerable expansion' seen for London Market in '85 by its organizers

The London Market (October 1-5) claims to have achieved the "realistic" targets of its organizers in attracting around 2,000 participants from 60 countries and of breaking even financially. Although the third of its kind to be held in London at this time of year, it was the first to be run as a commercial enterprise instead of a non-profit event.

Market director Karol Kulik, reporting on the last day that she had just covered her expenses, was confident that London was now well established as the "first market of the fall." She told TV/ RADIO AGE European editor Adrian Ball: "We can look forward to a considerable—not a marginal—expansion between 1984 and 1985."

Kulik was able to point to a stronger European presence than last year with the French active as both buyers and sellers but with the Germans unusually thin on the ground. There was a particularly large contingent from Scandinavia and it appeared that Nordic TV organizations had generally chosen London instead of Milan this year.

## Aussies, Canadians given strong support

The Australians and Canadians continued to give the market warm support. Canadian companies participated in greater numbers than ever before. Virtually all the registered participants had their own stands in sharp contrast to the U.S. contingent of whom fewer than half had paid for space.

Despite widely expressed satisfaction with the organization and the facilities of the Gloucester Hotel, the five days did not pass without complaints. Some professionals felt that the timing of three European markets in the same month—London, Vidcom and Mifed—created serious administrative problems for all involved. Others thought that the London market should be shorter and coincide with the established and well attended November showings of Thames Television.

A few companies with product to sell asserted that buyers were thin on the ground and that many had already over-bought. Tales of West Germans buying now for 1989 transmission sent shudders through the hotel corridors.

## U.S. companies charged with breaking rules

Another gripe came from exhibitors who pointed to the numerous deals being concluded in the lobbies of the hotel by organizations which had sent observers instead of paying for space. American companies—including some of the biggest names in the business—were charged with a breach of market rules.

Kulik pulled no punches in condemning this trend. She declared: "We have to be firm and protect people who exhibit here. We took measures against certain people last year and will do so again. We reserve the right to refuse future registration to those who transgress in this way. Several U.S. majors are among those who have been told this." The market director conceded that it was very difficult to police such activities and to establish that some visitors were luring buyers away to presentations elsewhere.

The fact that much U.S. wheeling and dealing took place outside the market framework was seen as partly a recognition of the fact that London has now "arrived" on the international scene. It was also, in the view of some European participants, due to the Americans allegedly enjoying doing business more in the lobbies and the bars than in making appointments to chat in quiet hotel rooms.

## Americans divided over market's value

American TV professionals clearly remain of two minds over the merits of this market. Warm support, for example, came from Stuart Graber, vice president of Telepictures Corp., who said: "We have been very pleased with the market and have done good business. Operating from lobbies does not interest us. With 3,000 hours of programming to offer, we need space to display our wares."

NBC's Bernard Shaw, in similar vein, said it was a "good location and a good organization." The facilities allowed, he said, for serious discussions and it had been possible to finalize various deals with strong interest being shown in such NBC offerings as *Princess Daisy* and *Celebrity*.

Bert Cohen, senior vice president, international sales, of Worldvision Enter-

# AN OVERNIGHT SENSATION

In its first two weeks in syndication, "Diff'rent Strokes" has significantly increased its previous time period programming in all of its overnight markets.



## DIFF'RENT STROKES

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SOURCE: NSI 9/17-10/5/84

## Tele-scope

(continued)

prises, said he had viewed the mart mainly as an opportunity for talking to companies engaged in the new technologies in Europe rather than in straight selling. London this year, had been particularly useful in forging contacts with the emerging British cable companies and with organizations planning to engage in satellite ventures, he said.

A gloomier view, however, came from Riner Siek, managing director, Europe, of CBS International, who said he felt there were too many markets and he was beginning to doubt their value to his company. His criticism was directed at the number of such events rather than at London solely.

### British 'Umbrella' effort underway for NATPE

British companies gave the market their now customary loyal backing and, generally, reported satisfactory sales and contacts with buyers. The BBC called the market "very healthy," Channel Four pronounced the five days "better than last year," and Granada Television reported "a lot of business at the Gloucester."

A cooperative effort to promote British product, unveiled during the week and, organized by Kulik and her team, is called "The London Umbrella" and is designed to provide a wide range of facilities for smaller British companies interested in attending NATPE in San Francisco next January. The hope is that the British presence at NATPE will be stronger than hitherto with newcomers sharing the "umbrella" stand alongside the space occupied by the major U.K. exhibitors.

Annie Taylor, marketing adviser to the venture, said there had been "many nibbles" at the Gloucester and she expected to tie up the desired number of contracts during October and November. In the latter part of November there would be a seminar in London giving advice to British companies interested in selling at NATPE.

### Tirinato named president of MGM/UA TV unit



Joseph Tirinato

As has been expected, Joseph C. Tirinato has been named president, MGM/UA Television Distribution. The post had been vacant since Lawrence E. Gershman held the position before his promotion as president, MGM/UA Television Group, some time ago. As president, MGM/UA Television Distribution, Tirinato will be responsible for the television distribution operation's worldwide activities, embracing all aspects of the domestic and international sales of MGM/UA's motion pictures, TV series and specials. In addition, Tirinato will be involved in product acquisition and internal co-production.

Before joining MGM, Tirinato was a primetime account executive at the ABC Television Network. He began his career with ABC in 1969 as daytime manager for the network's Chicago division, and later was transferred to New York in a similar capacity. Previous syndication sales posts include a stint at Paramount and United Artists Television as central division manager and at ABC Films, where he was southern division manager. Tirinato will continue to operate from MGM/UA's New York headquarters, where he was president, television distribution, U.S. and Canada. MGM/UA's latest syndication entry is *Kids Inc.*, first-run half-hour weekly barter series, set for a fall start. In addition, the company has introduced the MGM/UA Premiere Network, an ad-hoc network venture, which contains a package of 24 movie titles that have had no previous network exposure. LBS Communications sells the national advertising time for the package.

### CBS says copyright is major international problem

In a report released earlier this month, CBS Inc. identified copyright infringement as the major international trade problem as seen by 60 executives in the U.S. motion picture, television, pre-recorded entertainment, publishing and advertising industries.

The executives polled were unanimous in their selection of copyright infringement as the prime nemesis and singled out Singapore as a major culprit, reporting that exports of pirated product from that city in 1983 are estimated to include 50 million audiocassettes shipped primarily to the Middle East, Africa and South America.

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## Tele-scope

(continued)

The report, entitled *Trade Barriers to U.S. Motion Picture and Television, Pre-recorded Entertainment, Publishing and Advertising Industries* urges, through CBS chairman and chief executive officer Thomas H. Wyman, that the U.S. Government negotiate trade rules for service industries. The report, however, tacitly acknowledges the difficulty of the task, saying that the problems are "exacerbated by the development of new distribution technologies which allow signal transmission via satellites and cable television or permit easy, inexpensive duplication of audio and video product through home recording devices."

The report also illustrated the sharp increase in foreign revenues of U.S. motion pictures and television programming, with the development of videocassettes and television systems worldwide. Between 1978 and 1983 foreign revenues to U.S. motion picture studios, increased from \$820 million to \$1,425 million, and receipts in 1983 to U.S. firms for the rental or leasing of television programs to foreign broadcasters totaled an estimated \$500 million. By the end of 1983 there were more than 42.2 million videocassette recorders worldwide, and a half billion television sets.

The CBS report evolved from a study of a subcommittee, headed by Wyman, advising the Office of the United States Trade Representative about U.S. trade problems in information- and entertainment-based industries.

### Schmetterer to head Y&R/Eurocom enterprise

Young & Rubicam and Paris based Eurocom named the final senior executive to their transatlantic marketing network when they appointed Robert Schmetterer as president of their recently merged enterprise, Havas Conseil Marsteller. The 41-year-old executive comes from Scali, McCabe Sloves, where he was managing director and chief operating officer, since 1980. Chairman Marvin Sloves says Schmetterer's former post will not be filled.

At Marsteller Havas Conseil, Schmetterer reports to Bernard Brochand, vice president and director of Eurocom, and chairman of the merged company, and will be headquartered in New York. Commenting on the thinking behind creating what, in effect, is a European counterpart to Y&R/Dentsu, the agency's far eastern advertising network, a Y&R spokesman says this merger is a significant advance of the global marketing concept, and continues the trend of major advertising shops consolidating their worldwide operations with one or two well established foreign concerns.

A few years ago Y&R culminated a "deal that was 22 years in the making," according to chairman and chief executive officer Ed Ney, when Y&R concluded a merger agreement with Dentsu Advertising, Inc. of Tokyo to form Dentsu Y&R, giving the American agency extended clout in the Middle and Far East.

### Merger makes \$500 million European-American agency

Y&R recently concluded a similar agreement with Eurocom, merging Marsteller with Havas Conseil of Paris to form a \$500-million European-American agency with five offices in the U.S. and 27 in Europe. Alex Kroll, Y&R's president and chief operating officer, illustrated it in its simplest terms. "You have Y&R in the middle, with two bookends, DY&R in the Far East and Havas Conseil Marsteller in Europe."

Possible cross-pollination of personnel was also mentioned by Kroll. "That's one of the things we discussed in exploring this merger, but we're still too early in the process to say who, what and where. Certain Marsteller offices and Havas Conseil offices will be consolidated. Where Conseil offices are stronger and more predominant, in France, and on the European continent, this could almost be anticipated, but Havas Conseil and Marsteller executives are examining this on a case-by-case basis. Havas Conseil has no offices in the United Kingdom, while Marsteller has an office in London."

The scenario/reason for the merger, according to Ney:

"It will be the first true European-American advertising agency, an integrated company with both the knowledge of European and U.S. markets and marketers and a record of successful communications programs on both continents for multinational clients."



# AVAILABLE NEXT



# SILVER SPOONS

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# TV Business Barometer

**August was one of best local months of '84 with an increase of 23.0%**

August was one of the best months so far in 1984 for local TV time sales. The month turned up a vigorous 23.0 per cent increase over the year before. Only one previous month this year did better and only by a sliver—and that was April, which garnered a rise of 23.4 per cent. But April was accompanied by a 16.3 per cent increase in spot, while August could only manage a so-so 10.4 per cent rise.

Local billings even topped spot TV in August. While spot attracted an estimated \$329.4 million in time sales, local reached \$343.0 million. Thus, while spot dropped from \$422.1 million in July, local rose from \$317.9 million. Both periods were comparable in Standard Billing Month (SBM) length from year to year, i.e., July of both '83 and '84 was a five-week SBM, while August was four weeks during both years.

**Network comp was down for second straight month**

Network compensation was down for the second straight month. It was the third month in '84 to show a drop in network comp. The August decline came to 1.6 per cent; this followed a dip of 1.8 per cent in July.

Network payments to stations came to \$35.4 million in August compared to \$36.0 million the year before. Likewise, network comp dropped from \$36.2 to \$35.5 million in July of both years.

Local billings for the first eight months of '84 came to \$2,257.0, up 18.4 per cent over the corresponding '83 period. But spot was up only 11.6 per cent to \$2,719.5 million through August.

Total spot and local time sales plus network compensation for the year to date came to \$5,224.4 million, up 13.9 per cent over last year when the total station figure was \$4,585.4 million.

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

**OUR OWN.**

# August

**Local business +23.0%**

(millions) 1983: \$278.9      1984: \$343.0

**Changes by annual station revenue**

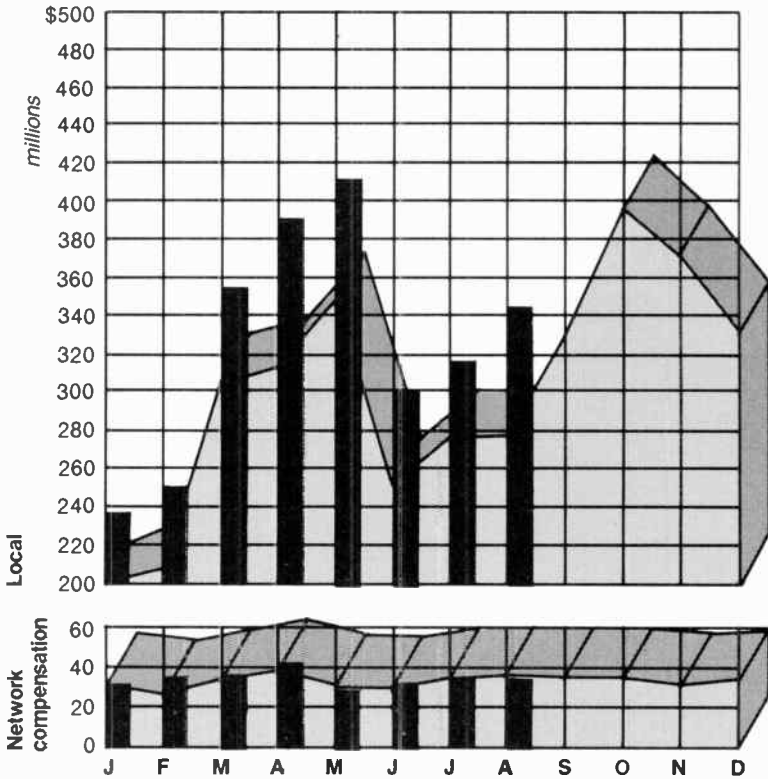
Under \$7 million ..... +11.9%  
 \$7-15 million ..... +29.8%  
 \$15 million up ..... +22.8%

**Network compensation -1.6%**

(millions) 1983: \$36.0      1984: \$35.4

**Changes by annual station revenue**

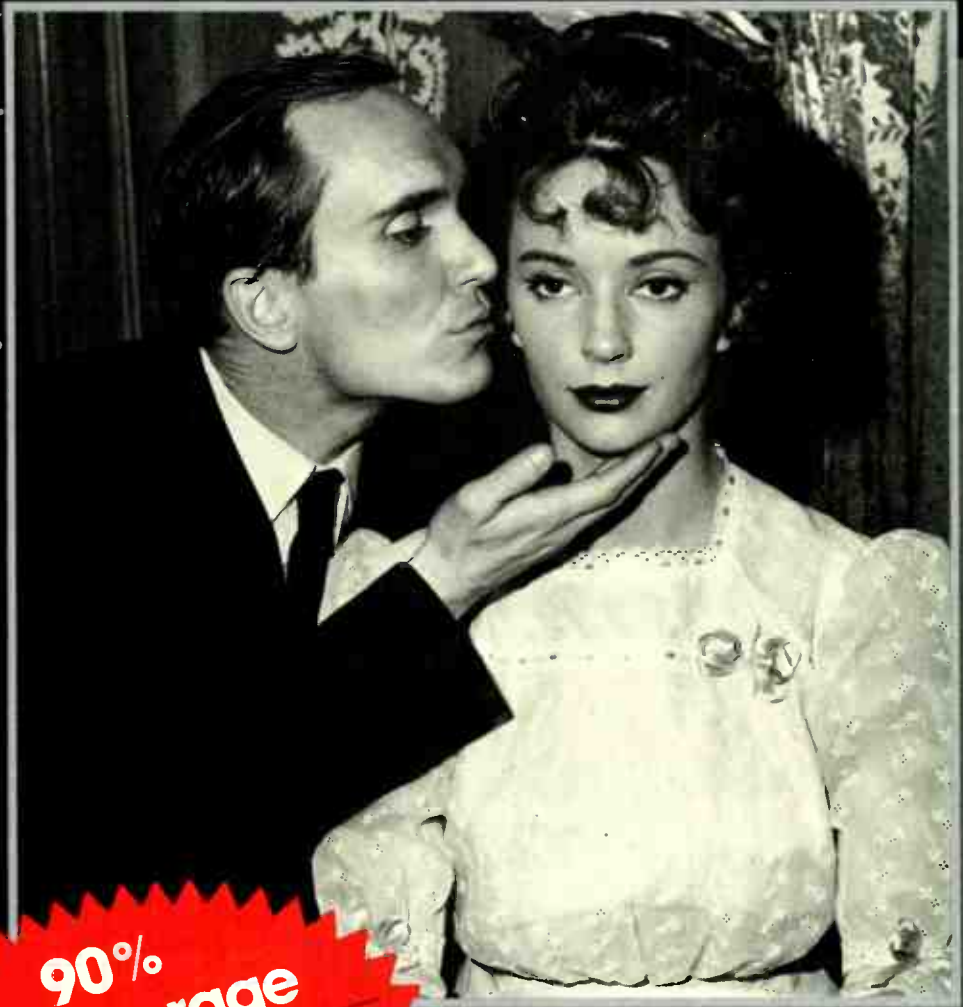
Under \$7 million ..... -0.8%  
 \$7-15 million ..... -0.5%  
 \$15 million up ..... -2.0%



Talking about winning doesn't make it happen. You've got to go for it. At Blair, every individual goes that extra lap. Working together, we set the pace in national spot TV sales. That's why Blair was the first rep in the business to sell \$100 million. First at \$500 million. And we plan to be the first to reach \$1 billion. Our clients are good company to keep, but tough company to keep up with. Only Blair-repped stations reach almost 4 out of 5 TV households. Only Blair works with 25 Blue Chip broadcast groups. And only Blair represents 8 out of the top 10 markets. The bottom line is people with the will to win. At Blair, we share a tradition with our clients... Leadership.

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# TWILIGHT ZONE



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# VIACOM CELEBRATES A SILVER ANNIVERSARY WITH A GOLDEN OPPORTUNITY.

This fall The Twilight Zone celebrates its 25th anniversary as one of the most successful shows in television history.

To commemorate this event, Viacom presents The Twilight Zone Silver Anniversary Special. Three original episodes—never before seen in syndication—will appear as a two-hour movie special. With stars like **Robert Duvall**, and stories that are destined to become true classics.

Journey into The Twilight Zone.  
Another dimension in entertainment from Viacom.



# Radio Report

---

## Newspapers paying lower prices for Arbitron radio audience listening data

The price newspapers pay for Arbitron's radio ratings has come down. Under an arrangement made with Arbitron following their joint venture to produce their Simmons-Scarborough 1985 Newspaper Ratings Study, audience figures from Arbitron's spring '85 radio sweep will be available on a trial basis for the first time to newspapers at prices ranging from \$1,800 in markets below the top 50, to a high of \$3,000 in the top 10. At the same time, next year's Newspaper Ratings Study will be available to radio stations through Arbitron for the same prices that newspapers in their market pay.

While no one at Arbitron or Simmons-Scarborough knows for sure, they also don't deny that newspaper demand for radio numbers may represent a watershed of sorts in the ongoing saga of radio: for years, radio salespeople have been pitching newspapers' retail customers with comparisons of their listening audiences to local newspaper circulation and Starch readership (or lack of it) data. If newspapers are now willing to pay for radio figures it may be a sign that radio has now siphoned off so many local ad dollars that newspaper sales managers now see radio as a threat that calls for counter sales action and the numbers to back it up. In any event, Simmons-Scarborough sources say the Arbitron figures will be "exclusively" for the use of newspapers subscribing to their 1985 Newspaper Ratings Study.

---

## Acquisitions heat up co-op plan competition

Acquisition action popped up on two fronts the same week in the race to streamline information on manufacturer co-op plans for media via computerization. Both systems seek radio station customers.

The two services are Co-Opportunities, just acquired by Jefferson-Pilot Broadcasting Co. from Broadcast Marketing Co., San Francisco, and whose computerization is still under development, and the Co-op Resource Center, Mankato, Minn., just acquired by Media Monitors of Indianapolis, whose software is already operational.

CRC offers prospective radio and newspaper subscribers computer access to over 4,000 manufacturers' co-op plans for their retail advertisers. Each plan includes data on accrual and participation percentages based on the volume of merchandise the store orders from the supplier, program dates, eligible media, and claim processing and reimbursement instructions. Subscribers' terminals can scan CRC's full data base, and within seconds get back a hard copy print-out on any plan in the system. A station user can also command the computer to print up a customized retailer presentation including a retailer budget planner, accrual letters and prior approval letters from the manufacturer. Thus, says Media Monitors president John Curtis, use of CRC's FastLink system "can save stations thousands of dollars that up to now have had to be allocated to internal information handling and filing and for the cost of preparing presentations." He adds that the system is designed so that station sales management "can easily install a co-op selling program with virtually no internal staff cost or long-term economic commitment."

## Co-Opportunities clients to get three delivery options

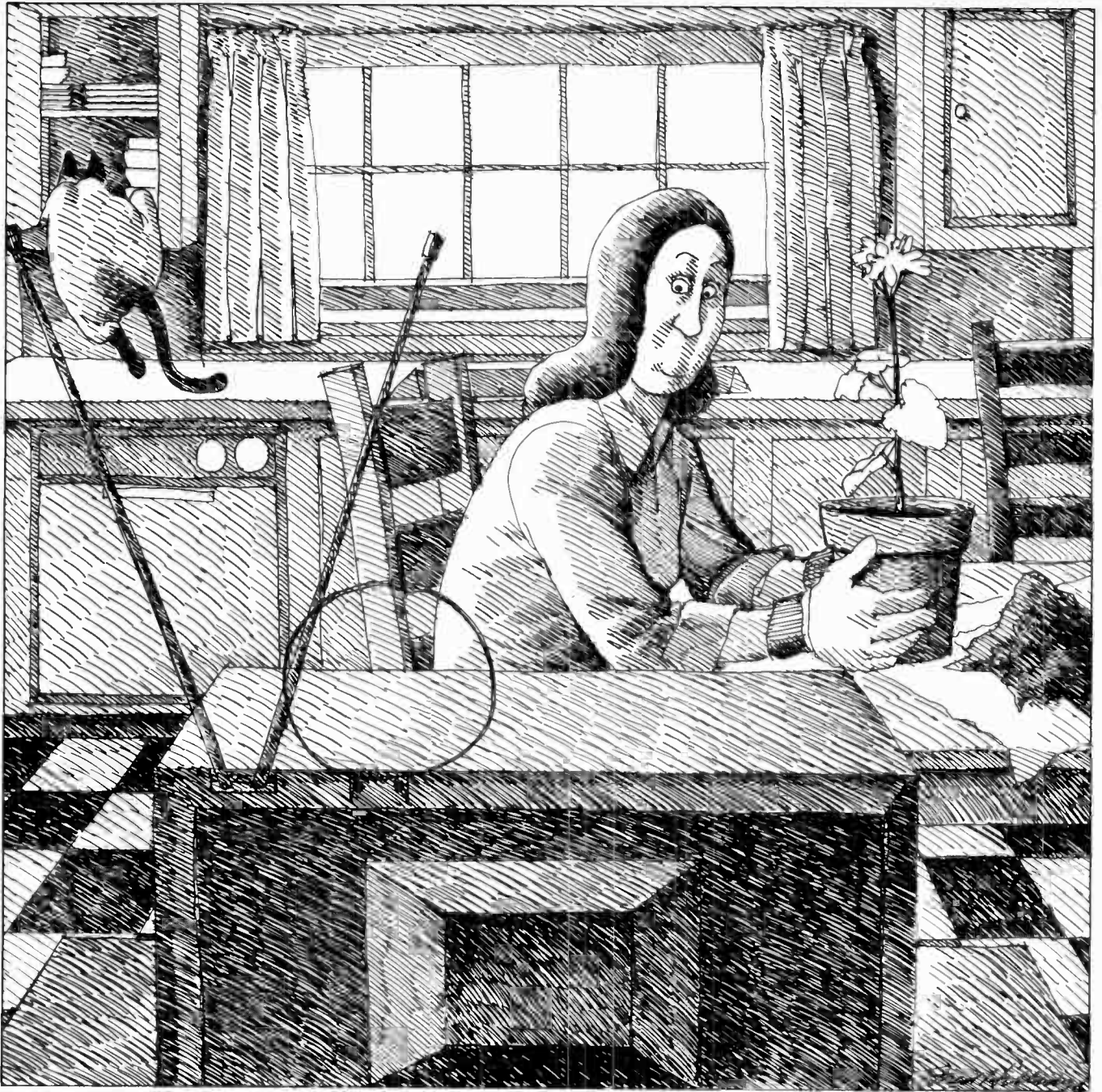
At Jefferson-Pilot, Co-Opportunities is currently a monthly subscription service on manufacturers' co-op plans that media can use, along with the training provided by the service, to help retail prospects "maximize available co-op dollars."

Once the service becomes computerized, John Edgerton, vice president, administration for Jefferson-Pilot Retail Services, says subscribers will have a choice of three delivery options: selective hard copies; key data on diskette, updated and distributed monthly; and full data on line, with direct phone line access to the whole data base.

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## Radio fighting back against Magid RTNDA study

Not about to take it lying down, radio is fighting back against the Frank Magid study for the Radio-Television News Directors Association (TV/RADIO AGE, September 3) with a study of its own, reconfirming that most Americans turn to radio as their first daily news source and rely on radio for fast-breaking news in emergencies.



# WOMEN ARE STUCK ON GAYLORD.

## WVUE-TV, New Orleans

Women can't resist watching Phil Donahue in the morning. And as an ABC affiliate, we attract everyone with exciting network game shows and sports coverage, as well as terrific local programming.

That's why people have their eyes on Gaylord's WVUE-TV.

Shouldn't you?

Call us and we'll help you woo an audience. At rates that won't break your heart.

Represented nationally by  
**TELEVISION** KTVT Dallas/Ft. Worth • WTVT Tampa/St. Petersburg • KSTW-TV Seattle/Tacoma  
WUAB-TV Cleveland/Lorain • KHTV Houston • WVUE-TV New Orleans • WVTM Milwaukee

**GC** Gaylord  
Broadcasting  
Company

# Radio Report

(continued)

The RTNDA study implied that television and newspapers lead radio as the public's "primary source of news." But Robert Galen, senior vice president, research, for the Radio Advertising Bureau, points out that Magid's questionnaire design "ignored the way people live by daypart, getting their news in the morning from radio, and at night from TV. Magid concentrated instead on what medium had gained in importance, from less to more, in recent years, and that's why more people said 'television.'

So RAB's response was to send R. H. Bruskin Associates into the field, where it found radio named as the first morning news source by 52 per cent of the sample, while TV ranked second, with 31 per cent, and newspapers followed with 13 per cent. Among respondents earning \$30,000 and up, radio was cited almost three times as often as television as the first news source in the morning.

Bruskin also found 56 per cent of those asked saying they would turn to radio first for up-to-the-minute news in an emergency, against 43 per cent giving the nod to TV.

The new Bruskin findings are derived from a national telephone survey of 1,000 adults, 18-plus, contacted between September 14 and 16.

## Trucker study covers 20 stops, 1,000 drivers

WVL New Orleans, Eastman Radio, and member stations of Eastman's All Night Truckers Network are among early subscribers to the new truck driver survey by Marquest Media Services. It's Marquest's first non-cable project. Marquest president Paul Rule says 1,000 personal interviews are being conducted at 20 truck stops across the country between October 8 and 21 to ask truckers about their radio listening, exposure to TV and newspapers, readership of trade and other special interest trucker magazines, and purchasing of various business and personal products and services. Results are expected to be available in December for advertisers and agencies as well as for broadcasters and publishers. Eastman-represented stations subscribing include KLAC Los Angeles, WMAQ Chicago, WBAP Fort Worth-Dallas, WWVA Wheeling, WRVA Richmond, WLW Cincinnati, KFH Wichita, KRAK Sacramento and KGA Spokane.

## Reps, RAB blitz financial services category

The Radio Advertising Bureau and Station Representatives Association have kicked off their second major category sales "blitz," this one designed to liberate more radio ad dollars from the financial services category (see *Spot Report*, page 71). The first joint blitz was staged late last year for the benefit of U.S. auto makers in Detroit. The new series of presentations is scheduled to reach over 85 financial services firms between September 15 and November 15. First pitch, centered around an audio-visual presentation developed by RAB, was made to the Consumer Finance Service Group of the American Bankers Association in Washington.

Radio reps scheduled to take part in the effort include CBS Spot Sales; Hillier, Newmark, Wechsler & Howard; Selcom; Torbet; McGavren-Guild; Katz Radio, Blair Radio, Weiss & Powell; Major Market Radio; and Republic Radio.

## Supermart radio spending tops medium's ad share

The average supermarket spent 12.8 per cent of its ad budget in radio last year, far more than radio's seven per cent share of total ad dollars. Industrywide, reports Ken Costa, vice president, marketing information for the Radio Advertising Bureau. That adds up to supermarket investments of \$290 million in radio in 1983, for a 64 per cent increase over the \$177.1 million supermarkets placed in radio in 1980.

Broken out by type, Costa says that large national supermarket chains with sales in excess of \$500 million led the category, with radio investments accounting for 15.2 per cent of their ad budgets. Chain stores as a whole placed 13 per cent of their ad budgets in radio and independent grocers allocated about 7.9 per cent of their advertising to the audio medium.





We deal with 45,000 songwriters  
so you don't have to.

No other music licensing organization has as many songwriters. No one even comes close.

To deal directly with all of them, the average station would have to spend tens of thousands of hours a year just to handle the paperwork. Not to mention the telephone and postal expenses. And you'd still have to pay royalties.

BMI makes everything simple and efficient. For a small licensing fee, you can use the most popular music to help build your audience.

That's why BMI is such a good deal for you.



Wherever there's music, there's BMI.

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# Radio Business Barometer

**Spot radio billings rose only 6.0% in August; Time sales: \$62.7 million**

Spot radio billings in August almost dropped back to the level of the first quarter after the third quarter opened with a double-digit increase. The August increase over the corresponding '83 month was 6.0 per cent, which came on the heels of a 12.2 per cent increase in July. The first quarter, according to Radio Expenditure Report figures, had a dismal 4.4 per cent rise, but the second showed a rousing 22.7 per cent increase.

Billings for August were \$62.7 million, compared with \$59.2 million in August of '83. The August figure compared with \$77.3 million in July, but the latter period was a five-week Standard Billing Month (SBM), while August was a four-week SBM.

For the first eight months, spot radio billings reached \$521.0 million compared with \$464.6 million in '83, a rise of 12.1 per cent.

**Biggest markets did best in August spot business**

Market grouping figures (see facing page) show a reversal of the pattern to date on billings changes. For the first seven months of this year, there was a negative correlation between billings increases and the size of the market groupings. But in August it was the other way around.

The smallest market grouping (51-plus markets) showed a decline in spot radio business—down 3.2 per cent from the year before—while the top 10 markets registered a double-digit increase, 15.7 per cent. The other two groups had small increases.

The top 10 markets individually were all up to some degree, viz., Washington, 30.9 per cent; Dallas-Ft. Worth, 28.1; Detroit, 22.1; Boston, 20.6; Philadelphia, 16.3; Houston, 15.4; New York, 13.0; Los Angeles, 11.3; San Francisco, 10.3, and Chicago, 5.3.



## Radio Reaches America!

### Radio Reaches 88% Of Americans At Home Every Week

	Persons 12 +	Men 18 +	Women 18 +	Teens 12-17
<b>Total Day</b>	88%	86%	88%	99%
<b>6 AM-10 AM</b>	74	68	76	85
<b>10 AM-3 PM</b>	62	55	66	74
<b>3 PM-7 PM</b>	60	53	60	86
<b>7 PM-Mid.</b>	54	51	51	81
<b>Mid.-6 AM</b>	36	35	34	46

Source: RAB Radio Facts, 1984.

## August

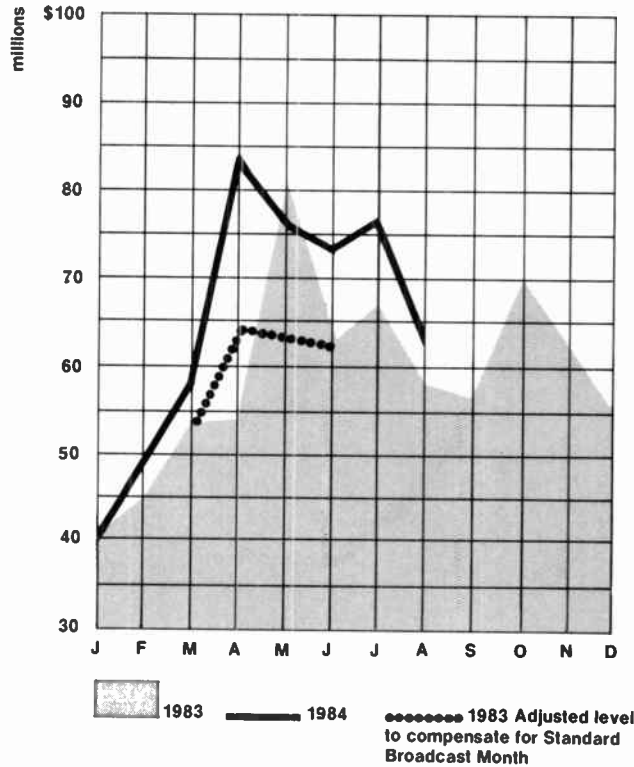
**National spot** +6.0%

(millions) 1983: \$59.2      1984: \$62.7  
 1983 adjusted: \$59.2

**Changes by market group**

Market group	Billings (mils.)	% chg. 84/83
1-10	\$24.9	+15.7%
11-25	13.8	+3.7
26-50	9.4	+1.4
51+	14.6	-3.2

Source: Radio Expenditure Reports



# Radio Targets Your Message!

**“When you as an advertiser need to target your message to a specific heavy-user segment of the population, only one medium has the flexibility and cost-effectiveness to deliver...Radio.**

**Find out how McGavren Guild INTERNET—the Spot Radio Target Networks of America—can reach out and capture that audience for you.**

**Call me at  
 (212) 916-0502 and  
 let's talk about it.”**



David Wisentaner  
 Sales Manager  
 Radio Marketing Division  
 The Interep Group of Companies

**interep**  
 We're making Radio bigger than ever!

# WHILE EVERYONE ELSE HAS BEEN PROMOTING A FORMAT, SONY HAS BEEN PERFECTING A SYSTEM.

Over the last three years, Sony's rivals in the combination camera/recorder arena have spent considerable time inventing wonderful things to say about their new formats. But apparently, they've overlooked inventing many wonderful new products to go along with these formats.

Sony has taken a different course.

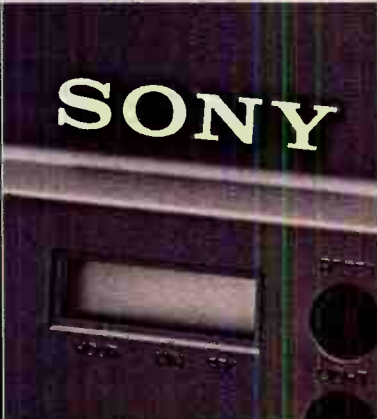
In 1982, Sony introduced Betacam™ and the BVW-10 play-

back unit. An evolutionary system that didn't force stations to abandon their existing 3/4" and 1" equipment.

Then, in 1983, Sony expanded the system with the three-tube Betacam, the BVW-40 edit/recorder, and the world's first battery-operated 1/2" field playback unit.

And this year at NAB, Sony announced a major breakthrough in cart machine technology with Betacart.™ A system

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that demonstrated the Betacam format's strength beyond the newsroom, beyond the studio, and beyond field production.

At the same time, Sony also unveiled the world's lightest camera/recorder, the BVW-2 Newsmaker.™ And a prototype coder/decoder system that will make it possible for Betacam to be transmitted by microwave.

Each of these products is the result of Sony's dedication to

the needs of the ENG and EFP industry. Work which has earned the Betacam format widespread acceptance by television stations and production companies around the world.

Which only makes sense. After all, in this business you don't win sales on the merits of your arguments. You win them on the merits of your products.

**SONY**  
Broadcast

# Clowns, Cops and Cowboys Come and Go.



## But News Is Still the Most Reliable Investment You Can Make.

“When the last expensive cop show  
knocks off the last expensive sitcom, your news programming  
will still be there. Still yours. Still profitable. Still prestigious.  
As fresh as the latest headlines. CNN Television. Because  
it's not who gets the laughs  
first. It's who laughs last.”

# CNN TELEVISION

Music video shows, while increasing in numbers on TV stations, may be facing some uneasy times ahead because of potential program similarity and limited advertising. Those shows making it in the nationally syndicated arena are at a premium. One of the bright spots is Viacom's "This Week's Music," r., offered as a half-hour strip and one hour weekly show. It premiered several weeks ago.



## MUSIC VIDEO

# Some jangling notes mar otherwise upbeat melody

By Robert Sobel

**Several stations carrying music videos are syndicating their locally-produced shows, and specialized music videos encompassing virtually every type of music—from country to classical—appear to be part of the video wave of the future.**

While music video programming on television (MVTV) is zipping along at a torrid pace and is seen climbing dramatically in the near run, industry observers are questioning whether it will be able to surmount several difficulties projected down the road. No one is suggesting that music videos will not survive but the outlook for the not-too-distant future is hardly filled with sweet harmonies. Some MVTV outlets have already cut back on music video programming.

Much of the apprehension from the soothsayers centers on program repetition, cloning, limited potential for advertising and narrowcasting. Moreover, an additional potential obstacle facing music video programming is that users (stations)—many of which have come to depend on no-cost programming—will be forced to pay a fee for the TV rights to the clips. While it appears that record companies, as suppliers, are putting on hold the question of whether to charge stations for music video use, there are signs that a pay-for-use plan will occur sooner than most broadcasters expected. It's known that some record companies have already begun testing the water in discussions with some TV outlets.

Many stations see any cash outlay as being hazardous to their financial health, and resist the notion strongly. However, if pay becomes the rule, it's possible there will be a compromise worked out via the formation of a video music performance organization—similar to ASCAP, BMI, or SESAC—with stations making royalty payments on performance.

Other points brought out by industry sources include the following:

■ Only a few nationally syndicated music video projects introduced at the National Association of Television Program Executives International convention this past February have gotten off the ground. *Hot* and the strip version of *Solid Gold*, two entries which appeared on the tube during the summer, have been cancelled, leaving *This Week's Music*, and *Rock-N-America*, and two ongoing syndicated shows, *America's Top 10* and *New York Hot Tracks* among the major survivors.

■ Several stations carrying music videos are syndicating their locally-produced shows, and are planning to step up this activity.

■ Music video stations are scheduling their music fare according to dayparts, similar to the method used by FM radio.

■ Specialized music videos encompassing virtually every type of music—from country to classical—appear to be part of the video wave of the future.

It's almost superfluous to say that music video programming is filling the television air, in the form of specials, weekly shows, and in several cases as one- or two-hour strips—or even absorbing all the programming day. Networks too, have gotten into the music video act by airing weekly shows.

Stations doing their own music video thing, which generally involves local veejays and artist interviews, include CBS affiliate WIBW-TV Topeka (*FM Vision*); WTMJ-TV, NBC affiliate in Milwaukee (*Video Music Machine*); WJET-TV, ABC affiliate in Erie (*Video Rock*); and WATL-TV, independent station in Atlanta (*Juke Box Video*), to name just a few at random.

In most of these markets, the music videos topped their lead-in, with teen shares very high, not surprisingly, according to a Petry Television report last year, based on Nielsen estimates. On the network level, ABC's weekly entry, *Hot Rocks*, which premiered June 22, was preempted for three weeks because of the Olympics. But it began airing again on August 24 and racked up its highest av-

erage rating yet on that night on the ABC owned stations. In New York, on WABC-TV at midnight, it got a 6.5 rating and 20 share, its best showing ever, according to ABC's Nielsen estimates.

The NBC show, *Friday Night Videos*, also shown on Fridays in the late-night period, premiered July 29, 1983, and is offered for stereo simulcast to affiliates of The Source, NBC's young adult radio network. The one-and-a-half hour show averaged a 3.8 rating and an 18 share in its first 12 months and a 3.5/15 from August to September 7. The slight drop thus far was attributed to competition coming from the Olympics.

### Music video stations

At this point, about nine new stations will join the bandwagon by the end of the year of at least eight others which are playing music videos heavily, according to Mort Nasatir, broadcast consultant and acting chairman of the Association of Music Video Broadcasters, an organization formed in June to spur the development of the music video industry in the broadcast area. (All 17 are members of the association.)

Nasatir says the present numbers are significantly large, considering that there were only two music video stations before March, 1984.

In 1985, the total will rise to some 30 music video outlets, predicts Nasatir, and in 1986, he foresees as many as 170-200 outlets airing music videos predominately. In addition, Nasatir expects that a number of struggling UHF's will turn to MDTV, lifting the MDTV numbers along the way.

Among planned stations moving into the music video swing, Matlock Communications, Eagle, Idaho, a group which owns several newspapers and one TV station, is scheduling the debut of three outlets in 1985, with all three receiving a single music video feed from 7 a.m. to 3 a.m. the following morning. According to Stephen J. Matlock, president, the three new stations will begin operating on March 1 of next year, under the umbrella name of Rock W Television. The stations are KWHP-TV Boise, KSMW-TV Spokane and a still-unnamed outlet in Idaho Falls.

The music video craze, in addition, is reaching the Spanish market for the first time. SIN Television Network just began airing videos in the U.S. of Hispanic artists, via a one-hour weekly program, *Furia*. The show is being aired on Saturdays from 5-6 p.m., with repeats the following Fridays at 11:30 p.m.-12:30 a.m. The SIN-produced show features the latest music videos,



*While record companies are still not charging rights fees to users, the situation may change because MTV's pay deal is seen as foreshadowing station payments for music video clips. At l., from top, major artists seen on clips: Mercury Records' Kiss; RCA Records' Eurythmics; and Columbia Records' Elvis Costello and Daryl Hall*





plus live interviews with rock and pop stars, features on latest movies and mini-bios on leading artists. Host is Adriana.

But a few station execs, including some who are airing music videos, are looking at the video clips format with wary eyes. In two cases, WFBN-TV Joliet (Chicago) and WATL-TV Atlanta, indies have trimmed or plan to cut their music videos' airtime. Steve Pruett, who was replaced as general manager of WFBN-TV as of presstime, notes that the outlet, which had been playing videos fulltime since June 1, will begin going conventional on October 15, but continue airing large blocks of videos in the noon to 5 p.m. slot during late-night periods and in the daytime on weekends.

Don Hess, program director at WATL-TV, which dropped its weekly airing of its one-hour *Juke Box Video* while retaining it on Saturday. However, it was moved from 4 p.m. to noon, to accommodate its new music video show, *Video Hot Tracks*, in a two-hour block. In addition, the station has bought the weekly *New York Hot Tracks*, which the station will air at 1 a.m. Sundays beginning next week.

### Limited advertising

Pruett says that one of the primary reasons for the station going lighter on music videos is that the advertising drawn to the format is basically limited, confined to such items as jeans. Since music video programming appeals mostly to young audiences, the station seeks to attract an across-the-board demo with traditional fare, and, hence, get a broad spectrum of advertisers. Pruett adds that the music video programming on his station can now be sold as specials, with different advertisers buying time on the shows because the station is going the conventional route. The station has been put up for sale for \$40 million by the owners of UPI.

WATL-TV pulled back its music video programming on *Juke Box Video* for mostly the same reasons. Hess says that the program needed a larger audience base to make it viable as a strip. "Also, it didn't quite measure up to the audience level we anticipated, even in the 12-24 demo, which is only about 25-30 per cent of our overall audience." Hess argues that because the audience base is narrow, stations programming the music videos on a strip basis are in a tenuous position economically.

Warner Amex's Music Television, which kicked off the music video phenomenon in the U.S., now faces potentially heavy cable competition from two



Two broadcast sources for music video are shows which go into syndication from local production and from network programming. At l., is "New York Hot Tracks," syndicated show which originally was produced by WABC-TV New York and is now sold via Golden West Television; and, below, a segment from "Thriller," Michael Jackson's video, produced by ABC.



announced 24-hour music video sources, Ted Turner's Cable Music Channel, designed for "mature" audiences, and the Discovery Music Network. CMC will kick off October 26 and DMN is set to debut New Year's Eve. MTV's second channel, which is also looking for an older audience, begins January 1, 1985.

While the fight on the cable front is shaping up into what promises to be a mortal confrontation, the broadcast community doesn't appear to be rooting for MTV.

At this point, MTV is paying cash plus commercial inventory (to promote the artists), for the exclusive music video rights—a 30-day "window"—in deals with the record divisions of CBS, RCA and MCA and with Elektra/Asylum/None-such Records, Geffen Records and, just recently, PolyGram Records.

The MTV deals are viewed by broadcasters heavily into music video as possibly spelling doom for their stations because they perceive the MTV move to be the forerunner for requiring stations to pay for the clips as well. Pruett at WFBN-TV, a heavy MMTV outlet, believes that if stations have to pay for the use of music videos, "it will kill both the heavily-oriented music video stations and the programming itself. These stations generally take a long time to build and to

be profitable, so any money they have to pay at the beginning will be of great harm to them."

Lanny Ziering, KWHY-TV Los Angeles, which airs music videos from 2-5 p.m. daily in its 11-hour "controlled" broadcast time (station is programmed by Select TV after 5 p.m.), says that paying a charge for videos would "throw a monkey wrench" into the station's business, ending up with the station losing money.

Gary Smithwick, president of WLXI-TV Greensboro-Winston Salem-High Point, which schedules music videos 18 hours per day, says he will resist "with my last breath" any payment for record company clips. The videos, he maintains, are promotional tools made to sell records for the record companies.

### Promotion or programming?

There's no doubt that the crux of the issue is whether the music videos are simply promotion devices or actual programming. Len Epand, senior vice president and general manager, Polygram Music Video, U.S., says that the video clips being produced are much different from those back a few years ago. "We are no longer talking about just clips which cost only \$15,000-20,000. When you get into costs in the \$50,000-150,000 range, you are talking

about programming, not promotional clips."

But AMVB's Nasatir says that music videos are "no more of a program than the records heard on FM radio." Moreover, Nasatir sees two dangers surfacing for music video stations if they are forced to pay for the clips. "One is that it will stifle the stations from experimenting with music. Stations, because of the charge, will play only sure things which they feel will attract the viewers. And, second, stations will not get the best product because they will not be able to compete for product with companies such as MTV, which can afford to pay high prices for the shows."

### The exclusivity problem

While stations are unhappy over MTV's exclusivity window for music videos, most don't see it as an overwhelming problem. At KRLR(TV) Las Vegas, for example, Rick Scott, a part owner, says that only some viewers request videos as soon as they are released and that the requests center mainly on clips featuring the superstars. Also, he points out, the complaints fall off considerably after the first four or five days. "The only harm exclusivity does is to the artists, because they don't get their records sold until the video has been out a while."

Epan at PolyGram says that most broadcast outlets are not overly interested in getting music videos as soon as they are distributed unless they are performances by superstar artists. "These records are semi-hits even before they start, and by the time the month is over, the stations get the videos anyway, so the impact on the stations is nil."

He adds that if the videos generate record sales at that time, "that's great." But, according to Epan, the main reason for producing videos now is to create a market for home video sales. AMVB's Nasatir sees the home video market burgeoning for the record companies. "If this happens, it will more than pay for the cost of the product, which is another reason why music video stations shouldn't pay for the shows."

But while most station executives and some others are adamantly against paying for the use of music videos, WVEU(TV)'s Michael Greene, music coordinator of the Atlanta station, speaks for the minority opinion, those willing to put up cash to obtain clips. "Stations should pay because this is the kind of industry where there are no free rides, and anyone looking for that shouldn't be a broadcaster. There needs

(continued on page 96)

## Libov 'system' helps Reagan team adjust to shifts in opinion

By George Swisshelm

One key difference between political and standard product advertising "is the fast pace and quick reaction time required for local political broadcast placement. The key is flexibility to respond to fast-changing events as the campaign rolls closer to Election Day."

That's how presidential campaign advertising looks to Robert W. Hinson, on leave from Rosenfeld, Sirowitz & Lawson, where he's executive vice president, director of media services, to serve as media director for the Tuesday Team, the ad hoc agency for the Reagan-Bush '84 reelection campaign. And Hinson and his colleagues believe they've achieved that flexibility with the help of the computerized system designed by Ed Libov Associates, the media service that won the spot broadcast assignment for Reagan-Bush.

From a rep's-eye view, Hinson's description of campaign buying translates into this one from Peter Ryan, executive vice president of Harrington, Righter & Parsons: "Spending from both presidential camps has been fairly light and pretty selective so far (as of the last week in September).

"But when they do buy," he adds, "they're likely to call this afternoon and want it to air tomorrow. They seem to be keeping their options open, but when they do hit, they hit very fast, and on very selective targets."

Or, as seen by John B. Mulderrig, president of Seltel, Inc. "In the beginning," he says, "the Reagan people were buying in stages, grinding out the rates. They react rapidly to polls, and seem to be saving money for where it's needed. They cancelled a big campaign in Texas, for example, because a poll had just been released showing Reagan far ahead."

Mulderrig describes buying for Mondale, out of Consultants '84 in Washington, as "very cost-conscious. They are looking for the lowest rates, buying preemptibles, rather than fixed rates.

"It may indicate they don't have a whole lot of money to spend."

### Computer's role

Ave Butensky, president of Ed Libov Associates, says, "Computers were used in the 1980 elections, but my guess is that

we've now brought information management to the point where computers have never played so important a role in a general election, in terms of both sheer volume of information handled, and the speed with which anyone who needs a fast answer can get it."

Butensky explains that, based on the experience Libov gained handling Governor Mario Cuomo's campaign in New York State, "We knew what kind of questions keep coming up in a campaign. So we were able to do a lot of homework and store all kinds of information into the computer files ahead of time, so it would all be there when we needed it."

And as described by Catherine Farrell, Libov vice president and management representative on the Reagan-Bush account, the day-to-day nuts and bolts of spot TV and radio buying for the reelection drive sounds like it could well be state-of-the-art in doing one of the things spot broadcast does best: the ultimate in fast reaction to "market" conditions.

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**The key to political advertising, says Tuesday Team media director Robert Hinson (on leave from Rosenfeld, Sirowitz & Lawson), "is flexibility to respond to fast-changing events as the campaign rolls closer to Election Day."**

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Yet the whole operation is less than six months old. The Tuesday Team's media department did not even exist before May 15. And except for some of the billing and paying, and reconciling some possible leftover discrepancies, it will vanish from the media scene on November 7, the day after Election Day, so far as buying anymore broadcast inventory goes.

It started when Hinson was initially

approached toward the end of April and asked if he'd be interested in heading media for the Tuesday Team, with carte blanche to hire his media staff and set up the systems needed for an operation that would be responsible for developing the entire Reagan-Bush media strategy, plus responsibility for placement of all broadcast network, cable network and print advertising.

It all had to be done very fast, accelerating almost immediately from a standing start on May 15, when Hinson reported for work with the Tuesday Team, up to full speed, with no opportunity for mid-course correction.

Other key members of the Tuesday Team media staff include Joan Blayney, a former associate media director at McCann-Erickson, currently on leave of absence from the NBC Television Network, as associate media director; William Rowe, from Wells, Rich, Greene, as local broadcast supervisor; and Marc Bertholet of Doyle Dane Bernbach and Catherine Hahn of Grey Advertising, both media supervisors.

This is the supervisory group for a total Tuesday Team media complement of 18. That doesn't count the other full service components of the Tuesday Team, such as creative, traffic and management, headed by James D. Travis as president, on leave from the presidency of Della Femina, Travisano & Partners.

### Selection process

The only media authority Hinson shared was that with Travis and other members of a selection committee formed to screen and choose the media service that would handle local placement of spot broadcast and cable.

Criteria for selection included:

- A media service with enough people and computer power to manage annualized broadcast spot billings in excess of \$50 million.
- A New York headquarters, for proximity to the Tuesday Team's own New York headquarters at 1270 Avenue of the Americas.
- A service able to provide a fulltime management representative and a designated number of fulltime spot television and spot radio buyers for the duration of the campaign.

And, as a secondary criterion, experience in political broadcast placement would be desirable.

The selection committee contacted a fair number of media services and received presentations from some of the largest, including Vitt Media International, SFM Media Corp., Media

Buying Services, Inc., and Libov. All proved to be "excellent" organizations, says Hinson, but Libov won "on the strength of its combination of people and systems."

For example, Libov vice president Cathy Farrell has political broadcast experience going back to the Kennedy-Nixon campaign in 1960. Other key Libov executives on Reagan-Bush include Lorraine DiSapio, assistant media director who coordinates budgets and

And he sees "tremendous advances" in software systems between 1980 and 1984 that have made this level of coordination, speed and flexibility possible. He calls fast reaction time critical to an operation in which the media service executes directions from the Tuesday Team—directions that keep shifting with the political winds in each region or state, which are constantly monitored by the opinion pollsters.

Thus, though Presidential elections



Key executives of Reagan-Bush media operation include, from l., Cathy Farrell, vice president of Ed Libov Associates; Robert W. Hinson, media director of the Tuesday Team; Joan Rutman, Libov radio manager; Bill Rowe, local broadcast supervisor of the Tuesday Team; and Libov TV manager Andrea Carolan.

plans with the Tuesday Team, television manager Andrea Carolan, and radio manager Joan Rutman.

Working under this supervisory group are 16 fulltime buyers, "each multiplied by" Libov's computer power.

### Three key elements

As Hinson sees it, there are three key elements involved in the effective handling of a national political campaign:

- The initial organization—setting up the key personnel and structure.
- Strategic planning, or shaping how the available media budget should best fit together synergistically.
- Execution, which, for a political campaign "calls for a high level of flexibility to react to shifts in opinion, by region or by state," as reflected by ongoing opinion polls across the country.

are nationwide contests, because of the way this country's Electoral College system is set up, the actual battles are fought state-by-state. That's what makes flexibility and fast reaction such prime requisites in spot broadcast and cable placement, in response to the latest poll findings.

Though the specifications for Libov's in-house computer operation were originally drawn up with the service's consumer product clients primarily in mind, the result gives the media staff of the Tuesday Team the capability of direct interface with real time access to every spot buy in every market, "up to anything placed as recently as 30 seconds before we punch up a report."

Such immediate access, plus hard copy paper printout capability, permits fast reporting back to Washington to campaign communications director

(continued on page 93)

# Can the 4As successfully keep unethical political ads off TV?

Late last year there were rumblings that Larry Flynt, ex-publisher of *Hustler* magazine, was going to make a run for the Presidency with a television campaign full of explicit hard core pornography.

Flynt changed his mind, and television station executives are collectively breathing a sigh of relief, because, under existing federal law, they aren't at all sure they could have kept his commercials off the air.

"The law is very clear," says James Coppersmith, vice president and general manager of WCVB-TV Boston. "We cannot reject advertising from a candidate for federal office on the basis of the copy."

But, while broadcasters apparently can't do much about political ads they consider tasteless or grossly unfair, advertising agencies, through their trade association, have mounted a campaign of their own aimed at keeping the most blatantly offensive and/or inaccurate commercials off the air during the 1984 election race currently underway.

The 4As—spearheaded by chairman John O'Toole, who is also chairman of Foote, Cone & Belding Communications—has established a nationwide monitoring system aimed at convincing political candidates to withdraw unethical ads.

Although not everyone feels the 4As is qualified to make such judgments, the association has, nevertheless, established a mechanism by which political commercials across the country are screened by at least one of 455 participating members.

## Code of Ethics

If a spot is felt to have violated the association's Code of Ethics (established in 1968 and revised this year), the alleged violation is then reviewed by a panel in New York. If the panel agrees with the original objection, then the 4As will approach the candidate and ask him or her to withdraw the commercial. If the candidate refuses, then the association will publicize the commercial and the candidate's reluctance to remove it.

Pointing out that "this has never been done before," O'Toole emphasizes that "the panel will convene within three days of the complaint and demand immediate withdrawal. If that doesn't happen within four days, we will call in the press."

At presstime, no complaints had yet been turned in.

The 4As Code of Ethics, formulated as a guide for agencies involved in political campaigns, contains six major points:

■ "The advertising agency should not represent any candidate who has not signed or who does not observe the Code of Fair Campaign Practices of the Fair Campaign Practices Committee."

■ "The agency should not knowingly misrepresent the views or stated record of any candidates nor quote them out of proper context."

■ "The agency should not prepare any material which unfairly or prejudicially exploits the race, creed, national origin

"Politics gives advertising a bad name. In the minds of the people it's all Madison Avenue and a product of advertising agencies."



John O'Toole  
Chairman  
Foote, Cone & Belding Communications

or gender of any candidate."

■ "The agency should take care to avoid unsubstantiated charges and accusations, especially those deliberately made too late in the campaign for opposing candidates to answer."

■ "The agency should stand as an independent judge of fair campaign practices, rather than automatically yield to the wishes of the candidate or his au-

thorized representatives."

■ "The agency should not indulge in any practices which might be deceptive or misleading in word, photograph, film or sound."

O'Toole acknowledges that he's "been on a soapbox since 1970, in an effort to bring about changes in the way politicians address audiences on television.

"Political advertising has to be accepted by stations," he explains. "That's why I'm endorsing the 4As' position on attempting to bring some ethics into political advertising voluntarily."

Although few, if any, large agencies such as Foote, Cone & Belding are involved in political advertising these days, O'Toole feels that agencies such as his should be concerned about acrimonious political TV ads. "Politics," he says, "gives advertising a bad name. In the minds of the people, it's all Madison Avenue and a product of advertising agencies." Political commercials, no matter how offensive or irresponsible, he says, "use graphics, sound effects—all the tools of a product commercial."

But the big difference, he emphasizes, is that "product advertising is over the long haul, while political advertising is all over on one day—it's either total victory or unconditional surrender.

"The trend in political advertising, O'Toole adds, "is more and more toward disparagement of the opponent rather than a presentation of a candidate's stands. And," he continues, "in 1982 and in the '84 primaries, we saw less and less of the candidates who were running (in the commercials) and more and more of the opponents, or nobody at all."

## Criticism of plan

While agency executives and broadcasters generally applaud the 4As' monitoring project, O'Toole and his colleagues come in for sharp criticism from some other quarters.

Media specialist Tony Schwartz charges that the 4As "has no ability to judge whether or not a political commercial is offensive.

"If anything should or could be done," Schwartz says, "they should establish a nonpartisan political group" to do it. "If, for instance, a commercial claims Jimmy Carter cut out 45,000 jobs unnecessarily when he was governor of Georgia or that Reagan reduced welfare by 33 per cent, you have to have the ability to find out if it's true or not."

Schwartz acknowledges that "there are probably careless or deceitful people in the political field, but the same is true in the advertising field. Advertising had a bad name long before political adver-

"There are probably careless or deceitful people in the political field, but the same is true in the advertising field. Advertising had a bad name long before political advertising came into existence."



Tony Schwartz  
Media specialist

tising came into existence."

Besides which, Schwartz adds, "I don't think he (O'Toole) really understands the concept of negativism in politics. Politics is a *fight*; you spend millions of dollars to defeat the other guy. This is disturbing to agencies."

### Credentials challenged

Agreeing with Schwartz, Kathleen Jamieson, professor of communication at the University of Maryland, says: "Product advertisers in general are in a poor position to tell political advertisers or the public what is and is not ethical, fair or factual. How many agencies have refused to create cigarette ads? How truthful are ads that ally cigarettes with a 'breath of springtime' and place the product in the hands of obviously healthy models?"

Jamieson, author of a new book called, *Packaging the Presidency* (Oxford Press: 1984), also questions the genuineness of the 4As' reasons for the monitoring of political ads. "I suspect," she says, "that the motivation for the 4As' proposal is the territorial imperative. A professional (consultant) has emerged to create political ads who is not tied to agencies or their corporate clients. That professional is taking money away

from agencies. With federal financing of general elections, agencies are losing approximately \$20 million when a political consultant, not an agency or consortium of agencies, gets a presidential account in a general election."

### Agency involvement

One agency executive—John Connors, Jr., president of Hill, Holliday, Connors, Cosmopolos, who is on the 4As' government relations committee—believes the quality of political commercials would improve if more of the large ad shops got involved in handling campaigns. "I feel agencies should be involved in the political process," he says. "Generally, agencies have seen it as untidy and disruptive. On the other hand, agencies have been very supportive of philanthropies, and it seems that politics is the ultimate philanthropy.

"I would be comfortable if we returned to the days of yesteryear when BBDO handled Dwight Eisenhower and Doyle Dane Bernbach handled LBJ. It seems with an agency there's more at stake—an agency will be more careful, as opposed to a band of people put together for a specific purpose."

HHCC used to be very involved in local political advertising in Boston, where it's headquartered, "but when we agreed to go to work for the *Boston Globe*, they felt a political campaign would not be a good idea for us, and we agreed."

O'Toole concurs that agencies would likely be more responsible than ad hoc groups, but he says he can't encourage agencies to take political accounts for two primary reasons.

One reason is that, "They're subject to such great pressures toward the end of the campaign. Even if they refuse to do something, someone else will do it, and the agency will get blamed anyway."

The second reason, he says, is that "more than half of the candidates lose, and they're often reluctant to pay their bills."

Tom McElligott, vice president, creative director at Fallon McElligott Rice, says his agency has decided "never to do one (a political commercial) again. We feel a little unclean."

McElligott, who is on the 4As' Image of Advertising committee, says he doesn't mind "what people refer to as negative advertising—if it's well done. What I really get anxious about is when you see stuff that is offensively written. You don't see them on a national level, but you see them in small cities—very offensive, real mudslinging or poorly produced or patronizing or suggesting something about one's opponent that

isn't true. The problem is that it happens so quickly—someone gets an idea on Thursday, and it's on the air on Monday."

The problem of poor quality political commercials exists on two levels, in the opinion of Richard Bonsib, chairman and president of Fort Wayne, Ind.-based agency, Bonsib, Inc. One level, says Bonsib, (also a member of the 4As' government relations committee) is the

"I feel agencies should be involved in the political process. . . . With an agency there's more at stake—an agency will be more careful, as opposed to a band of people put together for a specific purpose."



John Connors, Jr.  
President  
Hill, Holliday, Connors, Cosmopolos

spot "that's not very well done or that takes pokes at the other side. If we had to, we could live with them. We'd like to see improvement—more about the issues. But I don't think that will ever happen."

The second level, he says, is more serious. "Every once in awhile, there is a terrible personal attack. These are the kinds of things that should be called to the attention of the candidate and party and counsel before the election is over. That is why we're monitoring—to catch the really bad ones. I don't know how effective it will be, but at least the candidates know somebody is out there that cares."

On the station end, WCVB-TV's Cop-  
(continued on page 86)

# CBS Worldwide Enterprises aiming to supply programming for advertisers around the globe

By Alfred J. Jaffe

Early this month, the first major position paper generated by the newly-formed Global Media Commission of the International Advertising Association was distributed to delegates at the IAA's 29th World Congress in Tokyo.

Chairman of the commission is John Eger, senior vice president of CBS/Broadcast Group Worldwide Enterprises, also a newly-formed organization. It is more than a coincidence that the position paper and the thrust of the newly-created CWE (CBS has a predilection for three-letter divisions) have a lot in common.

The subject of the position paper was "Global Marketing" and it was subtitled "From Now to the Twenty-First Century." The main title is more than a figure of speech. It refers to the emerging concept of nothing less than "world-class products being sold by uniform advertising campaigns on commercial television around the world."

CWE sees itself fitting into this new world of marketing not as an advertiser but as a supplier of programming for advertisers. Eger said recently in an interview: "We see the possibility of CBS playing a significant role in all ad-supported media around the world."

In enlarging on this, Eger ticked off one of the four principles which he used

to describe the recent commitment by Gene Jankowski, president of the CBS/Broadcast Group, to the expansion of international sales, marketing, program development and acquisition via the new Worldwide Enterprises.

## 'Information broker'

In addition to being an "information company," said Eger, CWE is an "information broker determining the needs of international marketing companies." Most of what CWE does, Eger philosophized, is really "measuring, researching, storing information so we can put advertisers in contact with audiences."

The other three principles elaborated on were:

■ CWE is an information/communication/entertainment division. That is, it is not a broadcaster or cablecaster. The emphasis is on program creation, not distribution.

"If you think in terms of information, you look at distribution differently," said Eger. "Information has a continuing value." Hence, repackaging of existing shows becomes an element of sales strategy.

One early example Eger gave is a series called *Coast to Coast*, launched at MIP-TV in Cannes two years ago. It is made up of sections from *2 on the Town*, a feature magazine program which appeared on KNXT(TV)—now KCBS-TV—Los Angeles and, to a lesser extent WCBS-TV New York.

■ CWE should exploit what rights it owns in all markets worldwide. All

markets means all potential customers—whether it be the mass consumer or the educational specialty markets, whether it be broadcast, cablecast, VCR, DBS, you name it.

The example cited by Eger in this case is *Faces of Culture*, 26 video half hours produced as a teacher's aid by the CBS Educational and Professional Publishing Division to help sell textbooks published by Holt, Rinehart and Winston. Various episodes were sold overseas for broadcast TV in 15 countries, including China, by CBS Broadcast International, the predecessor of CWE.

Why not foreign sales of educational material, Eger asked? "We've been shackled by the idea for some time that only sports, news and entertainment are saleable."

■ The remaining principle: "Think global, think small, but profitable." The puzzling reference to "small" is explained as a conservative stance in a world where "many things are happening so fast. But they won't happen overnight."

Running through these principles like a consistent thread is the idea of synergism between the various arms of the company.

James Rosenfield, CBS senior executive vice president, to whom Eger reports, emphasized the diverse possibilities of intra- or inter-division synergism. Rosenfield cites the case of a theatrical film now being produced by Goldcrest in the United Kingdom entitled *Turtle Diaries*, written by Harold Pinter and starring Ben Kingsley and Glenda Jackson.



Recycling and repackaging programming material is one approach of CBS Worldwide Enterprises. Far l., "Faces of Culture"; l., home video series on World War II.

The project was "found" by William Self's Theatrical Films Division, a unit of the CBS/Broadcast Group. Self came to the CWE for an estimate of the potential international market for the movie. Initially, CBS people saw the movie as a home video product, because of its low cost and "artsy" quality. It was finally nailed down on a more ambitious theatrical level as a CBS-financed co-production with Goldcrest and with the Films Division overseeing the production for the joint interests of itself and CWE. The latter will market the film worldwide (except the U.S.) in all media, and it is still to be decided whether CBS will take over domestic rights.

### From the archives

Eger's example of synergism is a home video history of World War II. Taken primarily from CBS' own archives, with Walter Cronkite doing the narration, the material was tried out on a couple of videocassettes. It looked good and the international people then went to Columbia House, a division of the CBS/Records Group, which markets audio and video recordings for home entertainment via direct response methods. The results was a 15-videocassette series



*John Eger, sr. v.p., CBS/Broadcast Group Worldwide Enterprises, heads recently-formed unit to create and market programming to established and emerging markets abroad and to some markets in the U.S.*

which, said Eger, is doing quite well and has been sold to broadcast TV abroad.

Thus, CWE has many facets. One of them, it should be made clear, is the fact that while it has absorbed and carries on the work of CBS Broadcast International, in a much-enhanced fashion, CWE also operates in the U.S.

Included in Eger's bailiwick is cable operations, specifically CBS/Black Hawk Cable Communications, the 35-channel, 20,000-subscriber system in the Dallas-Ft. Worth market; the Extravi-

sion teletext service, which continues with about 50 pages on the network—but is supported by only a couple of affiliates—and Interconnects, the Chicago-based operation which handles regional cable interconnects.

Eger received a mandate from Janowski in July for an "immediate reorganization and expansion of all aspects of Worldwide Enterprises."

One of the major reasons for this expansion is almost self-evident: it is the burgeoning program markets worldwide for the "new" electronic media—cable, DBS and VCRs, being the most important. And of these, said Rosenfield, VCRs have the largest potential.

After all, he pointed out, CBS has a variety of production and creative skills available to turn out product for home video. There's CBS Entertainment, the Theatrical Films division, the news and sports divisions, plus the publishing and the music entities. CWE, he explained, is a central production unit—"It acts as a traffic cop." For marketing, it can call upon CBS/Fox Video or the Columbia House Division.

Yes, conceded the broadcast group executive, discussing the U.S. market, the big sellers in VCRs today are movies.

*(continued on page 88)*

## Birch making run for bigger share of radio market

Having recently made several key changes at the top management level and having formed a wholly-owned custom service subsidiary, Birch Radio is making a serious run to increase its share in the research/rating service marketplace. Birch Radio's primary objectives, as outlined by Tom Birch, chairman of Birch Research Corp., parent company, is to accelerate its presence at both the ad agency and station level through stepped-up sales and marketing approaches and through the advent of new services.

But while the planned undertakings are ambitious, Birch is still regarded by

agencies and reps as a supplemental tool to the Goliath of radio research, Arbitron Radio. Whether this situation will change dramatically is held highly unlikely by these sources. But, they are quick to add, Birch is making headway, and has been increasing its leverage in the marketplace in one or two areas.

Chairman Birch himself says he's not willing to go head-to-head with Arbitron. Instead, the company is planning primarily to shore up its local position, and to make its new venture, Birch Consumer Research, which will offer a wide range of custom research services, successful and profitable. As BCR is being

set up, the new subsidiary will concentrate initially on media research areas, beginning with a radio-oriented perceptual data collection and processing program designed for research consultants and in-house research functions.

For example, notes Birch, a consultant may want to know who to contact for a focus group analysis. In which case, BCR will pull out data on persons who qualify from Birch Radio's computer research base and send them to the client.

However, down the road, according to Birch, BCR will move into television and print. "We are already playing around



*Tom Birch, top, chairman of Birch Research Co., has put a new top management team in place, as part of the company's move to expand its share of the research/rating service marketplace. In addition, the parent company has established a customized research service for consultants, Birch Consumer Research, with David S. Gingold, bottom, as president.*

with a couple of newspaper studies, but haven't yet made a decision on how we would attack the TV marketplace. We are, however, considering tackling TV the same way as radio." Similar to what the company does in its radio ratings service, the new subsidiary will focus on telephone interviews. There are no short term plans to do any kind of focus groups or mall interviews.

In conjunction with the establishing of BCR, which will be based at Birch Research Corp. headquarters in Coral Springs, Fla., Birch radio sales and marketing offices have relocated from New York to larger quarters in Englewood Cliffs, N.J., a site already considered by Birch to be "outmoded." BCR is expected to buy services from its parent company and eventually will be a separate entity, according to current plans.

Birch Radio president David S. Gin-

gold has been named president/chief operating officer of BRC, and has brought in Richard L. Weinstein, who held jobs as vice president/marketing at Katz Television and at Petry Television, as president/chief operating officer at Birch Radio (TV/RADIO AGE, October 1). Other appointments were William P. Livek, who was Arbitron Radio vice president/sales and marketing, to senior vice president/sales and marketing; and William E. Engel, formerly general manager at WTIX New Orleans, to senior vice president/director of operations. Both Weinstein and Engel were, at one point, executives with Arbitron.

### **'Humble beginnings'**

Birch recalls that Birch Radio came from "very humble beginnings," involving basically an owner-manager company, to the point where it is "fairly successful and is growing." And after studying similar growth patterns in other types of industries, he decided it was time to hire some outside individuals for an objective appraisal of the company's direction down the road. He feels that with the executive changes he's made, he has put a strong middle-management into place. "The body is now strong enough to accept such a heavy head. If we did this two or three years ago, we would have been top-heavy."

As to specific management duties, Birch says that Weinstein for all intents and purposes is taking over responsibility for Birch Radio's product integrity and the profitability of the company. Livek, who is responsible for the marketing of product, will spend half of his time with stations and the other half pitching ad agencies. Gingold will work independently of Birch Radio to drum up customers. A new position, vice president, ad sales, to be filled by Ellen Zimmerman, has been set up, with primary responsibilities for day-to-day selling of product.

As spelled out by Birch, top management changes and functions involve not only Gingold, Weinstein, Livek and Engel, but also Craig Harper, Birch Radio vice president/national sales manager, who will work closely with Weinstein and Livek. Birch describes Harper as a key individual. "He is making the transition possible—marrying the existing organization to the new team at the top. And, he, more than anyone else, will be on the frontlines, working with our sales managers in all our regional offices. Working with Livek, Harper will be building the broadcast side."

Engel, who also answers directly to

Weinstein, as does Harper, is taking over all the operations of Birch Radio, and "has been putting in a 12-hour day since he came aboard."

Birch notes that while there may be some overlapping between Birch Radio and the new subsidiary, the objectives of both differ widely. "The big difference is that Birch Radio consists mainly of syndicated ratings research in which a market is measured and a product is developed from those measurements which is sold to anyone in the market who wants to purchase it. The consumer research subsidiary takes on projects based on a specific client's needs and develops research information which is proprietary to that particular client. The role of consumer research is really in internal client product development, and ratings plays a subsidiary role, in the buying and selling, and in the measurement of audiences for the purposes of sales and promotion."

### **Telephone vs. diary**

Overall, says Birch, the company is setting on a course for getting the agencies to understand that telephone is the best way to measure radio—"on improving their knowledge on the differences between telephone and diary. We want to give them an understanding of why there are differences, and to spend more time with the agencies in showing them how they can use our data to make better radio buys. If we are successful, everyone will benefit. Radio wins because more revenue will come in, benefiting from the improvement in credibility. The agency wins because it will be able to do a better job with its client buys."

Besides having a "very good management superstructure," he continues, the company has in place a "fairly extensive computing facility, the availability of interviewers and central telephone-calling facilities." More importantly, Birch points out, is that the company has some 750,000 interviews, collected from radio studies, which are on file in its computer. "These can be re-called and accessed in Birch's data base," he notes.

As of a few months ago, Birch had about 2,300 subscribers, consisting of between 600 or 700 ad agencies and the remainder broadcasters. And, according to Birch, most of the major national agencies buy some or all of the firm's services. He says that at present there are a number of different options for buying the service, but that he is currently reviewing whether changes should be made. (continued on page 89)



# Viewpoints

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## Experience shows that American propensity to vote is tied to registration



Leonard H. Goldenson

## Many citizens feel voting makes no difference

## Network news is paying more attention to issues

It is abundantly clear from experience that when Americans are registered, they are much more likely to vote. In 1980, fully 86 per cent of those who were registered in this country then voted for President. That's a higher turnout, I might add, than in countries like the United Kingdom, Japan, Canada and Israel. The answer is clear: We must lower every conceivable barrier between the potential voter and the ballot box.

Personally, I favor an overhaul of registration laws, the adoption of Sunday voting, keeping polls open for 24 hours, and closing all the polls at the same hour.

There is no good reason why polls can't open on a Sunday after church services. It's simply a better day for most of our citizens to vote, and especially our young married couples, where both partners frequently work and juggle babysitting responsibilities. Just look at the Sunday voting experience in France, Spain and West Germany—turnouts there are well over 80 per cent.

As most presidential candidates acknowledge, our campaigns have become so long and tedious that boredom is a national disease. One need look no further than the ratings from the conventions this summer: Viewing during the conventions set two new records—record lows. For the commercial networks, the convention weeks this summer were the two lowest rated weeks of the year, and the conventions themselves drew the lowest ratings of any conventions in television history.

Many citizens apparently believe it doesn't make any difference whether they go to the polls. They feel neither an obligation to vote nor a stake in the outcome. And many of those who would like to vote wake up near Election Day and realize for the first time that they haven't cleared the registration hurdles.

Clearly, there is much to be done. The candidates bear an obligation to run more inspiring campaigns than we have seen in the past. There's too much packaging and not enough substance to excite many voters. Viewing campaign ads as a whole, it's hard to tell whether you're supposed to go out and vote or buy a diet soda.

Our political parties also bear responsibility for the time devoted to campaigns: They are insufferably long. Our schools must also instill in young people the belief that voting is the first obligation of citizenship. High schools now teach driver's education; why shouldn't they teach voter education, too?

But surely, we in the broadcasting industry have a towering responsibility as well. Part of that lies in our news divisions. I have been pleased to learn in recent days that initial surveys of campaign '84 coverage find the networks are devoting a good deal more attention this year to the issues—to substance—and less to what is called "horse race" stories. One of our foremost jobs is to clarify the issues and the choices before the country. Never has thorough and objective reporting been more important, or the recognition that we serve a broad and pluralistic society. In my judgment, the networks have also taken a responsible approach to the touchy question of exit polls. At ABC, we will not project the winner in any state until the voting booths in that state have been closed. I understand that CBS and NBC are following a similar course.

Beyond that, the networks offered to host debates between the candidates, feeling the debates could be free-wheeling exchanges that would greatly benefit voters. I want to congratulate the League of Women Voters and its president Dorothy Ridings, for once again taking on the responsibility of organizing the debates.

The other part of our responsibility as broadcasters lies in our sense of civic obligation—the degree to which we voluntarily take it upon ourselves to impress upon people the importance of voting and how to register. In my view, we should spare no effort in this regard. Nothing we do will ever be too much.

This kind of programming does not fit into a newscast, of course, because it falls outside the realm of day-to-day news coverage. We must invent new formats outside regular news coverage.—Leonard H. Goldenson, chairman and chief executive officer, American Broadcasting Cos., Inc., in a recent speech before the International Radio & Television Society in New York.

# Programming/Production

## Caucus to seek Fowler resignation; group may set up D.C. office

The Caucus for Producers, Writers and Producers, organization designed as the conscience of the creative community, is preparing a resolution seeking the resignation of Mark Fowler as chairman of the Federal Communications Commission. According to David Levy, executive director and secretary of the 10-year-old organization, the Caucus will issue a formal release shortly requesting Fowler's ouster, and spelling out details on its recommendations.

Other developments at The Caucus:

- It expects to embark on a plan to beef up its presence in Washington. One long-term plan being considered is the setting up of an office in the Capital to represent the creative community.

- It will intensify its efforts on "correcting network abuses." One alleged major abuse that the Caucus will focus on is compelling the networks to recognize the minimum basic agreements (MBA) in member contracts with the production companies.

Other ongoing activity at the Caucus includes its fight on drug and alcohol abuse; endorsing legislation by House communications subcommittee chairman Timothy Wirth (D-Colo.) on broadcasters being required to program a portion of their schedule for educating children; and working closely with the American Film Institute, as advisors and to support and help it develop new concepts and programs for television.

Regarding the Caucus' bid on demanding Fowler's removal as FCC chairman, Levy charges that Fowler is "heavily biased to the networks, so we feel he doesn't represent the public interest at all. His philosophy is not productive, and we believe he doesn't retain the confidence of the members of the creative community. Further, we believe he has outlived his usefulness.

"I believe that a chairman of the FCC can lead the industry and make it reach out to improve itself and to serve the public interest. For example, the FCC chairman could talk about the necessity to do serious studies—investigative journalism—which should be seen in primetime. The present chairman doesn't believe in this at all. He believes the marketplace should decide everything. Fowler simply lets the networks do as they please."

The Caucus, which boasts 170 members at this point—many of whom have considerable clout in the broadcast arena—is sharpening its activity in getting the networks to refrain from "breaching their contracts everyday with

the producers," says Levy. "This has to do with the various kinds of approval which production companies have with talent—writers, directors and actors—which cannot be delegated to third parties. The language in the contracts is designed precisely to prevent approval by the networks, which are not signatories to the agreements." The practice of having the networks approve which talent to use is widespread, continues Levy, "from the cameraman, to the composer to the film editor." However, to get the talent to stand up and admit publicly that they aren't getting a fair shake is difficult, admits Levy, because "they may prejudice themselves with the networks."

Levy, president of Wilshire Productions, notes that while it appears that the Caucus has only an adversarial attitude towards the networks, the organization has very pleasant relationships with many of the top brass at the webs. "It's not always hostile. They recognize what we need."

On the Washington side, Levy says that while the Caucus is visible in such matters as fighting to maintain the financial interest and syndication rule, and



Levy

as a constituent member of the Committee Against Network Dominance, it needs a strong, single voice to represent the entire creative community at the government level. He says that while this area is not being hotly pursued at present, he envisions down the road the setting up of an office, similar to the D.C. office of the Motion Picture Producers Association, which is headed by Jack Valenti. "A lot of things happen in Washington which concern the Hollywood creative people, and I think we should speak for ourselves. We would have a big impact." At this point, Levy notes, the Caucus works closely in Washington with Valenti, even though sometimes "we are at odds."

As for drug and alcohol abuse, the Caucus has spearheaded a successful fight to get the networks to tone down their use in programs. Committee members have spoken at many meetings

and seminars sponsored by the national Council on Alcoholism and on TV public service and news programs, it's pointed out. Also, the Caucus' alcohol and drug abuse committee is set to issue a new white paper on the subject as it relates to the entertainment industry. The new work will be distributed to not only producers, directors and writers and to production companies and networks heads, but this year the committee will add daytime drama program staffs to its distribution list.

In its work with the AFI, an official AFI-Caucus liaison committee has been set up to facilitate the needs of an AFI TV laboratory, which includes developing new programs and the use of Caucus members as executive producers and advisors. In addition, the Caucus members conduct seminars on the business and creative segments of TV production.

Also an ongoing "cause" at the Caucus is the children's TV area, and Levy notes that several members are active in spurring quality kid programming. Alan Courney, treasurer of the Caucus, is a trustee of the National Council for Families and Television, formerly known as National Council for Children and Television, watchdog group on kid programming. Levy says that the organization supports Wirth's bill that broadcasters allocate one hour per day to educational programming for kids. In fact, the Caucus is campaigning for Wirth's reelection.

### Syndication shorts

The Television Distribution Co. has sold *Agri-Business Reports*, agricultural news insert service, to 45 stations: 16 ABC affiliates; 15 CBS stations; seven NBC outlets; and seven independents. Four of the ABC and four of the NBC outlets air the inserts during breaks in the *Good Morning America* and *Today* shows, respectively.

LBS Communications/Tribune Broadcasting's *Inday* has set its first of three half-hour entertainment strips in its two-hour block, which includes the half-hour *Inday News* strip. The segment is called *What's Hot! What's Not?* and will feature Melanie Chartoff and Jim Palmer as co-hosts.

Program Syndication Services has cleared *Morning Stretch* in five markets, for a total station lineup of 96, including 16 in the top 20 markets. New stations inked for the half-hour strip are WRC-TV Washington, KTXH-TV Houston,

KUSK-TV Phoenix, WDDB-TV Birmingham and WRGT-TV Dayton.

The Local Program Network, beginning its second year, has added four stations. These are WXYZ-TV Detroit, WTVF(TV) Nashville, WCMH-TV Columbus and KGBT-TV McAllen-Brownsville. The LPN is distributed by the **Local Program Network Distribution Co.**, a joint partnership of **Fox/Lorber Associates** and **All American Television**.

*The Soap Opera Awards*, special honoring series in primetime and daytime and stars of soaps, will be syndicated by *On the Air* and is produced in association with Marty Pasetta, *Soap Opera Digest* and **RKO Television**. The two-hour show will also honor David Jacobs, creator of *Dallas* and *Knots Landing* and co-executive producer of NBC's *Berenger's*. Airing is this fall.

**Muller Media Inc.** reports that it has cleared 75 television stations for its two barter animated holiday specials, *Which Witch Is Which?* for Halloween and *The Christmas Tree Train*, for Christmas telecast. The stations represent more than 80 per cent of the U.S. TV households.

**King World's** *Wheel of Fortune* is now in 177 markets. Eight new markets added include KLST-TV San Angelo, WDAM-TV Laurel-Hattiesburg, WSLA-TV Selma, KOLN-TV, Lincoln-Hastings-Kearney, KALB-TV Alexandria and WWNY-TV Watertown-Carthage.

**Embassy Telecommunications** has added WFL-TV Raleigh-Durham, KRRT(TV) San Antonio, and KITV(TV) Honolulu to its *One Day at a Time* lineup, for a total of 88 stations.

## Hope, Valenti for NATPE

Bob Hope will supply the entertainment at the Iris Awards ceremonies and Jack Valenti will keynote the opening general session of the National Association of Television Program Executives International 22d annual confab, to be held in San Francisco, January 10-14, 1985. Valenti, president of the Motion Picture Association of America, will address the general session/lunch on January 11, marking his first appearance at NATPE since 1977.

Regarding agenda subjects, confirmed are a joint NAB-NATPE panel discussion on "The Future of Children's Television," FCC commissioners and industry leaders participating in sessions and workshops on topics ranging from deregulation to emerging technologies.

At the closing session, on January 14, producers/distributors will debate the issue of programming cycles and pro-

gram forms such as sitcoms game and music video shows. The session will include the first annual low-power TV conference, organized by LPTV's new trade association, **Community Broadcasters of America**.

## AMIP foreign attendees

The number of international companies that will attend the American Market for International Programs has gone over the 210 mark, representing more than 30 countries. The number of exhibiting companies has topped 75, with more than 30 additional companies from 20 countries expected to sign on before AMIP '84, which will be held November 17-20 in Miami, opens its doors.

Companies from India, Australia and the United Kingdom have recently joined the roster of exhibitors. Nearly 70 per cent of the companies which exhibited last year are returning to this year's market. From the U.S. side, more than 75 stations will be represented.

## Monte Carlo festival rules

The International Television Festival of Monte Carlo, which will be held February 5-16, 1985, has issued a booklet describing the rules and regulations for entering the 1985 competition. Some of the highlights: Those eligible to participate include TV organizations from member countries of the National Telecommunications Union and independent producers; in the two categories of news programming, entries must not exceed 62 minutes of total broadcasting time; and in the category of fiction programs, the maximum length is 100 minutes.

Titles and types of entries should be submitted by no later than December 1. Applications and entry forms are available from Stone/Hallinan Associates, via Michael Wright.

## WB new movie collection

Warner Bros. Television Distribution has unveiled its newest theatrical film collection (Volume 24), consisting of 18 features, for domestic syndication. The package has already been sold in 76 markets, including all of the top 25, according to William Hart, vice president and domestic sales manager.

The 12 newest additions to the markets sold are WMAR-TV Baltimore, KF5M-TV Fort Smith, WBT(TV) Charlotte, WLNE-TV New Bedford, KAKE-TV Wichita, KGMB-TV Honolulu, WKZO-TV Kalamazoo, WCHM(TV)

Columbus, KVAL-TV Eugene, WATE-TV Knoxville, WTVD(TV) Durham and WVAH-TV Charleston. Stations licensed in the top 10 markets are WPIX(TV) New York, KCOP(TV) Los Angeles, WGN-TV Chicago, WPVI-TV Philadelphia, KBHK-TV Washington, KTXA-TV Dallas-Ft. Worth, and KRIV-TV Houston.

The 18 features in Volume 24 are *Arthur*, *Body Heat*, *Chariots of Fire*, *Deathtrap*, *Excalibur*, *The Gauntlet*, *Greased Lightning*, *The In-Laws*, *A Little Romance*, *The Main Event*, *Night Shift*, *Oh, God! Book II*, *Outland*, *Private Benjamin*, *Sharkey's Machine*, *Superman: The Movie*, *Tom Horn* and *The World According to Garp*.

## Zooming in on people

**Robert C. Gillespie** has joined **D. L. Taffner/Ltd.** as vice president. Gillespie had been manager, local media services, at General Foods, where he was responsible for the administration of spot TV, syndication and cable. In his new post, Gillespie will be, among other duties, involved in the supervision of Taffner's activities in the U.S. for its client Thames Television, in addition to working closely with Don Taffner and John Fitzgerald in the administration of management functions, coordination and strategic planning.



Gillespie

**Harrington Silva** has been promoted to director of sales, Latin America, at **Worldvision Enterprises**. Silva joined Worldvision in June, 1980, and held positions of manager, international sales administration in New York and manager, Latin America sales administration.

**Bob Corona** has been named general sales manager at **MGM/UA Television**. Corona, who has been eastern division manager at MGM/UA since 1982, previously worked at United Artists Television, as sales rep, covering New England and as Western division manager based in Los Angeles. After the MGM merger with UA, Corona returned to New York as the company's

eastern division manager.

**Robert Unkel** has been promoted to senior vice president, programming, a new position, and **David R. Smith** has been named vice president, programming, Unkel's old post, at **LBS Communications**. Unkel joined LBS last year from Grey Advertising, where he worked for seven years. From 1979-83, Unkel was in charge of a variety of TV production projects at Grey. Smith was director, creative affairs at Intermedia Entertainment since 1981. Before that, Smith was manager, organization development at NBC.



Unkel

**Ron Johnson** has been named vice president, marketing sales, **Centerpoint Distribution**. Johnson comes to Centerpoint from LBS Communications, where for the past year he was vice president, advertiser sales. Previously, Johnson for four years was vice president of Broadcast Marketing Corp.

**Caroline Vanderlip** has joined **King World** as vice president, business affairs, a new position. Vanderlip has been at Thorn EMI Video, most recently as vice president of the television programming division. Before that, Vanderlip was director of cable/pay TV division at Thorn.



Vanderlip

## World Sport Summit set

New York Governor Mario Cuomo is expected to open the sixth International Sport Summit, conference and exhibition, to be held November 27-29 at the New York World Trade Center. Sessions will include a talk by Neal Pilson,

executive vice president, CBS/Broadcast Group, on network televising of sports events—case studies and predictions for the future—on November 27; the televising of the 1988 summer and winter Olympics, with Barry Frank senior corporate vice president, International Management Group on November 28; the Super Bowl, an anatomy of a successful sports event—its marketing promotion, management televising, with Robert Carey, president, NFL Properties, as speaker, on November 27.

Also, sessions will include cable television in two separate segments. William Grimes, president, ESPN, will talk on coverage, and Joseph Cohen, president, Madison Square Garden Network, will discuss sports regional television and how it differs from national. Other talks include advertising in sports, and marketing, construction and finance. Major ad agencies from the U.S. will attend, as well as major TV sports advertisers and sports associations. Keynote speakers will include Lee Young Ho, minister of Sport of Korea. A gala ball will be held in the New York Stock Exchange main dining room. For applications to attend or to buy floor space at the convention, address inquiries to International Sport Summit, 322 Fifth Avenue, New York, N.Y. 10018, or phone 244-8002, or 362-7010.

## Interactive network TV

**CBS Newswatch**, the network's overnight news program, has merged two growing technologies: television and personal computing, to create interactive network television. As of last week, viewers were invited to interact with the program by submitting questions, comments and suggestions to the show's producers via their personal computers and The Source Information Network. The Source, which is currently used by 60,000 computer owners nationwide, is a service of Source Telecomputing Corp., a subsidiary of The Reader's Digest Association.

Currently, **CBS Newswatch** provides 20 toll lines for viewer call-ins during the live program. When Source members want to contact **CBS Newswatch**, they type "CBS" into their computers to receive a menu from which to select airtimes and listings; a schedule of guests and topics; and a feedback area where messages will instantly be sent to computers in the CBS studios. To join The Source, individuals pay a \$49.95 registration fee and hourly charges of \$7.75 evenings, weekends and holidays, and \$20.75 per hour weekdays.

## Series For Spanish women

The first Spanish-language radio series, **Circulo Familiar (Family Circle)**, has gone on the air, sponsored by General Foods Corp. The series features practical and the latest information from the editors of **Family Circle** designed to help Hispanic listeners enhance managing their homes and family. Programs cover food preparation, nutrition, health, child care, consumer advice and practical life-style subjects.

Each two-minute program in the series airs two twice daily over leading Hispanic stations in major markets nationwide. It started broadcasting in Miami, and Corpus Christi and expansion to 14 additional markets with large Hispanic communities is planned for next year, providing access to 76 per cent of the Hispanic population in the U.S.

## Radio syndication

**Malrite Communications Group** has created a new business unit, Malrite Creative Services. Its first major project will be a joint venture with **Westwood One**, which will involve a three-hour weekly syndicated program, **Scott Shannon's Rockin' American Countdown**. The program will be distributed nationally by Westwood one's satellite system and will be produced by Malrite studios at WHTZ(FM) New York. Shannon is program director and morning personality at the station, currently rated by Arbitron as having the largest audience of any radio station in the U.S., Malrite notes.

**Burkhart/Abrams/Michaels/Douglas and Associates** has signed exclusive consultation agreements with WRDU(FM) Raleigh, for the Superstars/Album Rock format; and KELT(FM) Harlington, Texas, for the adult contemporary format.

**Julie Talbot** has been promoted from director of sales to vice president, general manager at **MJI Broadcasting Co.** She came to MJI from BBDO, where she was broadcast negotiating supervisor.

## Time service touted

A nationwide direct-mail campaign promoting a new direct phone link to the U.S. Naval Observatory Master Clock is being targeted to radio, television and cable executives by AT&T Communications.

Postcards bearing the 24-hour-a-day Master Clock number—1-900-410-TIME—are being sent to broadcast and cable facilities throughout the country.

The Clock's combination of voice and ticking signals, accurate to within  $\frac{1}{10}$ th millionth of a second, are expected to find use in synchronizing time-sensitive electronic equipment.

The DIAL-IT 900 service costs callers 50¢ for the first minute and 25¢ for each additional minute.

Beesemyer had been vice president and general manager, operations, for the ABC-owned television stations division since February, 1981, and previously was vice president, ABC Television Network since 1976.

## Radio format, staff shifts

Chicago veteran Bobby Skafish has signed a three-year contract with WLUP(FM) there. Along with his regular afternoon/evening weekday airshift, he is hosting *The Beat Goes On*, a two-hour special highlighting rock classics, new releases and unusual cuts from current albums, on Sundays from 7-9 p.m. Skafish formerly was heard on WXRT(FM) Chicago.

KYUU(FM) San Francisco has scheduled Jacque Skarr as a weekend air personality. She will continue her work as a copywriter at William Woodbury Advertising. Skarr also sits on the advisory board at KVHS, the local Clayton Valley High School radio station, where her son, Mathew, is operations manager, and her daughter, Julie, held an on-air shift.

WNCN(FM) New York general manager Matthew Field has been elected vice president and general manager of GAF Broadcasting Co., Inc., a subsidiary of GAF Corporation, which is WNCN's parent company. He will continue his role as general manager and as publisher of *Keynote*, the station's monthly magazine and program guide.

Dave Dawson, morning talk show host on KDSO(AM), San Diego, has signed a new three-year contract with the station. The controversial program, the *Dave Dawson Show*, airs from 9 a.m.-noon on weekdays.

WYNY(FM) New York has signed Shawn Burke as weekend and fill-in air talent. He was formerly with KYKY(FM) St. Louis, where he was a midday personality, and prior to that held a midday shift at WKHK(FM) (now WLTW) New York.

## SMPTÉ winners announced

The Society of Motion Picture and Television Engineers has announced the winners of its awards and honors to be presented in a luncheon on October 30 in New York. Also, the Society has named

those to be admitted to fellow membership. The winners of awards are:

**Progress Medal**—Joseph A. Faherty, vice president, Engineering & Development, CBS Inc.

**Agfa-Gevaert Gold Medal**—Bengt Modin, Swedish TV, Stockholm.

**Eastman Kodak Gold Medal**—Jay Leyda, translator and archivist.

**David Sarnoff Gold Medal**—Richard S. O'Brien (retired from CBS).

**Presidential Proclamation**—Edward H. Reichard, consultant (retired from C.F.I.); David W. Samuelson, director, Samuelson Film Ltd. London.

**John Grierson International Gold Medal**—Kenneth Richter, consultant and filmmaker of documentaries & educational films.

**Herbert T. Kalmus Gold Medal**—Chris Toph Geyer, technical director, Guyerwerke GMBH, West Germany.

**Alexander M. Poniatoff Gold Medal**—Allen J. Trost, principal engineer, Ampex Corp.

**Samuel L. Warner Memorial Award**—Ronald Uhlig, senior photographic engineer, Eastman Kodak.

**Honorary Membership**—Lynwood G. Dunn, president, Film Effects of Hollywood; Charles R. Fordyce (retired from Kodak Park Works in 1967).

Admitted to Fellow membership in the Society—Fritz Gabriel Bauer, Moviecam Voest Alpine; John J. Clark, RCA Corp.; Donal L. Clayton, Photographic Analysis Ltd., Ontario, Canada; William S. Halstead, retired, Multiplex Development Corp.; Alan F. C. Hirst, Kodak Ltd., England; Patrick T. Kurtz, Eastman Kodak, Japan; Donald C. McCroskey, ABC-TV; Emil Neroda, The Sound Shop, NYC; Otto Schulze, Sudwestfunk Baden-Baden, Germany; Richard C. Sehlin, Eastman Kodak; Joseph A. Semmelmeier, Eastman Kodak Co.; Jerry P. Zaludek, VTR Productions Ltd., Toronto, Canada.

## Ampex promotes Wilson

Robert Wilson has been promoted to the new position of assistant general manager at Ampex Corp.'s audio-visual systems division. Wilson had been the division's controller, and will continue to be controller until a replacement is found. The five groups reporting to Wilson and to Mark L. Sanders, vice president and division general manager, are the switcher company, the video systems, videotape recorder, small format and after-market business units. Wilson came to Ampex from Wheelabrator-Frye's air-pollution control division, Pittsburgh, where he was vice president of finance.



Leonard Goldenson, chairman of the board and chief executive officer of ABC Inc., center, recently addressed International Radio and Television Society luncheon to pitch broadcasters on getting out the vote. With Goldenson at IRTS voter registration booth are, from l., Peter Jennings, ABC's "World News Tonight"; Vicki Vasquez, ABC; Ted Koppel, ABC News "Nightline" and "Viewpoint"; and Frederick S. Pierce, president, ABC Inc.

## Equipment notes

Vicon Industries, Melville, N.Y., has introduced an auto focus zoom lens control which relies on signals within the camera itself, not on information from an offset pickup. Pushbutton operation provides an efficient method of rendering absolute focus in any lens regardless of focal length or aperture. The V100AZF was designed by Vicon's director of optical product development, Yacov Pshtitsky, and his team of engineers.

Windsor Total Video's master recording center has added the Sony BVH-2500. The BVH-2500 features a versatile operational mode called Delta Time recording. DT is a highly refined form of time lapse recording. It provides a variable record speed while preserving a standard C format "footprint" on tape.

Harris Corp.'s satellite communications division has been awarded a contract by Videostar Connections for the Ku-Band earth station equipment to be used in the new national teleport in Washington. Harris is providing two 6.1 meter Delta Gain Ku-Band antennas and all transmit/receive electronics for the teleport. The uplink equipment includes a computer-based antenna control system, new Ku-Band video exciters, receivers and a low-noise converter system.

Thomas E. Mintner has been appointed vice president and general manager at Studer Revox America, Nashville.

# Commercials

## The best and the brightest?



*Laser sports sedan*

"We do not want to be the biggest, just the best."

"Quality, hardwork, commitment, to be the best, what else is there?"

This is the latest in sloganeering from the Chrysler camp, which made a quick pit stop in New York to reveal plans for its 1985, \$200-million advertising campaign, concentrated in TV, radio and magazines in descending order of expenditure.

Joseph A. Campana, vice president, marketing, Chrysler Corp. and A. C. Liebler, Chrysler/Plymouth general marketing manager, were both on hand to outline tactics and strategy to continue Chrysler's rise from the ashes of a federal bailout.

The salient points in Chrysler's 1985 offensive:

- Emphasis on quality rather than price.
- Automatic transmissions standard on all K Cars, instead of cash rebates.
- Some 90-second spots and optical effects in some ads to create an impact in what Campana characterized as television's "increasing commercial clutter."
- An attempt will be made to re-position Dodge and Plymouth from practical performers to sporty models that will attract the interest of the upscale young consumer with an emphasis on women who Campana believes "come into the showroom often knowing more about the automobiles than their male counterparts and have the money to buy their own wheels."

As creative objectives, Campana says Chrysler has sought to make its advertising for 1985 simple, credible and emotional. Chrysler is staying with the spokesmen who have produced for them before, adding a few new names to advertise special models that will, no doubt, be retained if the models they speak for move well.

Lee Iacocca, Chrysler Corp's chief executive, comes out of the factory plugging industry and patriotism once again, praising American knowhow, American workers and American quality

as personified in the Chrysler, reminding viewers of the company's progress with such taglines as "not bad for a company that had one foot in the grave."

Ricardo Montalban will continue as spokesman for the Chrysler line, while the corporation ponders the question of whether or not to extend Montalban's role as a representative to Hispanic audiences. Chrysler just began directing ads to the Hispanic market last year.

Magician Doug Henning will do his presto-chango again for the Plymouth Voyager, and James Earl Jones will be the voice behind Chrysler's souped up sports sedan, the Laser.

A few new wrinkles are the addition of the celebrated black actor Billy Dee Williams as the voice over for the Dodge Omni line, and the entertaining light touch of Hy Yablonka, Kenyon & Eckhardt's newly acquired Los Angeles creative director, who conceived the ads for the Colt line of automobiles. The Colts are made in Japan by Mitsubishi, and advertised that way.

The fall quarter print and radio campaigns broke last month. The television campaign broke on September 30 with cars currently being offered in the showroom. The spots will be seen on network and spot television and on cable. Production credits for the creative work are as follows. BBDO is the Dodge Agency. Kenyon & Eckhardt handles the bulk of the Chrysler business.

**For the Dodge Omni:** Richard Howtling, writer; Dennis Gelbaum and Michael Pirebe, art directors; Richard Johnson, creative director; Bill Butler, director; Adrian Biddle, director of photography; Malcolm Kahn, executive producer; Dennis Gelbaum, producer; Bean/Kahn Productions, production house.

**Dodge Caravan:** Phil Dusenberry, Arnie Blum and Bob Monement, writers; Dennis Gelbaum, art director; Arnie Blum, Russell Hudson, producers; Jim Spencer, Dennis Gelbaum, co-directors; John Alcott, director of photography; Bean/Kahn Productions, production house.

**Dodge Aries:** Mike Pattie, Arnie Blum, writers; Arnie Blum, Russell Hudson, producers; Jim Spencer and Dennis Gelbaum, co-directors; Lazlo Kovacs, director of photography; Nvarac Productions, production company.

**Chrysler Laser:** Ken Duskin, executive vice president, creative director; Kevin Begos, group head; Ron Devito, group head; Burns Patterson, v.p., exec. producer; Robert Abel, producer; Rod Davis, director; Fleming Olson, cameraman; Morty Perlstein, editor; Sera-

phine Music Company; Frank Seraphine, composer.

**Chrysler Laser:** Ken Duskin, executive vice president, creative director; Kevin Begos, group head; Ron Devito, group head; Burns Patterson, v.p., exec. producer; Robert Abel, producer; Rod Davis, director; Fleming Olson, cameraman; Morty Perlstein, editor; Seraphine Music Company; Frank Seraphine, composer.

**Chrysler New Yorker:** Ken Duskin, executive vice president, creative director; Kevin Begos, group head; Ron Devito, group head; Burns Patterson, v.p., exec. producer; Robert Abel, producer; Bruce Dorn, director; Fleming Olson, cameraman; Morty Perlstein, editor; Seraphine Music Company; Frank Seraphine, composer.

**Chrysler LeBaron:** Ken Duskin, executive vice president, creative director; Kevin Begos, group head; Ron Devito, group head; Burns Patterson, v.p., exec. producer; THT Production Company; Werner Hlinka, director and cameraman; Morty Perlstein, editor; Seraphine Music Company; Frank Seraphine, composer.

**Chrysler LeBaron GTS:** Ken Duskin, executive vice president, creative director; Kevin Begos, group head; Ron Devito, group head; Burns Patterson, v.p., exec. producer; Robert Abel Associates; Rod Davis director; Fleming Olson, cameraman; Morty Perlstein, editor; Seraphine Music Company; Frank Seraphine, composer.

**Turismo/Duster:** Ken Duskin, executive vice president, creative director; Alan Mond, vice president, copywriter; John Short, art director; Lee Zimmerman, v.p., exec. producer; MGMM, Production Company; Pamela James, prod. co., producer; Brian Grant, director; Tony Pierce Roberts, cameraman on :90; David Gardner Visions, Editor on :90; Look & Co., music company; Mark Blatt, composer.

**Horizon:** Ken Duskin, executive vice president, creative director; Alan Mond, vice president, copywriter; John Short, art director; Lee Zimmerman, v.p., exec. producer; THT, Production Company; Mark Romanski, production co. producer; Werner Hlinka, cameraman & director; Marty Perlstein, editor; Look & Co., music company; Tom Berner, composer.

**Reliant:** Ken Duskin, executive vice president, creative director; Alan Mond, vice president, copywriter; John Short, art director; Lee Zimmerman, v.p., exec. producer; THT, Production Company; Mark Romanski, production co. producer; Werner Hlinka, director & cam-

eraman; Marty Perlstein, editor; Seraphine, Music Company; Tom Berner, composer.

**Caravelle:** Ken Duskin, executive vice president, creative director; Alan Mond, vice president, copywriter; John Short, art director; Lee Zimmerman, v.p., exec. producer; THT, Production Company; Mark Romanski, production co. producer; Werner Hlinka, director & cameraman; Marty Perlstein, editor; Look & Co., Music Company; Tom Berner, composer.

**Voyager:** Ken Duskin, executive vice president, creative director; Frank Mecca, copywriter; John Short, art director and Bob Jaros, art director; Lee Zimmerman, v.p., exec. producer; Mary Fenstermacher, (K&E) agency producer; Roger Flint, Production Company; Roger Flint, director/editor; Look & Co., Music Company; Tom Berner, composer.

**Corporate:** Ron DeLuca, vice chairman; Ken Duskin, executive v.p., creative director; Ron DeLuca, copy; Ken Duskin, art director; Alan Mond, v.p. copywriter; Burns Patterson, v.p., exec. producer; Lovinger, Tardio-Melsky, production company, Neil Tardio, director; Andre Bakowski, cameraman; Morty Perlstein, editor.

## Sedelmaier on '60 Minutes'

It was the kind of endorsement any director would give his favorite camera for. But then Joe Sedelmaier isn't just any commercials director, but an artist who has developed a cult following, with industry feelings running high about him on both sides of the fence.

CBS-TV assigned *60 Minutes* correspondent Ed Bradley to do a segment on Sedelmaier.

Bradley tried his best to balance the report by including Mike Shalatte executive vice president and creative director of SSC&B who said "Joe does a better job of advertising himself than he does for the people he's working for."

But Sedelmaier got the opportunity to say that he takes advantage and is open to the 'accidents' that happen on the set and often criticizes the stilted dialog that has become the cliched patter of many commercials.

Though Shalatte said there "is nothing friendly, nothing warm or nothing personal about the advertising Sedelmaier does," actress Clara Pellar said "He's a doll who makes an actress out of you if you're not" Bill Welter, executive vice president of Wendy's said the 'where's the beef' campaign has had a tremendous effect on our sales. Wendy president and founder Dave Thomas

said, "in the last 14 years I've been trying to tell everyone what value we have, and Clara said it in less than three seconds."

With Chicago-based movie critic Gene Siskel adding that the Sedelmaier filmic styling reminds him of Woody Allen's work and the disclosure that the spot director altered the line from "Where's *all* the beef?" to "where's the beef," Sedelmaier came out of the report smelling like a rose, rather than looking like a hamburger.

## Fest slates awards

The 27th annual Film and TV Festival of New York will choose its 1984 slate of winners from nearly 3,000 entries, and present its awards on November 2, and November 9, according to President Gerald Goldberg.

Ronald K. Sherman, president of Wells, Rich, Greene, chairs the judging of this year's Festival, with Edwin Newman and Linda Ellerbee of NBC as masters of ceremonies for the November 2 awards presentation that will be conferred on the winners by a roster of celebrities. The first tier of awards will be for television programs, promotion spots and music video.

On the following Friday, November 9, the Festival will honor what its judges chose as the world's best television and cinema commercials. More than 1,000 advertising executives are expected to attend. The spots originated in 45 countries. Michael Sedgewick will be the master of ceremonies on November 9.

The Festival was founded in 1957 by Herbert Rosen, who organized it as an international meeting and competition for business communications (A/V, industrial, educational productions). Although TV programs and advertising, which now comprise the bulk of the entries were part of the Festival in the beginning, they were small in number for many years. Since Goldberg came on as president, in 1978, the category has mushroomed more than 1,000 per cent, from the 200 entries submitted for that year.

## Hutton floats new approach

When E. F. Hutton talks, everybody listens. This was an advertising approach former agency Benton & Bowles fashioned for the stockbroker.

Now, 15 years later, the stockbroker is trying a new approach. Feeling that it has sufficient image recognition, it is trying to communicate the flesh and blood fabric of the company in two 30-second spots that were launched with the

World Series and will continue through the fall and winter on Monday Night Football and selected major television events. Dennis Guy Hirsch produced the spots, with Alan Dennis in the director's chair.

The home from college spot demonstrates the merits of a father's wise investments in behalf of his son. These result in a car as a gift for the son following college graduation. The second spot extols the merits of grandparents initiating an investment vehicle for their grandchild's college education.

## SAG ad seminar

The Museum of Broadcasting and the Screen Actors Guild are presenting a seminar on Commercials Film in New York, tomorrow (October 16) at the Museum of Broadcasting at 1 East 53rd St. in New York City. Martha Greenhouse, board director of SAG and 50th Anniversary chairwoman is the moderator.

## Admakers

### Michlin joins Bloom in Dallas

TV/RADIO AGE has learned that Spencer Michlin will shutter his own jingle house, Michlin Productions, New York and Dallas to join the Bloom Agency, New York and Dallas as a senior vice president and creative director.

Michlin, who is making the move for family reasons, will headquarter in Dallas with frequent visits to Bloom's New York office. Michlin's work for Pepsi Cola and for that company's Mountain Dew brand have drawn critical praise.

Other developments: Young & Rubicam has elevated two members of its New York office to senior vice president status.

Laurie Kahn is an executive television producer in the agency's creative department. She joined Y&R as a film producer in 1974, and, after a stint at Lord, Geller Federico, returned to Y&R in 1979 as director of commercial production of its Chicago office. She returned to Y&R/New York in 1980 as a senior producer.

Joseph F. Mannix is group supervisor in the agency's media department who joined Y&R in 1968, became a senior buyer in 1970, a supervisor in '71, group supervisor in '75 and a vice president in 1977.

The St. Louis office of D'Arcy Mac-

# Selling Commercials

American Sockwear • Grey, Lyon & King



KIM & GIFFORD PRODUCTIONS, New York

Dencenz • Drug Copy Assoc.



DOLPHIN PRODS., N.Y., COMPUTER ANIMATION

Million Dollar Movie • WOR-TV



LASZLO PRODUCTIONS, New York

Rocky Mountain News • Colle & McVoy



BANDELIER, INC., Albuquerque, NM

Stresstabs • Carratello/Diehl Assoc.



DOLPHIN PRODS., N.Y., COMPUTER ANIMATION

Tobin's Franks • Clinton E. Frank Adv.



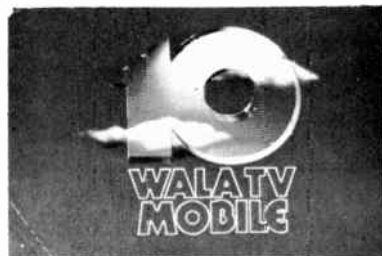
BANDELIER, INC., Albuquerque, NM

U.S. Postal Service • Young & Rubicam



KCMP PRODUCTIONS LTD., New York

WALA-TV • Mobile, Alabama



I-F STUDIOS, INC., New York

Manus Masius has named James S. Welborn a senior writer. Welborn, previously an associate creative director with the Boston office of Doremus & Co., will work on the following accounts: Mars Broker Division; Laclede Gas, Ozark Airlines, Southwestern Bell Corporate/Financial and Campbell Taggart.

Tatham-Laird & Kudner (TLK) Advertising in Chicago made two appointments to its creative department. George Kotalik joined the shop as an art director, coming from Stern Walters/Earl Ludgin, where he served a one-year stint as executive art director. Prior to that Kotalik was a group head at J. Walter Thompson, and, prior to that a senior art director at D'Arcy, MacManus & Masius in St. Louis.

TLK has promoted writer Chris Strange to associate creative director status. Before joining TLK, Strange served a stint as senior writer at D'Arcy, MacManus & Masius, and, before that, with J. Walter Thompson, Chicago, as a group head.

J. Walter Thompson has named six vice presidents in its New York office.

They are Wally Arevalo, Marty Friedman, Peter Hughes, W. Kent Shively, Drake Sparkman and Garland Goode.

Arevalo joined JWT/NY in April, 1984, as a senior art director on the Goodyear campaigns. Prior to joining the agency, he was vice president/creative supervisor with Grey Advertising on Panasonic/Technics, Renault/AMC, General Foods and Continental Baking. Before that he was a creative supervisor with Bozell & Jacobs on the Minolta business.

Friedman joined JWT/NY in 1981 as a senior writer for Kodak and was promoted to creative supervisor. Earlier agency experience for Friedman was at BBDO where he was creative supervisor on Doral cigarettes and Armstrong Floors.

Hughes joined JWT/London in 1973 as art director and, later as associate director, where he left his creative mark on such accounts as Burger King, Kodak Rountree, Oxo and Old Holburn tobacco. Hughes joined the New York office of JWT in March, 1984, as associate creative director on Burger King.

Shively started with JWT Chicago in 1979 as an art director on the Kellogg and Oscar Mayer business. In 1982 he moved to JWT/NY and works on Reynolds, Warner-Lambert, Kodak and NATO. The native Londoner earlier worked for McCann Erickson as an art director in that city.



**Sparkman** joined the New York office of JWT in April as associate creative director for Goodyear. He formerly served in a similar capacity at Ogilvy & Mather, where he was associate creative director for Owens-Corning. He also served as creative supervisor for IDS-American Express and as a senior writer for Contac.

**Goode** joined JWT/NY in September 1982 and was named creative manager of the New York office creative unit in March. She is responsible for placing art directors, copywriters and producers at all levels. She formerly served with Interpublic, placing creative talent in both domestic and international offices.

Things are bustling at **Needham Harper Worldwide**, with the naming of four new group creative directors in its Chicago division: **Susan Emerson, Susan Gillette, David Lamb** and **Judith Werme**.

**Emerson** joined the agency in 1977 as an art director, promoted her to art supervisor in '78, to executive art director in '82 and to creative director in '83.

**Gillette** joined NH Worldwide in 1975 as a copywriter, was named a copy supervisor later that year, promoted to creative supervisor in '76, to creative director in '79 and executive creative director in 1980.

**Lamb** came to the agency in January of '81, was promoted to executive creative director in December of that year.

**Werme** joined NHW in January 1982 as a senior copywriter and later that year was promoted to executive copy director. She was promoted to creative director in 1983.

**Lawrence Senten** has joined **Kenyon & Eckhardt Detroit** as a senior vice president and creative director. The new post gives Senten primary responsibility for the creative product of that office.

Before joining **Kenyon & Eckhardt**, Senten was director, creative services and executive vice president at **D'Arcy MacManus & Masius, Chicago**, where he spearheaded the agency's creative work for 12 years on a variety of accounts including **Amoco Oil Co., American Dairy Association, Ace Hardware, General Mills** and **International Harvester**.

**Pat Ferrara**, for years vice president and director of its international division (1974-81) has rejoined the **CLIO Awards** as its new president. He reports to **Bill Evans** who takes the title of chief executive officer. During the interim Ferrara headed up the east coast office of the **Avery Film Group**, a commercial production company.

Ferrara's joining CLIO is going to

enable CLIO to be more responsive to the industry, Evans say. "CLIO's number of entries has grown more than 30 per cent since 1982, yet our staff has remained the same size. Pat's coming aboard will give me more time to pursue a television deal for CLIO's annual gala, a goal that I have been after for a few years."

## New campaigns

### Sugar strikes back

The **Sugar Association** will use radio and newspapers to mount what **Jack O'Connell**, president, says, "marks the beginning of a major consumer re-education effort. We want to make sugar facts known to consumers. We were appalled," he adds, "when market research showed us that consumers are grossly over-estimating the calories in a teaspoon of sugar."

**North Castle Partners**, the firm's advertising agency, has mounted a daytime radio campaign to target 1,197,000,000 impressions. This billion-plus total will air on the ABC and NBC networks, supplemented with Mutual, National Black Radio, Sheridan and unwired networks of Katz and McGavren Guild. In addition, the print campaign has two-page color spreads scheduled for *Reader's Digest*, *People*, and *TV Guide* this fall. The campaign will advise people that there are 16, not 1,000 calories in one teaspoon of sugar. "Sugar has had a bum rap for 10 years," **Barry Boardman** chairman of North Castle Partners claims.

"This campaign will begin to refute erroneous consumer perceptions that sugar has more calories than man-made chemical sweeteners."

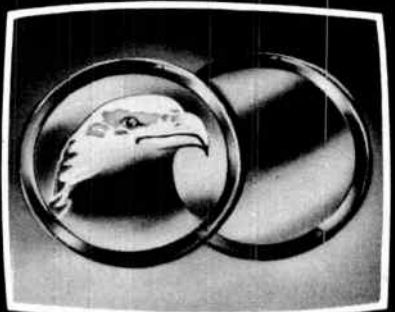
**Wilkinson Sword, Inc.**, via **Burton-Campbell** of Atlanta has launched a six-market spot television advertising campaign to measure the effect of concentrated pre-holiday support for its self-sharpening cutlery line.

The campaign, which runs through December 24, augments Wilkinson's \$1.5 million national advertising drive. More than 2,000 30-second spots are scheduled according to **Mike Thomas**, Wilkinson Sword product manager. The six geographically dispersed markets involved: **Grand Rapids/Kalamazoo/Battle Creek, Mich.; Orlando/Daytona Beach, Fla.; Birmingham, Ala.; Albany/Schenectady/Troy, N.Y.; San Diego** and **Kansas City**.

"Television was selected," Thomas says, "as the campaign vehicle, because

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visual demonstration is the most effective method of conveying the unique self sharpening system to consumers." An even mix of daytime, nighttime and weekend programming is being used to reach a large number of male viewers in addition to the target audience.

The 30-second spot plays on the "good case" Wilkinson Sword has built for its knives, combining a stainless steel knife and a protective storage case so that everytime the knife is removed from the case a built-in sharpener sharpens the blade.

National network television support for Wilkinson's self-sharpening cutlery scheduled for November/December include *Good Morning America*, *The Today Show*, *CBS Morning News*, *The Price is Right*, *Tic Tac Dough* and the *Richard Simmons Show*. The 30-second spot was directed by Bruce Nadel. The production company is Nadel Associates.



Frame from Shelter Spot

The Shelter Insurance Co. via D'Arcy, MacManus Masius, St. Louis, is launching a regional (13 state) television campaign focusing on the special service and attention Shelter agents give their customers.

Bill Randall directed the four new television commercials. AFI Productions of Miami, Florida is the production company. The spots are all specific examples of Shelter agents doing a little bit more for their customers.

One spot entitled "Bear Life" shows a Shelter agent visiting a young couple at a hospital. The agent had put together a life insurance program for the couple. Now he's visiting the proud parents of a new child, not only with the life insurance program the parents purchased to help insure the child's future, but with a teddy bear for the new baby.

The television spots are slated to air during primetime and early and late

fringe, while five new 30-second radio commercials will run primarily during drivetime and sports programming on a variety of radio station formats.

## Commercial circuit

### "The Lady" gets more support

Many advertisers promoting their product in this Olympic/election year, are using love of country as a subplot. Avon Products, via NW Ayer recently shipped a 30-second spot to Manhattan Transfer/Edit for a transfer session with colorist Howie Burch. Spot dealt with Avon's donation to Statue of Liberty Refurbishment fund.

Group creative directors on the project for Ayer are Betsy Mansfield and Ray Stollerman. The producers are Elaine Dia and Elizabeth Krauss. The spot was directed by Dick Sorenson, director/cameraman under the aegis of Lofaro & Associates. Narration is done by actress Glenn Close, with a modern theme composed by Suzanne Ciani of Ciani/Musica, Inc.

AFI Productions, Inc. Miami-based production house, recently wrapped a commercial spot for Brooks Chili. The agency is Hutchins/Young & Rubicam, Inc. Brooks Chili is marketed in the midwest, primarily in Chicago and Milwaukee. Steve Minor directed for AFI. Scott Thomas, of AFI was executive producer, and AFI's Becky Hine was assistant director.

Jim Paisley of the Normandy Film Group has wrapped the New York Lives campaign for New York Telephone. The package consists of one 60-second spot, a 30-second lift and two original 30s. The complex package of 22 vignettes required 12 locations and a three week shooting schedule, with 68 principal players and 28 extras.

The Young & Rubicam (NY Tel's ad shop) team consisted of associate creative director Vince Daddiego, art director/creative supervisor Gary Goldstein, writer/creative supervisor Joel Maliniak, producer Texas East, and associate producer Brendan O'Malley.

Melvin Sokolsky directs the Chicago High Flyers, professional acrobats in a spot for Coca Cola, USA. Burrell Advertising is the agency. The 35-member Jesse C. White tumbling team is made up of children from Chicago's Cabrini-Green housing project. Burrell Advertising production credits go to writer Michelle Taylor and art director Cortrell Harris, who developed the idea. Connie Butler produced for the agency. Howard



Director Ed Vorkapich keeps model Christie Brinkley's hand in a ready position during Cover Girl Nail Slicks shoot. The agency is SSC&B.

Bailen was executive producer for Sunlight Pictures, which produced the commercial.

Everyone, but everyone, would seem to want to direct model/actress/fashion entrepreneur Christie Brinkley. It would seem that the polished poser would need little direction. But Ed Vorkapich of Vorkapich/Lipson Films, essayed the awesome task in an SSC&B duo of spots for Cover Girl Nail Slicks. The agency creative team includes producer Nick Pellegrino, creative director Don Wilde, production assistant Maureen McKeon, art director Dick Huebner, and copywriter Robin Albin.

... AMF Bowling Products Group, via Arthur Kramer Advertising has launched a new campaign on behalf of AMF's new bowling balls and sporting accessories. The 30-second spot was helmed by Andreas Zahler of EUE Screen Gems. Jeff Shipee served as executive producer on the spot, appropriately titled "Hook and Hit." On the agency side, principal Arthur Kramer did a protean turn as creative director/writer/producer for the Florida-based shop. Libby Petrarca was account supervisor, and Ralph Abrew served as art director. The spot was filmed at Stewart Lanes in Stewart, Fla. ... Robotix, a motorized modular building system devised by toymaker Milton Bradley, is the subject of a new 30-second spot shot by Mike Elliott of EUE/Screen Gems. The agency is Griffin Bacal, Inc. Spot stresses multipurposes of MB's expandable building system for children age 7-14. Elliot captured the main action of one-inch tape with an Ikegami 79A, while the ultimate sequences were provided via a Norelco PC 70. For the agency, Joe Bacal was creative director. A 30-second television commercial highlighting the Dairy In-

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dustry's \$7.5 million cheese campaign, via **D'Arcy MacManus & Masius**, has been wrapped. Theme for the unbranded drive is "join the cheese jamboree." Print and point-of-purchase are being used to support a network television primetime promotion which will continue through October. Spot suggests uses for cheese that run the gamut from cheeseburgers to pizza.

**Luther's Bar-B-Que Restaurants** of Atlanta, kicks off a national campaign this week, via **Burton-Campbell Advertising**, on behalf of its barbecue restaurant chain.

First step in the drive was a nine-market research probe by the agency that love of barbecue transcended, racial economic and societal considerations and further disclosed that the barbecue restaurant must offer features common to all groups. Primary point uncovered was that the restaurants must offer an authentic barbecue cooking and taste.

Subsequent 30-second spot crafted by **Burton-Campbell** carried the line: "there's a little smokehouse in every Luther's Barbecue." Spot was shot in Gainesville, Ga., by **Jayan Films**, which designed and constructed a special smokehouse for opening scenes. **Burton Campbell** will showcase the spot in New Orleans, Baton Rouge and Orlando this year and move into other markets in 1985, concurrent with restaurant openings.

**Gary Hall**, veteran director/camera-man for the **Avery Film Group** has just wrapped five national 30-second spots for **Toyota**, via **Dancer, Fitzgerald Sample's** New York office.

The spots, which herald the new line of Toyotas, were created by the DFS team of **Steve Vengrove** and producer/art director **Ray Krivaesy**.

The spots utilize the "Steal a Deal" theme for Toyota cars and trucks. Television commercials actor **Squire Fridell** is the spokesman for all five spots. A takeoff on Mack Sennett's Keystone Cops of the silent film days are the Komedey Kops, who go through a series of chases and execute some pratfalls. Hall had to construct a police station and a courtroom on a separate stage in order to achieve the desired effect. **Avery Film Group** also had to book two sound stages from **Raleigh Studios** for the combination of props, cars and cast necessary for the six day shoot.

Another car shoot, this for **Mitsubishi Motors**, was completed in California last month by **James/Stern Productions**. The three-spot package was directed by director/camera-man **Dick James**, and produced by **Gregg Stern**. Spots continued with the "takes you where you want to be campaign," conceived by the automobile manufacturer's ad shop, **Cunningham & Walsh/LA**.

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**RT MOBILE PRODUCTION**  
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**RT STUDIO PRODUCTION**  
On air every day

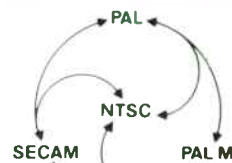
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New York  
World  
Television  
Festival



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**DAILY SCREENINGS  
AND  
3 NEWS-MAKING SYMPOSIA**

**TUESDAY/NOVEMBER 15/1:30-3:00**

**TOPIC:** The U.S. Market For Foreign Television

**PRODUCER:** Bob Bernstein, President, March Films  
**MODERATOR:** Charles Larsen, President, Almi Television  
**PANELISTS:** Regina Dantas, Vice President, Media  
Barry Barth, Vice President and Staff, NBC  
Wynn Nathan, President, Lionheart Television  
John von Soosten, Vice President & General Manager, NBC

**THURSDAY/NOVEMBER 17/12:30-2:00**

**TOPIC:** The International Exchange

**PRODUCER:** Donald L. Taffner, President, D.L. Taffner  
**MODERATOR:** Pat Collins, Arts & Entertainment Editor, The  
**PANELISTS:** John Corporon, President, Independent  
Vincent Burke, Vice President of News, NBC  
Don Ross, Executive Vice President, News

**FRIDAY/NOVEMBER 18/12:15-1:30**

**TOPIC:** International Television Co-Production

**PRODUCER & MODERATOR:** Michael Jay Solomon, Chairman, Telepicture  
**PANELISTS:** Herbert Kloiber, Managing Director, Tele-Media  
Mike Phillips, Managing Director, Thames Television  
Guy Mazzeo, General Manager, CBC Enterprises

These Symposia are made possible by grants from NATPE Inc. and Eastman Kodak Company

Other special Festival activities are supported by grants from the National Academy of Television Arts and Sciences, The Benton Foundation, SONY Corporation of America and The International Council Of The

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11:30	HAPPY NEW CENTURY	NORWAY
PM 1:30	WHEN WE ARE OLD	JAPAN
2:40	AL PARAOISE	ITALY
3:50	CREAM IN MY COFFEE	U.K.

**WEDNESDAY, NOV. 16  
ROY AND NIUTA TITUS  
THEATER 2**

PM 12:30	STAR OUST*	POLAND
1:30	SOLOIER GIRLS	U.S.A.
3:00	VIETNAM REQUIEM	U.S.A.
4:00	BOY OF THE MUDDY SHORE	S. KOREA

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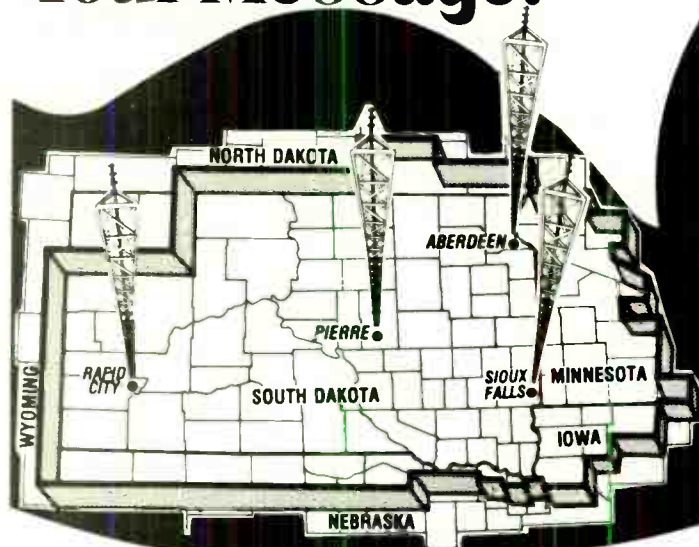
Festival Management: Harvey Chertok & Company Inc.

TV spending for financial services up 25.1% in first half /71  
One Seller's Opinion: Learning more from listener diaries /77

# Television/Radio Age Spot Report

October 15, 1984

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



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

Result: Greater advertising impact and selling power. No wonder so many national advertisers add midwestern muscle with Kelo-Land TV. Consistently.

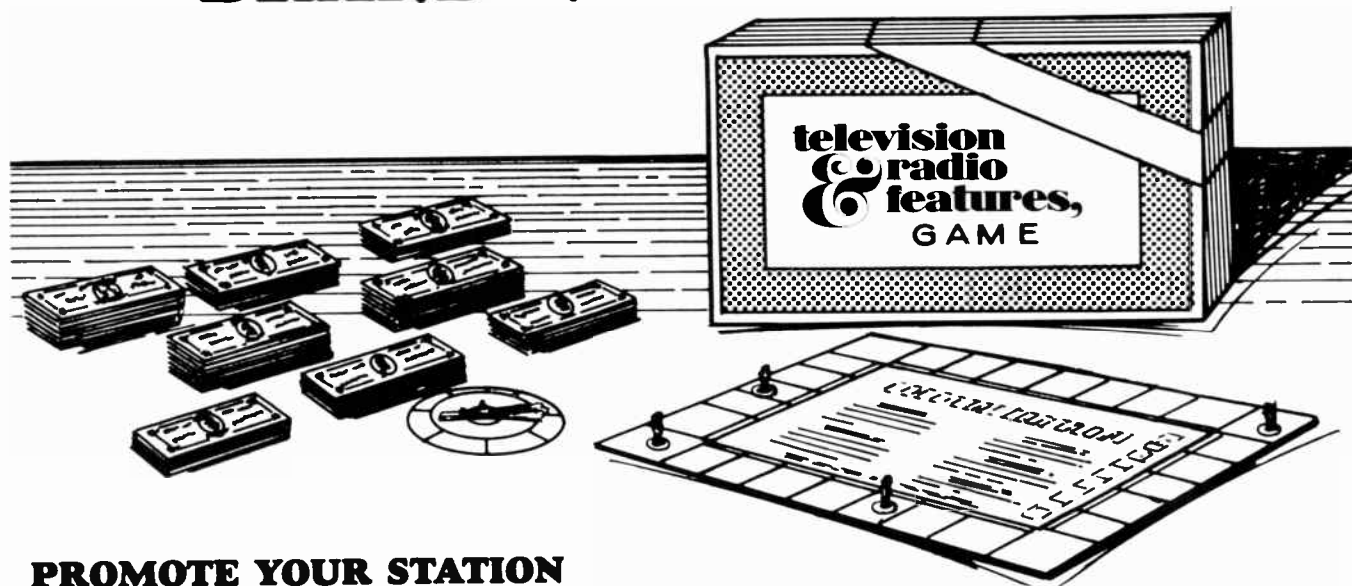


### kelo-land tv

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

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

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## PROMOTE YOUR STATION

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

## RUN YOUR OWN PROMOTION

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

## CLIENT TIE-IN

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

## SPECIAL PROMOTIONS:

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

## SAMPLE CLIENT ROSTER

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

Television/Radio Age, October 15, 1984

## TV spending for financial services up 25.1% in first half; non-web \$\$ lag

While national/regional spot and local TV advertising for financial services is lagging behind network TV in growth this year, it is still showing substantial expansion. For the first six months spot and local billings were up 20.6 per cent as against an increase of 31.6 per cent of the webs, according to TvB/BAR figures.

Financial services, one of the fastest-growing categories in TV and one which radio also is pursuing (see *Radio Report*), accounted for a grand total of \$341.3 million on TV during the January-June period—a rise of 25.1 per cent.

Spot and local billings were \$195.8 million (TvB did not break down the spot and local figures separately), while network expenditures amounted to \$145.5 million (see tables on pages 90-91). The biggest client was and the biggest increase came from American Express.

Within the financial services category, the fastest growing sub-category is advertising for credit cards and traveller's checks, which increased 55.9 per cent during the first half to \$51.6 million.

But the biggest subcategory overall remains banks and savings and loan associations, which invested \$98.7 million in TV during the first six months of 1984, representing an increase of 18.2 per cent. Two other fast-growing categories were real estate firms and brokers. The former spent \$36.7 million during the first half, up 43.5 per cent, while the stock/bond houses put \$33.5 million into TV for a rise of 33.6 per cent.

## American Express now first-ranking advertiser

Only modest growth was shown by insurance companies, the second largest financial services sub-category, and by insurance agents, a minor sub-category. The insurance companies spent \$81.7 million on TV, up to 4.8 per cent, while agents invested \$4.9 million, up 6.0 per cent.

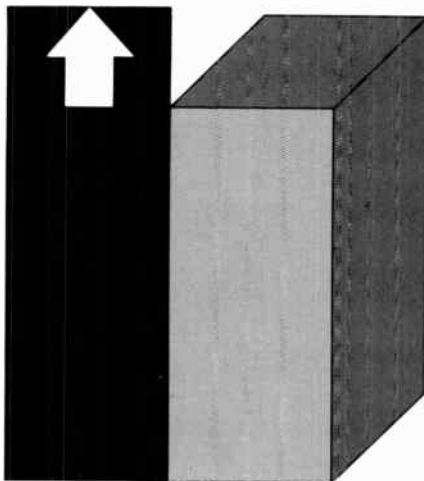
The only sub-category decline came from consumer finance companies, whose TV advertising dropped 18.0 per cent to \$12.4 million.

Heavy-spending American Express just about tripled its TV advertising during the first half of '84. The total was \$39.4 million, a whopping 198.8 per cent increase, making Amex the Number 1 advertiser in the combined financial services category. Last year during the first half Sears Roebuck was the first-ranking client in the category. But in '84, Sears went up only 20.9 per cent to \$24.7 million, for a second-place ranking. Not far behind Amex in rate of TV ad growth is Citicorp, which jumped 159.5 per cent in the January-June span for a total of \$13.8 million and a third-place ranking. Mastercard International and Prudential Insurance were fourth and fifth in the combined financial services category.

## August

### Local TV business (millions)

+23.0%



1984: \$343.0

1983: \$273.9

Complete TV Business Barometer details p. 34

Amex TV spending figures showed up in three sub-categories. Biggest percentage jump was for Shearson/Lehman/American Express, whose TV investments in both spot and network climbed 1,175.4 per cent to \$8.1 million, placing it first among stock and bond brokers. Biggest TV dollar investment by Amex was for credit cards and travellers' checks, with spending up 72.7 per cent to \$20.1 million, making it first in that category, too. In the multiple financial services sub-category, Amex' newly-acquired Investors Diversified Services was the Number 1 client with TV expenditures of \$8.6 million, up 834.5 per cent, mostly in network time. Also listed in that sub-category were Amex unclassified expenditures of \$2.6 million.

While banks and S&Ls comprise the biggest sub-category among financial services, there is no one dominating client. Biggest spender is S&L H. F. Ahmanson, with \$5.2 million, up 180.1 per cent over '83. Great Western, Number 1 last year, was down 43.5 per cent to \$1.6 million. Among banks, First Interstate was Number 1 with \$4.6 million, up 18.8 per cent and the only network spender among banks and S&Ls (other than the American Bankers Association and the Savings & Loan Foundation, which spent about \$2.5 million combined on network advertising during the first half).

Top insurance company spender during the first half was Allstate, up 12.4 per cent in TV spending to \$12.9 million. It was followed by Colonial Penn Group, Prudential, Nationwide Corp. and State Farm Mutual.

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M\*A\*S\*H  
19  
SHARE

ALL IN THE FAMILY  
7  
SHARE

M\*A\*S\*H  
19  
SHARE

THE ODD COUPLE  
4  
SHARE

M\*A\*S\*H  
17  
SHARE

WKRP  
8  
SHARE

Philadelphia

M\*A\*S\*H  
19  
SHARE

STAR TREK  
5  
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SANFORD & SON  
9  
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# TIMES BETTER IN PHILADELPHIA!

**MASH AND WTAF  
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AT 6:30 AND 7:00!**

"It's easy to plan a winning strategy. Simply get MASH on your side and the battle is as good as over."

*RANDY SMITH,  
V.P., GENERAL MANAGER,  
WTAF-TV*



"When I see how MASH has become more popular over the years, I know why stations everywhere want it."

*GREG MILLER,  
PROGRAM MANAGER,  
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The casualty reports have arrived from the City of Brotherly Love, and the victory belongs to MASH! And so do all the best numbers: a 17 share at both 6:30 and 7:00!

In more than 50% of its markets, MASH is Number One in its time slot! And it doesn't get better than that!

Enlist in MASH today!

# M\*A\*S\*H

The biggest winner of all time.



# Spot Report

Television/Radio Age

---

## Campaigns

---

**Alberto-Culver Co., TV**  
(*Draper Daniels Media Services, Chicago*)

SELECTED HAIR CARE ITEMS are sharing six to 10 weeks of spot exposure that started in early October in a select but nationwide spread of television markets. Pat Brouwer headed buying team that rounded up daytime, fringe and news adjacencies to reach women in various age brackets, depending on brand.

---

**American Dairy Association, TV**  
(*D'Arcy MacManus Masius, Chicago*)

MILK and OTHER DAIRY PRODUCTS are scheduled for nine to 13 or more weeks of advertising that started on various September and October air dates in a good many midwestern, eastern and southeastern television markets. Media is using fringe, daytime and primetime to reach men, women and children.

---

**Anheuser-Busch, TV**  
(*Needham, Harper & Steers, Chicago*)

BUSCH BEER is set for nine to 11 weeks of television appearances that kicked off in mid-October in a long and widespread selection of markets. Buyers concentrated on sports, fringe and news placement to attract men of legal drinking age.

---

**Beatrice Foods Co., TV**  
(*Leo Burnett Co., Chicago*)

FISHER NUTS are being advertised for six to 13 weeks of fourth quarter advertising that started in early October in a long and coast-to-coast lineup of television markets. Negotiators aimed fringe, news and daytime spot at both men and women, 25 and up.

---

## SRA sponsors TIO

The Station Representatives Association is now a contributing sponsor of the Television Information Office. TIO maintains a reference library, commissions research and issues publications and audio-visual materials, available to the public, press, government and schools. Other groups supporting TIO include stations and station groups, the three commercial television networks, and the National Association of Broadcasters.

---

**California & Hawaiian Sugar Co., TV**  
(*Foote, Cone & Belding, San Francisco*)

C&H SUGAR is scheduled for four to eight weeks of spot advertising that commenced on various October air dates in a select group of western and midwestern television markets. Buyers set fringe and daytime inventory to reach women, children and teenagers.

---

**Canandaigua Industries, radio**  
(*Towne, Silverstein, Rotter, New York*)

WILD IRISH ROSE WINE is being pitched for four to five weeks that started in late September in a select but widespread lineup of larger radio markets. Target audience includes both men and women 25-plus.

---

**Colgate-Palmolive Co., TV**  
(*Foote, Cone & Belding, New York*)

SELECTED BRANDS are sharing 10 to 13 weeks of fourth quarter exposure that started in early October in a long and widespread lineup of television markets. Daytime, fringe and some primetime spot was lined up to reach women in various age brackets, depending on brand.

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**Consolidated Foods, TV**  
(*Needham Harper Worldwide/Chicago*)

SHASTA'S SPREE all natural soft drink, first introduced in April, is continuing spot support through the end of the year with a new set of "Flying Fruit" commercials set for primetime and daytime showing in Florida, Northern California and some Ohio television markets.

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**Democratic Party, TV**  
(*Consultants '84, Washington*)

VOTING FOR MONDALE is being recommended from early September through to election day in a long and coast-to-coast list of television markets. Media team lined up all dayparts to reach adults 25-plus.

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**Domino's Pizza, Inc. radio**  
(*Point Communications, Dallas*)

RESTAURANT CHAIN is scheduled for four to 13 weeks of advertising that started on various October start dates in a fair list of southwestern radio markets. Buyers arranged schedules to attract young adults 18 to 34.

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**Frito-Lay, Inc., TV**  
(*Tracy-Locke/BBDO, Dallas*)

SELECTED SNACK FOODS are being advertised for six to eight weeks in numerous western and midwestern television markets via flights that started in early October. Primary dayparts being used are daytime and fringe periods directed to women 25 and up.

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**H. J. Heinz, TV**  
(*Doyle Dane Bernbach, New York*)

FOODWAYS NATIONAL FROZEN FOODS are being pitched for eight to 10 weeks that started in mid-September in a select but coast-to-coast list of television markets. Daytime, fringe and news inventory was used to reach women.

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**Holly Farms Poultry Industries, radio**  
(*Grey Advertising, New York*)

CHICKENS are scheduled for three to eight weeks of advertising that started on various October air dates in a good many southeastern and Texas radio markets. Target audience is women 25-plus.

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**Jones Dairy Farm, TV**  
(*Jordan, Case & McGrath, New York*)

SAUSAGES are being advertised for 10 to 13 weeks that started in early September in a fair list of eastern markets from New England to Florida. Buying team set daytime and fringe exposure to reach women 25 and up.

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## New contraceptive

As of late September, VLI Corp., via Keye/Donna/Pearlstein, Los Angeles, had succeeded in placing its new Today vaginal contraceptive sponge on TV and radio stations in the top 17 markets, nationwide, for the over-the-counter, non-prescription contraceptive category. Schedules call for airing to start this month.

Associate media director Ben Polk says the agency is still working to get the product placed in 15 more markets where broadcasters remain hesitant. To its target audience of young women, 18 to 34, the product's sales points are convenience and safety. But when negotiating with stations, the agency's sales point is data showing that half of the 3.3 million unintended pregnancies in the U.S. in 1980 were terminated by abortion, and Polk's contention that advertising the new sponge "offers stations an opportunity to perform a much-needed educational public service that can help young people avoid the pregnancy trap."

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# Media Research Report

## Highlights of new Hispanic study

### Appointments

#### Agencies

**Joseph F. Mannix** has been elected a senior vice president of Young & Rubicam USA. He joined the agency in 1968 from the Compton media department and at Y & R is a group supervisor in Communications Services.

**Barbara Rosga**, director of administration for the Department of Media Resources in Chicago, has been elected a vice president of Needham Harper Worldwide. She joined the agency in 1967 as manager of client services in the accounting department.

**Ginny Dietrich** has been promoted to vice president at J. Walter Thompson/USA. She joined JWT/Detroit from Ross Roy in 1980 as a media planner and is currently a media supervisor.

**Steven Greenberger** has been promoted to vice president at William Esty Co. He joined the agency last year from a background of media and research computer applications and is Esty's media research director.

**Grace DeLong** has been promoted to director, local broadcast, at The Bloom Agency in New York. She joined the agency in 1982 as a broadcast buyer.

**Julie Guerrero**, associate director of local broadcast at Needham Harper Worldwide in Chicago, has been elected a vice president of the agency. She came to the agency in 1980 as a media supervisor following media posts with Tatham-Laird & Kudner and with McCann-Erickson.

**Kathy McPherson and Joanne Franck** have been promoted to group media directors at Tatham-Laird & Kudner, Chicago. Franck came to TLK in 1981 from a post as media supervisor at Needham Harper Worldwide. McPherson had been a media supervisor for McCann-Erickson before joining TLK in 1979.

**Mary Krueger and Eileen McKnight** have advanced to associate media directors at Tatham-Laird & Kudner in Chicago. Both were promoted from media supervisor. Krueger joined the agency last year and McKnight moved

*The "U.S. Hispanic Market 1984," a comprehensive study conducted by Strategy Research Corp., updates its ground-breaking 1980 survey. Supported by 40 U.S. companies, the new study covers history, demographics, lifestyles, media habits, product usage, etc. Below are highlight facts from the media habits section.*

**The Strategy Research Corp.'s** 1984 Hispanic market study asked adults about their use of four Spanish media "yesterday." Just about two-thirds (67.2 per cent) mentioned viewing Spanish TV, while the ratios for other media were less: Spanish radio, 47.3; newspapers, 21.5 and magazines, 19.1.

The data published were broken down geographically into four regions: New York, Florida, California and Texas/Southwest. This order also expresses the rank order of viewing and listening; that is, a greater percentage viewed or listened in New York than Florida, in Florida than California, and in California than Texas/Southwest.

Although the differences between regions were sometimes slight, the gap between the New York area and Texas/Southwest was substantial. For example, in the case of Spanish TV, the percentage of New York area respondents viewing "yesterday" was 33.5 per cent higher than those in Texas/Southwest. In the case of Spanish radio, the gap was 43.5 per cent.

Time spent with media was also measured, and the differences were marked. The amount of time spent by Hispanic adults with Spanish TV "yesterday" was 2.41 hours; with radio, 1.24 hours; with newspapers, 0.54 hours, and, with magazines, 0.47 hours.

**Again New York area Hispanics** were well ahead of the Texas/Southwest contingent. In TV, the time spent was 2.65 vs. 2.15 hours daily, respectively. For radio, the comparable numbers are 1.29 and 1.04 hours. However, Florida showed higher time-spent numbers than New York for all media except Spanish TV. In radio, for example, the Florida figure was 1.38 hours, while New York showed 1.29 hours. It is interesting in this respect to note that Miami has seven Spanish radio stations, while New York has six. Miami has one Spanish TV station, while New York has two.

The published study's data on media habits by demographics covers only two age groups—18-34 and 25-49. In the case of percentage of adults viewing, listening or reading "yesterday," the differences between the two are slight. In the case of time spent, they are more marked. As might be expected, the younger age group spends more time with TV and radio than the older age group. The respective TV figures are 2.68 vs. 2.17 hours daily, while the radio figures are 1.36 vs. 1.15. In the case of print media, the older demo spends more time with them than the younger one, viz., for newspapers 0.63 vs. 0.47 hours, respectively, and for magazines 0.51 vs. 0.44 hours.

**The SRC study estimated cable penetration** among Hispanics in the U.S. at 24 per cent (spring, '84), based on Spanish Television Audience Research (STAR) studies in 10 ADIS. The 10 and their penetration levels were: Corpus Christi, 44 per cent; Fresno, 27; Los Angeles, 7; Miami, 30; New York, 15; Phoenix, 12; Sacramento, 15; Salinas, 44; San Antonio, 53, and San Francisco, 24.

STAR studies in the same markets also indicated that the average number of TV sets per Spanish household in the U.S. was 1.91.

Also published in the SRC study were STAR summaries of viewing in Spanish households in six ADIS, including ratings and shares of Spanish and Anglo stations. In the biggest Hispanic market, Los Angeles, KMEX-TV had a 32.2 household rating and 42.1 share from noon to 11 p.m. The second station was KABC-TV, with an 8.5/11.0. In New York, WNJU-TV and WXTV(TV) had a combined 32.3 rating and 49.0 share. Number 2 was WNEW-TV, with a 7.6/11.6. In Miami, WLTV(TV) had a 35.5/53.4, while cable showed a 4.4/6.7, HBO alone a 0.8/1.2 and Galavision alone 0.3/0.6. The second-ranked broadcast outlet was WPLG-TV, with a 7.6/11.7.

**THE RADIO LIST**

Lets you select the specific exec you want ...GM, GSM, PgM ... their individual names updated weekly.

**THE RADIO LIST**

Means flexibility. Top 70 mkts., top 200 mkts., or smaller mkts., AM or FM, daytime or full time.

**THE RADIO LIST**

Get labels for 1 or all of 18 talk and music formats ... alphabetized by mkt., call letters or zip-code.

**THE RADIO LIST**

Order pressure sensitive labels, your own imprinted labels or envelopes, or individualized letters.

**THE RADIO LIST**

Basic cost (market order): **\$75.** per thousand pressure sensitive labels. Add \$30./M for zip-coding.

**THE RADIO LIST**

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

**THE RADIO LIST**

"Received more response from top 200 mkts. using list than I ever achieved before."- From Studio B.

**THE RADIO LIST**

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

**THE RADIO LIST**

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

in this year from a media supervisor's post at Leo Burnett.



**Cathy Reps** has been promoted to associate media director at Geer, DuBois Inc., New York. She joined the agency in 1979 as a media supervisor and now steps up from a post as senior media supervisor.

**Darryl McGuire** has joined Allen and Dorward in San Francisco as an associate media director. He had been buying for Foote, Cone & Belding/ San Francisco.

**Tom Cronk** and **Janet Bezanson** are now with BBDO/Minneapolis, Cronk as a senior media planner and Bezanson as a planner. Bezanson had been media director at the William Baxter agency and Cronk had been with Harris & Associates.

**Rosemary Maude** has been promoted to research supervisor at Foote, Cone & Belding/New York. She joined the agency in 1976 as assistant research manager and now steps up from senior project director.

**Paul W. Conner** has joined D'Arcy MacManus Masius, St. Louis as a research supervisor. He moves in from Ralston Purina Co. where he had been a senior research analyst.

**Lori Isola** has been promoted to network buyer at Foote, Cone & Belding/ New York. She joined the agency in 1982 and now advances from network coordinator.

**Mary M. Glass** has joined Ensslin & Hall Advertising, Tampa, as a media buyer. She had previously been a media executive with another Tampa agency.

**Susan L. Stober** is now a media planner with D'Arcy MacManus Masius, Chicago. She moves in from CPM, Inc., also Chicago, where she had been an account representative. Before that she had been a media manager at Media Management, Inc.

# One Seller's Opinion

## Media Services

**Athene Deveaux** has been appointed vice president, director of television operations for Media General Broadcast Services in New York. She moves in from Ed Libov Associates where she had been a vice president and associate broadcast director. Before that she had been a senior buyer and account supervisor with Grey Advertising.

**Anthony M. Cerrato** has been named a vice president of Vitt Media International. He joined the company as a trainee in 1979 and was promoted to associate vice president last year.

## Representatives



**Stephen K. Brooks, Ellen J. Glantz and Kristin Long** have been promoted to vice presidents by Blair Television. Long is manager of the CBS Green team in New York, Glantz heads the Independent Red team in New York, and Brooks is manager of the Miami sales office.

**Gregory S. Gush** has been named vice president, director of sales for Katz Sports in New York, and **Melba Meade** is the new sales manager of Katz Independent Television in Dallas. Meade had been Dallas sales manager for CBS Television Stations National Sales and Gush returns to Katz from TeleRep where he had been manager of special projects/sales.

**John J. Tierney** has been named assistant sales manager of Blair Television's Independent Blue sales team in New York. Tierney joined Blair from Seltel in 1982 and steps up from account executive for the Independent Blues.

**Lawrence E. McHugh** has joined Seltel as an account executive in the Chicago office, and **Susan Wilcox** returns to the rep's Los Angeles office as an account executive with the recently formed Warriors Independent sales team. Wilcox was formerly with the

## Learning more from listener diaries



*Paley*

**This past summer**, more than 400 Arbitron subscriber stations booked diary examination dates at Arbitron's Laurel, Md. facility. Arbitron has even expanded the number of examination rooms available to handle the ever-increasing demand for space. Although diary examination is always tedious and often frustrating, it is seen by more and more stations as a crucial element of their research efforts. These stations have discovered that the diaries can answer questions that can be answered by no

other research resource.

Managers and programmers want to answer questions such as:

- What other stations are significant to my station's listeners?
- How do our listeners identify the station?
- Did we get all the listening credit we were due? Or was there some editing problem? Were our diaries subject to ascription?
- Was there any problem with week-by-week diary return in the market which may have affected our audience estimates?
- How well are we recycling our listeners through the dayparts and week?

**There probably isn't a station** in the country that can't benefit from answers to those, and other, questions. But for a diary examination to work *for* you requires forethought. Here are some tips:

- 1) **Examine** the market report thoroughly long before you leave for Laurel. Find your apparent strengths and weaknesses. From those, determine the questions you hope to answer by examining the diaries.
- 2) **Prioritize** your questions. Due to the time constraints placed upon you by Arbitron (one day per station; three people maximum in the room), you will not be able to answer everything. In fact, many stations find they have problems trying to answer more than two questions in their first trip to Laurel. Be sure you answer the most important ones.
- 3) **Plan** the diary examination. Set up systems that allow you to find and record the information you need. If you feel the diary comments will be of value to you, record them on tape rather than trying to write them down. Lay out forms that provide spaces for each piece of data you want to extract from the diaries before you get to Arbitron.
- 4) **Execute** the plan once you're at Arbitron. Don't get bogged down with non-essentials—get through *all* the diaries. If you have particular questions regarding a diary, set that diary aside with a note of your question. Near the end of the day, take all such diaries to Arbitron's Client Services Manager, John Billie.
- 5) **But be flexible** with the plan. If after the first hour or so you find it is not working, take a few minutes to make changes. Then, execute the new plan.
- 6) **Tabulate** the data as soon as you get back to the station. After all, your work in Laurel means nothing if you can't make use of your findings.
- 7) **Examine** your findings completely. Do they provide you with the information you want? If so, you're ahead of the game. If not, determine what you can do in the future to get the data you really need.
- 8) **Commit** to going back next book. Many stations examine the diaries of only bad books—they want to know what went wrong. But these same stations have no idea of what went *right* to create a *good* book.
- 9) **Refine** your systems. Throw out the extraneous. Add selectively to the data you want to retrieve next time.

**Yes, diary examination is tedious.** But its benefits outweigh the tedium. You know more about your listeners: who they are and how they use your station; key ingredients to bigger numbers in the future. —**Sam Paley, president, Custom Audience Consultants, Inc., Landover, Md.**

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## Media Professionals

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**Ronald Tomashkin**  
*Vice president,  
Director of media and  
marketing services  
Quinn & Johnson/BBDO  
Boston*

**Ron Tomashkin**, who heads media at Quinn & Johnson/BBDO, says a turnaround in demand for televised football has come with the mushrooming availability of college contests, now that the old NCAA rules are out the window. "It's true that prices are depressed right now," he concedes, but adds that this "could be only temporary, despite the glut of football availabilities and declining audience. Even the network's prices can be negotiated down—but that doesn't mean much if advertisers don't know what kind of audience they'll be getting, with the syndicators and packagers out there taping anything that moves on a football field at almost any college you

can name."

Tomashkin points, for example, to CBS, "which isn't sure of its clearances for the games it carries from one week to the next, because the affiliates have such a wide array of regional and local games to choose from that may, in many cases, be of stronger local interest than what's on the network nationally."

Because of this uncertainty, he notes that several major advertisers "who have historically been among the earliest takers of televised football have avoided that scene this season. And among those who did join in the early bidding, some of the automotive and beer accounts just let the negotiations drag on and on, leaving the networks stuck with inventory that finally went for much less than their original asking price."

He adds that with costs still high, despite recent relative softness in pricing, "the probability is that rates will turn around and head back up again. And because they still won't be sure what kind of audiences they're going to be asked to pay for, there's likely to be a lot of restless advertisers among those would-be football sponsors who do try to stick it out and remain onboard. I think a lot of those advertisers are going to be pretty unhappy with the way they're going to see football audiences become fragmented, what with such a wide variety of games to choose from, from one channel to the next."



# They sell quantity.

Conglomerates don't sell radio stations. They dish out CPM's. They toss everything into a computer and radio's strongest stations can be the losers. • Blair RAR sells stations. We understand your unique story because almost every Blair RAR rep has heavy radio station experience. We know how to sell results. Listeners motivated to buy. Station leadership. Blair RAR specializes in great stations and people who know how to communicate great

sales staff of KCRA-TV Sacramento-Stockton, and McHugh is a former account supervisor for Ogilvy & Mather.

**John Attebery** is now an account executive in the Dallas office of Petry Television. The former Petry Los Angeles account exec returns to Petry from the sales staff of KQZY(FM) Dallas.

**Robert Bordelon** has joined the Dallas sales office of McGavren Guild Radio as an account executive. He had been local sales manager for KIXK(FM) Denton, Texas.

**Neal Maziar** has joined the St. Louis sales staff of Eastman Radio. He had been sports director for the University of Georgia's WUOG Atlanta.

**Michael Feeney** has joined Harrington, Righter & Parsons in Los Angeles as an account executive with the Gold team. He moves in from Dallas where he had been an account executive for Petry Television.

**Mike Kennedy** and **Dino Hanes** have been named account executives for Independent Television Sales. Hanes moves into the Los Angeles office from the Max Cohen Agency, and Kennedy joins ITS' San Francisco office from Avery-Knodel Television.

**Monika Alexenko** has been named an account executive for Avery-Knodel Television in Los Angeles. The former account exec for WKJG-TV Fort Wayne joined Avery-Knodel in 1980 as a sales associate and was promoted to office manager in 1981.

**James Berman** is now sports and specials research analyst at Group W Television Sales. He moves in from Katz where he had been a sports research specialist.

**Kay L. Sullivan** and **Mark Bernstein** have been appointed account executives for Blair Radio. Bernstein comes to the New York sales staff from Weiss & Powell. Sullivan joins Blair Radio Detroit from WQRS(FM).

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## Stations

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**John P. Hayes Jr.** has been named vice president and general manager of NBC-owned WNBC New York. He is succeeded as vice president, general manager of NBC's KYUU(FM) San Francisco by **Terrence A. De Voto**, who moves up from general sales manager at the station.

**Andrew S. Fisher** has been appointed vice president and general manager of WSB-TV Atlanta. He had been news director of CBS-owned KCBS-TV in Los Angeles, and before that had been news director of WAGA-TV in Atlanta.

**Dale G. Weber** is now general manager of Nationwide Communications'



# We sell quality.

What a station is worth, not just what it costs. • If you're an advocate of your station's individuality, don't let yourself be bought cafeteria-style. Be sold, completely, constantly, in the selling environment you deserve.

## BLAIR HARRINGTON

Selling Stations, Not Just Numbers.

WNCI(FM) Columbus, Ohio. He moves in from Minneapolis where he had been general manager of WDG Y.

**Jeff Evans** has been named general manager of Great Trails' WFFT-TV Fort Wayne. He had been executive vice president of WTSG-TV Albany, Ga.

**Mel Browning** is the new general manager at WTAO Carbondale, Ill. He had previously headed WPFR(FM) Terre Haute and WKCM Hawesville, Ky.

**Michael D. Dunlop** has been named vice president, sales and marketing, at WPWR-TV Chicago (Aurora). He had been general sales manager for the station since January, and before that had been local sales manager for WFLD-TV Chicago.

**C. Carroll Larkin** has been appointed vice president, general manager of WPNT(FM) Pittsburgh. He was formerly general sales manager for WKOP and WAAL(FM) Binghamton, N.Y.

**Sandy Gamblin** is now station manager at WHAS and WAMZ(FM) Louisville. He had been general sales manager of Harte-Hanks' KKBQ AM-FM Houston, now being sold to Gannett.

**Jane B. Stark** has been named station manager at WMGM-TV Wildwood-Atlantic City, N.J. She joined the station in 1982, and in her new post she will continue to have responsibility as general sales manager.

**David Haeg** has been appointed agribusiness manager of WCCO Minneapolis-St. Paul. His background includes 11 years in broadcast news and sales in the Twin Cities area.

**Kirk Prebyl** has joined WABB AM-FM Mobile, Ala., as sales manager for both stations. He had been sales manager for WMML, also Mobile.

**Ross Reagan**, general manager of KUDL(FM) Kansas City, and national program director for the Shamrock radio stations, has been promoted to vice president of Shamrock Broadcasting Co. He has been with KUDL for seven years.

**Kenn Brown** has been appointed general sales manager for KGW Portland,

Ore. The former sales manager of KEZE Spokane joined KGW in 1982.

**Charna Diane Boggs** is now regional sales manager for Noble Broadcast Consultants, handling sales for KJOI(FM) Los Angeles and for XTRA AM-FM San Diego. She was formerly with Group W in Dallas.

## New Stations

### Under Construction

**WDBD-TV Jackson, Miss.;** Channel 40; ADI, Jackson; Licensee, Jackson Family Television, c/o Hal Green, Media Central, Inc., 620 Osborne Office Center, Chattanooga, Tenn., 37411. Telephone (615) 894-4980. Target air date, mid-December.

**Channel 66, Flint, Mich.;** ADI, Flint-Saginaw-Bay City; Licensee, Flint Family Television, Ltd., c/o S&H Inc., 1202 Highway 74, Suite 309, Evergreen, Colorado, 80439; Telephone (303) 674-8488. Steve Pruet, general manager. Target air date, November or December.

## Buyer's Checklist

### New Representatives

**Blair Radio** has been chosen national sales representative for WCEZ(FM) Columbia, S.C., and for KFXD AM-FM Boise. KFXD offers an adult contemporary format, its FM sister programs contemporary hits; and WCEZ features easy listening music.

**Christal Radio Sales** has been appointed national representative for WAPI AM-FM Birmingham, Ala., and for the 33-station Kansas Information Network, carrying news, sports and other information throughout Kansas. WAPI features an MOR format, and WAPI-FM targets rock to the 18 to 34 audience.

**Concert Music Broadcast Sales** has been signed as exclusive national sales representative for WNCN(FM) New York. The station programs classical music.

**Masla Radio** has been appointed national sales representative for KIEZ and KWIC(FM) Beaumont, Texas. KWIC airs contemporary hits, and

KIEZ carries an MOR format.

**Seltel, Inc.** has been named national sales representative for KUEC(TV) Salt Lake City (Ogden). The independent is owned and operated by Satellite Communications Corp.

**Torbet Radio** is now the national sales voice of KHWY Sacramento and of

## Publisher's Statement

STATEMENT OF OWNERSHIP MANAGEMENT AND CIRCULATION (Act of October 23, 1962: Section 4369, Title 39, United States Code)

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8. Known Bondholders, Mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities: None.
9. Paragraphs 7 and 8 include in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner. Names and addresses of individuals who are stockholders of a corporation which itself is a stockholder or holder of bonds, mortgages or other securities of the publishing corporation have been included in paragraphs 7 and 8 when the interests as such individuals are equivalent to 1 per cent or more of the total amount of the stock or securities of the publishing corporation.
10. This item must be completed for all publications except those which do not carry advertising other than the publisher's own and which are named in Sections 132.231, 132.232 and 132.233 Postal Manual (Sections 4355a, 4355b and 4356 of Title 39, United States Code).

	Average No. Copies each issue during preceding 12 months	Actual No. Copies of single issue published nearest to filing date 9-3-84
A. Total No. Copies (Net Press Run)	20,480	20,600
B. Paid and/or Requested Circulation		
1. Sales through dealers and carriers, street vendors and counter sales . . . . .	16	22
2. Mail Subscription . . . . . (Paid and/or requested)	3,082	2,999
C. Total Paid and/or Requested Circulation . . . . . (Sum of 10B1 and 10B2)	3,098	3,021
D. Free Distribution by mail, carrier or other means, samples, complimentary and other free copies . . . . .	16,695	16,989
E. Total Distribution (Sum of C and D) . . . . .	19,793	20,010
F. Copies Not Distributed . . . . .		
1. Office use, left over, unaccounted, spoiled after printing . . . . .	679	582
2. Return from News Agents . . . . .	8	8
G. Total (Sum of E, F1 and F2—should equal net press run shown in A) . . . . .	20,480	20,600

Lee C. Sheridan  
Executive Vice President & Corporate Secretary



WMBG and WQKS(FM) Williamsburg (Norfolk), Va. WMBG carries an adult contemporary sound, and WQKS combines urban contemporary numbers with contemporary hits. KHWH serves up country music.

#### New Call Letters

KWKH-FM is the new call designation of KROK(FM) Shreveport, La. The Great Empire Broadcasting station features country music in stereo.

KFOM-TV is the new set of call letters for KONY(TV) Thief River Falls, Minn.

#### New Facilities

WPKX AM-FM is now broadcasting country music in stereo to Washington area listeners via both its AM and FM bands. New C-Quam AM stereo system went operational at the Metroplex Communications AM property on September 18.

#### New Affiliates

RadioRadio has added WKTU(FM) New York and KMEL(FM) San Francisco as the 99th and 100th stations to sign up for the network's Top 40 Satellite Survey. Both stations will carry the three hour "countup" show on Sundays.

#### New Transactions

Malrite Communications Group, Inc. has agreed to acquire Crown Broadcasting's 49 per cent minority interest in WAWS(TV) Jacksonville. Malrite already owns a 51 per cent majority position in the station and will purchase the remaining 49 per cent with 100,000 shares of its common stock.

#### Telepictures adds stations

Telepictures Corp. has agreed to acquire another television station, plus a minority interest in a construction permit for KCPM-TV Chico, Calif. The other station is KSPR-TV Springfield, Mo., currently owned by Springfield TV Associates.

Telepictures is principally engaged in production and distribution of motion pictures and television programs, primarily for worldwide television, pay television and non-theatrical sales, but acquired its first television station, KMID-TV Midland-Odessa, Texas, in February.



## The Double Hundred scores thousands.

In 22 years, only two major college football coaches recorded more than 100 victories, back-to-back, at the same school—Bob Devaney and Tom Osborne of the University of Nebraska. To honor their achievement, KOLN-TV/KGIN-TV in Lincoln and Grand Island came up with the idea of the Double Hundred Celebration and established a committee to organize it.

Over 3,000 people attended the fund-raising event, televised live on KOLN-TV/KGIN-TV. The irreverent humor of Bob Hope plus a recorded message from President Reagan lent special excitement to the evening. But the highlight was the presentation of \$75,200 to the Devaney-Osborne Athletic Academic Fund at the University.

Providing innovative ideas to honor outstanding citizens and support collegiate programs is all part of the Fetzer tradition of total community involvement.



### The Fetzer Stations

**WKZO**  
Kalamazoo,  
Michigan

**WKZO-TV**  
Kalamazoo-  
Grand Rapids

**KOLN-TV**  
Lincoln,  
Nebraska

**KGIN-TV**  
Grand Island,  
Nebraska

**WJFM**  
Grand Rapids,  
Michigan

**WKJF**  
Cadillac,  
Michigan

**WKJF-FM**  
Cadillac,  
Michigan

**KMEG-TV**  
Sioux City,  
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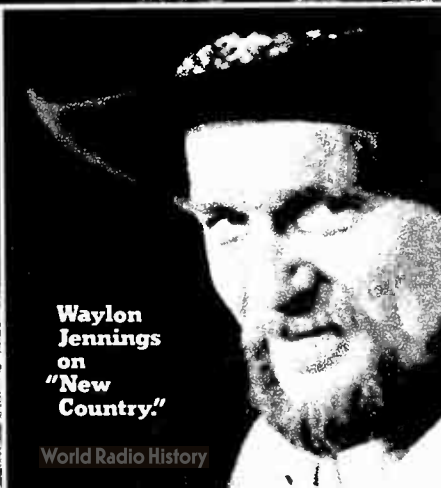
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AMERICA'S COUNTRY HOME**  
© GROUP W SATELLITE COMMUNICATIONS 1984

# Wall Street Report

**Grey Advertising busy expanding holdings in international marketplace**

**Company's second quarter net increases by 31.9%**

Grey Advertising Inc. has been extremely active in the international arena. So far this year the company has acquired an interest in a major Australian agency, Hayes Cowcher-Dailey; purchased an agency in Peru, Nacional de Publicidad S.A.; and bought into a Mexican agency, which will now be called Ideas y Hechos/Grey.

In 1983, Grey was involved in four major international moves: It purchased a large majority interest in Gramm & Grey (now Grey Dusseldorf); started a second agency in Toronto, Grey Ronalds Smith; acquired an interest in Push Advertising in the Netherlands and in NP/Grey in Denmark. The company's international network now encompasses 57 agencies in 27 countries.

For the second quarter ended June 30, 1984, Grey's net income increased by 31.9 per cent to \$4,159,000 from \$3,154,000 on a 33.5 per cent rise in gross billings to \$370,305,000 from \$277,469,000. Primary net earnings per share were up 29 per cent to \$6.54 from \$5.07. Fully diluted, the EPS were \$6.33.

Net income for the first half of 1984 rose 36.6 per cent to \$5,173,000 on an increase in gross billings of 30.7 per cent to \$639,580,000. Primary earnings per share for the first six months were up 31.3 per cent to \$8.10. Fully diluted earnings per share were \$7.88.

## Grey Advertising Inc.

*Consolidated condensed statement of income*

	Three months ended June 30 (1)		Six months ended June 30 (1)	
	1984	1983	1984	1983
<b>Gross billings (2)</b>	\$370,305,000	\$277,469,000	\$639,580,000	\$489,324,000
Commissions and fees	55,518,000	41,600,000	95,889,000	73,362,000
Income before taxes on income	8,711,000	6,309,000	10,777,000	7,577,000
<b>Net income</b>	4,159,000	3,154,000	5,173,000	3,788,000
Net income per common share (3)				
Primary	\$6.54	\$5.07	\$8.10	\$6.17
Fully diluted	\$6.33	—	\$7.88	—

1) Unaudited and subject to year end adjustments.

2) Amounts reported are computed in accordance with the industry practice of multiplying income from commissions and fees by 6.67, since income generally amounts to 15 per cent of gross billings.

3) After giving effect to amounts attributable to redeemable preferred stock, the assumed exercise of dilutive stock options, not material in 1983, and for fully diluted net income per common share the assumed conversion of the 8½ per cent Convertible Subordinated Debentures issued December, 1983.

**International division is boosted by P&G, Beecham**

In 1983, Grey International increased its billings by 16 per cent, while Grey-New York's billings rose by 9 per cent. Of significance in the international division were expanded billings from two major multinational clients—Procter & Gamble and Beecham. Grey-New York added six new clients last year. They were: Arby's fast-food chain, Intercontinental Hotels, 3M (for audio/video cassettes and tapes and Buf-Puf skin-care products), Jenos frozen pizza company, Clairol Division of Bristol-Myers and ShopRite supermarkets.

Earlier this year, Grey's Western Division acquired the Catalina swimwear and sportswear account, while No Nonsense Fashions consolidated all of its advertising at Grey-New York, adding Comfort Stride Light Support pantyhose and several new products.

Lexington Broadcast Services, Grey's division that syndicates advertiser-supported television programming, now has, according to the parent company, 25 per cent of that market. Among LBS' properties are two resurrected network series, *Fame* and *Too Close for Comfort*, and a new animated daily series, *Inspector Gadget*.

persmith says some political advertising has "reached some new lows in terms of mudslinging or addressing inane or unfair issues, but we live with it.

"By the same token, we are very

"Every once in awhile, there is a terrible personal attack . . . That is why we're monitoring—to catch the really bad ones."



Richard Bonsib  
Chairman and president  
Bonsib, Inc.

pleased to have the influx of revenue."

At the CBS Television Stations Division, Allen Shaklan, vice president and assistant to the president, says the quality of political advertising is "of continuing concern." He recalls an incident in the New York market about five or six years ago when a right-to-life candidate's commercials had content that was "very graphic and aired during family viewing times. We were flooded with complaints.

"In 1980," he continues, "we were compelled to run commercials that contained the word, 'bullshit'. Again, we received an enormous number of complaints. We could do absolutely nothing about it."

### Racial slur

A similar situation occurred in a recent campaign in Atlanta in which one candidate for office used a racial slur in his commercials. Again, stations felt compelled to run them, despite moral misgivings and an avalanche of protest.

One station executive, preferring not to be quoted for attribution, says: "I was scared to death of this one. But he said it, and I couldn't break federal law."

According to the station's legal counsel, the Communications Act "gives the candidate the right to put his message on the air, and the licensee is not to censor anything the candidate says. Where a candidate says things that are racially provocative, the FCC ruled that there would have to be a high degree of local disruption before a station would be within its rights to pull a commercial off the air."

CBS' Shaklan believes that there is a limit. Recognizing the constraints on broadcasters under the Communications Act, he adds that, "on the other hand, we can't broadcast something indecent. We would like to have the discretion to make editorial decisions in the public interest."

About nine months ago, the FCC staff did prepare a memo (believed to have been in anticipation of a possible Flynt candidacy) saying that Congress, under the Communications Act, "did not intend to have broadcasters violate criminal statutes, if presented with material that would do that."

### Public perception

Regardless of whether or not stations should be given more control over what political candidates can say in their ads, it does appear that the public holds political commercials in lower esteem than product commercials—at least based on the findings of Video Storyboard Tests, which conducted a survey on the subject this spring.

One thousand people were asked 13 questions about product commercials and then another 1,000 people were asked the same questions about political commercials; and in all but one case, political ads ranked lower.

Following are the questions and percentages of respondents answering affirmatively:

1) "I learn a lot from television advertising"—15 per cent; "political television advertising"—9 per cent.

2) "Commercials tell a lot about how a product or service works"—21 per cent; "how a politician will perform in office"—7 per cent.

3) "Commercials insult the intelligence of the average consumer"—product, 33 per cent; political—31 per cent.

4) "I like television advertising"—product, 19 per cent; political, 8 per cent.

5) "Most commercials are in poor taste"—product, 15 per cent; political, 26 per cent.

6) "Commercials help me find the product or service I want"—23 per cent; "choose the candidate I'd vote for"—9 per cent.

7) "I find television advertising ar-

tistic"—product, 23 per cent; political, 11 per cent.

8) "Commercials don't give any facts, they just create an image"—product, 23 per cent; political, 52 per cent.

9) "Commercials are enjoyable"—product, 14 per cent; political, 8 per cent.

10) "Products or services (or candidates) don't perform as well as commercials claim"—product, 21 per cent; political, 53 per cent.

11) "Commercials tell me something new I didn't know"—product, 28 per cent; political, 24 per cent.

12) "Television advertising is boring"—product, 25 per cent; political, 47 per cent.

13) "Commercials are clever"—product, 25 per cent; political, 21 per cent.

It is these types of perceptions that concern agency executives.

Echoing thoughts expressed by O'Toole, Peter McSpadden, chairman of Dancer Fitzgerald Sample/New York, who is also chairman of the 4As' government relations committee, feels that, "One of the problems is that people tend to denigrate the advertising industry

"The law is very clear. We cannot reject advertising from a candidate for federal office on the basis of the copy."



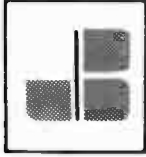
James Coppersmith  
Vice president, general manager  
WCVB-TV Boston

generally."

Speaking specifically of the monitoring program, he adds that, "When we get closer to the election we'll know whether we have or haven't been successful, but I think this is a real issue. Political advertising is not controlled as a normal product or service would be. It's full of half truths." □

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**Drexel Burnham Lambert**  
INCORPORATED

September 21, 1984

"But it will change; movies are for rental. There's a big sales marketplace and this area has not even been scratched." At present, explained Rosenfield, rental stores are not set up to sell the kind of material CBS has been and will be producing. But in the future he sees many different types of retail outlets offering home video.

Estimates by CBS/Fox Video (January, 1984) and *Screen Digest* (June, 1984) show that U.S. VCR penetration is lower than the rest of the world combined—roughly 10 per cent of the U.S. vs. 15 per cent for the rest of the world. The top three VCR leaders are Japan, with 30.5 per cent; the United Kingdom, with 28.8 per cent and Australia/New Zealand, with 18.0 per cent.

### U.K. projections

Eger projects 70 per cent VCR penetration in the U.K. by the end of the decade. The high percentage of VCRs in the U.K., he said, is basically due to insufficient "institutionalized outlets" in a highly-literate nation, meaning, in part, too few TV channels (four) and not enough programming on the channels available. "They fought breakfast TV for years." Eger feels that the growing VCR penetration in the U.K. will slow down cable penetration.

Another factor fueling expectations about CWE's future abroad is the growth or potential growth in private TV and advertising. "TV is changing abroad," said Eger. "The governments have no money."

The position paper of Eger's Global Media Commission speaks of "a new age of television abundance" in Europe in the wake of the loosening of restrictions in Italy. Reviewing the DBS potential, the paper says, "Although DBS service will be originated by government-controlled agencies, traditional satellite delivery is still open to entrepreneurial use. As cable criss-crosses Europe . . . the need to fill a multiplicity of new channels will provide ever greater opportunities for such entrepreneurs."

Among the efforts already under way, the paper cites Rupert Murdoch's Sky Channel satellite service, originated by pioneer Brian Haynes, and the commercial TV service from Luxembourg "already beaming programs at the lucrative West German market."

In addition, says the paper there is a wide range of other new services: "Pay television, pay cable, interactive cable, videotex, personal computers and, in particular, home video players of both cassettes and discs offer much greater choices for consumers."

Both Eger and Rosenfield were re-

luctant to get into the network financial interest and syndication rules and what their future elimination would mean to CWE. But Rosenfield pointed out that under the consent decree CBS signed with the U.S. Justice Department in 1980, the network currently is allowed to produce 2½ hours a week of entertainment programming for primetime, eight hours weekly for daytime and 11 hours weekly for early fringe. "We've never



Scene from "Coast to Coast," magazine show originally sold by CBS Broadcast International and offered at MIP-TV two years ago, was assembled from episodes of "2 On the Town," run on two CBS O&Os

done it," he said, but he indicated that the situation may change. One piece of evidence is CBS' upcoming production of a new series of *Twilight Zone* in a 60-minute format.

Rosenfield also remarked that the big Hollywood production entities in trying to block CBS financial participation in network programming "forced us into a mode (that is to) their greatest disadvantage. They forced us to go into production, instead of giving us some of the aftermarket. This strategy will backfire."

In any case, Eger is still in the process of staffing up; he's added about 20 people this year. Shortly before the mandate from Jankowski, CBS veteran Gene Mater came aboard CWE as vice president, administration and policy. Initially, Mater is responsible for business affairs, personnel, facilities, labor administration and special projects. In addition to operating as liaison with other divisions of CBS, Mater will represent CWE with foreign government organizations and bodies such as the European Broadcasting Union, UNESCO and the International Telecommunications Union. Mater had been senior vice president, communications and news practices, CBS News.

Two months ago, Eger announced four key executive appointments, pri-

marily in the sales and market development areas. Joseph P. Bellon was named vice president and managing director, program and market development; Arthur F. Kane was appointed to the post of vice president and managing director, CBS Broadcast International (CBI), which is now the sales arm of Worldwide Enterprises; Albert H. Crane, III, became vice president, cable and information enterprises, and Charles E. Walsh got the post of vice president, worldwide advertising sales.

A lawyer, Bellon joined CBS in 1959 as a member of the law department, eventually moved over to CBS News, at one point heading a department which he created to develop and market news and public affairs for various media, including foreign broadcasting, in-flight and home video. When CBI was established in 1981, he joined as vice president, marketing and development.

Kane also worked at CBS News, where he started at CBS in 1960. He was a special events producer for eight years and was in charge of all CBS News satellite transmissions, beginning with the original Telstar in 1962.

When CBS Films was spun off as Viacom in 1971, Kane joined it as vice president of international marketing. He returned to CBS in 1978 as international sales director of the sports division and moved to CBI as vice president, international sales, in 1981.

Crane, who was vice president of the Extravision service, will continue his supervision in the teletext area and add the Black Hawk Cable operation and CBS Interconnects to his responsibilities. Before his stint with Extravision, Crane held a number of sales posts with CBS-TV, his last job in that area being vice president, primetime sales, to which he was appointed in 1981.

Walsh, who reports to Kane, had been director of CBI advertising sales since 1982. Before that he was sales director at CBS Cable and prior to that, marketing manager of the CBS TV stations.

There are still personnel gaps in the table of organization, but CWE is not a brand new organization and, presumably, it can do all it has to do with the present staff at this time. While Jankowski sees "substantial growth" ahead for CWE and describes the demand for programming overseas "far exceeding" the supply, there are still uncertainties.

They give rise to the following questions: How far will Western Europe go in encouraging private broadcast operations? How fast will cable grow? When will DBS get off the ground? Will VCR growth continue at the present rate? Will barter fit into the evolving broadcast structures abroad? Let it be said, however, that Jankowski has an optimistic answer to each question. □



## Birch (from page 56)

Agencies may buy monthly or quarterly qualitative reports in five markets or may purchase a monthly report in 25 markets, to mention two options open to agencies, says Birch. He adds that the use of Birch ratings is being increased at many agencies and notes that D'Arcy-MacManus & Masius, Bozell & Jacobs and Ted Bates & Co. buy Birch's full service—getting the service in all Birch's major markets. Other national agencies, such as J. Walter Thompson, McCann-Erickson and Ogilvy & Mather, buy parts of the radio service, "so we have gotten to the point where we have our foot in the door in virtually every major shop in the country."

The chairman admits that Birch is used primarily as a complement to Ar-

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**Tom Birch admits that his service is used primarily as a complement to Arbitron, but he says that ad shops such as Ted Bates have become "fairly" active in using the Birch research. "My understanding," he says, "is that the agency uses it alongside Arbitron in almost all its buys."**

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bitron, but he says that ad shops such as Bates have become "fairly" active in using the Birch research. "My understanding is that the agency uses it alongside Arbitron in almost all its buys. Bates still uses Arbitron for TSAs, but it uses our cume duplication tables, qualitative information and our ethnic composition in factoring Arbitron estimates, and re-evaluating these estimates based on Birch numbers."

Birch points out that Bates has recently renewed its contract, after signing as a subscriber this past January. The new pact is for a much longer duration than the previous contract, "which shows our growing importance."

At Bates, Joanne Goldberg, vice president, radio, notes that while Arbitron is used for getting ADI information in major markets, there are certain advantages which Birch offers that are only offered as a supplement by Arbitron. These include various AID runs, "which take a long time to deliver and cost this

agency an additional amount of dollars." Also, she continues, Birch is "extremely useful to us in a number of respects, including location of listening, to know who is listening in a car, at home and outside of the home.

"If one station skews heavily in one direction, my buyers want to get another station which will balance out in the other direction."

More and more of Bates' accounts are interested in ethnic penetration. "Arbitron publishes very little ethnic information, although it's available to us on

AID runs. But this, again, involves long turnaround time and additional expense. When you go to Birch, it gives you audience composition as to Anglo, black and Hispanic, and it's easy for us to take those percentages, apply them to Arbitron average quarter hours and to develop a ball park rating point for ethnic stations."

Fred Brandt, vice president and director of the Media and Information Analysis Division (MIAD) at Bates, says that "obviously," Birch can't replace Arbitron at this point. "It's not as com-

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prehensive and doesn't measure the total radio audience—in other words it doesn't measure either the DMA or the ADI audience, although Birch's methodology of using phones over the diary method has a lot going for it. If it's conducted properly, the phone research gets over a lot of diaries' problems, for example, with old and young people."

### Younger respondents

Sharron Lalik, senior vice president, director of spot broadcast at DMM, notes that a younger demo appears to be more receptive to responding to a phone survey than to a diary. She says that Birch "certainly has become more appealing, and we've been asking our research department about their opinions, but there is no definite conclusion as yet on whether to increase our use of Birch."

She continues that the agency used Birch the past summer for teen rating measurement. Some of the agency's clients buy teen radio in terms of frequency and reach. Arbitron wasn't used because it doesn't have any summer measurements in most markets. Bates' Brandt notes that the agency is "depending more and more" on Birch as a backup or tiebreaker or in terms of sharpening the division's focus on daypart or station buying.

But one of the things going against Birch is that its weekly cume numbers have been off base, according to Lalik. "Their weekly cume numbers were smaller than Arbitron's, which didn't make sense." She adds that the errors have been ironed out. However, other agency people still feel Birch's weekly cume numbers need some more fine-tuning.

Another drawback, according to

Bates' Brandt, is that while Birch may be "very good for a client who wants to buy in one market and is interested only in the metro area, I would have to say that most clients are buying radio stations and radio markets across the country. Therefore, there are many markets which Birch may not be measuring. Also, the audience beyond the metro area is very sizable in many instances. So if you don't have a measure of that, station rankings may change. Also, you can't get a good cost-per-1,000 for the total audience you have bought on that particular station because a metro only represents a portion of the audience. Arbitron, on the other hand, not only deals with the metro area but also with an ADI, which virtually encompasses all of the radio audience. If it doesn't, it deals with the audience a radio station delivers outside its TV market."

In addition, points out Brandt, Arbitron does a coverage study every few years. "It's very valuable because there are a lot of radio stations which are not

measured. However, if you have coverage information on county and station—even if you don't get rating reports on that station—you can do some very good estimates of how certain programming will do on those stations. For example, when we get involved in syndicated packages, we can get an idea of the presence of a station in its county."

### Trending information

At J. Walter Thompson, New York, Richard Kostyra, senior vice president, says the agency has been using Birch on a limited basis—mostly for station trending information. He also notes that one of Birch's major problems is that it continues to restrict itself to metro areas. "There is a tremendous difference between stations which concentrate on the urban market and those which don't concentrate and reach large suburban markets. What we are interested in is the total coverage as opposed to its core."

(continued on page 92)

## Financial services television advertising—January/June '84

	1983	1984	% change
Banks, savings and loans	\$83,529,600	\$98,714,300	+18.2
Insurance	78,016,400	81,745,900	+4.8
Credit cards, trav. checks	33,096,500	51,585,800	+55.9
Real estate	25,562,700	36,681,400	+43.5
Stock/bond brokers	25,094,300	33,525,100	+33.6
Multiple financial services	7,804,200	21,688,800	+177.9
Consumer finance	15,180,100	12,441,700	-18.0
Insurance agents	4,623,500	4,901,500	+6.0
<b>TOTAL</b>	<b>\$272,907,300</b>	<b>\$341,284,500</b>	<b>+25.1</b>

The compilation of financial services advertising by TvB includes local, regional and national spot television and network tv. In the case of multiple financial services above, some advertisers run commercials which embrace several different types of service and cannot be classified in any particular category.

## Combined financial services—top 10 tv advertisers January/June, 1984

	January/June 1983			January/June 1984			% change
	Network tv	Spot tv	Total tv	Network tv	Spot tv	Total tv	
American Express	\$7,704,100	\$5,467,900	\$13,172,000	\$28,849,600	\$10,519,500	\$39,360,100	+198.8
Sears Roebuck	13,898,300	6,499,900	20,398,200	15,514,000	9,143,400	24,657,400	+20.9
Citicorp	1,823,600	3,504,300	5,327,900	3,845,100	9,981,000	13,826,100	+159.5
Mastercard International	8,429,000	1,927,100	10,356,100	9,469,500	2,151,300	11,620,800	+12.2
Prudential Insurance	8,709,300	2,479,900	11,189,200	9,033,300	1,310,100	10,343,400	-7.6
Trans World Corp.	5,662,600	1,730,200	7,392,800	6,902,900	2,063,800	8,966,700	+21.3
VISA Inc.	6,433,600	116,600	6,550,200	8,494,200	—	8,494,200	+29.7
Colonial Penn Group	—	7,937,500	7,937,500	66,800	8,098,700	8,165,500	+2.9
H. F. Ahmanson & Co.	—	1,838,900	1,838,900	—	5,150,200	5,150,200	+180.1
Nationwide Corp.	2,005,500	2,029,400	4,034,900	2,186,600	2,414,100	4,600,700	+14.0
<b>CATEGORY TOTAL</b>	<b>\$110,526,600</b>	<b>\$162,380,700</b>	<b>\$272,907,300</b>	<b>\$145,493,500</b>	<b>\$195,791,000</b>	<b>\$341,284,500</b>	<b>+25.1</b>

Note: Only financial services advertising included in above where companies have other lines of business  
Source: Television Bureau of Advertising from analysis of Broadcast Advertisers Reports data

## Banks—top 10 tv advertisers January/June, 1984

	January/June 1983			January/June 1984			% change
	Network tv	Spot tv	Total tv	Network tv	Spot tv	Total tv	
First Interstate	\$762,400	\$3,095,600	\$3,858,000	\$1,044,900	\$3,539,500	\$4,584,400	+18.8
Citibank	—	1,828,400	1,828,400	—	3,850,200	3,850,200	+110.6
Security Pacific	—	881,500	881,500	—	1,792,000	1,792,000	+103.3
Wells Fargo	—	1,222,800	1,222,800	—	1,449,400	1,449,400	+18.5
United Jersey	—	—	—	—	1,342,200	1,342,200	+Inf
Texas Commerce Bancshares	—	1,347,400	1,347,400	—	1,201,000	1,201,000	-10.9
Crocker National	—	1,063,500	1,063,500	—	1,161,100	1,161,100	+9.2
First City Bancorp of Texas	—	1,047,200	1,047,200	—	1,038,700	1,038,700	-.8
Sovran Financial	—	217,300	217,300	—	972,300	972,300	+347.4
Mellon National	—	877,600	877,600	—	951,000	951,000	+8.4
<b>CATEGORY TOTAL*</b>	<b>\$2,935,600</b>	<b>\$80,594,000</b>	<b>\$83,529,600</b>	<b>\$3,567,100</b>	<b>\$95,147,200</b>	<b>\$98,714,300</b>	<b>+18.2</b>

\* Category total includes expenditures of \$1,075,700 in 1983 and \$1,458,200 in 1984 by the American Bankers Association and \$1,251,000 in 1983 and \$1,142,900 in 1984 by the Savings & Loan Foundation, almost entirely on network tv.

Note: Only bank tv advertising included in above data where companies have other lines of business.

Source: Television Bureau of Advertising from analysis of Broadcast Advertisers Reports data.

## Insurance—top 10 tv advertisers January/June, 1984

	January/June 1983			January/June 1984			% change
	Network tv	Spot tv	Total tv	Network tv	Spot tv	Total tv	
Allstate	\$8,288,000	\$3,169,300	\$11,457,300	\$9,150,700	\$3,723,700	\$12,874,400	+12.4
Colonial Penn Group	—	7,937,500	7,937,500	66,800	8,098,700	8,165,500	+2.9
Prudential	7,724,500	340,000	8,064,500	6,235,300	413,900	6,649,200	-17.5
Nationwide Corp.	2,005,500	2,029,400	4,034,900	2,186,600	2,414,100	4,600,700	+14.0
State Farm Mutual	3,792,500	232,000	4,024,500	4,224,100	310,900	4,535,000	+12.7
Aetna Life & Casualty	3,400,400	589,900	3,990,300	3,891,400	—	3,891,400	-2.5
Blue Cross/Blue Shield	—	2,815,500	2,815,500	—	3,854,800	3,854,800	+36.9
Travellers Corp.	3,841,400	—	3,841,400	2,908,800	—	2,908,800	-24.3
Kemper Group	2,581,200	84,300	2,665,500	2,450,500	121,300	2,571,800	-3.5
Wausau	2,727,200	—	2,727,200	2,200,000	—	2,200,000	-19.3
<b>CATEGORY TOTAL</b>	<b>\$48,804,100</b>	<b>\$29,212,300</b>	<b>\$78,016,400</b>	<b>\$47,680,000</b>	<b>\$34,065,900</b>	<b>\$81,745,900</b>	<b>+4.8</b>

Note: Only insurance tv advertising included in above data where companies have other lines of business

Source: Television Bureau of Advertising from Broadcast Advertisers Reports data

## Stock and bond brokers—top 10 tv advertisers January/June, 1984

	January/June 1983			January/June 1984			% change
	Network tv	Spot tv	Total tv	Network tv	Spot tv	Total tv	
Shearson/Lehman/Amex	\$230,500	\$401,100	\$631,600	\$4,298,400	\$3,756,800	\$8,055,200	+1175.4
Smith Barney	2,855,100	—	2,855,100	3,999,700	9,200	4,008,900	+40.4
First Jersey Securities	1,134,200	2,298,900	3,433,100	1,934,800	2,026,100	3,960,900	+15.4
Prudential Bache	984,800	2,139,900	3,124,700	2,798,000	896,200	3,694,200	+18.2
Merrill Lynch Pierce Fenner & Smith	4,258,700	766,300	5,025,000	3,549,400	117,200	3,666,600	-27.0
Dean Witter Reynolds*	585,500	9,200	594,700	2,018,700	174,400	2,193,100	+268.8
E.F. Hutton	1,853,800	131,800	1,985,600	1,804,300	1,700	1,806,000	-9.0
Fidelity Investments	—	35,500	35,500	—	1,759,500	1,759,500	+4856.3
Charles Schwab	118,600	354,800	473,400	208,200	810,800	1,019,000	+115.3
Paine Webber	1,273,500	1,056,000	2,329,500	484,400	318,800	803,200	-65.5
<b>CATEGORY TOTAL</b>	<b>\$13,294,700</b>	<b>\$11,799,600</b>	<b>\$25,094,300</b>	<b>\$21,095,900</b>	<b>\$12,429,200</b>	<b>\$33,525,100</b>	<b>+33.6</b>

\* Does not include Sears Financial Network advertising including Dean Witter

Note: Only stock and bond broker tv advertising included in above data where companies have other lines of business

Source: Television Bureau of Advertising from Broadcast Advertisers Reports data

## Birch (from page 90)

Also on the minus side, says Kostyra, is that while reports at Birch are frequent, the service doesn't give the depth of station coverage offered by Arbitron—"well over 150 markets as compared to Birch's less than 100 markets." Overall, Kostyra sees the ad shop as continuing to use Birch only for specific information, and not with any great frequency. However, there are some data which Kostyra notes will be of use to the agency: qualitative and ethnic.

He says the qualitative data furnished by Birch will be of "considerable" interest to JWT, in terms of tracking the working woman, record-tape purchases,

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**Eastman Radio, says senior vice president Alan Tobkes, is highly supportive of alternative ratings services. He notes that Birch is used whenever possible. "If a station subscribes to Birch, we use the material along with Arbitron, particularly if Birch puts our station in a better light than Arbitron."**

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beer consumption and other categories. In the ethnic area, Kostyra notes that the Birch data will be useful because the company will be reporting on black, white and Hispanic audiences, an area that the agency has not been fully utilizing in research.

### Arbitron's vulnerability

Despite the misgivings about Birch expressed by Brandt, the Bates executive feels that Arbitron is "vulnerable." He says the industry believes that Arbitron is a "good service for today, but if someone comes along with a methodology similar to Birch or RADAR and produces a comprehensive service, I think a lot of people would consider swinging over to using a service like that as their primary one."

The only way that Birch can become a primary service, Brandt continues, is either to go the entire route, providing the same kind of information as Arbitron, or "Birch can go into certain markets and broaden the measurements

from metro to more of something like a total audience. But as long as the Birch service remains metro, I don't think the company can ever put any pressure on Arbitron. Of course, Birch has to answer a lot of questions before it goes all-out. For example, will it get industry support and can it afford such a widespread expansion economically?"

### Use by reps

On the radio reps' end, three of the major firms, Eastman Radio, Katz Radio and McGavren Guild, all give Birch a positive rating, but also note that at this point the service is used as a complementary tool to Arbitron. At Eastman, Alan Tobkes, senior vice president, marketing services, says the company is highly supportive of alternative ratings services. He notes that Birch is used whenever possible. "If a station subscribes to Birch, we use the material along with Arbitron particularly if Birch puts our station in a better light than Arbitron."

In any case, Eastman tries to use the information supplied by Birch which is not in the regular Arbitron report, such as qualitative data, location listening, county-by-county breakouts and the audience sharing information in the back of the Birch report. He continues that Eastman's rule of thumb is that Arbitron can provide a station with virtually anything that Birch can, but it costs a lot of extra station money to get additional services, which are similar to those offered as part of the overall Birch contract.

Also, Tobkes says, the marketing division uses Birch when a station client has changed format or when a competing outlet has altered its programming. Birch gives an up-to-date picture of the market, which, he says, is needed in such cases for selling the stations. A classic example is WHTZ(FM), top-rated outlet in New York, which became operational about a year-and-a-half ago. Tobkes says that Birch data were the initial research information used to sell the station. "We tracked the success of the station, used projections based on Birch and successfully sold the station based on their research." Later, Arbitron was used as well.

Carol Mayberry, vice president, Katz Radio, also notes that Birch is not the company's primary selling tool, and she adds that Birch is more of a reference tool than used for buying purposes. However, she points out, Birch is advantageous when it comes to station subscribers seeking to update current research and for qualitative data.

While Ellen Hulleberg, executive vice president, marketing for Interep, holding company for McGavren Guild, Hillier,

Newark, Wechsler & Howard, Major Market Radio, and Weiss and Powell, notes that a questionnaire sent to agencies shows that only 17 per cent of the



*Craig N. Harper, above, Birch Radio vice president, national sales, will work closely with Richard L. Weinstein, newly appointed president, CEO and William P. Livek, senior vice president, sales and marketing, another new appointee.*

planner respondents consider Birch as a criterion when buying radio; 24 per cent of the buyers considered Birch; 15 per cent were in the "both" category; and 35 per cent responded that it was not considered at all. Arbitron fared much better, with 37 per cent of the planners and 39 per cent of the buyers saying Arbitron is considered when buying radio. In "both" the percentage was 22, while in only 2 per cent of the cases, Arbitron was not considered at all. Percentages do not total 100 per cent due to the small percentage of "no response" replies.

### Station subscribers

However, according to Hulleberg, the company has a number of stations which don't subscribe to Arbitron, using Birch instead. "This is what's happening in a lot of cases, apparently." Birch is now the rating service of choice with planners in 15 per cent of spot buys versus Arbitron's 85 per cent, regarding spot avail requests, she says. This represents a continuing drop by Arbitron over the years from a high of 99 per cent in 1979, according to Hulleberg.

On the other hand, Tobkes notes that the agency's avail analysis continues to show that Arbitron is used on virtually all radio buys. "Our salespeople aren't to the point where they are requesting Birch, although we have had plenty of salespeople who have come to us seeking Birch data. When they go to the agencies to present the information, the agency will evaluate the data, but it hasn't got-

ten to the point where agencies will inform us that they want Birch specifically. The Birch data is more of use to our salespeople as it fits their needs than they are to the agencies."

However, Tobkes says, there appears to be a trend for his outlets to rely on Birch on a regular basis, whereas initially Birch had been used in a sporadic pattern. Because of the increase in use on a regular basis, Eastman recently signed a tape contract with Birch. "We found we have 35-40 clients which subscribe to Birch regularly. Some of the subscriptions entail four quarterly reports per year, or one or two reports yearly, because they are in smaller markets. But all-in-all, they subscribe to whatever Birch is doing in the market."

The contract calls for the rating data to be supplied by Birch on tape. "This means we can produce average quarter-hour ranking reports by computer," notes Tobkes. Previously, any data the agency received from Birch had to be pulled, typewritten and sent to the rep's salespeople, Tobkes explains. "With the new contract we will have computer access to the Birch rating data. This in itself will help give the data new visibility on the agency level. I don't say the information will be accepted more or any less, but it may encourage its use. Agencies like to see computer information."

Meanwhile, at this point, most of the agency and rep sources interviewed say they know very little about the new consumer research service being introduced by Birch. At Eastman, Tobkes says that from what little he's seen it

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**Birch, according to McGavren Guild's Ellen Hulleberg, is now the rating service of choice with planners in 15 per cent of spot buys versus Arbitron's 85 per cent.**

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would appear that Eastman will not utilize the service. "From the initial write-up I've seen, it seems to me it is designed for the radio station itself. On the other hand, anything a station uses to sell locally can be of help to a rep selling nationally. If it's good information for them, it's good for us. All in all, I think it will be an interesting year coming up, especially because Birch appears to be making a serious run in the research service area." □

**Libov** (from page 51)

Doug Watts, and to the local state Reagan-Bush committees anytime there may be questions.

On television, the Reagan-Bush campaign kicked off the evening of September 11 with *The Reagan Presidency*, a half-hour paid 'documercial,' road-blocked across all three TV networks plus a dozen key independent stations of the caliber of WGN-TV Chi-

erage shares for such high-rated, regularly scheduled primetime entertainment series on the networks as *Dynasty's 37* or the 40 racked up by *Dallas*.

The kickoff half hour was followed by political announcements on all three networks, plus spot in close to 100 markets. In local broadcast, says Hinson, the key to success has been the "tight coordination between the Tuesday Team and the broadcast group at Libov."

Ongoing polling results are assessed

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**At weekly Washington meetings between Hinson and key campaign managers, decisions are made as to where readjustments in spot weight are needed to meet local changes in opinion. Each Friday these decisions are passed on to Libov for readjustment of the following week's spot advertising.**

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cago, plus three cable networks: ESPN, CBN (the Christian Broadcasting Network) and superstation WTBS (TV). All of it, on all networks and stations, hit the air simultaneously, from 8 to 8:30 p.m.

This was the first time, so far as anyone on the Tuesday Team knows, that any half-hour paid political program has been simultaneously broadcast by all three TV networks. Nielsen reports a combined rating of 23.6 for the half hour and a 44 share, which may be the highest share in history for any political program, and compares favorably with av-

continually, by state, by the Reagan-Bush staff in Washington. Then, at weekly Washington meetings, Hinson meets with key campaign managers. It's there that the decisions are made as to where readjustments in spot weight are needed to meet local changes in opinion. Each Friday these decisions are passed on to Libov for readjustment of the following week's spot advertising. These adjustments can involve addition and/or deletion of markets, increase or decrease in spot weight by market, or changes in target audience demos by market, all

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depending on local reaction to whatever issues have most recently created the biggest waves among which voter segments.

If the most recent polls, for example, show that a particular issue can be "an area of opportunity" against a particular sub-segment of voters in a particular state or region—blue collar voters, for instance, or perhaps citizens 50 and

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**If the most recent polls show that a particular issue can be "an area of opportunity" against a particular sub-segment of voters in a particular state or region, the advertising can react to that, both creatively, and in terms of local broadcast weight.**

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up—the advertising can react to that, both creatively, in terms of which spot to pull from the commercial pool, and in terms of local broadcast weight against the particular voter group or groups most affected by the issue. Degree of shift depends on local prominence of the issue. This is why the commercial mix and the rotation of a given spot can differ from one state to the next, or, for example, between what's seen in the western states and what's seen by voters in the farm belt.

Presidential campaign spending is fully funded by the federal government, to the tune of \$40,400,000 allocated to each national candidate. Tuesday Team members don't go beyond that, but other campaign watchers talk about a "rough rule of thumb" derived from the fact that each party's \$40,400,000 nut covers everything from campaign buttons to rental of meeting halls, as well as straight media expenditures.

Thus, the "rule of thumb" is that about half the total goes to media advertising and that some 70 per cent of the \$20 million goes into broadcast. And of that broadcast total, something like \$8.5 million is invested in spot television, another \$8 million in network television, and \$3.5 million for radio, "to act as the frequency medium to pound home the message."

And all of that \$20 million is concentrated into the eight or nine weeks between Labor Day and Election Day,

which this time around will be November 6.

Before campaign advertising started, the Libov group wrote each station, asking its management if they preferred that the buyers worked through their rep or direct. Some 95 per cent of the stations asked that the buying go through their reps, but Farrell notes that, "We still asked for the name of a contact at each station, primarily to check with each week on Mondale-Ferraro broadcast activity, but also in case our rep contact couldn't be reached in time to make a quick change if necessary."

#### Station contact

Thus, even though actual spot orders are placed through the reps in most cases, each Libov market specialist calls the station contact every week to ask: "Are there Mondale-Ferraro commercials on your station this week?" and, if so, "What's the budget level?"

Farrell says most stations will tell, on the theory that political activity is a matter of public record that any voting citizen has the right to know. And she adds that, "Of course, it cuts both ways. If they want to, Mondale's people can just as easily find out where we're advertising."

For the very few stations that remain reticent to tell Farrell's buyers what the opposition is up to, she points out that Democratic expenditures are "easy enough to estimate," based on what the other stations in the same market report, and on the market rank of the one station that won't talk.

Each Libov buyer either has a computer terminal at his or her desk, or can use one of those in a nearby terminal pool to enter the buys. Each market has its own code number and each market is also assigned a "plan" number, according to the level of broadcast weight it's scheduled to receive the following week. But the week after that, any given market may be switched to a different plan, if its spot weight is raised or dropped in response to the previous week's voter polling.

Many of the CRT displays a buyer can punch up on the Libov system aren't too different from those familiar to buyers at most major agencies.

But the program that provides the up-to-the-minute status report on all buys from Libov's offices to the Tuesday Team's terminal is the one that shows for each market at any point in time side-by-side columns displaying authorized weight for the market in GRPs and corresponding authorized dollars, number of GRPs already placed and corresponding number of dollars spent to achieve that weight, and a fifth column showing the difference. That

difference is the number of authorized dollars not yet placed, and therefore still available.

It's the target number of GRPs and dollar authorization in the first two columns that may be changed for any market "next week," depending on what "this week's" poll shows about voter opinion in that market.

Thus, any market is subject to change at any time, with addition or subtraction of GRPs and corresponding number of authorized dollars, to put that market under a different "plan," or weight level with a different budget authorization. And as the buyers keep executing these changes over the course of the campaign, and entering those changes into the computer, supervisors at both Libov and at the Tuesday Team can punch in at any time to see which changes have already been completed in which markets, and where the latest change authorizations have yet to be carried out.

Section 315 of the Federal Election Law deals with rates charged for political advertising and with candidates' access to advertising time. Farrell says that the access provisions can really be made to work for candidates, but that the

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lowest unit rate provisions work effectively only in the earliest stages of a campaign, in early September, before too many other candidates for state and local office also start to flood stations with requests for time. And those lowest unit rate provisions also work better for daytime or early fringe time periods that

*(continued on page 96)*

# the marketplace

## The Marketplace Rates

Situations Wanted: \$30.00 per column inch. All other classifications: \$42.00 per column inch. Frequency rates apply. Minimum space one inch. Maximum space four inches. Add \$1.50 handling charge for box numbers. Copy must be submitted in writing and is due two weeks preceding date of issue. Payable in advance, check or money order only.

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### PROMOTION DIRECTOR

California's #1 Independent seeks an aggressive and creative Promotion Director. Must be experienced in budgeting, supervising department personnel, print & radio advertising and creating on-air promotion spots. Knowledge of production and Independent TV station operation a plus. Send resume and salary requirements to: General Manager, KMPH TV, 5111 East McKinley Ave., Fresno, CA 93727.

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Must have broadcast and/or ad agency experience. Should have some sales knowledge for promotional assistance in sales aids, agency presentation, etc. Creative direction and production of in house station promotion with network co-op, print, radio and outdoor. Contact: Dave Herman, KOB-TV, P.O. Box 1351, Albuquerque, N.M. 87103. EOE M/F.

## Help Wanted

### ARTIST/TV

Graphic artist to create storyboards and prepare art for electronic computer animation. Must be proficient in TV adv. and network quality graphics. Ability to create and prepare mech for print ads helpful. Non-smoker. Excel future for creative person with exp. in TV/computer animation. Send resume to Dolphin Productions, Inc., 140 E. 80 St., NYC 10021.

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are not in too much demand by candidates, than they do for news adjacencies, which is where most candidates for any and all offices prefer to be.

### Lowest unit rate

The law reads that stations must provide the lowest unit rate for any given daypart that was paid by any advertiser within 60 days preceding any general election. But interpretation of this rate provision has been loose enough so that if a station feels demand has increased "due to normal business conditions" to such an extent that to have to settle for the rate the candidate thought he was entitled to is "unfair" to the station, the station can claim, for example, that demand for its news is so heavy that it's justified in raising the rate for all comers, including political candidates. As a result Farrell says that, "My own opinion is that it's time for 315's rate provisions to be rewritten."

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### Each Libov buyer either has a computer terminal at his or her desk, or can use one of those in a nearby terminal pool to enter the buys.

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However, she adds that the equal time and reasonable access provisions of 315 sometimes *do* work for candidates. She points out that some television stations will "try to tell us that their news, including all two hours of *Today* or *Good Morning America*, are totally sold out, even though only certain segments of those shows are what you might call real hard news. We'll sometimes win that situation, but when we don't, the station will usually give us some primetime avails instead."

The buyers will also usually win for their candidates, she adds, when some radio stations attempt to deny them full drivetime placement, and tell them the buy has to be spread evenly across all dayparts, which would put only some of the spots in drivetime or in or adjacent to news.

"The stations haven't been able to get away with that, either," says Farrell. "We're on the phone to the FCC in Washington at least three or four times a day, every time some new problem with 315 comes up." □

to be a structure in the industry whereby the producers and artists should be compensated."

While the Association of Music Video Broadcasters is opposed to stations paying record companies for videos, Nasatir says he would support a plan setting up a royalty performance organization, similar to ASCAP and BMI. Under the new organization, music video stations would pay a modest amount, based on a percentage of their revenues, for the rights to play "whatever videos they wanted. I can see this as a possible solution as we go down the road."

PolyGram's Epanand says that there are as yet no firm answers on the payment question, but he agrees with Nasatir in that what is needed is a system which compensates producers and artists. Such a system in the end, he says, would serve broadcasters, the video industry and the record companies in that it would create opportunities for "more and better product." If music video continues to be the "bastard child of marketing, music video's existence will rise and fall with the vagaries of the record market and its profits."

Mark Levinson, president of Picture Music International, music video producer, notes that his company would not be profitable in 1984, its first year of operation, if it relied solely on record companies' music video budgets. He continues that more realistic and healthier budgeting on the record companies' part would not only make a profit possible, but "it will contribute to the appeal and longevity of the product and stimulate creativity that is so often affected by budgetary constraints."

### Some options

Some stations have already been approached by record companies about whether they are willing to pay for videos, it's understood, and have been given a few options as feelers. At WPHL-TV Philadelphia, Zvi Shoubin, station manager, says that he's against paying for the use of videos, but has been offered two informal plans by record companies for either purchasing clips individually or on a package basis. He says he favors a package arrangement, assuming the pricing would be more reasonable than buying on a clip-by-clip basis.

Shoubin adds that the pay talks have included the extension of his deal with the record people, which provides for the station to syndicate its shows containing music videos.

At this point, WPHL-TV has two daily video shows, *Dancing on Air*, from 4-5 p.m., and *Video Rock*, which airs from 11-11:30 p.m. *Video Rock* had been

syndicated to three or four TV stations, on a pay basis, but now is only aired by WPHL-TV, says Shoubin. He says that his station was the first TV outlet to begin syndicating its own music video shows, back in 1980. Regarding any pay arrangement with the record firms, Shoubin says that syndication would enable the station to "get its money back. But if I can't syndicate the show, I'll have to figure out what the clips are worth to me on a local basis."

Two other TV outlets which have placed their product into syndication are WVEU-TV and KRLR. At the Atlanta station Greene says he sold a one-hour strip show to several cable operators, but that the show was pulled after eight months because it became "cost-inefficient." In other cases, the station has syndicated some selected programs, containing interviews, taped live performances and video clips, to several independent stations, according to Greene.

He says that the station has been viewing syndication as its overall broadcast right, under its licensing arrangement with the record companies. However, he is currently in negotiation with the suppliers to have syndicated rights specifically included in future deals because he plans to expand in the syndication arena, starting with developing of pilots. KRLR's Scott has been distributing two one-hour weekly video shows featuring dancers from the Riviera Hotel in Las Vegas, via barter. He says the shows are seen in 13 markets, where they are aired mornings during the week. Scott continues that his station plays the programs in primetime.

KRLR is the only TV station in the country which airs music videos fulltime, says Scott (WZTZ-TV Marlboro, Mass. is to debut this month as a 24-hour per day music video outlet). Scott believes that Las Vegas is ideal for airing the videos. "Las Vegas is a young-skewing market, with about 84 per cent of the population falling in that category." While the station generally follows the programming pattern of adult contemporary radio stations, as do most of the other TV outlets that emphasize music videos, Scott notes that the station dayparts according to the city's unusual lifestyles.

For example, he points out, instead of blocking specific time periods for kids, the station runs videos throughout the day which may be attractive to the young, "because kids have their TV sets turned on here all the time," says Scott. Dayparting generally consists of four-hour blocks beginning at 6 a.m. and going through 10 p.m., followed by eight hours of videos until 6 the following morning. While the veejays are changed

(continued on page 98)



# In the Picture



**Dr. Rona Yohalem**

*Director of research at Geer DuBois, newly promoted to senior vice president, looks for less expensive ways to find the answers her agency's clients and creative people need. Here she describes one way that's already being put to work.*

**Dr. Rona Yohalem**, director of research at Geer DuBois Advertising, and recently promoted to senior vice president, believes that one of a researcher's greatest services to a client can be to "step on the brakes and point out where we *don't* need to do an elaborate research project," because, "There may be less costly ways to find out what we want to know."

One such way was developed by Dr. Yohalem herself. But she modestly assures visitors that the benefits of the technique—low cost and speed—are equaled only by its simplicity. She explains that it involves taking a commercial idea at its earliest stage and having an artist convert each frame of the original story into an easel-sized presentation card. Then one of the creative people who came up with the idea presents it on camera, in house, explaining what each frame is about, just as he might present the story board itself to the client. And a couple of his colleagues can do the voice-over.

The resulting tape, played back to a focus group on a VCR, substitutes for the more costly animatic treatment, and at the same time, notes Yohalem, "avoids putting an untrained consumer in the position of trying to visualize how well this commercial is going to come out with nothing more than the original story board itself to go by."

**She explains that the technique** was developed "to meet the need for a simpler, less expensive, and much quicker way to answer questions that don't require the full-dress and fairly expensive research analysis that goes with bringing in an outside service to do full-scale animatics. This, she adds, can cost anywhere from \$5,000 to \$10,000 and up, "against maybe a couple of hundred dollars for making up our own artwork and taping the presentation."

But she also observes that, "There are times when the full treatment is needed. For instance, our presentation tapes can't get us answers to executional questions. We can't produce a quantitative score with it. But it is useful for concept testing, to get people's reaction to an idea. We can watch consumers' qualitative reactions, and we can find out how well a commercial, even in this rough form, is likely to communicate the point we want to get across. And it does give us the quick feedback at an early stage, just one step past the story-board, before going ahead and spending a bundle of either research or production money."

Yohalem also explains that the ability to do this "allows us to take the risk out of what otherwise would be risks that we probably wouldn't take if we didn't have this way to keep costs down doing it."

**On working with the agency's creative teams**, Yohalem says that, "Instead of applying the same formula to every marketing and communications problem, we like to sit down together—creative and research—and talk over what the objective is for each client, and identify exactly what questions we *really* need answers to. Then we decide whether we already have the answers from previous experience; if we don't, is research needed to find those answers; and, three, if research is needed, just how elaborate does the research have to be?"

"After all," she adds, "it's sometimes better to do no testing and rely on good judgment, than to plunge ahead and use some technique that's all too easy to misinterpret, which could steer our people up the wrong road."

Yohalem got her doctorate and started her career as a teacher at New York University specializing in basic learning theory. At the same time, she was involved in experiments to determine the processes by which animals—specifically, pigeons, mice and monkeys—learn. But she recalls that after working on one theoretical project over a period of three years ("Today I hardly remember why it was so important to find out just what it was I was trying to find out") she grew impatient and went out to look "for a more fast-paced environment offering a wider variety of projects, and projects that would yield much faster results."

And she adds that, "I've learned far more about motivation since I went to work in advertising—to determine just what chain of events it is that leads a consumer to prefer brand A over brand B—than I ever learned working with my pigeons and monkeys."

## Music video (from page 96)

with the rotation of the music, the music doesn't conform strictly to set rules, Scott notes. The 10 a.m.-2 p.m. time consists of soft rock with a Frank Sinatra and country video thrown in for the "older" demos, while the 2-6 and 6-10 p.m. dayparts contain mostly top 40 videos. Hard rock is carried after that. WLXI's Smithwick divides the station's 19-hours of videos into four dayparts. From 6-10 a.m., the videos are generally soft rock, followed by adult contemporary clips with emphasis on the 18-34 age group, from 10 a.m. to 3 p.m. From 3-8 p.m., the schedule is harder rock for the teens home from school, and in the 8 p.m. to 1 a.m. period, the videos are a mix of rock styles.

Matlock notes that he will have some block programming on his stations when they debut, and will stick to rotations ranging from heavy to medium to light, depending on the daypart. Interestingly, he defines the demo target audience for his stations as between 14 and 36, as compared to the younger demos usually targeted by most other stations.

The kid category, however, is not seen as a demo group requiring much attention. WVEU's Greene says that the 8 a.m.-3 p.m. daypart is the most ineffective time period at the station, since school kids are not home. And WFNB's Pruett says that, "Kids would rather watch cartoons than videos, so we don't pull any kid numbers."

## Syndication fatalities

On the national syndication front, with three or four exceptions, the situation regarding music videos programming has been gloomy at best. Close to two dozen music-type shows were introduced at last February's NATPE International convention, and almost all fell by the wayside. Only one or two made it to the tube, including Group W Productions *HOT*, which made its debut with 80-plus markets on June 11, but was canceled after 12 weeks.

According to a Group W spokesman, *HOT* was dropped because of poor ratings, although the advertising and clearances initially were "very good." What triggered its cancellation, he notes, was that Metromedia, one of the first groups to sign to carry the show, dropped *HOT* after four weeks. Hurting the barter show as well, he believes, is the fact that it was introduced in the summer months, when many of *HOT*'s target audiences, teens to young adults, were not available.

One syndicated strip video show introduced at the February NATPE conclave, Viacom's *This Week's Music*, premiered a few weeks ago. It was ini-

tially considered for a summer "go" but the debut schedule was ruled out because of the feeling that "none of our audience targeted for the show would be home," says Charles Koppelman, chairman of The Entertainment Co., which is co-producing the program with Viacom. Koppelman says that Group W made a "tactical mistake" by putting *HOT* on in June, as against a fall start.

## Stereo's impact

*This Week's Music* is being offered in both half-hour strip form and as a weekly hour program, and is taped in stereo. Joseph Zaleski, president, domestic syndication at Viacom, believes that stereo is the wave of the future for music on television. It's Zaleski's opinion that the countdown format of music video shows such as *HOT* doesn't have sustaining power. "These kinds of programs may be all right as weekly shows but not as strips. By the time the videos get on the air on countdown shows everyone is familiar with them. They are no longer illuminating or fresh, because they are no longer growing in popularity. Records and the videos are at their zenith when they are just coming on the market and while they rise in the first four or five weeks."

*This Week's Music* in the strip version is offered via cash and barter, with Viacom taking one 30 for national sales and, in the hour show, Viacom gets two-and-a-half minutes, says Zaleski. According to the domestic syndication chief, Viacom has had no difficulty in selling the national time, but admits that with so many syndicated music video shows failing, Viacom is at a point where the opening weeks will set the pattern on how *Music* will do or where it will go. The weekly lineup represents about 80 per cent of the country, notes Koppelman.

Other nationally syndicated music video shows include *America's Top 10*, weekly countdown program, from All American Television; *Rock-N-America*, produced by PMI and distributed by Centerpoint Distribution (All American Television sells the time), and *New York Hot Tracks. New York Hot Tracks*, which originally began as a local show produced by WABC-TV New York, is currently in 84 markets, including all of the top 10 and 28 of the top 30, notes a WABC-TV spokesman. The 90-minute weekly show has a six national and 12 local sale split, and is sold via Golden West Television.

The other two weekly programs accenting video music are also piling up substantial clearances. *Rock-N-America*, hour late-night show, has gone through some format and host changes, designed to make it faster and funnier, is

## The situation regarding nationally syndicated music video programs is gloomy at best.

on a total of 90 outlets, including all the NBC-owned stations, and two CBS O&Os. *America's Top 10*, is starting its fifth year in syndication. The show was aired on 117 stations in 113 markets in May, according to Arbitron.

In the specials area, LBS Communications did extremely well in syndicating the first annual *MTV Video Music Awards Show*, held recently in New York and shown live on MTV. Available with two runs for airing from September 15-23 in a two-hour form, the music video gala was shown in 82 markets, including 39 of the top 40, representing about 76 per cent of the country, says an LBS spokesman. Most outlets ran the special in primetime. Major sponsors in the 12-and-12 barter show split were Nabisco, Revlon and Anheuser-Busch.

The MTV awards special is going the foreign route as well. Filmtel recently completed negotiations with the Ohlmeyer Communications Cos., which co-produced the special with MTV in association with Radio City Music Hall Television, for the TV rights to all foreign markets except Japan, Australia and Canada.

## Country debut

While syndicated video music shows generally contain clips in the adult contemporary vein, Syndicast Services will introduce what it calls TV's only national show spotlighting country music videos. Set to debut this month, the show, *Countryline*, will premiere as a two-hour pilot/special, seen as the forerunner of a one-hour weekly series beginning in January. The program features interviews with country signers who field phone-in questions, as well as uses clips.

According to Leonard V. Koch, president of SS, 13 stations were signed for *Countryline*, in its initial five-day sales period. The stations include WSPA-TV Greenville - Spartanburg - Asheville, KSTU(TV) Salt Lake City, WKCH-TV Knoxville and WLTX-TV Columbia, S.C.

Programs such as *Countryline* may be a portent of things to come. And, according to PMI's Levinson, the company is not just producing videos for TV as a rock video outlet, but in the generic sense is also producing country music videos and jazz, R&B, MOR and even classical music videos. □

# Inside the FCC

*The following is excerpted from a recent speech by FCC Commissioner James H. Quello at the Western Conference of the American Advertising Federation in Reno.*

## **FCC's greatest impact on advertising: expanding the distribution channels**



*James H. Quello*

## **Future commissions may be more regulation-minded**

## **'Truth in advertising' is not solely advertiser's problem**

The greatest impact the FCC has had on advertising in the 10 years I have served on the commission has been our efforts to authorize additional distribution channels for advertising messages. Such additional channels include the growth of UHF-TV, cable TV with their advertiser-supported cable channels, low power television, teletext, MDS, and direct broadcast satellite services, not to mention the growth of radio with additional allocation of over 1,000 stations. The increasing new distribution channels provide greater opportunities to target specific audiences at a hopefully competitive cost-per-1,000 price.

Perhaps the second most significant action by the commission in my list of "significant actions" is the elimination of commercial time guidelines. I am convinced that over time advertisers and broadcasters will experiment with new and innovative advertising formats. I believe there is no limit to creativity in the advertising industry. Perhaps by eliminating some of the regulations imposed on broadcasters, and indirectly on advertisers, greater efficiencies can be introduced in the development of advertising messages for a wider variety of distribution channels.

With the deregulation efforts at the FCC comes increased responsibilities for broadcasters, and I might add, advertisers. As the marketplace orientation to public policy progresses, broadcasters and other licensees will be affected more directly by consumer expectation and demands. If there is shelving or neglecting of the increased responsibilities brought on by deregulation, then there is the likelihood that the public will play a more active role in petitioning the FCC, and in the case of unfair and deceptive advertising, the Federal Trade Commission.

It is important to realize that my colleagues and I at the FCC have maintained that we have the right to establish guidelines governing advertising. However, we chose an alternative approach of marketplace-based policy.

So while the present commission is not inclined to regulate such things as "good taste," it seems clear that future commissions will have such options should they desire to exercise them. Conceivably the commission could make a public interest finding that advertising should be limited or prohibited from interrupting programming continuity—or even that advertising should be permitted at only certain times of the day.

The FCC prefers not to regulate the content of broadcast programs or advertising. Actually, the First Amendment and Section 326 of the Communications Act expressly prohibit us from program content censorship—this includes advertising content, at least to some extent.

In my opinion, the best means of assuring a marketplace approach to policy formulation is to assume the responsibilities and social consciousness such an approach affords the telecommunications industry and those industries, such as advertising, who play a key role in the financial support of licensees.

**In no case do we pass advance judgment** on any advertiser or advertisement. But neither do we allow the licensee to claim that "truth in advertising" is solely the advertiser's problem. To do that would be to violate a first principle of broadcast regulation: The licensee is ultimately responsible for what he allows to be broadcast.

The Federal Trade Commission has a mandate to protect the public against unfair and deceptive advertising, while the FCC must protect the public interest, convenience, and necessity in the granting of broadcast licenses. Over the years, regulations at both commissions have been formulated to implement various interpretations of our mandates. I can't speak for the FTC. However, at the FCC I do know that in some instances rules formulated years ago to protect the public interest have become antiquated and in some cases have actually stymied the public's interest. A review of our rules has led us to eliminate many that imposed unnecessary burdens on licensees. We also enacted

## Inside the FCC

(continued)

rules that authorized new services to meet the public's needs. The commission's recent deregulation of TV illustrates the new FCC attitude. The FCC not only relied on a marketplace policy approach on eliminating commercial guidelines, but also voiced First Amendment concerns regarding commercial speech. The Supreme Court has increasingly recognized the First Amendment implications in regulating commercial speech. Current petitions by parties before the Federal Trade Commission may raise significant First Amendment questions with regard to the manner in which commercial speech is regulated. I believe that the efforts by SMART (Stop Marketing Alcohol on Radio and Television) and others before the FTC may raise serious First Amendment concerns regarding commercial speech.

### Curbing commercial speech doesn't remove problems

**I am sympathetic to the ultimate objectives** of public interest groups who want to reduce the incidences of drunk driving and teenage alcoholism. However, past experience has shown that the suppression of commercial speech does not remedy such situations.

A case in point is the ban on cigarette advertising that was applied exclusively to the broadcast media. In my opinion, the resolution of the issues raised by interest groups is not effected by the suppression of commercial speech, but rather by the continued development of messages and programs which inform the public on issues of public concern such as crime, alcohol and drug abuse and drunk driving. In this respect, I applaud the efforts of both the broadcasting and advertising industries that have provided time and creative talents to inform the public on issues impacting public health and safety. I urge you, in light of the responsibilities inherent in the deregulation process, to continue these voluntary efforts to serve the public and your industry.

### Some influential groups feel advertising is harmful

**Remember, there are influential groups** in Washington that simply believe advertising, and particularly TV-radio advertising, is socially and economically harmful. Opponents of advertising claim commercial broadcasting is not an informative, entertaining, free service to the public, but is rather an over-commercialized, profit-dominated advertising business that costs the public in increased prices for products and services. They say that TV, the most powerful vehicle for information and enlightenment, is dedicated in the United States to selling goods at the lowest possible advertising cost—at the lowest cost per 1,000. Mass audience is delivered, if necessary, by depictions of violence and sex, escape drama, by newscasters in an almost frenzied adversarial zeal to discredit the government of their own country, and by rapid comedy and quiz shows with too few enlightening programs calling for serious reflection. The argument continues (with some validity) that broadcasting is using up the highest paid creative skills of our nation, not to enlarge the human spirit, but to sell soap, cars, underarm deodorants and vaginal antiseptics at additional costs and high profits.

The "bottom-line" message of the critics is: TV and radio are the most powerful communications instruments in the history of civilization. They should be developed not for the narrow goals of sales and profits but to inform and enlighten the public and support and inspire the beleaguered spirit in our society. They have a point that broadcasters and advertisers alike should heed. The best defense is a constructive sense of social consciousness and responsibility by broadcasters and advertisers.

### Advertising and marketing are vital forces in U.S.

**With my background,** I believe advertising and marketing are vital forces in the American way of life. But *what* I believe, and you believe, and the critics believe about whether or not there should be broadcast advertising is not the issue here.

Long ago it was decided that the principal broadcasting service should be *advertiser supported* and *free* to the general public who had receiving equipment. The American people through Congress, rejected the support of broadcasting through the concept of license fees and rejected the creation of a government controlled broadcasting monopoly (which is characteristic of broadcasting systems in other countries).

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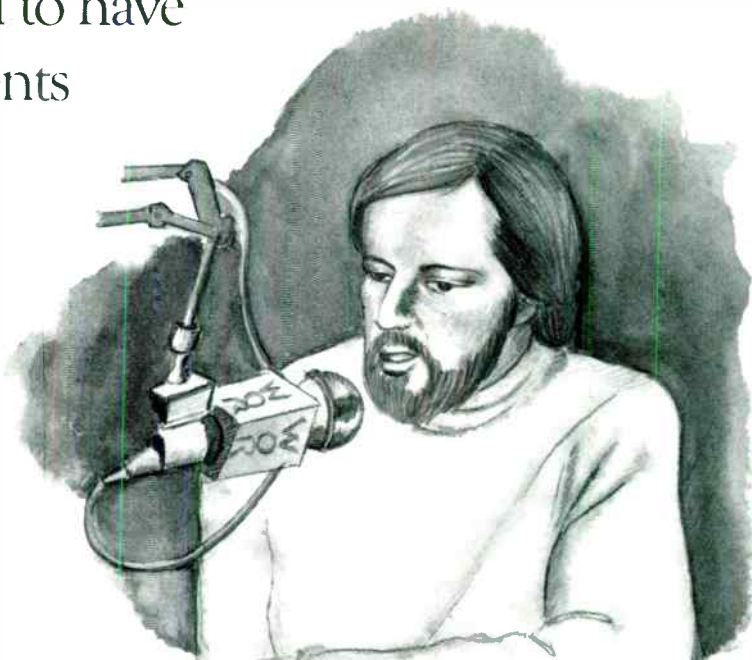
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