Television/Radio Age

AUGUST 15, 1977 • $1.50

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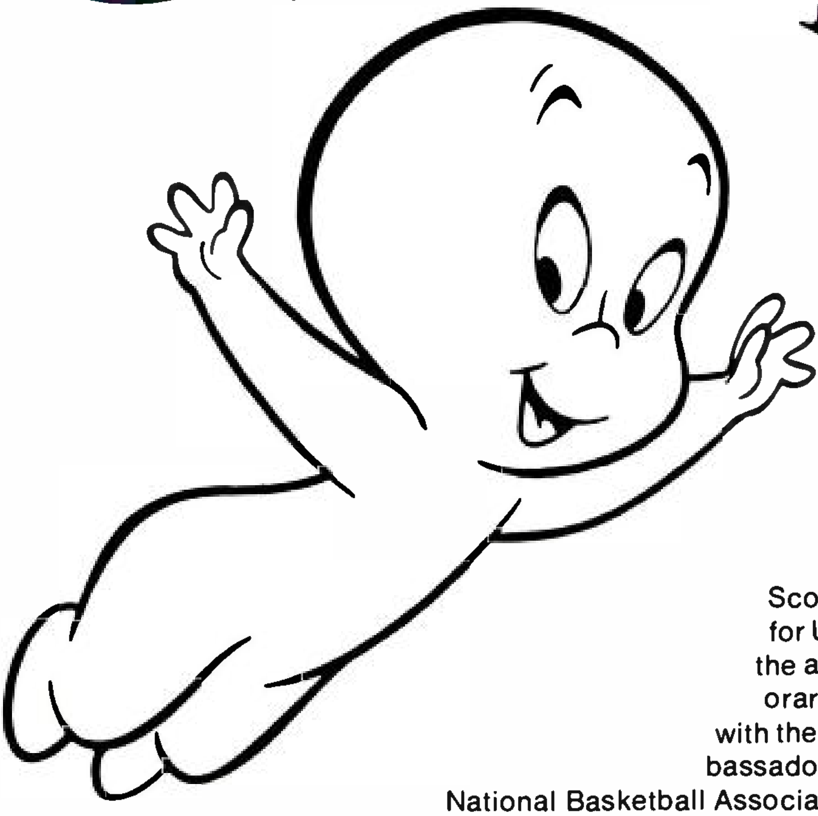
244 COLOR CARTOONS

Casper®

THE FRIENDLY GHOST



A runaway hit, year after year...now playing in 66 markets

Earning top ratings

Winning enormous community acceptance

The prestigious CASPER is the official recruiter of America's Boy Scouts . . . the year around spokesman for UNICEF as well as Grand Marshal of the annual UNICEF parades . . . the honorary astronaut who "flew" to the moon with the crew of Apollo 16 . . . good-will ambassador of baseball's National League, the National Basketball Association, American Dental Association.

As super star of Harvey Comics, with an annual circulation of 36,000,000, CASPER delivers vast, pre-sold audiences.

And the promotion potential is enormous; there are countless CASPER merchandising products.

Caution: CASPER, The Friendly Ghost, will frighten your competition.

WORLDVISION ENTERPRISES INC.

The World's Leading Distributor for Independent Television Producers

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This year, thousands of kids are enjoying "Summer Camp" without leaving home.

For too many kids, the end of the school year used to mean the end of learning. And the beginning of boredom.

But not now, thanks to "Summer Camp," Group W's new series of weekday half-hour programs that bring the outdoors into the living room.

Shot on location at the La Honda (Calif.) YMCA Camp, "Summer Camp" shows real kids discovering the wonders of nature. With the help of an experienced counselor, they learn how to paddle a canoe. Build a weather station. Cook outdoors. Build and use a compass. Activities designed to involve the youngsters at home while teaching them self-reliance and the need to work together.

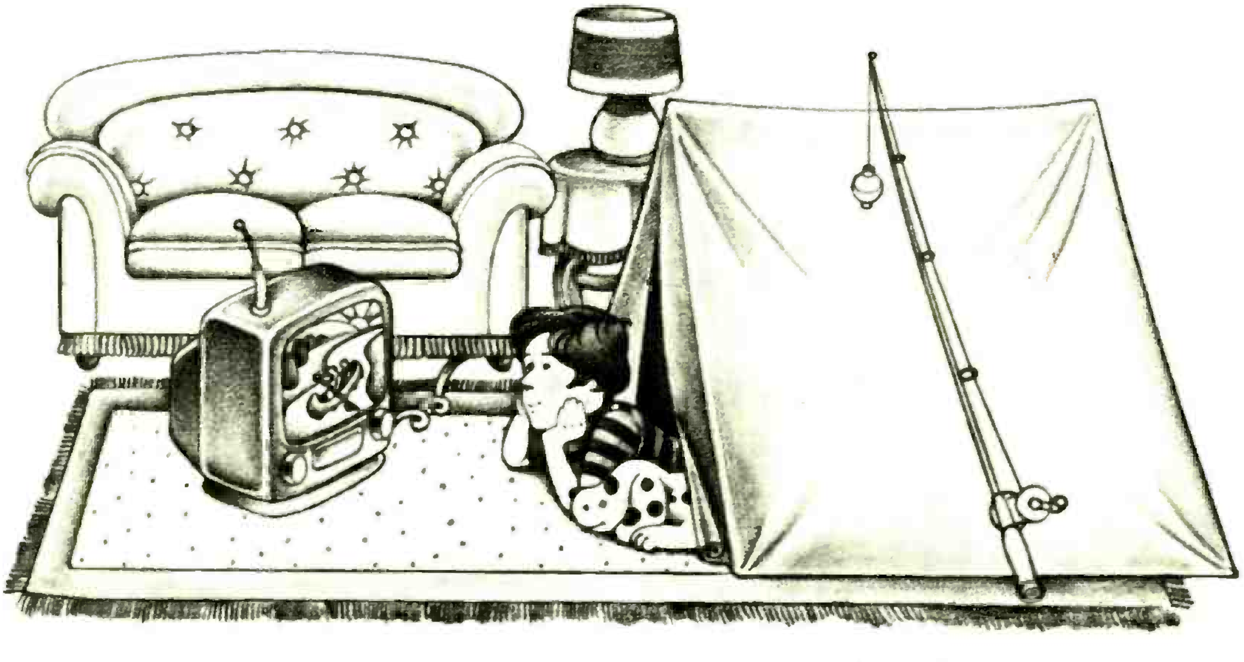
"Summer Camp," developed by Group W's KPIX, San Francisco, is being aired on our five stations. The Pittsburgh *Post-Gazette* calls it "the next best thing to actually going off to camp."

Significant programming for the young is a continuing objective for Group W. For pre-schoolers and their parents, we produced "Playmates/Schoolmates." For teenagers, the award-winning "Call It Macaroni." Now, "Summer Camp" for preteens. And, upcoming, for both parents and their children, "The First Three Years," a guide for the first 36 months of a youngster's life.

Children come in all sizes and ages. Group W believes there ought to be something for all of them.

GROUP W

WESTINGHOUSE BROADCASTING COMPANY



Television/Radio Age

Volume XXV Number 2 *August 15, 1977*

CHILDREN'S TV, '77

DEPARTMENTS

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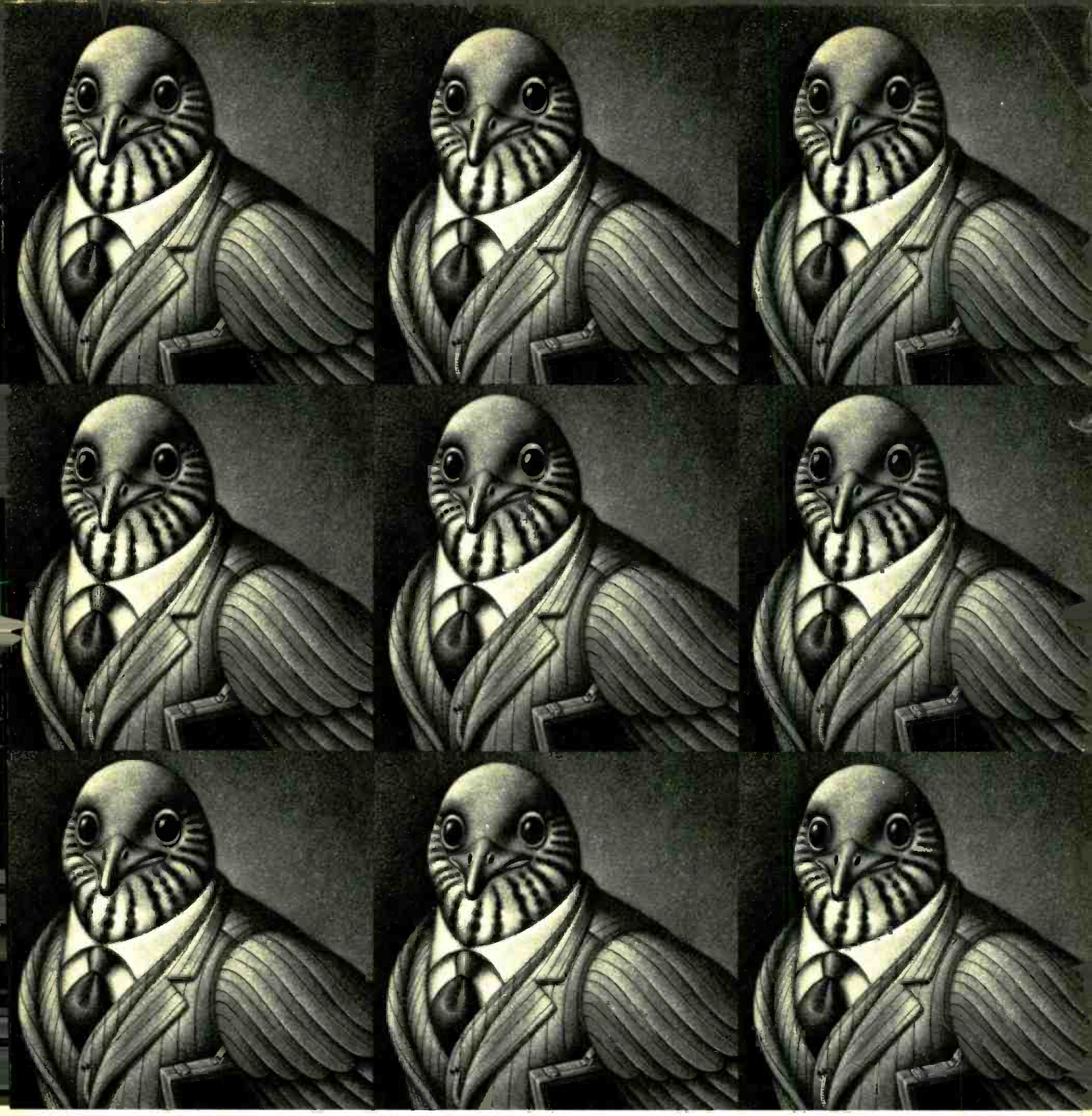

Join the flock of early birds.

Early birds all over the country are flying to make buys for the 1978 season on ABC's four demographic radio networks: Contemporary, Information, Entertainment, FM.

They're taking advantage of our wider choice of availabilities and lower up-front CPM's.

So talk to your ABC Radio Network salesperson right away. To buy the best schedule at the best price.

The Four Demographic Radio Networks.

Divisions of ABC Radio Network

RADIO abc

Television/Radio Age

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Drawing Power!

STAR TREK ANIMATED

22 Animated Half-Hours in Color

© Paramount Television Corp 1973

"THE BRADY KIDS"

22 Animated Half-Hours in Color

© Paramount Television Corp 1972

SOLD LIKE MAGIC TO 49 MARKETS

Pick "Star Trek Animated" when you're reaching for the stars. It's the off-network Emmy award winning series created and produced by Gene Roddenberry, the man behind the original "Star Trek". . . the most successful series in syndication history.

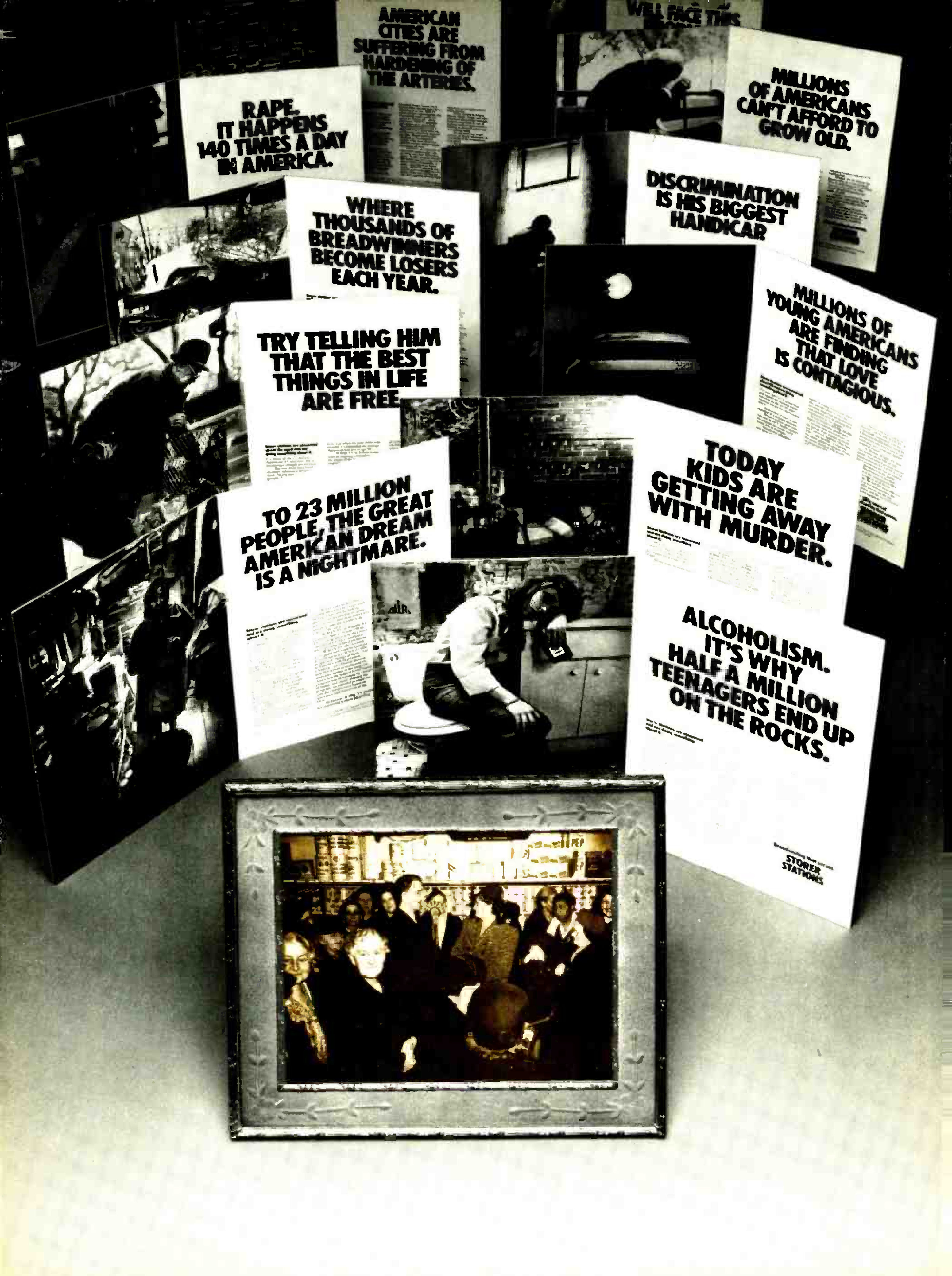
Starring in the colorful animated version are the now familiar voices and famous likenesses of the men who made "Trekkies" a household name: William Shatner as the brilliant Captain Kirk, Leonard Nimoy as the stoic Mr. Spock and DeForest Kelley as the much-loved Dr. McCoy. All featured in spine-tingling adventures that are out of this world.

America is also sold on "The Brady Kids." It's the off-network animated series that follows the adventures of the six brothers and sisters of the wildly successful syndicated series "The Brady Bunch."

Now in colorful animation, and hilarious comic situations, "The Brady Kids." are on their own. Solving mysteries in their tree-top clubhouse and rocking in their own rock group, while your viewers roll with laughter. From clubhouse to schoolhouse, it's good clean fun that brings "The Brady Kids." all the way home.

From Paramount Television

Paramount Television
A Gulf + Western Company


AMERICAN CITIES ARE SUFFERING FROM HARDENING OF THE ARTERIES.
RAPE. IT HAPPENS 140 TIMES A DAY IN AMERICA.
MILLIONS OF AMERICANS CAN'T AFFORD TO GROW OLD.
DISCRIMINATION IS HIS BIGGEST HANDICAP
WHERE THOUSANDS OF BREADWINNERS BECOME LOSERS EACH YEAR.
MILLIONS OF YOUNG AMERICANS ARE FINDING THAT LOVE IS CONTAGIOUS.
TRY TELLING HIM THAT THE BEST THINGS IN LIFE ARE FREE.
TODAY KIDS ARE GETTING AWAY WITH MURDER.
TO 23 MILLION PEOPLE, THE GREAT AMERICAN DREAM IS A NIGHTMARE.
ALCOHOLISM. IT'S WHY HALF A MILLION TEENAGERS END UP ON THE ROCKS.
STORER STATIONS

Publisher's Letter

Television/Radio Age, August 15, 1977

What's behind hold-off in spot TV? Some reps see ominous factors

Is there an informal, unstated "conspiracy" among ad agency media directors to hold off on spot TV buys in order to drive prices down?

Some reps think so. Others think it's the force of the marketplace.

There are significant aspects to the static situation in spot. One of the media directors of a major agency candidly admits that last year there were a lot of early buys at increased prices based on the selling psychology that good availabilities would be in short supply coming into the fourth quarter. However, he says it turned out that there were plenty of good availabilities during the fourth quarter. The agency felt that they bought too soon. This media director says that they are advising their clients to start buying now, since they feel the negotiating climate favors the buyer at this time.

There's general agreement that the network price structure has siphoned off money from spot. (TvB estimates the network gross will increase by 22 per cent in 1977, whereas they're projecting 5 per cent for spot.) This situation again emphasizes the adversary position between spot and network.

Some spot going to magazines, regional buys

There are other factors. Some experimental dollars are going into print, according to the agencies. One of the media directors observed that a major client took $1.5 million out of spot to put into magazines. Magazines, as is generally known, are having a banner year. Radio is getting some of this TV money, but not nearly as much as magazines.

Regional network buys are also diverting money from spot. This trend was given impetus by the FTC "directive" of two years ago to the networks to offer regional advertisers the opportunity to buy network spots on a zone basis. It was originally intended to permit the smaller advertiser to equalize his advertising effort against large national advertisers on a regional basis.

The Bureau of Competition at the FTC urged the networks to undertake a one-year pilot effort to offer regional packages to smaller advertisers. The networks reported their activities to the FTC after one year, but they were never very sanguine about the entire project. After the one-year experiment, the FTC lost interest.

The networks have been selling regionally for many years. However, the networks have more commercial minutes than they had a few years ago and the agencies have encouraged the networks to offer attractive regional packages. According to BAR reports, the number of commercial minutes on the networks increased 10 per cent over a five-year period (1972 to 1976), from 104,289 to 114,778.

Staying with projection of 8% increase in spot

Like many other government regulatory agency ideas, the FTC proposal completely misfired. The advertisers currently taking advantage of regional packages are large national advertisers such as American Can, Beech-Nut, Johnson & Johnson, Nestle and others.

Our *Business Barometer* figures indicate that the percentage increase of spot TV in the smaller markets (stations with annual revenues of under $2 million) is greater than in the major markets. This would lend some credence to the observation that spot is still being placed in the smaller markets, whereas the hold-off is in the major markets where the big dollars are.

In spite of these dynamics of the marketplace, we feel that spot will be strong in the fourth quarter. We are staying with our original projection that spot will be up 8 per cent this year. Any comparison of this year with last year is difficult, since 1976 was a banner year.

Sol Paul

Your kids deserve the best!

This fall give them "Marlo and the Magic Movie Machine"

Laurie Faso as "Marlo" with the "Machine"

Join a fast growing list of top stations that will be treating their young viewers to this rare blend of children's programming that entertains and informs: "Marlo and the Magic Movie Machine," one hour weekly, first run.

Apply whatever measure you choose.

The critics' praise. "A lively hour of information and laughs..."—Lee Margulies, Los Angeles Times/ "Superb and fascinating...although aimed at the 6 to 12 age group, its appeal extended to adults...so entertaining it's hard to realize it's also teaching..."—Bill Hayden, Wilmington (Del.) News-Journal/ "One can only wish it success and hope it spreads..." Lee Winfrey, Philadelphia Inquirer.

The credentials of the companies that make the "Magic" happen. A production of The Corporation for Entertainment & Learning, Inc. and Fish Communications, Inc. Created and developed by The CBS Television Stations in association with The Corporation for Entertainment and Learning, Inc. Produced in association with Post-Newsweek Stations, Inc. at WFSB-TV, Hartford.

The sizable input and the favorable response of educators. Dr. Roger Fransecky, leading authority on TV as a force in learning, heads a program advisory panel of prominent educators and specialists in child development.

The enthusiastic reaction of the kids themselves. Children of all ages have sent thousands and thousands of cards and letters. "Marlo" viewers really get involved.

Rating successes. Off to a fast start with its spring debut on the CBS Owned Stations. Led by WBBM-TV, Chicago, with a 6 rating and 58 share in June, Sundays 8-9 am.*

Plus the support of major national advertisers.

With this sort of performance, is it any wonder that "Marlo" is expanding beyond the five CBS Owned Stations!

The series has been renewed by WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia and KMOX-TV St. Louis. Also cleared by WBZ-TV Boston, WTOP-TV Washington, KMSP-TV Minneapolis-St. Paul, WPLG-TV Miami, WBAL-TV Baltimore, KOA-TV Denver, WFSB-TV Hartford, KMOL-TV San Antonio, WJXT, Jacksonville, KHON-TV Honolulu, WKJG-TV Fort Wayne, WCSC-TV Charleston, S.C. and many more.

Check now to see if "Marlo and the Magic Movie Machine" is available via barter in your market.

Then, beginning in September, give your kids the best.

*Nielsen Overnights June 1977

MARLO and the Magic Movie Machine

Distributed by

GROUP W PRODUCTIONS

INCORPORATED WESTINGHOUSE BROADCASTING COMPANY

90 PARK AVENUE NEW YORK NEW YORK 10016 (212) 983 5088

Letters

Creating web inventory

Three cheers for *Cold water thrown on added web inventory plan* (TELEVISION/RADIO AGE, June 20). Added to the advantages of such a harebrained idea would be another recession in national spot, together with the back-sliding of many of the nation's successful independent stations.

If there is really a need for additional primetime network inventory, then I have an easy solution that will not add to clutter nor disturb the economic equilibrium; and it will make viewing at home with the family much more palatable: Merely restore the former Code sanctions against the proprietary drug products involved with intimate bodily functions. Dozens of new products could be accomodated in the spots now occupied with hemmorhoid remedies, vaginal douches, laxatives, athletes foot cures, and other insults that make for downright embarrassment in any well-ordered living room.

LAWRENCE H. ROGERS II,
President, Omega Communications Cincinnati, O.

Demonstrative demographics

I read with interest Stan Kreiser's entreaty to TV people (TELEVISION/RADIO AGE, July 4, 1977) to start providing educational and income audience demographics for advertisers of high-ticket items. I agree with him, of course, but feel he doesn't go far enough. I've long felt information reflecting the life styles, or more specifically, (although I hate to use the almost un-American term) social classes, of TV and radio audiences would be a boon to all advertisers. After all, every product, regardless of cost, has specific prospective users. And manufacturers and suppliers, and their marketing and advertising people, have generally gone to great effort to determine who these prospects are. But, once you know who they are, where do you find them?

As Mr. Kreiser points out, it seems logical to assume that certain TV programs appeal to certain types of people. It seems the more logical that certain radio stations, could, in fact, do, deliver concentrated audiences of certain types of prospects. But, how can we know for sure? Age and sex breakouts are not enough. I'm not sure income data would be the answer either, except, perhaps, for shaking out prospects at the extreme ends of the spectrum. I rest my case on the fact that in my highly industrialized home state of Michigan, traditionally-termed "white collar" workers and "blue collar" workers often have similar, relatively high, spendable incomes. Yet, most sociological studies would tend to indicate these groups spend their discretionary dollars differently. Educational statistics might help differentiate them. Obviously, occupational classifications would serve to differentiate them too.

In any event, broadcast people, particularly radio people, are continually trying to get greater shares of advertising dollars. I think they might go a long way toward achieving this goal if they could find a way to help their advertisers fit the audience to the product.

ALEXIS KIYAK,
Media director, Johnson & Dean Inc., Grand Rapids, Mich.

Late rating deliveries

Like all broadcasters who subscribe to Arbitron, I was given a delivery date for the April/May Book, and a telegram arrived seven days later telling me the book for the market would be late. It would appear to me as a not-disinterested bystander that Arbitron likes to be paid on time. They have a strong legal contract, and stations, for the most part, pay on time for their services.

Their late delivery of rating books causes loss in revenue to stations. I think that revenue loss should be shared by Arbitron and some system set up by which they would be fined for each day the books were not delivered, according to contract. It is the old saw, what is good for the goose, is good for the etc. . . . No amount of excuses from a service organization paid for by the radio industry should be tolerated.

PETER R. DREYER,
Vice president/radio, Scripps-Howard Broadcasting Company

Farm broadcast

Your putting out an annual farm issue (TELEVISION/RADIO AGE July 4) is of great help, and I assure you I gave it great exposure at the NAFB Convention July 10–13, and with agencies and advertisers directly.

I look forward to an even enlarged issue in 1978.

RALPH E. DENNIS,
Director, agricultural services, Buckley Radio Sales, Inc.

Catch A Rainbow

The future is in the hands of our children. Cliché perhaps . . . but it's true.

At Boston Broadcasters we're using television to reach the hearts, minds, and imaginations of our younger viewers. By helping to shape and enrich their lives now, they'll be prepared to develop a better world when the future becomes a reality.

We've produced more than two hundred fifty programs just for children. Award winning programs like Jabberwocky, Captain Bob's Nature World and specials like Cozmics and There's Something We've Been Meaning To Tell You.

Catch A Rainbow is our latest and most exciting effort. It's an ambitious special project combining high production values with the talents of an innovative staff and dedicated performers.

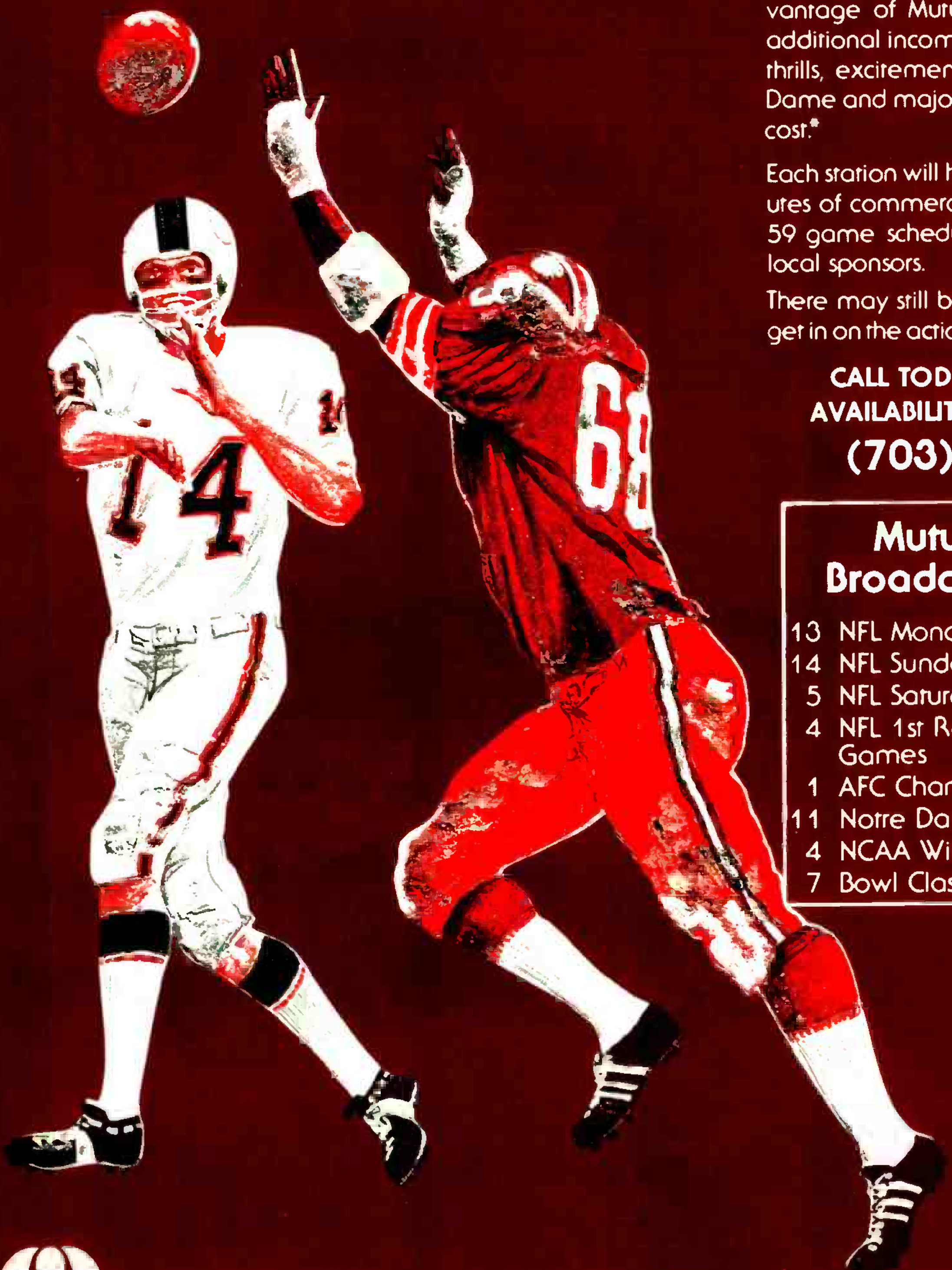
The results have been gratifying. Entertaining and enriching half-hour programs . . . that we hope will capture the hearts, minds and imaginations of young viewers.

At Boston Broadcasters we're setting new standards in children's programming because the future is in their hands.

BOSTON
BROADCASTERS INC.
PRODUCTIONS
NEEDHAM, MA 02192

FOOTBALL WILL MAKE YOU MONEY!

DON'T PASS UP A PROVEN MONEY MAKER THIS SEASON



In 1977—more than 500 radio stations throughout the country will again take advantage of Mutual's offer and generate additional income by broadcasting all the thrills, excitement and color of NFL, Notre Dame and major College Football—at no cost.*

Each station will have more than 700 minutes of commercial time within this year's 59 game schedule available for sale to local sponsors.

There may still be time for your station to get in on the action—at absolutely no cost.*

CALL TODAY TO DETERMINE AVAILABILITY IN YOUR MARKET.

(703) 685-2050

Mutual's 1977 Broadcast Schedule

13 NFL Monday Night Games
14 NFL Sunday Afternoon Games
5 NFL Saturday Games in December
4 NFL 1st Round Championship Playoff Games
1 AFC Championship
11 Notre Dame Games
4 NCAA Wildcard Games
7 Bowl Classics—Orange Bowl
Sugar Bowl
Gator Bowl
Liberty Bowl
Astro-Bluebonnet Bowl
East-West Shrine Bowl
NFL Pro Bowl

*This offer is available on a "first come-first served" basis with Mutual affiliates always having the right of first refusal. The only cost to non-affiliated stations is their telephone connection charge to the nearest point of Mutual Network Service.

mutual broadcasting system

THE WORLD'S NO. 1 RADIO SPORTS NETWORK
Washington, D.C. World Headquarters
1755 South Jefferson Davis Highway Arlington, Virginia 22202
(703) 685-2050

Radio Report

Alaskan stations put APRadio affiliate total at the over-500 mark

New Alaskan affiliates have put Associated Press Radio over the 500-subscriber mark, according to Roy Steinfort, AP's vice president and director of broadcast services. Expansion of service into Alaska via satellite has resulted in affiliation of Anchorage stations KFQD, KHAR and KKLV (FM), and KJNP at North Pole, near Fairbanks. APRadio had been using satellites to deliver a 5 KHz signal to Los Angeles and San Francisco for more than a year, and Steinfort says there are plans to upgrade satellite delivery in many cities now receiving APRadio overland lines.

APRadio has been in operation since October 1, 1974, when it began with 200 affiliates. By its second anniversary, it was serving twice that number, and it currently is adding affiliates at the rate of three a week, Steinfort says. It is in every state but Hawaii now.

"As our affiliates have expanded," he adds, "so has our programming. We're now offering nearly 23 hours each week of ready-to-air material, plus hourly feeds of news, sports and specialized programs. For the all-news or news-block format, APRadio provides more than 4,000 news cuts each month and heavy emphasis on sports."

Recent research shows that, among the all-news or news-block stations in the country's top 50 markets, more than 70 per cent of those stations operating without a commercial network now rely on APRadio, Steinfort reports. "That same research shows that at stations not so news-oriented, program directors, news directors and sales managers are giving APRadio strong acceptance."

12 K.C. stations join in pitching for local $$

A dozen Kansas City radio stations have combined forces to make the most of newspapers' weaknesses in going after healthier slices of local advertisers' print budgets. The sales staffs of all 12 stations, some 80 strong, were shown recently the slide presentation designed by The Webster Group. The custom print analysis, titled *More from 4%*, is based on dividing a newspaper budget equally with radio, and using the audio medium to add reach, impact, immediacy and persuasion.

Walt Lochman, executive vice president and general manager of KMBZ and a prime mover in organizing the stations, pointed to "two unique features of the approach: First, it is a professionally designed presentation using local newspaper and radio data. Two, it is both a slide presentation for multi-station use and includes individual station materials which can sell each station separately."

Besides Bonneville's KMBZ and KMBR(FM), other participating Kansas City radio stations are KBEQ(FM), Meredith's KCMO and KCEZ(FM), KCKN-AM-FM, owned by Kaye-Smith, Starr's KCNW and KUDL(FM), Taft's WDAF and KYYS(FM) and Storz' WHB.

CBS' NetAlert system to expand capacity

CBS Radio's NetAlert system, set up in 1961 as a round-the-clock network-affiliate contact for urgent news and other program purposes, is now being converted to all solid state and is increasing its signal capacity from nine to 15 alerts. Target date for completion of the conversion is "by the first of next year," says George Arkedis, vice president and general manager of the CBS Radio Network.

The nine different alerts in use currently, which tell affiliates by numeral on their master receivers the nature of the alert being flashed, range from station cue to exclusive bulletin to "very special program"—and, when a "9" is flashed, national emergency. The new 15-signal capability could add notification of upcoming exclusive stories, of new information on stories already broken by the wire services, or for sports bulletins, among others.

Besides the master receiver, NetAlert gear includes a desk-top remote indicator which can be installed in a station's offices or studios to provide simultaneous information on the alert coming in on the master receiver, and an executive home alarm device for key station employees, operable 24 hours a day. When the network flashes an urgent alert, the home alarm will keep ringing until shut off manually.

Arbitron fall sweep goes to 4-week period

Arbitron's fall radio sweep, covering 74 markets this time around, will be using four weeks' worth of diary input for the first time instead of three. Arbitron spokesmen say adding the extra week makes the sample "more representative" because listening estimates will be based on a longer period of recorded media activity. The "junior sweep" will start October 20 and continue through November 16. Arbitron says the choice of dates results from "an informal survey of clients as well as a review by members of the RAB Goals Committee." The survey period once again includes the date daylight savings time is switched to standard time, October 30.

MBS regionalizes its station relations setup

With recent additions bringing the Mutual Broadcasting System's affiliate total to 765 radio stations, the network has expanded its station relations operation to four regional departments, each headed by a regional manager and a program clearance representative. Station personnel will henceforth work directly with the regional director for their area in matters involving clearance and programming. Heading the Western Region will be Craig Whetstine, and Lauren Kalos will handle program clearance. Peter Acquaviva will manage the Midwestern Region with Paula Bedner taking care of program clearance. Northeastern regional manager Barry Turner will have Linda Elkins serving as program clearance representative and the Southeastern regional team will be headed by Frank J. Murphy III, with Linda Reusser in the program clearance post. Glenn Jackson has been named director of the Network Clearance Department, working in conjunction with Jack Sabella, Mutual's station relations director.

NBC Radio research function being revised

In her new post as director, research, NBC Radio Division, Kathryn Lenard will be taking over a department that's been trimmed down in size but being revised in function compared to the high point of its activity when NBC was beating the drum hard to push its News and Information Service. The research operation in those hectic and ambitious days had, in addition to its other duties, been acting as a line research department for some affiliates and NIS subscribers, even analyzing and advising on each local rating book as it came out.

The goal of the restructuring is to convert the research function to "acting as consultant on the big problems of sales, marketing, programming and planning," and letting the stations themselves, or their reps, handle the day-to-day research and promotion activities, says Richard P. Verne, vice president, administration, NBC Radio Division.

Lenard moves in from RKO Radio Representatives where she had been vice president and general manager since May, 1975. She joined RKO General in 1972 as vice president, research, and stepped up to vice president, marketing and research, two years later. She is co-chairperson of the RAB's Goals Committee and a member of Advertising Women of New York.

GE to sponsor 3-hour CBS anniversary special

It's a rare network radio show that runs as long as an hour these days, but General Electric, through BBDO, has signed for full sponsorship of the CBS Radio Network's three hour special, *CBS Radio at 50.* The autobiography in sound toasting the network's own 50th anniversary, is scheduled for Sunday, September 18, from 7 to 10 p.m. Eastern Time. GE took advantage of the opportunity offered by the three hour on-air birthday party to make it part of its corporate campaign, also seen in print.

The anniversary special, hosted by Walter Cronkite, will cover the development of the network's programming over five decades and in the process bring back the voices of such radio stalwarts as Edward R. Murrow, Lowell Thomas, Jack Benny, Bing Crosby, Red Barber, H. V. Kaltenborn and Major Bowes.

Just what you've been asking for!

FOUR STAR happily presents for the whole family...

The Adventures of Pippi Longstocking – The "SUPERGIRL"® of all time!

Only the fantasy of a child's imagination could bring your audience such entertainment as they follow the excitement with PIPPI in her four full-length color features.

Pippi Longstocking

Pippi in the SOUTH SEAS

Based on the famous books by Astrid Lingren. Published in the U.S. by the Viking Press

Pippi GOES ON BOARD

Pippi on the Run

starring

INGER NILSSON as "PIPPI"

PLUS

This outstanding full-length award winning color animated cartoon feature . . . in the great tradition of "Alice in Wonderland" & "The Wizard of Oz"

• ONCE UPON A TIME •

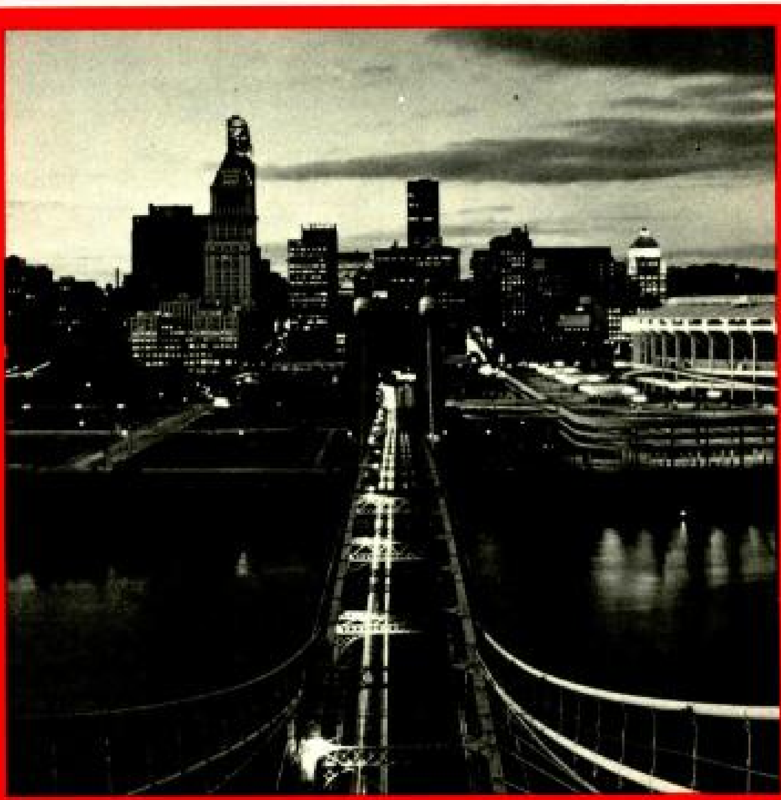
THE GREATEST FAIRY TALE OF THEM ALL!

Rolf Kauka's enchanting journey through never-never land . . . filled with music, merriment and adventure.

FOUR STAR ENTERTAINMENT CORP.

QUALITY ENTERTAINMENT FOR 25 YEARS

400 South Beverly Dr., Beverly Hills, Ca. 90212 (213) 277-7444 • Cable: FOURSTARINC, Beverly Hills, Ca.



WLW RADIO 7 AND WLWS STEREO 96, Cincinnati,

a giant radio combination
in a strategic market–
have just announced their new
national sales representative.

CBS RADIO SPOT SALES

Representing America's Most Influential Radio Stations.
WEEI Boston, WCBS New York, WCAU Philadelphia, WTOP Washington, D.C.,
WGBS Miami, WSPD Toledo, WWJ AM-FM, Detroit, WBBM Chicago,
WCCO Minneapolis-St. Paul, KMOX St. Louis, KPRC Houston,
KIRO/KSEA Seattle, KCBS San Francisco, KNX Los Angeles,
KSDO/KEZL San Diego.

Business Barometer

Local TV billings rise of 14.3% in May follows previous '77 pattern

Though spot TV showed its lowest percentage increase of the year in May, local billings continued their consistent pattern. The rise in local time sales was 14.3 per cent, very close to the increase of the previous four months—13.6 per cent. May local billings totaled $127.7 million, up $16.0 million from the previous year.

The May local billings level was a little below that of April, which was $133.3 million, reflecting a seasonal pattern. Interestingly, while local business generally declines from April to May, spot business rises. This year spot climbed from $195.1 million to April to $201.0 million in May.

For the first five months of the year, local billings reached $572.6 million. This compares with $503.5 million during the corresponding months of last year. The increase of $69.1 million is equivalent to a rise of 13.7 per cent.

Network compensation goes up only 1.6%

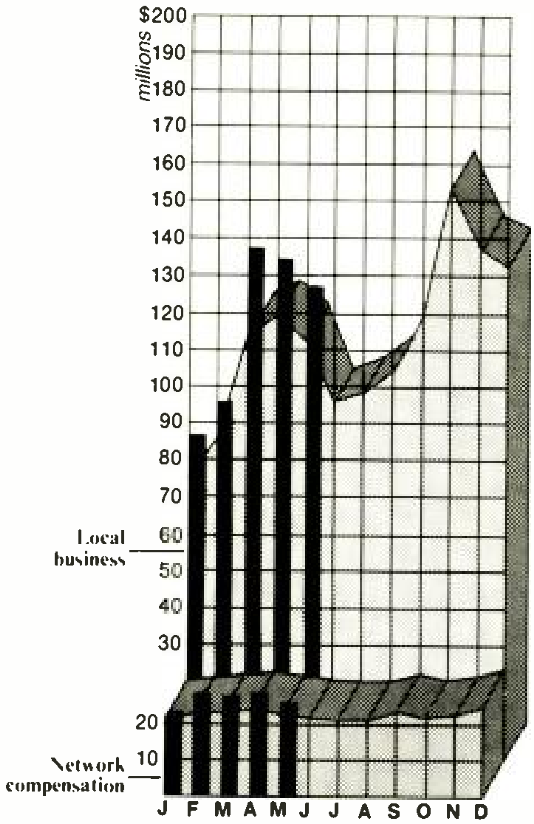
Network compensation had one of its smallest '77 monthly increases in May. The rise came to only 1.6 per cent, with March the only lower month. The small increase amounted to $400,000 and put the May compensation figure at $23.3 million.

For the first five months, compensation totaled $117.6 million, as against $113.9 for the corresponding '76 period. The increase was 3.2 per cent.

Total station revenues from advertising (time sales plus network compensation) in May came to $352.0 million, up $22.8 million from '76. This represents an increase of 6.9 per cent.

For the first five months, total station revenue totaled $1,530.4 million, up $149.9 million, or 10.9 per cent, over the same period a year ago. Anent these figures, Roger Rice, president of TvB, estimates that spot TV will increase 5 per cent this year and local will jump 12 per cent. While spot was adjusted downward, Rice figures that total network revenues will go up 22 per cent for the year. Because of the sizeable increase projected for the webs, Rice said, the earlier projection for TV of a 14 per cent overall rise still stands.

May



Local business (+14.3%)

(millions) 1976: $111.7	1977: $127.7
Changes by annual station revenue	
Under $2 million	+19.4%
$2-5 million	+18.7%
$5 million up	+12.6%

Network compensation (+1.6%)

(millions) 1976: $22.9	1977: $23.3
Changes by annual station revenue	
Under $2 million	−0.3%
$2-5 million	+2.7%
$5 million up	+1.3%

Katz TV Continental now represents NTV Network* Lincoln - Hastings - Kearney, Neb.

NTV Network. Katz. The best.

*KHGI-TV Kearney KCNA-TV Albion KWNB-TV Hayes Center KSNB-TV Superior

Tele-scope

P&G reportedly spending in high six figures to promote 'Sha Na Na'

Procter & Gamble reportedly is spending in the high six figures to promote *Sha Na Na*, new weekly prime access music/comedy series being distributed via barter by Lexington Broadcast Services. Some 150 promos are scheduled to tie in with the group's national tour, and heavy use of the spots are slated through October, according to a spokesman. A radio contest is being firmed with a West Coast outlet and will begin the latter part of this month. The 26 first-run half-hours have already received clearances on 110 stations, with most being web affiliates. P&G gets two minutes on the show.

HBO will supply program package to Mission Cable

In a major deal, Home Box Office will supply pay TV programming to Mission Cable, the nation's largest system. Mission, a Cox Cable Communications operation, offers a basic service to 140,000 cable households in and around San Diego. The agreement involves other Cox systems nationally and is expected to triple the number of Cox subscribers offered the HBO pay-TV services. The HBO package of films, sports and specials will be delivered via satellite to Mission's 10-meter receive antenna. It is the ninth earth station purchased by Cox to receive programs from HBO in New York.

Meanwhile, Teleprompter Corp. has urged the Federal Trade Commission to crack down on TV stations that, Teleprompter says, won't accept advertising about HBO to Teleprompter systems operating in their markets. Six TV stations were singled out in the complaint, which stems from the stations alleged refusal to carry Teleprompter's major TV campaign to promote its introduction of HBO programming.

ABC-TV tops webs in 6-month expenditures

ABC-TV's primetime leadership in ratings over the past season paid dividends in network TV expenditures the first half of the year, with the web topping CBS-TV by some $2.5 million and NBC-TV by about $5.6 million. According to Television Bureau of Advertising estimates of network TV investments, based on Broadcast Advertisers Reports, ABC posted $583.5 million, CBS, $581.1 million, and NBC, $577.9 million, for the first six months of '77.

However, the figures also show that ABC was ahead in expenditures in only two months, February ($94.5 million) and March ($108.7 million). CBS took April ($104.1 million) and May ($104.9 million); NBC won January ($99.9 million) and June ($93.3 million).

Total network TV investments for the first half came to $1.7 billion as compared to the 1976 figure of $1.4 billion, a rise of 24.5 per cent. June totals for the three webs were up 25.6 per cent, from $210.5 million in 1976 to $264.5 million this year.

The six-month total showed fairly level increases by daypart—ranging from 23.5 to 26.6 per cent. Weekend daytime in June registered a 31.6 per cent rise, the largest percentage gain, to $21.5 million. Nighttime rose 25.2 per cent to $177.6 million and weekday daytime had a 25.0 per cent gain to $65.4 million.

TV non-entertainment, non-sports: recent trends

The latest FCC report on TV station programming of non-entertainment/non-sports shows that video outlets in '76 remained at the higher level attained in '75 vs. '74. The '76 review of the composite week revealed that TV stations devoted 24.2 per cent of all their programming between 6 a.m. and midnight to the non-entertainment/non-sports category. This compares with 24.6 per cent in '75 and 21.8 per cent in '74.

For primetime, 6–11 p.m., the picture was up and down for the three-year period. In 1976, an average of 19.4 per cent of the broadcast time was used for non-entertainment/non-sports; as compared to 22.4 in 1975 and 16.5 per cent in 1974.

As for locally-produced programs in the same category, 6 a.m. to midnight, in 1976 the share was 8.3 per cent, just about the same as during the two previous years. Locally-produced programs in primetime accounted for about 8 per cent during the three years. The composite week is made up of seven days, Sunday through Saturday, selected at random.

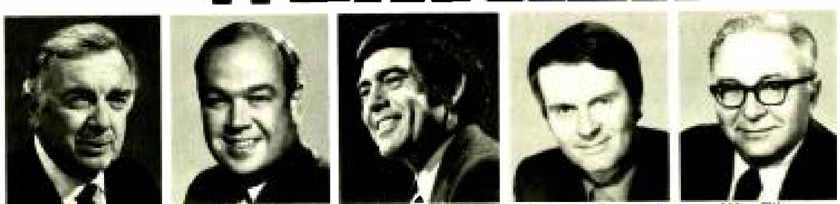
Sparkling talk and action make sparkling weekends—all through the CBS Radio Network year. And especially through nine CBS Radio Special Weekends. They're made special with lively reports—"The Movies 1977"..."A Capital Trip: One Correspondent's Washington"..."The Wonderful World of Baseball"..."American Know-How"...and other colorful subjects. From 17 to 40 separate broadcasts on a single theme, spaced through a weekend.

Along with the nation's leading on-air news service, the most varied features, the biggest sports events from the World Series to the Super Bowl—these Special Weekend reports bring a new sound to radio listening. To weekend fun and games they add entertaining substance. They're scrupulously researched, brightly written, and attuned to weekend living—at home or on the road. They provide the company of familiar CBS personalities—Walter Cronkite, Charles Kuralt, Dan Rather, Charles Osgood, Win Elliot.

The next Special Weekend is September 24-25. Dan Rather of CBS News will explore the suddenly changed world of "The American Man," now that women have challenged traditional male dominance in business, in the family, in sex—in virtually every sphere. But before that—on Sunday, September 18—the Network will present a three-hour special of exceptional interest, "CBS Radio at 50: An Autobiography in Sound." Walter Cronkite will anchor this exciting recapturing of things past—and of radio's dynamic role as reporter and entertainer through five decades of American life.

Through Special Weekends on the CBS Radio Network, you're told a lot—by reporters with an array of sparkling things to tell about how America works and plays and governs itself.

HOW TO BE SURE OF SPARKLING WEEKENDS IN ALL KINDS OF WEATHER



Walter Cronkite | Charles Kuralt | Dan Rather | Charles Osgood | Win Elliot

THE CBS RADIO NETWORK

Television/Radio Age

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Children's TV, '77

Syndicated kidvid lively; top dollar for cartoons

By Robert Sobel

The children's programming syndication business is hopping, with attention centered on the theatrical cartoon craze, scarcity of first-run strips and high prices on select shows.

Syndicators of children's TV programs are reporting that business is more animated than ever. The demand and prices for theatrical cartoons are jumping, other select children's programs are getting top dollar, first-run production is scarce, with the FCC policy and rules on children's ads (supported by consumer organizations) said to be playing a major role in the decline in output, specials and miniseries appear to be on the increase because of the high production costs in churning out strips and Norman Lear is entering the kid's syndication arena. To top it all off, children's syndicated programming is still involved in an identity hassle.

Are all these things good or bad? Yes and no, depending on the viewpoint of the syndicator and where his interests are. Take, for example, the identity "crisis" (still there, as it has been for several years), which revolves around a fuzziness over what constitutes the term "children's programming." This is related to the argument over who controls the TV set during the day and the question of the relative importance of women and children in the audiences to many situation comedies.

In the recently released May Arbitron *Syndicated Program Analysis* (SPA) book, of the 320 or so titles listed as watched by children, some 50-odd are considered by the service as being in the "children's" category, with the remainder listed as sitcoms, science-fiction, outdoor, comedy/variety, and so forth.

The two top-rated syndicated shows among children are *The Brady Bunch,* termed a sitcom, and *The Muppet Show,* called a comedy/variety show by the rating service. *Brady Bunch,* which began network life several years ago during the early primetime hours, has a 14.0 rating; *Muppet,* a made-for-TV syndicated prime access series, has a 13.4. Two other "non-children's" programs in the top 10 are *Bewitched,* at number nine with a 9.4 rating and *My Three Sons,* number 10 with a 9.1, both sitcoms. And to make matters even more complicated, *Gilligan's Island,* ranked sixth with a 10.7 rating for total children, is defined as a children's program, although it started life as a primetime situation comedy.

What all this means is that children watch everything, which is no surprise.

Children's programs in syndication*

Program	Distributors	Duration	No. Stations
Abbott and Costello	Alan Enterprises, Inc.	Varies	7
Addams Family	Rhodes Productions	30	9
Archies	Vitt Media International	30	53
Banana Splits	Taft, H-B Program Sales	30	10
Batman	20th Century-Fox	30	45
Big Blue Marble	Vitt Media International	30	70
Bozo's Big Top	Larry Harmon Pictures Corp.	30	36
Brady Kids	Paramount Television Sales	30	8
Bugs Bunny Show	Warner Bros. TV	30	39
Bullwinkle	Film Life Inc.	30	31
Call It Macaroni	Group W Productions	30	18
Carrascolencas	PBS	30	12
Casper, The Friendly Ghost	Worldvision Enterprises	30	7
Cisco Kid	Hemisphere Pictures	30	6
Dennis the Menace	Columbia Pictures TV	30	10
Deputy Dawg	Viacom	30	5
Dusty's Treehouse	Sagen Arts	30	16
Flintstones	Columbia Pictures	30	65
Flipper	American International	30	6
Fury	ITC Entertainment	30	5
F Troop	Warner Bros. TV	30	6
Gilligan's Island	United Artists	30	92
Hot Dog	Behrens Co.	30	5
Hot Fudge Show	Lexington Broadcast Services	30	38
Howdy Doody Show	Jim Victory Television	30	22
H. R. Pufnstuf	P.A.T. Films	30	6
Huckleberry Hound	Columbia Pictures TV	30	13
Jetsons	P.A.T. Films	30	33
Lassie	Syndicast Services	30	29
Leave it to Beaver	MCA-TV	30	31
Little Rascals	King World	30	82
Lone Ranger	Gray-Schwartz	30	37
Lost in Space	20th Century-Fox	60	12
Max B. Nimble	Taft, H-B	30	6
Mighty Mouse	Viacom	30	5
Monkees	Columbia Pictures	30	10
Munsters	MCA-TV	30	15
New Mickey Mouse Club	SFM	30	53
Popeye	Various	30	32
Porky Pig	Warner Bros. TV	30	10
Rocky and His Friends	Filmtel	30	6
Romper Room	Claster Television Prod.	Varies	48
Sesame Street	Children's TV Workshop	60	16
Speed Racer	Alan Enterprises	30	7
Spiderman	TV National	30	8
Superman	Warner Bros. TV	30	26
Tennessee Tuxedo	Filmtel International	30	17
Three Stooges	Columbia Pictures TV	Varies	36
Tony the Pony	Atlas Advertising	30	5
Uncle Waldo	Filmtel International	30	8
Underdog	Filmtel International	30	15
Valley of the Dinosaurs	P.A.T. Films	30	12
Wally's Workshop	Grey-Schwartz	30	29
Wonderama	Metromedia	Varies	6

** Defined as children's programs by Arbitron Television and with audiences measured in the May, 1977, "Syndicated Program Analysis."*

It also illustrates the ability of indie stations in large markets to counteract affiliates' fare during various dayparts. Syndicators believe the mixed bag of "children's programming" indicates the growing success in the use of set-control tactics by indies. "It's quite evident," notes a syndicator, "from the variety of programs, that stations are positioning the shows in set-control fashion—stripping 'pure' children's fare in the afternoons during the week, and following in succession with 'kidult' programs, family shows and sitcoms."

Source of indie growth

Several syndicators credit the indies' growth to just such a programming strategy. "The indies made their mark because they used children's programs as the hub of their daytime programming," says a syndicator, "and it dramatically helped their sales and ratings."

Syndicators are divided about whether affiliates are attempting to fight the indies' growth by presenting more children's shows of their own. John Claster, president of Claster Television Productions, Towson, Md., feels affiliates are increasing their children's programming schedule in the afternoons, "like a *Flintstones*, followed by an *Adam 12*."

While reporting there is an abundance of off-web children's product around, syndicators feel most of it could not make the grade in the long run. Michael Gould, vice president and general manager of Taft, H-B Sales, says there are few off-network children's shows around that are suitable for syndication. "They have to contain enough episodes to be stripped, which is the whole economic key to syndication—but they must also have the ratings pull."

With networks running children's programs with at least 17 episodes per year and rerunning them six or seven times, it could take four or five years before the series is available as a strip, says Stanley Moger, executive vice president of SFM Media Service Corp. "Of course," adds Bob Morin, vice president, syndicated sales at MGM Television, "the program has to be successful in the first place and show it has the potential for longevity. This means it has to have broad appeal all the way down the line in terms of audience."

George Paris, director of daytime and syndicated programming development at Twentieth Century-Fox Television, doubts there are many "broad appeal" children's shows coming off the webs. He says off-network product available from Saturday and Sunday morning children's fare is not especially suited for syndication. "The programs are too limited because they center on the children and you can't succeed in syndication if the program is designed specifically for the kids' audience."

In proportion to adult viewers, children make up only a small audience, he adds, so the programs should have some adult flavor. "That's the way of TV economic life. You have to look at the audience in broader terms today and design the program accordingly, if it is to be used in syndication successfully. The program has to achieve a certain rating level initially and you turn off a certain portion of the viewers by focusing the show towards one demographic group," according to Paris.

Children's material made for TV for the weekend block also tends to become outdated, notes a syndicator. On the other hand, he says, cartoons that came out of theatrical distribution "last forever." Twentieth-Fox's Paris says theatrical cartoons were well produced, which helps their longevity. In addition, he notes, they have a timeless quality, because there are constantly new audiences. "As kids grow up, new kids watch, and the old programs are new to them." In addition, new theatrical cartoons are not being produced, which places the old programs in great demand. Once shown for an adult audience as filler material in theaters, the oldies have burgeoned in popularity on TV over the last few years and are commanding high dollars for their airing.

Cartoons year-around

United Artists Television's Martin J. Robinson, executive vice president and general sales manager, says the demand for cartoons such as *Bugs Bunny and Friends* and *Popeye*, both theatrically produced short features, "has been tremendous." UA, he points out, has done more cartoon business this year than it has in the last two years combined. And, he adds, stations are not simply calling for the fourth quarter, when business traditionally picks up, but have been ordering cartoons for the entire year.

Substantiating the rejuvenation of the cartoons and the popularity of some made-for-TV animated product is their ranking in the May Arbitron (SPA) for total children. Of the 10 children's shows in the top 20, eight are cartoons, with *The New Mickey Mouse Club* (12.8 rating) and *The Bugs Bunny Show* (11.4) in the third and fourth slot, respectively.

The cartoon craze promises to be even more animated soon with the release of *Tom & Jerry* episodes by MGM-TV. Morin reports that the demand for the package of 263 cartoons (48 were made for TV, 215 come from the theatrical route) is extremely heavy. What makes the package even more attractive to the stations than the *Tom & Jerry* marquee value is that it represents what is probably the last big theatrically-produced cartoon series, notes Morin, that has not gone the TV syndication route.

One syndicator says the boom for theatrical cartoons is also due to their execution. "Cartoons-for-TV hardly live up to the same standards and content. Also, another factor for the oldies' new acceptance is the nostalgia wave. A lot of parents are watching because the packages bring them back to the time when they were kids."

Prices escalate

The scarcity of first-run theatrical product has brought on an escalation of its prices, further accelerated in an environment in which primetime syndicated shows such as *Happy Days* have had a broad effect on all syndicated pricing. Three or four years ago, when there was a decline in cartoon demand, *Tom & Jerry* could hardly be given away, declares a syndicator. Now, he continues, most of the industry is following the *Happy Days* style when it comes to pricing—and for the same reasons—scarcity of first-run packages.

The *Tom & Jerry* series, for example, is now getting top dollar in the large markets such as New York, Chicago and Los Angeles. MGM-TV's Morin says the three episodes that comprise a half-hour program are going for $45,000, on an unlimited-run basis, for five years.

(Continued on page 64)

A variety of programs make up what is known as children's syndicated fare. Some examples of high-rated shows, clockwise, from lower l., are, "The New Mickey Mouse Club," top-rated children's show; "The Bugs Bunny Show," top theatrical cartoon; "Gilligan's Island," top kid off-web sitcom; and "Kidsworld," the number-one commercial educational series, according to the Arbitron May "Syndicated Program Analysis."

Local children's television programming has more to do with public service than profit

By Edmond M. Rosenthal

If locally originated children's programming has any reason to forge ahead—in terms of either quantity or quality, the reason apparently won't be an economic one—and it may not even be regulatory.

If anything, FCC's policy statement of 1974 on children's programming may gradually be working against local kidvid expansion. As a number of respondents either hinted or directly stated in a survey conducted by TELEVISION/RADIO AGE and in direct conversations, its major effect has been in taking the profit out of such programming.

In particular, prohibition of host selling has made the programs less attractive to local sponsors, station executives point out. And restrictions on non-program time to 9½ minutes per hour on weekends and 12 minutes during the week haven't helped either. Although many point out it's difficult to fill even that much time during the majority of the year, the opportunity to recoup losses during fourth quarter is removed.

By and large, stations report, children's programming is not especially profitable in general—and locally produced shows are even less profitable than syndicated shows. Only about half the stations responding to the survey report making a profit on children's programming at all. And most typically profitable is the stripped syndicated programming run on independent stations.

So many stations essentially are chalking off any programming that they produce themselves as a public-service commitment. And if the motive for this programming is compliance with the portion of the FCC policy statement related to programming, there is no evidence to date that the FCC has any teeth to bare in the matter.

This is not to say that most stations aren't taking a positive approach to local children's programming as a public-service commitment. In fact, programs in which children participate from the audience are among the most commonly aired of children's shows—many of them with long waiting lists. In addition, a number of stations are now making use of the newer portable equipment to do on-location shooting—taking children on tours or shooting programs at camps during the summer.

In terms of getting quality on limited budgets, some stations have found local theater groups an inexpensive source of programming and are filming their on-stage performances. At least one such group is endowed by a group of fast-food franchisees, which also sponsored it on the air as well.

The FCC's policy statement meanwhile, calls for a "reasonable" amount of programming directed to children, with a significant amount of it educational, for some provision for the special needs of pre-schoolers and for programming during the week as well as on weekends.

The FCC's chief form of enforcement is within license-renewal applications, where stations are asked to give a brief description of programs designed for the 12-and-under set, including when it's run and its source. But FCC sources confirm no action has been taken against stations yet for lack of children's programming, and they indicate little liklihood of any future FCC action.

Amount of programming

Even with public service as the chief motive for local production, the majority of stations responding to the TELEVISION/RADIO AGE survey have at least one locally produced children's show. Those that don't are typically in the smaller markets, where costs and disinterest of local advertisers—on whom they are largely dependent—are reported prohibitive.

The typical station with revenues over $2 million has one or two half-hour shows, with little difference between the largest and smallest stations in this group evident. And, although a few stations in the smallest markets sometimes report no children's programming at all—even syndicated—there are those who produce as much locally as stations in the largest of markets.

Overall children's programming, including local, group-produced and syndicated is difficult to get a handle on because of the problem in defining what is actually children's programming. Those stations including such off-network series as *Gilligan's Island* and *The Partridge Family* frequently report seven hours weekly devoted to children's fare. Those with the strictest definition of kidvid more typically report one or two hours a week. Meanwhile, independents easily report 20 to 30 hours a week—with the majority of it definitely kid-oriented, a la *Popeye* and *Yogi Bear*, but nearly all of it syndicated.

Network-owned stations are among those with the greater number of locally produced shows, although those reporting indicated their efforts are not significantly greater than major-market affiliates in general. For example, the only non-network children's show reported by WLS-TV Chicago, an ABC-owned station, is *B.J.'s Gigglesnort Hotel*, a weekly half-hour show aimed at the six-to-10 age group. Meanwhile, NBC's station in the same market, WMAQ-TV has two half-hour weekly series, *The Shari Show*, on Sunday afternoons for pre-schoolers; and *Bubble Gum Digest*, on Saturdays at 5 p.m., for sub-teens. It also runs the syndicated *Kidsworld* on Saturdays at noon, for children up to high-school age.

Planning a significant increase in local programming is ABC-owned KGO-TV San Francisco. In addition to its 30-minute Sunday-afternoon *California Countdown* educational show, it is currently developing a three-and-a-half-hour block, *Funday*, for Sunday morning for a possible start next October.

Independent-station efforts

The block approach under development at KGO-TV is not too different from what Metromedia has been doing as a

group for years with its three-hour, Sunday morning *Wonderama*. According to Dick Woollen, Metromedia's vice president of program operations, this will continue to be the stations' major effort. It is produced at WNEW-TV New York, and the other stations receive it on tape. The only Metromedia station with a purely local show is KTTV Los Angeles, which has been running *Elementary News*, news by and for children, for five years on Sunday mornings.

Programs in which children participate from the audience are among the most commonly aired of local kids' shows.

Says Woollen, "It's awfully hard to put together on a local basis something as nicely structured as *The Mickey Mouse Club*." And even in *Wonderama*, Metromedia is careful not to become a televised schoolroom. Entertainment and children's participation are the chief focus—with a year's wait to be borne out for children who want tickets. Also, cartoon drop-ins are used as a hedge: "Children clearly like animation, and when you do a three-hour show, that's too long a block to do without it."

But the Metromedia independents' heavily kid-oriented schedules are primarily in stripped off-network shows, with very little bartered product—General Mills' current cartoon offering, *Underdog*, being an exception. And as for the value of local programming per se, Woollen asserts, "The mere fact that it's local doesn't make it better."

Another independent group not too anxious to risk the low ratings of purely educational programming is Field Communications (formerly Kaiser Broadcasting). Its approach to public service to children is what Barry Thurston, director of program services, calls a "sugar-coated pill."

The group has been producing *Snipets* for a number of years. These one-minute announcements are dropped into afternoon programming, where the stations have a heavy share of children's viewing with successful shows like *Gilligan's Island* and *The Flintstones*.

"We don't have the wherewithal to produce a *Sesame Street*," says Thurs-

Kids get into the action on a large number of locally produced children's television programs. Clockwise from lower l., part of the audience is on-stage for "Uncle Zeb's Cartoon Camp" on KTUL-TV Tulsa, which fills in with cartoons to keep children watching; pre-schoolers participate with Joan Lester of the Gesell Institute of Child Development on "Playmates/ Schoolmates" on WBZ-TV Boston—which also appears on other Group W Stations, while parents are encouraged to watch with their children; children deliver news of and for children on "Kidswatch" on KRON-TV San Francisco. And it's sometimes the other way around: WCBD-TV Charleston, S.C., personality Happy Raine regularly gets out into the children's community, visiting hospital children's wards and the like.

ton, "but we want to get some information into our programming. We'll be doing some specials in the coming year as a group. We'd like to get into producing children's programming, but it doesn't make economic sense to produce it regularly. We're commercial broadcasters, and we would like at least to recoup our costs.

"One way to get into it is through specials. We don't envision this as a profit center; we see it as our obligation as broadcasters."

As for *Snipets*, the group hopes to improve on the quality of the announcements by deriving some income from their syndication. Through Samuel Goldwyn Television, Field now has them placed on a dozen stations: "The object is to take whatever money we recoup and put it into producing better announcements."

Meanwhile, off-network children's programming is clearly run for a profit, Thurston notes, although it is "less profitable and even break-even at certain times of the year." Although most of the syndicated shows are pure entertainment, *Dusty's Treehouse* and *Big Blue Marble* are among the offerings.

Effect of FCC policy

Although the threat of external control and the pressure of groups like Action for Children's Television probably have had its effect in encouraging stations to produce shows of an educational nature, there is no real means of forcing action. In a more general sense, stations' efforts are treated pretty much in terms of total public service at license-renewal time.

Jim Brown, assistant chief of the Renewal and Transfer Division of FCC's Broadcast Bureau, says the division really only started looking into the nature of children's programming in January, 1976, when the renewal form first was revised so that stations actually had to define the type of children's programming being offered.

Brown notes that there has been no petition to deny as of yet based on amount or type of children's programming and no specific protests by groups like ACT. Although FCC has no intention of defining how much is enough and what kind is appropriate, he adds, FCC would be inclined to "get in touch" with a station that had no children's programming at all. FCC's policy statement does not differentiate between local and other programming, although the license-renewal form asks for the source of the programming. Its main thrust is

(Continued on page 52)

Arbitron radio coverage study welcomed in most quarters

The prospect of a radio coverage study, which Arbitron will publish early next year under present plans, is being welcomed by pretty much everybody, though the degree of enthusiasm varies.

Some quarters have been downright parched for radio coverage data; there hasn't been a station circulation survey in more than five years. Others agree it would be nice to have if it doesn't cost too much money.

This will be Arbitron's first radio coverage study, though two had been announced in past years. Details of the current coverage study are still emerging and there may well be modifications before the data is put together.

No one will argue with the fact that a lot has happened to the audio medium since the last coverage study in 1972, published by Pulse. The most obvious change in the radio landscape has been the growth of FM. But there also have been changes aplenty in the ratings, reach and rankings of hundreds of existing stations. While regular market reports show changes in audience, they don't show where—that is, they don't break down, as do circulation studies, the metro, total survey area or ADI audiences into a county-by-county profile.

Probably the most anxious for radio county-by-county information are companies with franchised dealers, who share in the cost of radio advertising according to the coverage accorded them—a share difficult to calculate equitably without up-to-date data. Hence, among the loudest voices urging a coverage study are the agencies with such clients.

The Arbitron coverage study will be based on the diaries used in all the regular market reports during 1977, plus (1) additional diaries in counties which do not have the minimum number required for individual county figures and/or (2) diaries in those counties not included in the markets measured. Thus, most market reports this year will have larger samples than usual, though not all the added diaries will be included in those reports.

The spring Arbitron sweep sample was beefed up to a diary total of about 220,000, compared to about 160,000 in the spring of '76. The total for the fall "junior sweep" will depend on the number of diaries Arbitron finds it will need to bring selected counties and county clusters up to the levels required.

In all, about 400,000 diaries are expected to be stirred into the '77 coverage pot. These will provide information on about 2,300 individual counties out of something over 3,000 counties in the 50 states. The other 700-odd counties, many sparsely populated, will grouped into about 300 clusters. Minimum in-tab diary figure for each county or county cluster will be 30. Heavily-populated counties, of course, will have diaries counted in the hundreds.

While the total sample size sounds imposing, it's not big enough to warrant the inclusion of some basic data that prospective purchasers would like to have. Specifically, Arbitron plans to show total audience —12-plus—only. "The sample is not big enough to break down into age and sex demographics—even adults and teens," contends Al Pariser, vice president, market development, for Arbitron Radio.

Two dayparts cumed

The coverage reports will show cumulative audience totals Monday through Sunday in numbers of persons. Two dayparts will be cumed: 6 a.m. to midnight and 6 a.m. to 7 p.m. The daytime cume is being broken out primarily for daytimers, though it is of interest to fulltime stations also, of course, and the reports for the latter will show daytime cumes as well as the 18-hour totals. There will be no breakdown of weekday and weekend data under current plans.

Since cume data does not indicate volume of listening (in cume data every listener has equal weight), station share of audience, based on average quarter hour listening figures, will also be shown.

Following conventional practice, the circulation reports will be published in two forms, (1) station reports for each market showing each outlet's audience county by county within the TSA and (2) state reports, listing, for each county in the state, the audience for each station. In all, there will be 214 reports—164 station/market reports and 50 state reports.

For each county in the reports, each station's weekly cume will be shown in total persons. Also listed will be each station's share of county listening and, in the station reports, the county share of the station's total listening, both based on average quarter hour audience and shown in per cent. In addition, the station reports will show what per cent of each station's total audience is in the TSA in terms of average quarter-hour audience.

While the number of measured markets—164—won't cover the entire country, stations in unmeasured markets can construct their own, Pariser notes, merely assembling whatever counties suit their purpose. This can also be done by stations in measured markets, of course.

Arbitron is still hassling over the issue of special tabulations for agencies and the firm's current inclination is to code the data so that an outside service can readily supply such material as ADI or metro listings.

One possible type of tabulation—done in the past, twice by agencies and once by Vitt Media International, and based on Pulse coverage studies—would be to assemble county data into radio market areas (RMAs). These are comparable to the TV market areas of Arbitron Television and the Nielsen Station Index—the ADI and DMA, respectively—in that they allocate each county or part of a county to only one market, based on dominant listening.

Currently, the agencies have mixed feelings about this kind of data, with the consensus being that the problem of definition is too complicated and the number of markets generated too numerous for practical use.

Arbitron Radio coverage study

What it covers:

All 50 states, about 2,300 counties measured individually, about 700 counties grouped in about 300 clusters.

What it measures:

Cumulative 12-plus audience Monday-through-Sunday, 6 a.m. to midnight and 6 a.m. to 7 p.m. Also, share of listening data based on quarter-hour figures. All data based on diaries.

Period covered:

All Arbitron report periods in 1977, including spring and fall sweeps and January and July reports.

Sample size:

About 400,000 diaries in all, with a minimum of 30 diaries in each county or county cluster.

Report formats:

164 station reports listing cume persons audience county-by-county (or cluster) for total week and daytime, plus station share of quarter-hour audience in each county by percentage. Also per cent of station audience inside and outside TSA; 50 state reports with county-by-county listing of station audiences.

Vocal advocate

One of the most vocal advocates of a radio circulation study is Chet Bandes, vice president and director of media research at Doyle Dane Bernbach. Bandes has been badgering Arbitron for such a survey for a couple of years, starting not long after he assembled an exhaustive *Radio Coverage Manual* in 1974. This was based on the '72 Pulse circulation study.

Bandes noted that while TV gets annual coverage information, radio, "which changes more than TV," hasn't had up-to-date information in five years. "The increases in FM alone have been enormous."

Several DDB accounts have been im-

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Broadcasters await ARF brand-movement study

As the Advertising Research Foundation readies its Payout Study of advertising's direct effect on food-store shelf movement for its pilot field test this month and next, its enthusiastic backers see it as the first real look marketing men have ever had at exactly how much brand movement is affected by the various elements of advertising and promotion—and with exact results available within days—potentially the very next day.

However, some sharp-eyed broadcast researchers hoist a warning flag. To these cautious observers, what one agency research head calls "a fine opportunity for everyone in marketing to learn how to do a better job at every step of the way along the line of distribution," one worried broadcast researcher warns could turn into a bonanza for newspapers. That is, he fears, it may make newspapers look better than they really are, vis-a-vis broadcast, if for no other reason than that newspapers currently carry about 70 per cent of all local food store advertising. On the other hand, even the most cautious of broadcast researchers agree that they, too, stand to learn a good deal from the study.

The Payout Study will come in two stages. The first phase, kicking off this month in Kansas City, will be a $60,000 pilot or demonstration feasibility study with two goals. One is to de-bug and perfect the design to be used later in the full-dress studies in Kansas City and St. Louis. The other is to produce data to show to advertisers in order to raise the $1.5 million that the full-dress analysis will require.

The way it's seen by Paul Gerhold, former president of the ARF, now president of W. R. Simmons' CROMA Division, and a prime mover of the Payout Study, "It would be rather irresponsible to go to major advertisers and ask them for financial backing without being able

ARF study's backers see it as marketers' first real chance to find out fast just what they get for their ad dollar—and, it's hoped, broken out for each element of advertising and promotion in the mix.

to show them tangible results, such as those we expect to come out of our initial pilot test."

In any event, results of the pilot test are expected to be reported at the ARF gathering in New York scheduled for October.

The reason behind selection of Kansas City and St. Louis as the guinea pig markets is that these are areas where major food chains have already equipped their checkout counters with the electronic scanning and computerized read-out systems that scan and record Universal Product Code, or UPC markings. These are the vertical black bars, lines and numbers that have been popping up on cans and packages in supermarkets for the past couple of years. Half the data to be analyzed for the Payout Study will be shelf movement of some 700 items in 30 product categories, recorded instantly as they move through checkout in the test stores.

Vertically striped rectangle, above, or Universal Product Code, appearing on grocery packages is basis of shelf-movement data to be monitored for ARF's Payout Study. At top, checkout person passes package over electronic scanner-reader built into checkout counter. At r., mini hand-held scanner "reads" and automatically records sale of item. Electronic impulses from UPC symbol through either type of scanner flow to in-store minicomputer where they are matched with pricing data. Price returns to the terminal, is visually displayed and printed on receipt.

Recording promotional impact

The other, and more expensive half of the data, will be recording the various elements of advertising and promotion designed to stimulate that brand movement from shelf through checkout. As explained by Ingrid Kildegaard, vice president and technical director of the ARF, gathering the data that the participating advertisers want involves stationing a person in each of the six stores—three in Kansas City and three in St. Louis—and auditing sales daily.

There will be auditing of the print advertising and monitoring of television commercials. There will also be measurement of the shelf space allotted to each brand involved and of the extent of coupon redemption.

The pilot design calls for reporting each item's sales on a weekly basis, in-stock condition of each item, number of units sold, the price sold at, and sales volume totals. Brand promotion for each item will be broken out by that done by its manufacturer nationally and that placed by the store itself. The auditors will record every TV commercial and every print ad for every participating item, day by day, and exactly when they ran. Actual field auditing has been assigned to Selling Areas-Marketing Inc. (SAMI), a subsidiary of Time, Inc.

Putting this study design into historical perspective, Bob Coen, vice president and economist at McCann-Erickson and a member of the ARF's Payout Committee, observes that the basic design "is just about the 180-degree reverse of that for the old Milwaukee Ad Lab. There, the idea was to carefully control all of the variables except for the different advertising approaches and media combinations, then to see how each of these affected brand sales. To do this, they used such techniques as split-run ads, and pairs of neighborhoods matched by income level, with one neighborhood in each economic bracket receiving the ad or commercial and the other matched neighborhood set up as the control neighborhood."

But the Payout Study, continues Coen, "makes no attempt to do anything like that. UPC and markets where stores have checkouts equipped with scanners give us output that already records beautiful descriptions of each day's brand sales in terms of numbers of units sold, price they sold at and so on. This way, the basic job becomes close observation of how variations in each element of the advertising and promotion input affects sales."

The study was designed by the ARF's Payout Committee, originally organized by Gerhold and chaired by John Coulson vice president-research of Leo Burnett in Chicago. Gerhold notes that the pilot study, soon to be launched in Kansas City, will be a guide in improving and ʒ the design for the full-dress ıt will uncover the problems, ney exist, and show us just what .ake to tease usable, direct cause- .ffect relationships out of the ."

Gerhold also observes that using two markets and three stores in each market in the full-dress study "should provide a fine laboratory for new-product introductions. But there may be a few compromises we'll have to work out if one of the sponsoring advertisers wants to experiment with an existing brand that competes directly with the new item proposed by another sponsor."

The stores will be paid for the costs of supplying the data, says Gerhold, adding that "More important to them, I think, will be the new information that they'll be getting about grocery retailing. I expect those stores will wind up knowing more about their own business than anyone else in the whole food retailing industry."

Gerhold envisions the full-dress study as stretching over more than a year. This will include a three-month break-in period of trial runs, followed by a year of auditing and data collection, followed by "possibly three to six months that it could take to clean up all the loose ends, fully analyze all the data and report the findings to the study's sponsors."

One agency research chief on the Payout Committee, Paul Moroz, senior vice president and research director of Compton Advertising, sees the study's measurement of direct effect upon sales of the various advertising inputs, "almost like a coincidental survey in its immediacy," and as a "fine opportunity for everyone in marketing to learn how to do a better job."

Moroz notes that broadcasting's stake in such a study, as an opportunity for self improvement, "increases in almost direct

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Cooperative advertising: a broad look at the medium, its characteristics and opportunities

By William McGee

The following material contains extracts on cooperative advertising from a handbook on sales ideas written by the author, who is president of Broadcast Marketing Co. Included are some basics on co-op as well as ideas on generating co-op business.

A trend in recent years, though not always consistent, is retailer establishment of a central point for handling co-op. The co-op advertising manager, would be responsible for:

1. Keeping a current file on all available co-op offers and an analysis of these plans to determine in which ones the store should participate.
2. Making certain the advertising follows the co-op plan requirements.
3. Seeing that co-op dollar claims are filed and collected from the vendors.
4. Settling disputes with vendors when questions arise—thus eliminating friction between the store buyer and the suppliers.

This key position should make it a lot easier for broadcasters to gather more accurate and current local co-op information since, in many cases, Broadcast Marketing Co. (a producer and syndicator of local/direct support services headed by the author) has found important retailers with no files or records of co-op offers. The retailer had been relying on the buyer to "make a deal" at time of the buy. This, as has been evident, only represents a small part of the co-op dollars available to the retailer.

Appointment by many retailers of a co-op advertising manager should make it easier for broadcasters to gather more accurate and current local co-op information.

In fact, there is a growing concern among many retailers right now that they have not and are not currently making use of all the co-op funds available to them. This is tragic when it involves smaller stores in large markets or any size store in smaller markets, many of which have still not devised procedures to make certain they take full advantage of available co-op dollars.

Every daily newspaper in this country is working on an intimate basis directly with the men who can say "yes" at the retail level. The newspaper is often mailed copies of the co-op plans and is altogether too happy to make certain these retailers spend their print co-op. With copies on hand, they will also help the retailer and/or vendor make certain the newspaper advertising meets all co-op requirements.

How many broadcasters today can say the same for their local sales team?

An increasing number of leading newspapers, like the *Philadelphia Inquirer* and the *Chicago Tribune*, have appointed cooperative advertising coordinators, who act as a liaison between the manufacturer with co-op plans and their print customers.

These coordinators:

1. Make certain the retailers are aware of the various co-op plans.
2. Help the retail store establish and maintain records of available funds when the plan is based on a percentage of purchase.
3. Maintain records at the newspaper, as a service to every qualifying store in the market, while urging them to take advantage of the advertising available to them when the plan is based on a specific number of ads or lineage during a given period.
4. Make certain that any advertising run against a plan conforms to the requirements as set down by the supplier.

These coordinators are frequently included when the newspaper meets with client/prospects to develop ideas for a new campaign. Many leading newspapers exchange co-op information with each other and, of course, if they have a co-op coordinator, this is part of his duties. RAB periodically issues co-op information, as does TvB and the National Retail Merchants Association.

However, since co-op plans are frequently seasonal and/or regional, an annual directory offers minimal value

(BMC suggests that in such markets where there is an association of radio or TV broadcasters, they investigate the feasibility of developing a co-op information exchange system to benefit all members). This could also be a function of a state broadcasters' association, and there is no reason that TV and radio could not cooperate.

The co-op plan: A word of caution, there is no substitute for a copy of a complete co-op plan. If a broadcast salesman attempts to work with a retailer without an actual copy of the plan, he is in danger of misinforming the retailer. It behooves every salesman and sales manager to make certain the station is not working with insufficient information, such as digests of actual plans. If the retailer is misinformed, he could have grounds for refusing to pay for the advertising.

Analyzing co-op criteria: Co-op criteria are not easy to analyze for several reasons. First, they are often asked to accomplish a dual objective: (a) to sell product at the retail level, and (b) to improve trade relations between the suppliers and the retailer. There is still discussion among many leading manufacturers as to whether co-op is really an advertising or sales function. Indeed, in some companies, it is a shared responsibility between sales and advertising.

Basically, co-op can be both a marketing and financial arrangement. It certainly is marketing when the objective is to move merchandise; but it is also financial when characterized by the exchange of dollars for the various promotional services a retailer can be asked to perform.

Co-op advertising is far more than jointly paid retail advertising in conventional media. The FTC guides include promotional services such as catalogs, display cabinets, demonstrators, prizes or merchandise for promotional contests, handbills, window and/or floor displays—all under cooperative advertising when such services are in the form of an offer by a seller to a customer and, at least, partially paid for by the seller.

Retailers carrying a multiplicity of merchandise would find it economically impractical to feature and advertise a wide variety of products on a continuing basis without co-op funds from suppliers. Consequently, co-op applies to almost every category of retailer.

It is used extensively, however, by a relatively short list of retail categories including: department stores, shoe stores, discount operators, appliance dealers, tire outlets, jewelry stores, floor covering dealers, drug chains and supermarkets (It should be noted that in many instances, supermarkets, and, to a lesser extent, drug chains, receive promotional allowances from many manufacturers which are considerably different from conventional co-op advertising).

Co-op is usually important when the distribution of the product is somewhat selective and when national advertising has created a favorable brand franchise. Manufacturers who most commonly use co-op would include: clothing; electrical appliances; proprietary drugs; fibers and textiles; toiletries and cosmetics; shoes; motion pictures; linens and domestics; TV, radio, phonographs, tape; food and grocery items; home furnishings/housewares; tires, batteries, auto accessories; hardware and paint; jewelry store items (pens, watches) and consumer building products.

Of course, there will always be exceptions to the above list, but if broadcasters will concentrate on these retailers and their respective manufacturers/suppliers, they will see many new revenue opportunities opening up.

Cooperative advertising plans: There are basically three marketing situations that are commonly called "cooperative advertising." These are (a) retailer customer plans, (b) wholesaler customer plans and (c) ingredient producer plans.

Many manufacturers who sell directly to retailers have started offering co-op programs for definite short-term periods. An evaluation of permanent long-term programs shows they can frequently degenerate into a price discount in the minds of retail customers.

The retailer plan is by far the n common, but it is becoming more an more important to understand the working arrangements of the others.

One could include a fourth situation—namely, when a manufacturer sells some retailers direct and others through distributors; however, in these situations, the manufacturer either offers co-op directly to all retailers or establishes retailer plans for one set of retailers and wholesaler plans for the others (The vendor must see that the retailer customers of the wholesaler receive comparable benefits). Since the grocery industry has many unique practices, its co-op procedures and problems will be covered separately.

Retailer customer plans: These will include not only the entire range of co-op advertising programs between manufacturers and their retail customers but various other co-op plans, such as those offered by cruise operators and resorts to travel agents; motion picture distributors to theater operators; oil companies to service-station operators and insurance companies to their agents. Some of these categories are not retailers, per se, but can be a source of revenue.

Seventy-five per cent of all retailer plans are basically similiar. The manufacturer offers to pay a specific percentage of the retailers' costs, up to a maximum percentage of purchase, and offers to make this payment on an annual basis for all products in the vendors' lines.

In some instances, a manufacturer might offer to pay 100 per cent of the national rate in newspapers for retail advertising of his products. The national (general) rate for newspapers averages 50 per cent higher than the local (retail) rate. When he does, he expects some very carefully defined in-store promotional help along with the co-op advertising.

Furthermore, his offer probably specifies a particular product and a certain promotional period. The *total* allowance granted the store usually is limited to a percentage of that retailer's purchases of the specified product during a definite promotional period. From a legal point of view, the retailer should be able to prove his in-store promotional help represents costs to him that at least make up the difference between the payment he receives from the vendor at the national rate and the payment he makes (as a local advertiser) at the retail rate.

In the past, retailer plans tended to cover the whole product line; however, in recent years, many manufacturers in a

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Programming

Field takeover as expansion

The takeover of the five Kaiser stations by **Field Communications** will most likely mean an expansion for Field in terms of programming and markets, according to **Don Curran,** president and chief executive officer of Field, and **Barry Thurston,** vice president of programming. Thurston says that Kaiser had stopped expanding some time ago, but he feels, "Now we will think more positively."

Curran sees Field getting involved in co-productions or in being the catalyst for late-night programming, triggered by the successful ratings achieved by Norman Lear's *Mary Hartman, Mary Hartman.* Three of the stations carried Hartman from the beginning, WFLD-TV Chicago, KBHK-TV San Francisco and WKBS-TV Philadelphia, and the series did very well in all three markets—so much so that it attracted a large number of national advertisers, Curran says.

Of the other two late-night Lear properties, *All That Glitters* ran in Boston on WLVI-TV and *Fernwood Tonight* is airing on the same three stations as *Hartman.*

Curran says Field is also eyeing trimming its children's block programming to move more into developing children's programs for the entire family, possibly for showing in early primetime. The programs would be in the mold of **ABC-TV's** children's specials held in the afternoons. "It will have entertainment value and enlightenment."

In the case of the children's programming, Thurston says, "our goal would not be to make money—or to lose it: If we can break even, that would be fine." Thurston says syndication would not be foremost in mind in co-production arrangements, but if the programs succeed on the Field stations, they could be made available on a syndication basis.

Web jockeying begins

It's been only a few months since the webs announced their fall primetime season plans, but things have already changed dramatically in the current fierce competitive atmosphere. First off, the webs, after shifting to a September 18 start date, are switching back to opening their season around September 11. Then, in other competitive moves, they're changing some of the debut timetables around, pitting other new offerings against each other and ushering in pre-season specials and other lead-in programs earlier than ever.

Actually, **ABC-TV,** the web that's supposed to pick up all the rating marbles, was the first to cut loose from the conventional pattern and scheduling a 12-hour serial, *Washington: Behind Closed Doors,* on six consecutive nights starting September 6. But both **NBC-TV** and **CBS-TV** have gone one better, opening their pre-season on September 5. For that date, NBC-TV has set two specials, one of six *Laugh-In* programs, followed by *James at 15.* On the same night, CBS-TV will bow *Rafferty,* one of 10 regularly scheduled new series that will premiere over five weeks.

ABC will devote the period from September 12 through September 29 to a combination of premiering new and returning series—with the addition of special programming. A *Lucan* episode kicks off the web's premiere schedule on September 12.

The stunting by NBC and CBS will be especially watched by the industry, because the second spot in the ratings will be at stake (assuming that ABC takes number one). NBC's pre-season planned moves include scheduling *The Hindenburg* movie against Washington. For its regular season, in addition to rejecting *Whatever Happened to the Class of '65?* (temporarily anyway), it has restructured its schedule considerably. Some examples: *The Richard Pryor Show, Man From Atlantis, Rosetti and Ryan, Big Hawaii,* all have been shifted from one time to another. *The Bionic Woman* opens the web's premiere festivities on September 11.

An addition to the primetime season is *Mulligan's Stew,* which attracted a 40 share for NBC when its pilot was telecast June 20 (it bows October 25). Pre-season specials include the *Pro Football Hall of Fame Awards Show* (September 8), the *Miss Black America Pageant* (September 9) *U.S. Against the World* (September 7), *A Night With the Heavyweights* (September 14) and the *Third Annual Rock Music Awards Show* (September 15).

The CBS pre-season strategy also seems to employ a number of specials, like NBC, to bring in the ratings, and films. Films include *The Hostage Heart, Relentless* and *Spiderman.* And like NBC, CBS will have its share of sports and pageants, although they won't confront each other face to face. *The Night of Champions* is set for September 13, *Super Night at Forest Hills,* (September 9) and the *1977 Miss America Pageant* (September 10).

No web is standing pat. ABC, following on its excellent year, is using the high-rated shows in the pre-season as draws for regular web shows; and both NBC and CBS are hammering away at specials and some movies as lead-ins to premieres.

Montanus plans diversification

The top priority of **Edward A. Montanus,** recently appointed president of **MGM Television,** will be to get programming and "keep it on the air." He says the company intends to expand in all areas—production, daytime and children's programming and in first-run syndication. His diversification plans include the staffing of creative and production people, and Montanus has already moved on the creative end by just appointing **Werner Michel** as vice president of programming for MGM-TV. Michel comes from **ABC-TV,** where he was director of dramatic programming and programming planning.

Montanus also is looking to supplement the development staff, brought on by the resignation of Barry Lowen, who exited as program development vice president to become executive producer on *Lucan,* one-hour adventure series slated to run on **ABC-TV.** Montanus feels the sales division is "well staffed," and says MGM-TV's syndication business has risen about 200 per cent over the last year.

He attributes much of the rise to properties such as *Movies of the Week, Medical Center, How the West Was Won* and *The Rise and Fall of the Third Reich.* On MGM-TV's current schedule are *Logan's Run,* hour sci-fi adventure show, for CBS-TV; *CHiPs,* hour adventures, for **NBC-TV;** *How the West Was Won,* 10 two-hour episodes that will air on Mondays beginning in January, on ABC-TV; *Lucan,* one-hour series on ABC; *The Hostage Heart,* a *Movies of the Week; The Comedy Company* a two-hour comedy show featuring Jack Albertson; and *Abel,* two-hour movie for NBC, which could wind up as a mid-season replacement.

ABC tops Emmy bids

ABC-TV took 101 Emmy-award nominations, while **NBC-TV** grabbed 95 and **CBS-TV** copped 75 in new nominations. PBS took 41. For ABC, it was *Roots* that took 37 of the nominations, the highest number ever recorded for a single program, including outstanding limited series, lead actor, direction and a number of technical nominations. *Eleanor and*

Franklin: The White House Years racked up 16 nominations.

NBC garnered more nominations—12—than any other network, for single programs, series or specials, and 15 shows received multiple nominations, more than any other network. *The Big Event* had 29 bids. Fourteen ABC-TV shows received multiple picks; CBS-TV, 13; PBS, 8; syndicated TV, 1.

The 1977 Nighttime Emmy Awards will be telecast on NBC's *The Big Event*, September 11, from Pasadena. The nominations are new, and are comprised of choices based on agreement by both the National Academy and the Hollywood chapter.

Format, staff shifts

NBC Radio will debut a monthly half-hour news magazine designed primarily for women, *The Women's Program*, September 11. The premiere will be presented on the Peabody Award-winning *Second Sunday* series. Subsequently, starting October 23, the series will be broadcast on the fourth Sunday of each month. Ann Taylor will anchor.

Raymond Quinn has been named program manager at WCBM. Quinn comes to the Baltimore Metromedia station after four years as WAMS Wilmington operations manager.

Former NBC news correspondent and ex-news director of WINS New York, Mike Prelee, has opened a production company in Westport. The company, **Mike Prelee Productions,** produces news features, radio spots and soundtracks for audio-visual presentations.

Miami Dolphin coach Don Shula will do football analysis and NFL commentary on the **Mutual Broadcasting System** beginning September 12, the start of his sixth year on Mutual.

WNEW-FM New York, WSHE-FM Fort Lauderdale/Miami, KZAM Seattle and WIOQ-FM Philadelphia, have begun airing Progressive Radio Network's audio information feature, *Sound Advice*. The feature is a 13-week, 65-show series offering advice on audio and hi-fi equipment.

The sporting life

CBS-TV Sports is planning 29 hours of the U.S. Open tennis championships in New York, August 31 through September 11, believed to be the longest total TV coverage of any single sports event in the nation. Included in the telecasts are 10 15-minute *U.S. Open Update* segments. On the final day, seven hours will be telecast.

CBS Sports has acquired broadcast rights to all meets sanctioned by the Federation Internationale de Ski, in which the U.S. ski team will participate through April, 1980. Three World Cup meets will be broadcast on *CBS Sports Spectacular* programs.

KMBA-TV Kansas City will offer 10 University of Missouri football games. The initial game to be telecast will be on September 10—the Missouri vs. USC game. KMBA-TV will also offer six bowl games including the Tangerine Bowl, the Canadian-American Bowl and the Challenge Bowl.

Washington Redskins' Joe Theismann has signed a multi-year pact with WJLA-TV Washington, to do a variety of on-air assignments including participation in the Redskins' coverage, sports programs and events and newscasts.

Bennett, Katleman form co.

Harve Bennett and **Harris Katleman** have teamed to form an independent production company and have signed a pact with **Columbia Pictures Industries.** The agreement will involve both motion pictures and TV.

Katleman had been head of production and president of **MGM-TV** for the past five years. Bennett in recent years has been the executive producer of a number of TV movies and TV series.

Network appointments

NBC-TV has made a series of appointments. **David Garcia, Jr.** has been named director, dramatic program development, West Coast. He joined the web in February as manager, film operations, after several years with Universal Studios. **Phyllis Middleton Tucker** has been appointed manager, variety programs, West Coast. Since January, she had been research associate in program research. She joined NBC in December, 1972. **Lew Hunter** has been named director, motion pictures for TV, West Coast. He had been director, program development since July, 1975, after serving as manager, motion pictures for TV.

Alice M. Henderson has been promoted to **CBS-TV** vice president, program practices, Hollywood. Henderson was director, program clearance, New York. She joined CBS in 1966 in the

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Commercials

To & from Russia with love

It may not be not all borscht and caviar to shoot commercials in the Soviet Union, but **Ash/LeDonne**, entertainment advertising agency, and **Fucci-Stone Productions** found little difference between doing spots there and doing them in the U.S.

"In several ways, it was surprisingly easier," says **Peter LeDonne**, a founder of the **Kelly, Nason** subsidiary, who recently returned from the Soviet Union after an assignment by United Euram, one of the agency's clients, to put on film various Russian troupes that will tour the U.S. beginning in the fall. As it turns out, Bill Fucci, president of the commercial house, shot some 26,000 feet of film—much more than originally conceived when the project first began to take shape.

"We worked out a budget with Peter Yamanov, a principal of United Euram, and Leo Henzel, the booking company's impresario, that would keep us in the Soviet Union for only one week. And although we worked about a 17-hour day, we couldn't complete the job because certain up-front itinerary scheduling didn't come through. Besides, there was so much good footage we were getting, we just couldn't stop," says LeDonne.

On location for shoot in Soviet Union. Behind camera is Bill Fucci. At r., is LeDonne.

LeDonne and Fucci were part of a contingent of 13 that went to the Soviet Union. Eight were crew members, including Fucci, who was director and head of production. LeDonne was the creative director for the package, which involved shooting five separate Soviet companies, consisting of two dance groups, a folk-dance ensemble, a variety show, Estrada (due to open at the Majestic Theater in early September), and the Leningrad Ice Review.

Interestingly, talent costs were nonexistant and the performers were extremely cordial and patient, notes LeDonne. "Of course, they have no union and the performers were told they were being filmed to help to sell tickets when they came to the U.S.," he says. The shooting, which will end up with two 30s, one 60 and two 10s for each show, plus five five-minute promotional films, cost in excess of $60,000, according to LeDonne, and the budget estimate stayed pretty much on target. "If we would have had to pay the performers, we would have exceeded the budget by three or four times."

Fucci's crew of two cameramen, one soundman, a still photographer, an assistant cameraman, an electrician and a grip, all union men, were paid U.S. scale—including overtime, and U.S. equipment was used. Some of the shoots were done on location and others were done in theaters. The project was conducted under the supervision of Gos Concert, the Soviet entertainment agency under Ministry of Culture aegis, which also acted as interpreter, as did Yamanov, "so we had no language barrier," LeDonne says.

Editing of the shoot is being done by Fucci's company. The commercials will be released on film, and the ads will concentrate on major local markets only. The spots may ultimately be transferred to tape, according to LeDonne.

Advertising source book

A source book on creating and evaluating advertising will be released in the fall by the Advertising Research Foundation. The book, *Creating and Evaluating Advertising—A Bibliography*, is a comprehensive reference collection on elements that enter into advertising, the effects of advertising on consumers and the various techniques used to measure advertising effectiveness.

Included in the book is a list of more than 6,500 research reports spanning 15 years. Included in the research are journal articles, books, in-house reports, proceedings, papers and other source materials organized under 245 categories. Literature on advertising and marketing, the social and behavioral sciences, communications research, management and adminstrative sciences are also included.

Cooling 'hot' lights

A heatless strobe light is being made available by Unilux, Inc., Hackensack, N.J. The light, according to the company, can be operated at a rate of one to 200 flashes per second continuously, with virtually no heat given off. With its 20,000th of a second exposures synchronized with the motion picture shutter, it provides sharp images in slow motion or true speed.

The light illuminates more than 1,000 square feet at 175-feet candles, according to Unilux, and film under strobe light "clearly shows" pulsating shower water sprays, pouring wet or dry products, food handling and other special effects.

Clio promotes two

The Clio Organization has promoted **Patrick T. Ferrara** and **Michael A. Demetriades** to vice presidents. Ferrara heads the international department for Clio, and Demetriades is the organization's film director. He has been with the company since 1966. Ferrara came to Clio in 1974 from Pan American.

Studio appointments

Michele Wolf has been promoted to the newly created post of supervisor/marketing services at **IDC Services.** Wolf joined the company in January as executive assistant to the executive vice president. Before joining IDC, she was adminstrative assistant for Dick Van Dyke's production company.

Jordan Caldwell has joined **Alton Films** as executive producer and director of sales. Caldwell had been with Rosetti Films, where he was executive producer/sales representative since 1974. Also, **Jim Parker** joins Alton as line producer/production manager. He had been at Rosetti as production manager.

Douglas A. Weiss has been appointed vice president and general manager of **Video City,** Florida production subsidiary of Teletronics International. He was executive assistant to the president of Teletronics.

Jerry Shore and **Alex Fernbach** have joined **Sunlight Pictures.** Shore is a veteran director/cameraman whose spots span the spectrum of commercial production. He's worked on accounts such as Coca-Cola, Noxema, Schaefer Beer and General Electric. Fernbach is a tabletop director/cameraman who spent several years as a cameraman for the syndicated TV nature series *Great Adventures.* He had been working for Elbert Budin for the past three years.

Anne Bryant has joined **Michlin & Hill** as a composer/producer. Bryant comes to the TV and radio commercial music house from Chicago, where she was involved in commercials for United Airlines, Wrigley's and Nestle's, among other clients.

David Levington has been named executive vice president and partner in **Kent Wakeford and Associates,** Los Angeles based house. Levington joined

Wakeford a year ago as head of sales and executive producer and later moved up to general manager.

Designer-director **Bill Feigenbaum** has joined the **Harold Friedman Consortium.** His credits include award-winning commercials for Coca-Cola, Shell and Maxwell House coffee.

Join AICP/West

Talent and Production Payments, Inc. has joined the Association of Independent Commercials Producers/West as an associate member. TPI/PPI provides above-and-below-the-line payroll services to the TV commercial-production industry.

Levine looks to $$ in move

Chuck Pfeifer, vice president and co-founder of **Rick Levine Productions,** explains the recent move to open a "total" house on the West Coast is due to several things: (1) 60 per cent of Levine's $3.5 million billings last year came from work being executed on the West Coast for New York agencies; (2) setting up an office in Los Angeles would make the firm more competitive for jobs emanating from the Coast and would mean the house would be more efficient, because it would be where the job itself is; (3) New York office would be more efficient, able to concentrate on the East Coast action; (4) the house would be in a better position to serve Chicago advertisers because "Chicago likes to go to California to shoot its commercials."

Pfeifer sees the company's billings reaching $5 million this year. It now has four directors. Last year, Levine had three. Director Joe Pytka and Lark Navez will be headquartered at the Los Angeles office. The production house was one of the major award winners this year, copping Clio and Art Directors awards.

Oldie commercials, anyone?

Old commercials never die—they aren't even fading away—if Alvin Eicoff, president of A. Eicoff & Co., Chicago, has anything to do with it. Actually, the pioneer TV marketer is building a film library of famous early commercials and is soliciting more. His collection, in which he hopes to compare early marketing techniques with today's selling concepts, includes a 30-minute presentation for Vita Mix, a kitchen mixing appliance, and a 10-minute commercial for the glass-cutter knife-sharpener, which ran in many markets as often as five times a week for three years.

Eicoff, with reel of 30-minute Vita Mix commercial, one of the earliest used during the early days of TV marketing.

Other early spots Eicoff is including are fishing kit commercials made by Bill Stern; the Rocket, a 10-minute commercial for an automobile spark intensifier, and a 10-minute Sona spot made in 1951, used in saturation campaigns nationwide. He's particularly on the lookout for two famous commercials, the one for National vitamins and the Charles Antell hair preparation spot, both 30s.

New viewing system

A light-box system for editing and sorting slides and transparencies has been introduced by Acculight, a division of Knox Manufacturing Co., Wood Dale, Ill., maker of professional and consumer projection screens. The two-foot Acculight II viewer is priced under $100 and the four-foot viewer under $150.

Both contain a two-bulb, 5,000 KW light source with a CRI rating of 91+ that meets ANSI standards. They can be used flat or tilted or mounted flush on a 15-degree angle. Two acculights may be combined into one space-saving unit with the addition of the accuframe supports. For 2 × 2-inch slides the Acculock overlay lets the slides slip in and out without falling out, according to the company.

Commercials circuit

Sunwest Productions—Rick Jackson was executive producer for a Maxwell House coffee spot for the Japanese market. **Hakuhodo Advertising,** Tokyo, is the agency.

Tibor Hirsch—Hirsch directed a group of karate experts for a 30-second Elmer's Glue-All spot, which had the copy line, "Stronger than you'll ever need for most household jobs." **Conahay & Lyon** agency producer was **Bob Emerson.** Creative director was **Jackie End; Bob Sullivan** was art director; **John Hahn,** copywriter. **Susan Kirson** produced for Tibor Hirsch.

Wakeford/Orloff—Bob Reagan directed a 30 for Ralston Purina's Bran Chex. The three vignettes were produced for **Wells, Rich, Greene,** Los Angeles. Agency co-creative directors were **Bob Kuperman** and **Pacy Markman. Jim Lacy** was art director. **Ellen Rose** produced for W/O.

Editing Concepts—Recent editing assignments include a three-spot package for Signal mouthwash for **BBDO** and **Sunlight Productions.** Agency producer was **Bernie Haber. Ron Scheffer** of Sunlight Productions was director. **Mark Polyocan, Arthur Williams** and **Charlie Chubak** edited the project. Williams also edited an Arrid deodorant spot for **Jerry Greenburg,** creative director, and **Jerry Rice, Ted Bates** producer. **Steve Elliot** of **EUE/Screen Gems** directed. Also **Dominic Cervone** of Editing Concepts completed a Nathan's "You Got It Good" campaign for **Shalar/Rubin** agency. **N. Lee Lacy Associates** was the production house.

The Petersen Co.—Remi Kramer directed a 30 for the Vivitar Corp. and its

Advertising Directory of

Selling Commercials

Dime Savings Bank • Doremus & Co.

ZANDER'S ANIMATION PARLOUR, New York

Rudy Patrick Seed Co. • G-E

WGN CONTINENTAL PRODUCTIONS, Chicago

Exxon • McCann-Erickson

PHIL KIMMELMAN & ASSOC., New York

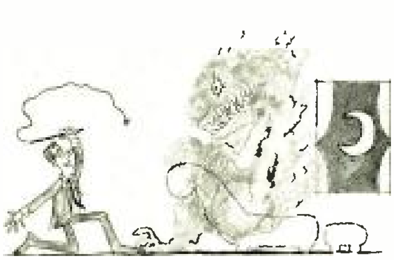
Texaco • Benton & Bowles

IMAGE WEST ELECTRONIC ANIMATION, L.A.

Ford Dealer Assn. • J. Walter Thompson

SNAZELLE FILMS, INC., San Francisco

Vicks • Benton & Bowles



PHIL KIMMELMAN & ASSOC., New York

Gillette/Cricket • J. Walter Thompson

SANDLER TAPE & FILM, Hollywood

Whitehall Laboratories • John F. Murray

DOLPHIN PRODS. N.Y. COMPUTER ANIMATION

agency, **Dreyfus Advertising,** Los Angeles. **Jerry Bonar** was agency art director.

N. Lee Lacy/Associates—Bob Green directed four variations of two commercials, "Feel Better" and "Drink to That," for Teledyne Instapure Water Pik and **J. Walter Thompson,** Chicago. And director **Maggie Condon** did two spots for National Oats and Grey North Advertising, Chicago. "Midnight Snack" and "What a Name" were the tag lines. **Gary Conway** produced for the agency.

Fucci-Stone Productions—Bill Fucci completed a 30 for Toller Cranston's "The Ice Show" before the show's national tour. **The Unitel Production Services** crew, using two Norelco PCP-90 hand-held cameras, a Norelco PC-70 studio camera and a Chapman crane, worked with Fucci in the Palace Theater. Unitel edited, with additional material shot to be used for promotional purposes.

NBE Productions—Nat B. Eisenberg directed a 30 for Free n' Soft fabric softener. **Gaston Braun** was the producer for **N W Ayer,** with **Diane Campbell** as art director. **Pat Cunningham** was creative director and **John Moore** as copywriter.

Rick Levine Productions—The company shot a 30 created by **Waring & La Rosa** for Adolph's meat tenderizer, introducing two new flavors. Agency team included **Chuck Cohen,** copywriter; **Howard Title,** art director; and **Lois Block,** producer.

Pitching for Arizona action

Plaza 3, talent agency in Phoenix, has embarked on a national marketing program designed to bring increased motion picture, TV and industrial film business to Arizona and the Phoenix metropolitan area. In this connection, **Robert E. Merritt** has been appointed vice president, marketing, at the agency.

Merritt's prime responsibility will be selling the talent and location opportunities in Arizona to prospective clients throughout the key markets in the U.S., according to **Helen Rogers,** Plaza 3 president. The project is being supported by the Governor's Motion Picture Development Office.

Yelin does 'Geste' spots

Ed Yelin Enterprises, Los Angeles, has been assigned to produce a series of 30-second spots for the Universal release *The Last Remake of Beau Geste*. The national spots are being shown concurrent with the opening of the film around the country.

Teddy Roosevelt (William Phipps) enjoys a cup of Maxwell House coffee for Japanse TV commercial created by Hakuhodo Advertising, Tokyo, for Ajinomoto General Foods Co. Spot was filmed in Los Angeles by Sunwest Productions. Rick Jackson was the executive producer for Sunwest.

Ad makers

Roslyn Levenstein and **John Ferrell,** associate creative directors at **Young & Rubicam,** have been named senior vice presidents. Levenstein joined the agency as a copywriter in 1962. After several other promotions, she was named a vice president and associate creative director in 1972. Ferrell joined Y&R in 1967 as a copywriter, rose to creative supervisor, then was named a vice president in 1973 and an associate creative director in 1974.

Harriet Olguin and **William L. Abrams** have joined **Kenyon & Eckhardt Advertising** as associate creative directors. Olguin had been a creative consultant for six years; Abrams had been with Warren, Muller, Dolobowsky, as a vice president, copy.

Irv Weinberg has been promoted to vice president, associate creative director at **Warren, Muller, Dolobowsky.** Before joining the agency, he was a senior writer at Tinker, Campbell, Ewald.

Steve Smith has joined **McCaffrey and McCall Advertising** as a vice president and copy group head. He comes to the agency after three years at Scali, McCabe, Sloves, where he was a copy supervisor.

J. David Walter has joined **D'Arcy-Mac-Manus & Masius Advertising** as a senior producer. Walter was with Campbell-Ewald, Detroit, where he was a senior producer. He has also been a director of radio and TV production for Griswold-Eshleman, Cleveland.

Arlene Hoffman, executive producer at **Marsteller Inc.,** has been named co-creative director and vice president. Before joining Marsteller in 1975, Hoffman was an associate producer at DKG.

Arlene Hoffman

Midge Stark has joined **N W Ayer ABH International** as a TV producer. She had been freelancing and, before that, was director of radio and TV production at the Aitkin-Kynett Co., Philadelphia. Also at Ayer, **Michael J. Faems** and **Jeffrey Gorman,** creative directors in Chicago, have been elected vice presidents. Faems joined the agency in September, 1975, Gorman in 1976, after being with Sechman Lyke Veter.

Ronald G. Hoff will transfer to **Foote, Cone & Belding,** New York as senior vice president and executive creative director as of September 1. He had been at FCB/Chicago, where he has served as senior vice president and as one of two executive creative directors.

Clinton E. Frank, Chicago, has appointed **James C. Arthur** senior vice president and director of creative services. Most recently, he was executive creative director and a managing partner at Tatham-Laird & Kudner.

Associate creative directors **Virginia Doetsch** and **Neil Vanover** have been elected vice presidents at **Needham, Harper & Steers Advertising,** Chicago. Doetsch joined NH&S in February, 1976, after 16 years with Tatham-Laird & Kudner. Vanouver also joined the agency last year, as an associate creative director.

Murray Klein has been named senior vice president and co-creative director of **Smith/Greenland,** Inc. **Paul Jervis** is named vice president and co-creative director; **Marc Shenfield** is now copy chief.

New campaigns

Kraft, Inc., Dairy Group is using the theme "Real Yogurt at its Best" in a campaign created by NW Ayer ABH International. The TV part of the drive is composed of a series of 30s, just breaking in an initial flight. Featured are "spokespeople."

(from page 37)

commercial clearance department of program practices.

Wallace Westfeldt has joined **ABC-TV** as executive producer for the **ABC News** special reporting unit in Washington. Most recently, Westfeldt was executive producer for public affairs programming for WETA Washington, public TV station.

Arledge names Burke

The appointment of **David W. Burke** as vice president of **ABC News** and assistant to Roone Arledge is seen by the president of ABC News and Sports as giving him more time to devote to the day-to-day presentations "of our news programs and for long-range planning."

Burke, as secretary and chief administrative officer to New York Gov. Hugh Carey, was responsible for guiding and implementing the administration's policy decision on major legislation and appointments. The election of Burke as a vice president will be submitted to the board of directors of ABC Inc., at its next meeting.

In syndication

Gold Key Entertainment's first-run features *The Alpha Chronicles* have been bought by two more stations, bringing the total to 61. Latest additions include WFAA-TV Dallas and WUAB Cleveland. Others include WNEW-TV New York, WBZ-TV Boston, and WLS-TV Chicago.

Viacom has added six markets for the fall debut of *All-Star Anything Goes*. Total lineup now is 61. The new stations are WIIC-TV Pittsburgh, WNYS-TV Syracuse, KLAS-TV Las Vegas, KNTV San Jose, WTOP-TV Washington and WREG-TV Memphis.

Time-Life Television's *The Leo Sayer Show* has added four outlets for its rock special. These are KGW-TV Portland, Ore., WGAN-TV Portland, Me., WPTF Raleigh-Durham and WDTN Dayton, making the total now 31.

D.I.R. rock awards set

D.I.R. Broadcasting Corp. syndicators of live rock concerts for FM stations, has launched the North American Rock Radio Awards to recognize the "Best" in seven categories—male singer, female singer, group, debut album, album, song and single. Nominees for the seven categories will be selected by the program directors of the 200 D.I.R. stations in the U.S. and Canada. Each station is being asked to nominate 10 names in each category.

The five most named will be the final nominees. Ballots will be sent to listeners, who will select the winners.

The award winners will be presented at a two-hour radio special, with the program featuring all the winners plus a recording of each winner performing in concert. The program will be broadcast on the 200 stations at an awards banquet, to be held November 24 at the Beverly Hills Hotel in California.

WJZ-TV magazine format

Evening Magazine will make its debut on WJZ-TV Baltimore on August 29, featuring Dave Sisson and Linnea Anderson as communicators. Bob Smith will be featured as a regular contributor. Also, the station has named a production staff consisting of Rudy Boyer as field producer/cameraman; Mark Bowllan, editor; Dean Radcliffe, associate producer of *Magazine* departments; and John Norton and Jim Ziegler.

Earlier this year, Milton Hoffman was named producer, and Jim Dauphinee, associate program producer. *Magazine* will be broadcast Monday through Friday, and is designed to provide information in an entertaining manner.

JWT syndicates musical nine-pak

JWT Syndication has begun syndicating a "nine-pak" series of one-hour music shows covering the history of popular music, the Broadway musical as an art form, and a package of the Nashville and gospel sounds. The first five shows are under the umbrella title *All You Need Is Love* and trace the history of pop music from the blues to the Beatles.

One of the shows features the Big Band sound; Grand Ole Opry stars appear on the country music hour. All nine shows are being offered on a time-bank basis for Scott Paper Co. The first five shows were produced in London by Theater Projects, a group of British production companies and have been cleared on stations covering more than 50 per cent of the U.S. No air dates have been set. The Broadway portions may be used as a two-parter or as one two-hour show and are being produced by Sheldon Riis in association with JWT Productions. The last two segments are from Syd Vinnedge Productions.

Publicity directory out

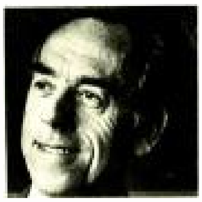
The 1977–78 edition of *National Radio Publicity Directory* has been issued by Peter Glenn Publications. The fifth edition, which lists 3,500 radio stations and 2,500 talk shows, covers local outlets, networks, syndicated shows and college stations. Listings also include call letters, dial positions, network affiliation, watts, coverage and station format.

Cities are grouped and cross-referenced to show the overlapping reach, particularly in the 200 major markets. There are other features as well. The annual subscription price includes a six-months update. The directory has a forward by **Marge Warder,** account executive at **Burston-Marsteller.** Price for the directory is $70 plus postage, handling and tax.

Equipment notes

George C. Lenfest has been named vice president, operations and engineering, **NBC-TV.** He's a veteran of more than 30 years with the web. He worked on the development of industry standards for color TV, among other assignments.

Neville H. "Doc" Bennett has been appointed acting engineering administrator for **TeleMation.** Prior to TeleMation, Bennett was with Arvin Industries.



Bennett

The Ontario Corp., Muncie, Ind., licensee for a new UHF television station in Ft. Wayne, has ordered RCA transmitting and studio equipment valued at $700,000 for the new outlet. The order includes a TTU-30C, 30-KW transmitter, a TFU-30J UHF pylon antenna, two TR-600 quadruplex video tape recorders and a TK-28 telecine island. The station, Channel 55, is scheduled to go on the air January 1, 1978.

Global TV, a Brazilian network, has bought more than $1.2 million in TV cameras from **Ikegami Electronics** (U.S.). The sale included six HK-312 studio cameras equipped with automatic setup computers, eight TK-355 studio cameras and 14 HL-77 ENG shoulder cameras, all built to PAL-M standards.

Paraguay joins INTELSAT

Paraguay has joined the International Telecommunications Satellite Organization (INTELSAT), thus becoming the organization's 97th member. The organization was created in 1964 and provides global satellite services on a full-time basis through 176 antennas at 142 earth stations in 84 countries.

Television/Radio Age Spot Report

August 15, 1977

Spot Report

Television/Radio Age, August 15, 1977

TV expenditures will rise 14% despite spot slowdown: TvB

Latest total-year TV expenditure projections for 1977 by the Television Bureau of Advertising raise the network estimate but reduce the gain previously estimated for spot. But the total, including local, will still add up to the overall 14 per cent climb to $7.67 billion estimated previously.

New estimated spot advance will be 5 per cent, bringing the year's figure to $2.34 billion. Previously, gain was figured at 13 per cent, for a total of $2.52 billion. TvB now estimates that network revenues will soar 22 per cent (against the previously forecast 13 per cent) to $3.43 billion. The former projection for the networks for the year was $3.18 billion.

As for local retail, TvB is betting on this sector to jump 12 per cent to $1.9 billion, showing "hefty third quarter gains—almost as big in July and August as last year's comparable record-shattering percentages. And local's fourth quarter is also shaping up as very strong."

TV indies account for 14% of all viewing

Independent TV stations account for 14 per cent of all viewing, according to a tabulation by NBC-TV researchers; another 2 per cent goes to PBS outlets. The other 84 per cent was to affiliates, of course. The analysis covered all 217 NSI markets during the May sweep and included 64 indies.

As might be expected, the indies did better than average during the prime-time access half hour—19 per cent share—and worse than average during primetime—10 per cent during the 8–11 p.m. period. PBS outlets keep to their 2 per cent levels in these dayparts.

The researchers figure that the 10 per cent figure for the indies in primetime was inflated by the Nixon/Frost interviews and Operation PrimeTime's *Testimony of Two Men,* both aired in May. But they also point out that the 88 per cent share for affiliates is also inflated by pre-emptions for these two shows.

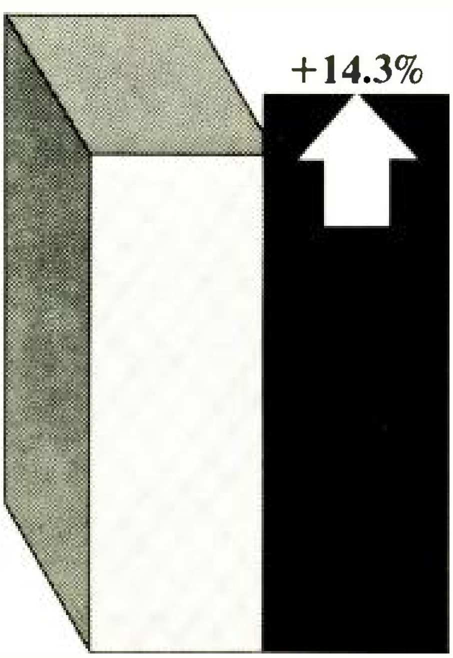
According to the analysis, during the average quarter hour from 7 a.m. to 1 a.m. TV was viewed by 20.5 million households. The average for affiliates was 17.3 million, for indies 2.9 million and for PBS stations 323,000. During prime access the average household figure for indies was 6.3 million, for affiliates 26.3 million, for PBS stations, 599,000, and for all stations, 33.2 million. In primetime the overall average is 39.6 million households, with indies averaging 4.0 million, affiliates, 34.7 million, and the public TV sector, 900,000.

Post-Newsweek to do ascertainment shows annually

Based on its success on its Miami station, WPLG (TV), Post-Newsweek will conduct on-the-air community ascertainment specials on an annual basis. Some 90 community leaders took part in the give-and-take on the three-and-a-half-hour Miami program that ran during primetime. General Foods sponsored the special and will back the next program, planned for August 28 on WJXT (TV) Jacksonville. WFSTB-TV Hartford follows on August 29 and WTOP-TV Washington on September 5. The latter program is being sponsored by Atlantic Richfield, which is creating institutional spots for the telecast. Post-Newsweek expects to follow up the specials with other public affairs efforts.

MAY

Local business *(millions)*



1976:$111.7 1977:$127.7

Complete Business Barometer details p 19

Spot Report

Television/Radio Age

Campaigns

Borden, Inc., radio
(Campbell-Ewald Company, Detroit)
FROZEN YOGURT will be using radio for seven to 12 weeks in Eastern and Midwestern markets starting August 29, Target audience ranges from teenagers to women up to 54.

The Clorox Company, TV
(Young & Rubicam, New York)
HVR SALAD DRESSING and OTHER PRODUCTS will appear on television in a good many Western markets starting August 22. Buying team is directing schedules at women 25 to 54.

Dairy Queen, radio
(Campbell-Mithun, Minneapolis)
FAST FOOD CHAIN is recommending eating out via four weeks of radio starting on issue date in a widespread list of selected markets. Media is scheduling to reach both men and women 18 to 49.

Ditto of California, radio
(Dailey & Associates, Los Angeles)
BLUE JEANS are being advertised for two weeks starting on issue date in a widespread list of larger Western and Midwestern markets. Target audience includes teenagers and young women 18 to 24.

Fayva Shoes, radio
(Arnold & Company, Boston)
SHOES will be offered for nine weeks starting August 22 in a long and widespread list of radio markets. Buying group will be aiming for teenagers.

General Mills, TV
(Needham, Harper & Steers, Chicago)
DESSERT PRODUCT started 13 weeks of television exposure in a good many markets starting the week prior to issue date. Media is using daytime placement to appeal to women.

International Harvester, TV
(The J. I. Scott Company, Grand Rapids)
SCOUT TRUCKS are rolling for 10 to 12 weeks in a good many Midwestern markets. Media is directing the campaign toward men 25 and up, with start dates on issue date in most markets.

Kal Kan Foods, TV
(Honig-Cooper & Harrington, Los Angeles)
MEALTIME is scheduled for six weeks of television starting August 22 in a fair selection of markets. Dorothy Skidmore is among buyers using fringe and prime-time announcements to reach women 25 and up.

Kinney Shoe Corp., radio
(Sawdon & Bess, New York)
KIDS' SHOES FOR SCHOOL are being promoted for one week starting on issue date in the largest radio markets across the country. Target audience is young adults, 18 to 34, and teenagers.

Life Savers, radio
(BBDO International, New York)
BEECH-NUT GUM is being offered for 13 or more weeks in a great many markets starting the week prior to issue date. Media group is lining up schedules to attract teenagers.

North American Philips Corp., radio
(McCaffrey & McCall, New York)
COMPLEXION PLUS FACE SCRUBBERS will be recommended for three weeks in a great many radio markets, coast-to-coast, starting in late August. Buying team is seeking to impress women 18 to 24.

Pic 'n' Pay, TV
(Media Corp. of America, New York)
RETAIL SHOE OUTLETS will be using TV flights in a fair list of selected markets starting August 24 and extending
(Continued on page 48)

Kraft roll-out

As yogurt develops into one of the fastest selling foods in the dairy case, N W Ayer is using spot TV and newspapers to help Kraft, Inc.'s Dairy Group expand distribution of Breyers all natural yogurt into the Baltimore-Washington area and into Florida and Georgia. Buyers lining up spots for the roll-out, to reach women 18 to 49, are Helen Davis, Susan Bell and Rose Decker.

Schedules, which broke the last week of July, feature announcements calling Breyers "real yogurt at its best," with "all natural ingredients." Persons-in-the-street testimonials speak of the product as "creamy smooth, full of fruit and 100 per cent natural."

One Buyer's Opinion

Move now on co-op simplification

National advertisers are rapidly making more dollars available for co-op campaigns in broadcast media. Despite some difficulties which have impeded more-widespread use of broadcast co-op, television stations across the country are experiencing increased co-op billings. We recently sent survey questionnaires to general managers of TV stations across the country to develop more information on this trend and to obtain stations' reaction to it.

An overwhelming majority of responding stations reported a rise in co-op billings over the past five years. At 85 per cent of the stations, average co-op revenues rose nearly a third during the five years. Significantly, the trend accelerated during the past 12 months, as the average billing increase was 35 per cent.

With this growth pattern clearly established, the survey showed that stations are beefing up their co-op sales effort and are looking at new approaches to co-op opportunities. All stations reported that they call on local retailers and distributors. In addition, 41 per cent now have a co-op "specialist" on staff. And nearly half the stations approach manufacturers and other advertisers outside their local sphere.

This aggressive approach reflects the stations' clear awareness of co-op's potential. Increased communication between stations and advertisers may help alleviate some of the difficulties. One has been inadequate dissemination of information on co-op plans and procedures, resulting in some co-op budgets going unused. Several stations commented that retailers are often unaware of co-op plans available to them. Said one: "Manufacturers should make their plans better known, instead of hiding them."

Some station managers pinpoint manufacturer's reps as having a key role in spurring more retail interest in co-op. In many marketing operations, the gulf between a corporate headquarters and a local merchant is filled solely by these reps. Retailers are often reluctant to initiate co-op efforts without support from the rep. So stations call for more advertising awareness and counsel from the reps as a key element in getting retailers to use co-op more effectively.

The lack of experience with broadcast co-op is an area which could be overcome to some degree through expanded educational and communications efforts. A more knotty problem relates to the commercials that retailers are asked to participate in. A majority of stations identified manufacturers as being the dominant production source of co-op commercials. But many stations reported that more commercials are now being produced locally, indicating that merchants are seeking enhanced local identification. Several stations reported some retailers no longer satisfied with just a retail tag line at the end of a spot. They would prefer more holes for retailer copy throughout commercials.

Then there's the long-standing difficulties in billing and verification procedures. Almost half the stations reported using the verification format developed by the Association of National Advertisers. But of the remainder, several had never even heard of the ANA form.

While the list of problem areas seems discouraging, none of the difficulties is insurmountable. The basic need, said many stations, is simplification. A common suggestion was for manufacturers to present their co-op programs in the form of one-page documents which could more easily be understood by retailers and stations. Simplification of administrative chores—billing requirements, for example—would lessen the excessive amounts of time that parties in the co-op process now have to devote to paperwork.

As retailers increasingly recognize the value of television and become more comfortable with broadcast co-op, it is obvious that anything co-op planners can do to remove unnecessary obstacles and increase communication will spur co-op at an even faster rate. The time to move is now, while the trend to broadcast co-op advertising is on the upswing.—**Lee Gaynor,** *president, Gaynor Media Corp.*

Campaigns *(from page 46)*

through late October. Paula Librante and Dolores Marsh are among negotiators supervising the buy. Both women and men are target of daytime and early fringe schedules.

Pizza Hut Inc., TV
(*Smith, Kirk, Baldwin & Carlberg, Houston*)
SPECIAL PROMOTION will be launched for four weeks starting in mid-September in a good many Texas and Oklahoma markets. Restaurant chain uses an all-family appeal.

Simmons Company, radio
(*Young & Rubicam, New York*)
BEAUTYREST MATTRESSES will be recommended for three weeks in a widespread group of major radio markets starting in early September. Buying team will seek to attract women 35 and up.

Sun Oil Company, radio
(*Wells, Rich, Greene, New York*)
PETROLEUM PRODUCTS will be featured for four to nine weeks in a great many radio markets starting after August 20. Media is aiming the message at men 18 and up.

Swift & Company, TV
(*William Esty, New York*)
SIZZLEAN is extending its current four week flights into more markets starting just prior to issue date. Harry Murcott and Lydia Blumenthal are on buying team working to reach women 25 and up.

Tetley Inc., TV
(*Hicks & Greist, New York*)
AUTOMATIC TEA is being promoted for two to three weeks starting on issue date in Southern markets. Madeline Doss is buying to appeal to women 25 and up.

United Brands, TV
(*Humphrey Browning MacDougall, Boston*)
A & W ROOT BEER is being advertised for four weeks in a good many Western markets starting the week prior to issue date. Media arranged lineups to attract women 18 to 49.

U.S. Army Reserve, radio
(*NW Ayer ABH International, New York*)
ENLISTMENT will be suggested for five weeks starting in late August to impress both young men and young women, 18 to 24. Media team is placing radio minutes in a great many markets coast-to-coast.

Appointments

Agencies

Melvin S. Jacobs has been appointed media director of the Washington office of J. Walter Thompson Company and **Ann Cruchley** has been promoted to associate media director in the San Francisco office. She has been with JWT for three and a half years. Jacobs has been vice president and associate media director for Grey Advertising in New York.

Ed Weiner has joined the Chester Gore Company as media director. He moves in from a post as associate media director with Doyle Dane Bernbach, and before that had been a media planner for Benton & Bowles.

Karen Kissane has been named media director of Winner Communications. She comes from Hope Martinez Media Corp., and prior to that had been working for Ted Bates.

Co-op how-to book

The Watts System, which its author calls "a proven formula for converting manufacturers' co-op advertising funds into TV station profits," is now available for "a minimum of $50, or a negotiable figure based on your highest one-time 30-second published rate." Author is Duane L. Watts, executive vice president of KHAS-TV Hastings, Nebraska.

The system, which Watts says will work with any company offering co-op funds, is divided into six steps, each described by his book, which explains what information must be obtained, how to enter it on the sample forms shown in the book, and "how to start by searching out the name of the manufacturer who might be a good prospect for a dealer co-op program."

Media Professionals

Liz Hecker,
Broadcast supervisor,
Waring & LaRosa, Inc.

"In recent years there has been a great deal of discussion about the importance of agency media buyers negotiating hard for the best possible rates. Indeed, this is a key part of a buyer's responsibility. However, there is another very important part of the job, which has not been emphasized as much. That is, the stewardship that must be maintained after the buy has been made and the schedule is on the air. All the hard negotiating and careful program selection can add up to very little value if the buyer does not painstakingly watch how the schedule is handled by the stations. At our agency the follow-up is stressed equally with the buy itself. The "buy" is not over when the order is confirmed. Rather it is just beginning. Aside from making sure that any makegoods necessary are equal to or better in quality than the original purchase, we check on the rotation pattern of each schedule. A spot that is ordered Monday–Friday, 11:30 p.m.–1 a.m. and is evaluated on a full and fair horizontal and vertical basis, can fall far short of the estimated delivery if run, for instance, consistently on Tuesdays at 12:58 a.m.

We have an excellent tool to assist our buyers in doing this part of the job. It is a computerized "Matching Report" which is provided to the buyers as soon as the station affidavit is received and put into the computer. Because of the way Waring & LaRosa requested that this "Matching Report" be compiled for us, this is a fast and reliable check of station scheduling performance. The report lists all of the 11:30 p.m. to 1 a.m. spots together—not just on a daily basis, but for the full month. Therefore, at a glance the buyer can see the full picture. We believe that the person best-qualified to evaluate whether or not the client is receiving full value for his advertising dollar from a given schedule is the experienced buyer. That is why, at this agency, all our checking is done by the buyers themselves and why each Matching Report must be initialed before the invoices are paid. Compensation for unfair rotation patterns can be either in dollars or time, depending on the circumstances. But we believe that protecting our clients' investment is an ongoing responsibility, and we take it most seriously."

David A. Mann, Lawrence L. Lippert and **William Harrington** have joined the media department of D'Arcy-MacManus & Masius, St. Louis, and **Susan K. Theisen** joins the Bloomfield Hills office as supervisor, estimator contractors. She had been an assistant buyer for McCann-Erickson's Media Investment Service. Mann moves in as associate media director from Glenn, Bozell & Jacobs, Dallas, and Lippert, a time buyer, had been buying for Chromalloy Photographic. Harrington, a recent graduate of the University of Missouri, comes aboard as a planning assistant.

Edward A Kriete, Jr., has been promoted to assistant media director of SSC&B Inc. He joined the agency last year and had previously worked with an accounting firm.

Kim Kohler has been promoted to media supervisor at Tracy-Locke Advertising and Public Relations, Dallas. He steps up from media planner and will continue to work for the Bama Foods, Beaird-Poulan, Old El Paso Foods and Pizza Inns accounts.

Kathy Grezlik and **Marty Choinski** have been promoted to media buyers at Kenyon & Eckhardt Advertising. Both step up from assistant buyer. Grezlik joined the agency in 1972 as a secretary and Choinski arrived last year as an assistant buyer on the Ford Corporate and Ford Parts and Service Division accounts.

Media Services

Dick Waller, vice president and account supervisor at Air Time, assumes added responsibilities as co-director of corporate account development. Waller joined Air Time two years ago from Petry Television.

Representatives

Mary Frances (Fran) Painter has been named Dallas sales manager for HR Television and in New York **Joan Fitzpatrick** and **James Lannin** have been elected vice presidents of the firm. Lannin had been manager of HR's Detroit office before transferring to New York where he is sales manager of Television Two, North/East Division. Fitzpatrick, New York sales manager of Television One, came to HR in 1970 from a post as assistant research director of MMT Sales. Painter joined HR when the Dallas office was opened in 1960.

James V. Valice has been appointed an account executive for Avery-Knodel Television in Detroit. He had been a planner/buyer for Mars Advertising.

Paul F. Keber has been appointed an account exec in the New York office of CBS Radio Spot Sales. He moves over from the sales staff of WCBS New York.

CBS reps WLW

Bernie Kvale, l., vice president-sales, WLW, at contract signing making CBS Radio Spot Sales national representative for the Cincinnati station. At r., Charles K. Murdock, WLW's president and general manager. C., Jeffrey B. Lawenda, vice president and general manager for CBS Radio Spot Sales. The rep now sells for a total of 20 radio stations.

Stations

Lou Rocke has been promoted to vice president of Roy H. Park Broadcasting of Tennessee, Inc. and general manager of WDEF-TV Chattanooga, and **Donald M. Olson,** general manager of WDEF-AM and WDEF-FM, has been elected a vice president of the parent company. Rocke had been general sales manager for WSLS-TV Roanoke.

David L. Nelson has been named to the new post of vice president and station manager of WBBM-TV Chicago. **Neil Derrough** remains vice president and general manager. Nelson had been vice president, division services, for CBS-owned television stations.

Crawford P. Rice, executive vice president of Gaylord Broadcasting Co. will become general manager of WTVT Tampa-St. Petersburg, succeeding **Eugene B. Dodson,** president of Gaylord Broadcasting, who retires from the general manager's post August 31. Replacing Rice as vice president and general manager of KSTW-TV Tacoma-Seattle will be assistant manager and general sales manager **Charles Edwards.**

Buyer's Checklist

New Representatives

Eastman Radio, Inc. has been appointed exclusive national sales representative for KQV and WDVE Pittsburgh. Stations are owned by Taft Broadcasting and KQV features a news format.

Bernard Howard & Co. has taken over national representation of WAKX-AM-FM Duluth, WWIN Baltimore and WWDM-FM Sumter, S.C. And effective September 3 the firm will start selling for WTMP Tampa. Latter three stations program primarily for black and teenage audiences and WAKX offers top 40 contemporary music.

Katz Television Continental has been chosen to represent stations of the NTV Network, Lincoln-Hastings-Kearney, Nebraska. They are KHGI-TV Kearney and satellites KCNA-TV Albion, KWNB-TV Hayes Center, and KSNB-TV Superior. The ABC stations will be sold by Katz's Gold Team in New York and Chicago.

Major Market Radio has been named to represent Golden West Broadcasters' recently acquired WCAR Detroit. Station will convert to a personality MOR format.

New Affiliate

ABC Television Network now includes Cox-owned WSOC-TV Charlotte among its affiliates. Station, most recently an NBC affiliate, had previously carried ABC programming between 1957 and '67.

New Sales Agreement

Peters Griffin Woodward and **Art Moore & Associates** have signed an exclusive affiliated regional representation agreement under which Moore's sales force will be selling for PGW-represented stations out of Moore's Portland and Seattle offices.

Wall Street Report

Capcities profits ahead 16 per cent for first half

With revenue increases mainly attributable to recent acquisitions—The Kansas City Star Co. and a group of medical publications—and most of its earnings increase from other publishing operations, Capital Cities Communications reported earnings for the six months ended June 30, 1977 up 16 per cent. Net income for the period was $20,385,000 against $17,571,000 for the same period a year earlier. Net revenues were $143,840,000 vs. $102,427,000.

The company reports current business booked indicates moderate third-quarter increases, except for spot TV sales, which continue to lag behind last year's record showing, as they did in the second quarter. Although this situation parallels that of other TV stations, Capcities has the added problem of impending loss of Canadian revenues. As Tony Hoffman, vice president and media analyst, The Bache Group, points out, Canadian advertising on American stations may vanish as of September 1, and WKBW-TV in Buffalo had been getting much of its advertising from Canada. Capcities states approximately 1 per cent of its '76 revenues came from Canadian advertisers—and that intended to reach U.S. audiences will not be affected.

Newspaper acquisition slows profit growth

Overall, Hoffman sees fourth quarter spot revenues bouncing back and projects net income per share for '77 to rise from last year's $4.60 to $5.30, and up to $6 in '78. He sees the acquisition of The Kansas City Star Co. last February as a temporary drain on overall growth rate, noting Capcities was running on a 22.2 per cent operating margin in '76, before the acquisition, well ahead of '72's 17.8 per cent—but the Kansas City operation only had a 10.5 per cent margin in '76.

Capital Cities Communications *(thousands of dollars)*

	Year Ended December 31, 1976	1975
Net revenues	$212,167	$174,886
Operating expenses		
Broadcasting and publishing	132,578	114,833
Depreciation	5,726	5,098
Amortization of intangibles	820	820
	139,124	120,751
Operating income	73,042	54,135
Interest and financing expense	(3,992)	(5,352)
Interest income	3,167	2,749
Miscellaneous, net	432	470
Income before income taxes	72,650	52,002
Income taxes	37,030	26,600
Net income	35,620	25,402
Net income per share	4.60	3.28
Average shares outstanding (000)	7,739	7,733

Publishing becomes growing contributor

Capcities paid a generous 27 times earnings for the Star operations, Hoffman notes, and said it will take a long time to improve on two major problems—gaining control of circulation from distributors and correcting an 85 per cent circulation overlap in the morning and evening papers. With this operation, it also acquired Flambeau Paper Co., which has become unprofitable since implementing extensive environmental controls.

Publishing has become a growing portion of Capcities' operations, contributing 33 per cent of operating income in 1976. Fairchild Publications, its trade publication subsidiary, reports all publications profitable, with the exception of its new endeavor started this year—*Energy User News*.

Traded on the New York Stock Exchange, the company's stock has ranged from 44¼ to 57 this year and was recently trading at 48½.

Local children's *(from page 28)*

toward having some educational type programming and covering the needs of all age groups.

For FCC to take any action, he explains, there would have to be initiation by a local group—and there hasn't been. He notes there has been some thought of putting together an informational summary for the Commission, dealing with the correlation of the amount of children's programming to the market and whether the station is UHF or VHF and whether it is an affiliate.

Of course, ACT is still pushing for firmer action on the programming side, but the FCC's policy statement was recently upheld against an appeal by ACT. Meanwhile, Dr. Karen Hartenberger, director of the FCC's Children's Television Task Force states the FCC's current stance: "When people want us to encourage things, they also want qualitative decisions. We're not inclined to say what's good and what's bad. We want to encourage programming that is informative as well as entertaining, but we have not said that stations have to have local programming to meet the needs and interests of children. And we don't want to get into values. We not only have the First Amendment to contend with, but also Section 320 of the Communications Act.

"Through ascertainment, we can get into local needs. Ascertainment provides for the interests of children two-to-12, and stations are expected to speak to groups representing their interests."

But one party close to the scene sees challenges to license renewal ultimately occuring. Alan Pearce, consultant on telecommunications policy to the President's Office on Telecommunications Policy, says it's only a matter of time. Pearce, who was an FCC staffer under Chairman Dean Burch and helped to write the policy statement of '74 and more recently was on the staff of the House Communications Subcommittee, says he feels the FCC's policy statement should have been policed in the past few years.

"I see very little attention being directed to it," Pearce asserts, "and I don't see any improvement forthcoming on weekday programming."

He also contends there has been a dearth of interest in children's programming within the House subcommittee since the death of former chairman Torbert Macdonald. Having only recently resigned from its staff, he adds, "I'd never been asked by Congress to look at children's programming." In the area of children's advertising, he sees FCC policy being followed and predicts much more attention to this area via new Federal Trade Commission Chairman Michael Pertschuk (See *Inside the FCC*, TELEVISION/RADIO AGE, July 18).

Pearce adds the reversal of FCC policy on family viewing is firm indication of how little it can do in regard to programming, and he maintains that Congressman Lionel Van Deerlin (D-Calif.) is "very reluctant to get into children's programming" as current chairman of the House subcommittee.

It's obvious that the FCC's guidelines in the advertising area have had their effect. In fact some stations go well beyond them. For example, the Post-Newsweek stations have a policy of not only limiting commercials in kids' shows to six minutes per hour every day of the week, but they also go to great lengths to isolate commercials from programming content. Their policy is to cluster commercials at the beginning and end of each program.

Effect on programming

As for the guidelines' effect on programming, nearly three-quarters of those responding to the TELEVISION/RADIO AGE survey said they have had an effect. But many of these noted the effect has been a negative one.

For example, Donald E. Azars, program director of KGO-TV, thinks so, despite his station's efforts to expand children's programming. He contends FCC and various pressure groups have only succeeded "in quelling the creative efforts that might have been in existence if the 'creditable' programming was not worshipped as the end all of kidvid."

He adds, "These programs win awards, but not children viewers."

Adding to this is A. James Ebel, president and general manager of KOLN-TV/KGIN-TV Lincoln-Hastings-Kearney: "There is no lack in the amount and quality of kids' shows. Some of the better-quality shows are under-viewed, which is the parents' responsibility."

Tom Goodgame, vice president and general manager of KTUL-TV Tulsa, contends, "Children wish to be entertained. This must be done in a positive, upbeat manner—but too many people are trying to tell kids what they *should* like and ignoring what they *do* like."

Bill Hall, program director of KREM-TV Spokane, points out, "Everyone has got to realize that not all dayparts can be programmed with children's programming. If the industry is to continue under the current free-enterprise system, we must face the reality that there are very limited dollars available for sponsoring children's programs. We must have a reasonable mix of programming for everyone throughout the day."

Dick DeAngelis, vice president and general manager of WNEM-TV Flint-Saginaw Bay, says there's a need for more programs like *The Muppets*, which appeal to children and adults together. But he contends that quality children-only shows have been discouraged by restrictions in commercial content: "Easing of prohibitions on live hosts performing commercials and also easing mundane copy requirements for advertisers could renew interest in local production."

Adding to this is Ray Gilvard, program manager, KYTV Springfield, Mo.: "The only result I have seen in FCC and ACT efforts relative to children's programs is that they have driven most of the local programs off the air. Like most 'do-gooders,' they overkill on everything.

"A lot of children's program hosts are now unemployed because of all the 'great minds' trying to upgrade children's programs. Let the kids enjoy escape entertainment as we all did. No problem with a program containing 'a message.' But when you try to make the entire program 'a message,' the youngsters detect and detune."

The program director of a northwestern affiliated station notes the guidelines have crimped stations' economic abilities in local production: "They've cut down on the maximum allowable commercial content, although we never exceeded the present guidelines. Prohibition of host selling has definitely affected local sales efforts. More syndicated programs need to be produced that have entertainment value that will keep the children's audience interested at the same time they are informed and educated by the positive values portrayed in the programs.

"One of the problems with children's programming is that some of the kinds of programs that some of the activist groups say we should be doing and that are 'good for children' are the kind of programs that children don't want to watch.

"The entertainment value of the program must be preserved in order to keep their attention. There are currently some good examples of this kind of program. An example is *Marlo and the Magic Movie Machine*, produced by the CBS O&Os. Programs like *Dusty's Treehouse* are an example of the kind of program that children don't seem to be attracted to. *Mr. Rogers' Neighborhood* has all the positive values in the world, but children don't seem to want to watch it."

The recommendation of a program manager of an affiliated station with a revenue under $2 million in a New England market is that the industry conduct an advertising campaign on-air and in print, highlighting its record in children's programming in terms of total hours and programs.

He adds, "As yet, we're still looking for someone like the FCC to define just what is a children's program. Is *The Lone Ranger* a children's program? How about *Gilligan's Island?* How about the movies contained in a movie package?"

Says Bill Logan, director of TV operations, WMT-TV Cedar Rapids-Waterloo, FCC guidelines "called to light the need for 'quality' programming, but also probably served to cut down some local stations' efforts in this area. Generally, television stations recognize their responsibility to provide quality children's programming, but they are also faced with a need for making a profit. Locally produced, quality children's programming is a difficult and expensive proposition, and so, unfortunately the end result often is a compromise. The networks have helped provide a source of quality children's programs, and this may be the answer."

There are a number of stations that have taken a positive stance on FCC's guidelines on programming. Not surprisingly, group-owned stations in major markets tend to be at the forefront. Post-Newsweek stations, for example, operate under a policy that each station must originate a series at least weekly and that each must employ a fulltime executive, whose only job is children's programming.

And it's unlikely that any stations have more locally and group-originated children's programming than the Group W stations. The box score: WJZ-TV Baltimore, three local shows—one a weekly half-hour, another a twice-weekly half-hour and a one-minute insert twice daily, plus group-originated daily and monthly half-hours; WBZ-TV Boston, a Monday–Friday group-originated summer show and a monthly group-originated show, plus four local programs—two of them weekly, one twice-weekly and a preschooler Monday–Friday; KYW-TV Philadelphia, two group-originated Monday–Friday shows (one a summer show), twice-a-month showings of another group show, plus two weekly and one twice-weekly local shows and rotating announcements; KDKA Pittsburgh, Monday–Friday group summer show, monthly showings of a group program, a half-hour local weekly primetime series and frequent children's specials done locally; KPIX San Francisco, group-originated series—Monday-Friday, with added local Monday-Friday series in the summer and group show 15 times a year, plus a regular Sunday-morning series and a number of announcements and specials.

All the Group W stations indicate there is no profit motive in local children's shows and indicate a positive attitude about the FCC guidelines. Representative is this comment from Stephen H. Kimatian, general manager of WJZ-TV Baltimore:

"The FCC guidelines have helped to focus our attention on children's programming as an important area of concern. The answer is to use expertise and knowledge to continually improve the quality of children's programming and to recognize that television is, in many ways, reflective of societal attitudes, and that change must occur in the larger society, as well. Television must strive to find programming which helps to encourage better citizenship among children, as well as to entertain them."

Some other stations are also looking more on the positive side of the coin. Ron St. Charles, program director, WUAB Cleveland, notes, "I believe the fact that the FCC published its guidelines made broadcasters more aware. Although it didn't have a major effect, I'm sure that some stations made some improvements.

"Although there may be general criticisms leveled at the industry, WUAB has had very little local criticism. We long ago eliminated all children's programs that were violence-oriented in favor of a wholesome, entertaining and educational lineup. All we need to maintain this wholesome status is an occasional fresh, new series like *The New Mickey Mouse Club.* This, coupled with the constant turnover in the children's audience, will enable us to maintain our high standards for children's programs."

John Froome, vice president and assistant general manager of KAKE-TV/KUPK-TV Wichita-Hutchinson, says the guidelines have prodded some stations to increase programs for the six-to-12 age group. The ABC-affiliate executive feels his network's effort to get parents to watch with their children has been a big step in the right direction.

Christina Metcalfe, producer of the half-hour monthly *Kidswatch* show on KRON-TV San Francisco, says the guidelines have made broadcasters much more aware of the needs of children as a special audience. She calls for "more quality kids' shows, well-publicized so kids can find them."

Metcalfe continues, "The criticism has been enormously beneficial in that it made broadcasters aware, hence responsive, to children's viewing needs. These needs *are* special. The quality is improving, and there is no reason to assume that it won't continue to improve. You don't hear about 'kiddy shows' so much any more: now it's 'children's programming'—a term connoting respect."

Profitability of programs

Many stations, though, are finding their "respect" for children an unmarketable commodity where advertisers are concerned. In addition to the absence of selling hosts and their merchandising ability and the high seasonality of children's advertisers' participation, some also cite high production costs.

A number of station executives say the big problem is not lack of 'creditable' children's shows, but 'underviewing' of them—a parental responsibility.

Goodgame of KTUL-TV Tulsa says a station has to think in terms of being a production house, with so many commercials being locally produced at the station: "We run two-and-a-half dollars of local advertising to every dollar of national—and when we take into consideration what we could be doing in production of commercials and other programming when we're not producing a children's show, it's a costly proposition. We could get back a third of the potential revenue of any children's show by producing commercials for the same amount of studio time."

As for revenue-producing potential, Goodgame points out the bulk of advertising occurs from late August through early December: "We essentially run full four months out of the year, 50-per-cent full for another four months and virtually empty in the four months of May through August."

John Clark, program director at WHIO-TV Dayton, says a locally produced program has to be looked at as a public service: "Live production is very expensive today by the time you calculate the cost for talent and technical people and look at the limited number of commercials you can get. We're generally limited to soft drinks, games and possibly a local department store, when a sale is being run on children's items."

Just the same, the station produces a weekly half-hour show, which pre-empts whatever network show seems to have the least potential on Saturday mornings, plus two other programs that run in access or other primetime six times a year each.

It's essentially the ascertainment process that directs the station's children's programming efforts. Occasional meetings are held, for example, with Dayton Action for Children's Television, and the thrust of recommendations is not to rely heavily on cartoons, but to present children's programming in an "interesting, educational fashion."

Interest in barter

Because of limited advertising potential and high costs associated with local children's shows, the barter-syndication route is particularly attractive to a number of stations—much more so in the children's area than in most others. The vast majority of stations responding to the survey were positive about barter, with only a few noting that they prefer to stay clear of it—and most of these making exceptions for "the right kind of show."

One of the negative comments comes from Clark of WHIO-TV Dayton: "We don't consider barter as 'free.' We prefer to talk cash. We'd be giving up positions in a program where we can be generating cash flow. And if someone wants full sponsorship, you're not free to give it. Another problem is that the bartering company also wants exclusivity; some say nothing competitive for 15 minutes on either side of the show. With the limited number of types of children's advertisers, this can cut down a lot on your potential."

Says Bill Hall of KREM-TV Spokane, "As a program director, I don't like barter if I can avoid it. It costs money regardless. I would rather pay cash, retaining all local time for local sales."

A midwestern affiliated station's program manager adds that barter is a money-losing proposition unless there is a local tie-in, like promotion of Burger Chef specials in the area.

But the general view toward children's barter is positive. As one midwestern program manager puts it, "It allows the possibility of expanding this program area when the dollars may not be readily available."

Chuck Gingold, director of programming at KATU-TV Portland, Ore., also believes barter has its use: "Kids' product is not an 'easy sell' year round. Barter can offer quality educational kids' programming without cash outlay."

But he also notes one reservation: "While I do think that there is some very good local production, it sometimes loses its local flavor if bartered for syndication. Our local effort entitled *Bumpity* would not generate its present 45 share if we didn't speak to those events that occur in and around Portland."

A midwestern station executive makes this point: "Commercial return on children's programs seldom pay program costs. Thus barter at least breaks even, with only shipping and handling to cover."

John Froome of KAKE-TV/KUPK-TV Wichita-Hutchinson has one reservation: "We'll screen any new idea, but we only accept barter spots within the program—no 'spinouts' or 'banks.' "

What stations produce

By and large, stations responding to the TELEVISION/RADIO AGE survey indicated there is plenty "good" children's programming around for sale and barter—no matter what they consider "good." But many feel syndicated programming can't fill all the needs of youngsters—particularly when it comes to participation and topics of local interest.

One of the major upcoming efforts in this direction is KGO-TV's three-and-a-half-hour *Funday* for the San Francisco market. The Sunday-morning show will be an umbrella for entertainment, religion, education, news and sports for viewers two-to-13. It is expected to consist of programs ranging from three to 16 minutes. Participants will include cartoonists, pediatricians, movie makers and kids.

Some stations, though, are reluctant to confine programs to weighty topics without benefit of a heavy sugar coating on the pill. In fact, KTUL-TV Tulsa takes a Pied Piper approach in billing its daily hour-long offering at 3:30 p.m. as *Uncle Zeb's Cartoon Camp*. Aimed at children up to age 12, it isn't simply a cartoon show, but Goodgame asserts, "Without cartoons, we'd be dead."

Just the same, there's plenty of local live action on the show—like safety lectures from a local policeman, in-studio lectures on animals by a man from the local zoo, art lessons and studio-participation games. Goodgame feels it's particularly important to have children participate in the studio.

Although the prohibition of host selling has discouraged a number of stations from producing hosted shows, some of the many stations that still produce them see a new secondary role for the host—not as an adjunct of the sales department, but as the station's public service representative.

In Charleston, S.C., Happy Raine, who dons Indian garb to host her Saturday-morning show on WCBD-TV, aimed at children two to 11 has also become an important off-screen figure. Having been a children's TV personality in the market for more than 17 years, she regularly visits children's wards in hospitals and the like, appears in parades and other community activities, and has formed a children's television advisory council composed of parents, teachers, psychologists, pediatricians and psychiatrists. She has also worked on the Easter Seal drive and for the Muscular Dystrophy Foundation. On the national scene, she has appeared before the FCC along with national kidshow hosts.

On her show, expected to graduate to a full hour next fall, portable battery-powered recorders are used to follow her on trips she takes with children to points of local interest.

By and for children

Some stations feel they're performing the greatest service when the kids themselves are putting on the show. For example, Boston's youngsters are the main talent in WBZ-TV's *Something Else*, a half-hour show starting at 7 a.m. on Saturdays for children two-to-12. Produced in-studio and on-location, it has seven basic segments—including interviews with and by children on their views, exploration of lifestyles and demonstrations of crafts and experiments.

The station similarly brings teenagers into the action in *For Kids Only*, a half-hour show on Saturday at 7:30 a.m. and Sunday at 10:30 a.m. Students from Boston junior high schools get a chance to interview celebrities and newsmakers who guest on the show.

Another Group W station also has a local show for the teen/pre-teen audience. At KYW-TV Pittsburgh, it's *What Do You Do?*, which subtly provides some career motivation for the 10-15 age group. The primetime half-hour show goes on location to show the work of such people as helicopter pilots, cartoonists and producers of electrical circuits.

Group W has focused particular attention on the needs of pre-schoolers. Since last January, WBZ's *Playmates/Schoolmates* has been airing on all five of the group's stations. It airs early in the morning Monday through Friday, aiming at joint viewing of parents and children. Included within the series are thematic approaches, dealing with such topics as sharing, and dealing with adults, demonstrated with children's participation.

For the older child, educational programming takes a variety of forms—sometimes completely away from a typically educational setting. For example, is *Summer Camp* school? This summer program on KPIX San Francisco, for the six-to-12-year-old, broadcast 9 a.m. Monday-through-Friday, is shot entirely at a YMCA camp and focuses on skill development.

With three locally produced shows, WHIO-TV Dayton has three different levels of depth in educational content. The heaviest education comes six times a year in a primetime half-hour, *Mr. Manime*, hosted by Ernie Rock, a Ph.D. and professional schoolteacher. Rock's own production company, which otherwise produces teaching aids for schools, puts the show together with original music. Each show has a theme—like "What is love?", "How do names come about?" or a basic Spanish lesson.

A more entertainment-oriented environment is created for the station's Saturday-morning *Goodtime Invention*. The live half-hour includes educational games, adventure series with occasional children's participation, a regular animal giveaway—courtesy of the dog pound and with instruction on animal care, and some instruction by a dental hygienist.

Mostly entertainment is the six-times-a-year primetime half-hour, *Jodi's World*, featuring 12-year-old singer Jodi Light, who the station discovered when she was nine. She has performed on *Mike Douglas* and *The New Mickey Mouse Club*. Although the show is a variety program, it occasionally includes children's news.

Educational games

A popular way to spoon out learning is through game and quiz shows. In San Francisco, *California Countdown* is KGO-TV's approach to this, with information focusing on the state—history, people, politics, geology, sports and news.

A "Quiz Kid" approach is part of *Kalamity Kate's Corral* on KOLN-TV/KGIN-TV Lincoln-Hastings-Kearney. The switch, though, in this Monday-Friday after-school half-hour is that a puppet is master of ceremonies. In the quiz feature, fifth- and sixth-grade students make out the questions, which are tested first in their classrooms to determine how difficult they are.

Young viewers also send in the questions for *Challenge*, Sunday-morning half-hour on KYW-TV Philadelphia. There's a three-year waiting list to get on the show.

Meanwhile the station's *Questions and Answers* is not a quiz show, but a Sunday-morning program where high school students serve as reporters, questioning guests on such adult issues as New Jersey gambling, abortion and violence on TV.

Group W's Pittsburgh station, KDKA-TV takes a similar approach for a younger age group, six-to-12, but the 12-year-old boy and 16-year-old girl who host *Exactly What?* do get as deep as teenage suicide and mental health.

In San Francisco, the same group's KPIX has its *Kids News Conference* at 10 a.m. on Sunday, with junior high students doing the questioning. Subjects have ranged from the revival of *Peter Pan* to busing.

In Baltimore, it's *Turk and the Sunshine Kids* twice a week (Saturday and a repeat on Sunday), where *Eyewitness News* weatherman Bob Turk gets out of the weather for a while. Children from ages six to 12 hit guests with such topics as truancy and stamp collecting. In addition, each month, a program features an ethnic group from the Baltimore community, delving into its lifestyle.

Started last spring, to run weekly during the school year, *Metro* deals with the Baltimore school system, with students addressing current issues involving education.

"Kids make as much news in their world as adults do in theirs," says Christina Metcalfe, producer of *Kidswatch* on KRON-TV San Francisco. This is the premise of the monthly weekday-evening half-hour, which Metcalfe says takes the approach of broadcasting news to kids "on the same level that adult news broadcasts to adults—as equals."

In Miami, CBS affiliate WTVJ (TV) is capitalizing on the success of the network's *In The News* segments aimed at elementary-school children and does its own 90-second *That's Some News*, where local events are covered by puppets Howard Kranklin and Freddy Grindstone.

Programming inserts

In fact, a number of stations have picked up on the approach of using quickie inserts ranging from news to public service to sociological concerns. WJZ-TV Baltimore, for example, features clowns removing their makeup to set the scene for PSA's that attempt to help children discern between fiction and reality.

Meanwhile, KYW-TV gives children a chance to speak out on Philadelphia-area issues in *Soap Box* and also does 60s for pre-schoolers instructing them in such skills as whistling and finger-snapping; the latter comes under the heading of confidence development.

Pre-schooler messages on KPIX San Francisco are done in a park, with the emphasis on teamwork and sharing. And its *Kids Soap Box* had one child stating violence on TV is all right, as it's a reflection of the real world.

Religion for children

Sunday-morning religious programming specifically aimed at children is still in evidence on some stations, although the sugar-coated-pill approach dominates. On KOLN-TV/KGIN-TV Lincoln-Hastings-Kearney, Pastor Dale Holt emcees *For Children Only* with the help of a puppet mouse. Cushioned with selected cartoons, the show features biblical stories as well as "Go to church" announcements.

As for culture, the station gets around the lack of network-level budgets by cooperating financially with Experience, Inc., a non-profit group that produces plays for children. This cooperative effort produced three half-hour mini-musicals this past year, with the cast lip-syncing pre-taped dialogue and singing to allow freedom to move among the audience.

A similar approach was recently taken by WITI-TV Milwaukee, when it aired a primetime hour of *Ali Baba and the Forty Thieves*, presented by the Great-American Children's Theatre at Pabst Theatre. McDonald's, which had given Great-American a $55,000 grant for the play, also co-sponsored it on TV, with only a 90-second public-service message at the beginning of the program, but no commercial for the 48 franchisees represented. □

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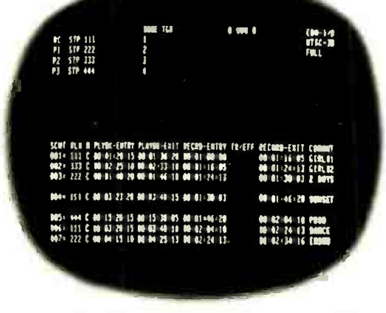

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ARF study *(from page 31)*

proportion to the growth of retailers' use of broadcast—as, for example the way we've seen Pathmark in the East and some chains on the West Coast use broadcast the way most of their competitors use newspapers."

Moroz adds that the fast and direct measurements of the effects of advertising inputs on sales made possible by UPC "should allow us to measure a lot more variables with a lot more confidence than existing store audits or warehouse withdrawal measurements."

Moroz says he also thinks it "important that we avoid raising excessively high expectations for this study before the pilot phase shows us exactly what it can do for us. Otherwise, there could be some disappointment in the end. But, right now, my optimistic assumption is that once the pilot gives us an understanding of how the methodology and machinery works and we see how it can be applied to the various marketing inputs, I'd guess that, by sometime in the 1980s, use of UPC and the checkout scanner will be an important basis for our marketing measurements."

One factor encouraging the Payout Committee to undertake its study was the success the Newspaper Advertising Bureau has had using UPC-based data. According to Grey Advertising's *Grey Matter*, NAB has already used such data to determine duration of the "action life" of a newspaper coupon and the impact of national promotions alone, compared to what happens when local retail ads tie into the national effort.

The newspapers' head start is also responsible for the caution of some broadcast researchers. Says one: "The newspapers have the most to gain. Because, with the exception of a very few chains like Pathmark here and some others on the West Coast, the great bulk of food-store advertising is in newspapers. What the ARF study is going to show is that the day after a sale is advertised, there's a lot of movement of the promoted sale item that's offering cents off."

So, in this observer's opinion, the stake for broadcasters in the study is to "keep it honest and make sure that unwarranted interpretations aren't drawn from the data. The Newspaper Advertising Bureau is already using UPC to sell with, and there's a lot of potential for error in it. Someone at the checkout counter still has to pass each item in front of the electric eye so it can see the little square with the lines in it. And when you get a bulky, awkward-to-handle item like a 10-pound bag of dog food, it doesn't always happen the way it's supposed to. So the girl punches in the price, and there's room for human error there, too. And it could be that the way the results come out, a number of seemingly insignificant goofs like these could add up and be blown up out of proportion in the totals, or in the interpretation and in the main conclusions in the summary findings that everybody reads, whether or not they ever get around to all the caveats in the technical fine print."

Opportunity for error

This broadcast man also notes opportunity for error "in the way the study itself is being set up. How do you allow for the effect of promotion by other stores in the test area? What influence does *their* advertising for Crest toothpaste have on shelf movement of Crest in the test stores? And on the movement of Ultra-Brite in the test stores?"

He also points out that there's been no provision made to check on effect of radio advertising in the design of the study—"unless one of the participating advertisers uses radio and makes it available to everyone involved." He adds that the analyses of results "is supposed to be based on converting every factor involved into a dollar figure. How then do you decide what kind of a dollar value should be placed on each foot of shelf space? And is it different for end-aisle display space, eye-level space, or for space on the bottom shelf? And what about the time factor? Over what period of time is a television commercial for chicken soup considered to retain an effect? How much longer—or shorter—does this effect last than the effect of a newspaper ad, period, and the effect of a newspaper ad with a cents-off coupon? We hope the study will give us answers to questions like these. But just maybe some aspects of it could throw a monkey wrench into some other 'answers'."

But other broadcast researchers prefer to look on the positive side. At NBC, Dr. Tom Coffin, vice president, research planning, and a member of the Payout Committee, observes, "UPC is the future. Not as soon as many of us thought a couple of years ago, but the future, nevertheless. I think it's a good thing for broadcasters to be on the inside from the start and make sure we're a part of that future."

That future, as Compton's Moroz sees it, could shape up much like this: "The speed of a UPC-based reports of brand sales movement offers us the chance to measure direct sales movement resulting from the various kinds of sales inputs in a way we've never been able to do it before. It will bring us that much closer to achieving what we've always been looking for: an absolute direct measurement with positive identification of brand movement, with each purchase registered on paper, that can be directly related to the advertising and promotion dollars put behind it."

However, doing this nationally, market-by-market, in most major markets depends upon the speed—pretty slow to date—of distribution of the required checkout-counter scanning gear. The price of the scanning and computerized-recording hardware has given long pause to most food chains. However, the backers of the Payout Study believe that much of that pause has been due to the uncertainties of the recent recession and that, now that parts of the economy seem to be climbing out of it, modernization of the checkout operation in many more food chains will proceed at a somewhat faster clip.

Executives of SAMI report that, right now, scanning installations are concentrated in food stores in nine or 10 key market areas across the country. These include the Seattle and Tacoma areas in Washington, Los Angeles, San Francisco, Kansas City and St. Louis (where the tests are scheduled), the Chicago-to-Milwaukee belt, the Washington-Baltimore area, and the suburban New Jersey area just across the Hudson from New York. Also, the Buffalo-Rochester area and eastern Massachusetts.

These areas, they estimate, account for some 80 per cent of all scanner installations currently in place and operational. A total of a little over 150 stores are equipped so far in all parts of the U.S. The consensus is that about another 100 stores will be added to this group by around this time next year, bringing the U.S. total to close to 250. □

Several-hundred community leaders and dignitaries attended open house for WHEN Syracuse and city-proclaimed "WHEN Radio Day" as the station moved into new facilities. Above, WHEN manager Harry Hagan, l., receives one of the original WHEN microphones from Larry Rhodes, v.p. and gen. mgr., WTVH-TV (formerly WHEN-TV) Syracuse, as Harry Francis, Meredith Broadcasting v.p. for programming, observes. Park Broadcasting purchased the radio station from Meredith in 1976.

Retail co-op *(from page 32)*

wide variety of fields have experienced outstanding success with programs covering only part of their line, with the balance of the products covered differently, or not at all. This is basically the result of more and more advertisers evaluating co-op in marketing terms as part of their overall marketing mix.

Many manufacturers who sell directly to retailers have recently started offering co-op programs for definite short-term periods. An evaluation of long-term programs of a permanent nature shows they can frequently degenerate into a price discount in the minds of the retail customers.

Wholesaler customer plans: In these cooperative advertising situations, the manufacturer of a product and/or service offers co-op funds to a customer who acts as a wholesaler/distributor of its products or services to retailers. In some cases, these middlemen companies are given the option of using the co-op funds for their own advertising or of passing some or all of these dollars on to the retailers to whom they distribute.

The manufacturer is expected to see that his distributors treat their respective retailer customers on a proportionately equal basis, when the plan is dealer-oriented. Wholesaler plans are usually set up on a long-term basis, but will still include some sort of time limit.

Ingredient producer plans: These plans cover situations whereby a company may offer co-op advertising funds to retail outlets with whom it has no other business contacts. For example, these advertising co-op dollars are frequently offered retailers by manufacturers of natural or artificial fibers, either directly or through the mills who use their fibers to manufacture an end product such as carpeting, wearing apparel, etc. These funds are to induce retailers to feature their fiber content when they advertise a finished product, such as a shirt. Other basic-ingredient producers might include the metals and chemical industries.

The FTC has omitted reference to raw-material producers from its guidelines partly due to the difficulty of defining the customer role in these cases. Obviously a producer of a basic ingredient would have difficulty relating his cooperative advertising offer to a retailer purchasing an end product several steps removed from his own.

For this reason, several major-ingredient producers have been selective in picking retailers who may participate in these plans, since the question still remaining is, "Are retailers the customers of an association of cotton farmers, for example, but not the customers of a similar corporation that manufactures nylon?"

Most of these plans cover a very specific short-term promotion and, since the ingredient producers arrange these programs directly with the participating retailers, the co-op program is frequently implemented by letter designating the day, week or month when the advertising will appear.

Grocery-industry plans: No other retailer deals with as sophisticated a shopper as an experienced housewife buying grocery items, which is the main reason co-op advertising in the grocery industry is different from that in other industries. The woman is a skilled purchasing agent, concerned about price, but also very familiar with many brand products and past results.

She can easily recognize and remember many brand-labeled food products. As a result, size and price are the dominent elements in grocery retailing. Remember, supermarkets started as cash-and-carry stores, emphasizing price and low overhead with relatively little service.

As a result, price is the primary factor and, consequently, co-op advertising in this field is quite different. This has resulted in programs in which the grocery-product manufacturer uses co-op advertising to underwrite price reductions to the consumer.

In fact, many suppliers regard their co-op advertising as an additional discount to keep the retailer happy and obtain shelf space and other forms of promotion. In turn, many retailers look upon these co-op allowances as dollars that belong to them rather than to be spent to promote the suppliers' products.

In the grocery industry, manufacturers who relate co-op payments to the *cost* of the advertising will frequently allow 100 per cent, based on a newspaper's *national* rate instead of the customer's *costs*. The very fact that the average newspaper's general or national rate runs approximately 50 per cent higher than its local or retail rate can create problems for broadcasters who have tried to establish the one-card approach with their advertisers.

If a manufacturer sells his product to *both* the grocery and drug industry, he must offer both competing retail categories the same plan; consequently, these manufacturers will also offer the drug chains 100 per cent based on the medium's national rate.

Wholesaler customer plans tend to be long-term in most industries, but in the grocery industry, they are more likely to be restricted to short-term promotional periods. Quarterly programs or even one- or two-week promotions are becoming quite common.

The manufacturer's maximum commitment is more likely to be in terms of "X" cents per case, as opposed to most other industries, where it is usually a percentage of the customer's purchase.

Leading plans: For the grocery industry, the leading plans are:

1 *The merchandising agreement,* most favored by retailers, is really not a form of co-op; (a) it isn't cooperative because the manufacturer spends all the money, and (b) the allowance doesn't go into advertising. In other words, the customer is not required to perform anything in order to receive payment, since it is automatically paid to all customers at the end of each quarter.

2 *The minimum-performance plan* is perhaps the most used of all promotion plans in the grocery field today. Under this plan, the supplier reimburses the customer for advertising the product a specific number of times during a promotional period, based on a per-case allowance or percentage of purchases. The most common print-ad size is one column inch, and usually a minimum is specified. Advertisers who want maximum in-store promotional help—whose brand franchise is not strong enough to get a cost-payment plan, or who tie in the promotional allowance with cents-off price features—usually choose this plan.

3 *The cost-payment plan* is one that at least has some relationship to the cost of the advertising; however, it is frequently based on the newspaper national (general) rate, which theoretically could result in a profit to most retailers. If the vendor or retailer believes in the effectiveness of grocery-store type advertising (and many don't), this could be the best plan, since it is the only one that guarantees most of the dollars will actually be spent in advertising.

General plans: One major problem in the establishment of goals for co-op advertising has been the general misconception that the Robinson-Patman Act is a law governing advertising when, in fact, it really says a manufacturer cannot use advertising payments or services to give one customer a price advantage over another.

It does *not* say that he cannot be selective or judicious in his use of advertising dollars. He *can* decide which products to promote, which media to use and in which markets.

Co-op plans will normally specify a time limit or at least contain a termination clause allowing a vendor to withdraw the offer with proper notice.

The maximum liability of the supplier and the basis for his contribution are two basic financial items that must be detailed in every co-op plan. Industry-wide patterns tend to develop from a competitive point of view regarding what percentage of a customer's current purchases will be allocated by the vendors to co-op plans. The majority of all plans for all industries would range between 1 per cent and 5 per cent, but the range is usually much more limited within an individual industry. Appliances generally run 2 per cent, while many soft-good products range between 2–3 per cent, with foundation garments going as high as 5 per cent.

The FTC guides attempt to define "competing customers" and also seem to confirm that "a seller can limit the *area* of his promotion," providing he offers his plan to all competing customers in that area. The guides do not offer a definition of the term, "marketing area," so that the manufacturer should certainly predetermine his marketing areas and include them in his *written* co-op plans.

A manufacturer cannot tailor a plan

in such a way that it will meet only the needs of a favored customer and exclude competing customers. The FTC guides have clarified this point as follows: "The plan should be such that all types of competing customers may participate. It should not be tailored to favor or discriminate against a particular customer or class, but it should in its terms be usable in a practical business sense by all competing customers. This may require offering all such customers more than one way to participate in the plan or offering alternate terms and conditions to customers for whom the basic plan is not usable or suitable. The seller cannot, either expressly or by the way the plan operates, eliminate some competing customers, although he may offer alternate plans designed for difficult customer classes.

When plans are developed by manufacturers, there are some very specific goals they should attempt to achieve. One is to simplify record-keeping for the retailer. The usual plan has been far too complicated. For example, before a retailer could run a co-op ad, he might have to figure: (a) how much of the product he has purchased, (b) how much co-op money this entitles him to, (c) how much co-op money has already been paid to him and (d) the balance that is still available.

When a plan relates the maximum liability of a supplier to *current* purchases, it creates difficult record-keeping problems for both parties. The supplier needs running records of both sales and payments to his customers. The customer must always determine whether or not he is entitled to run the advertising. Consequently, most retailers spend less to avoid the risk of exceeding the maximum amount the vendor will allow. Fortunately, there has been a growing trend away from this type of program in favor of plans unrelated to *current* purchases or purchases at all.

Certainly planning is extremely difficult when co-op budgets are based on purchases (current) or sales. Many manufacturers have started basing their maximum liability on the previous year's purchases or the current year's purchases, whichever is higher. This way, the retailer can at least start off with a minimum year's budget and spend more if his purchases increase.

More and more suppliers are developing plans that limit their co-op advertising commitments to a specific number of newspaper ads and/or radio and TV announcements during a clearly defined promotion period. By establishing their maximum liability this way, the plan is unrelated to purchases. It reduces record-keeping substantially and eliminates potential friction with retailers.

The basis for the suppliers' contributions is usually a percentage of the customers' *cost* of advertising, and the size of this percentage is usually determined by competitive forces within a given industry. Very seldom do suppliers within any industry pay less than 50 per cent.

What manufacturers pay: Generally speaking, (a) soft-goods manufacturers pay 50 per cent of the cost, with foundation garments running up to 75 per cent, and there are instances of 100 per cent due to a weak brand or new brand; (b) hard goods run 50 per cent to 100 per cent. It is quite common to see retailers in major markets receive 100 per cent on appliance advertising with the cost shared by the manufacturer and the distributor; (c) housewares manufacturers who sell via department stores almost invariably pay 100 per cent; (d) manufacturers who sell through drug outlets usually pay 100 per cent.

The co-op percentage paid in most industries selling through general merchandise stores is based on the retailers' *actual cost.* However, when this is not the case, such as frequently happens in the grocery industry and to a lesser extent in drug chains, one wonders, if broadcasters who try to live with one rate card aren't, in fact, penalizing themselves.

If suppliers to these industries are willing to pay 100 per cent of the national rate, and if, in fact, the national or general rate for newspapers averages 50 per cent higher than the local (retail) rate—which is the cost to these retailers—why would any retail grocery or drug chain push very hard for electronic media with one rate card for all advertisers? Fortunately, as broadcast salesmen become more knowledgeable and, in turn, help these retailers add radio and TV to their media mix by reducing the size of the newspaper ads, this rate differential will become less of a factor.

Since newspaper cards usually give healthy volume discounts, based on the amount of lineage purchased, it still doesn't tell a manufacturer what rate the retailer is earning in the newspaper unless he also knows the lineage factor.

The newspaper industry has also designed its billing practices in an interesting way. For starters, it does *not,* in most cases, send its retail customers bills for *each ad;* instead, the retailer is billed at the end of each weekly or monthly period for the total lineage he has placed, without reference to the contents of the ads.

Consequently, the manufacturer who wants a copy of a receipted bill for each ad is asking for something that doesn't even exist (As broadcasters, used to supplying invoices and affidavits of performance based on specific schedules for specific products, it seems strange that these important national advertisers, who are heavily involved in co-op, have been unable to get our print competitors to comply with their requests. In fact, one would think the average retailer, who is not trying to make a profit out of co-op funds, would prefer it that way).

A rate situation, often confused with double billing, comes about when major retailers establish a *vendor rate* as a way of receiving reimbursement for print production and administrative costs incurred when placing co-op advertising. The large department stores, for example, who do their own art work, etc., set these vendor rates, very often based on *space costs*, plus actual production and advertising department overhead. Advertisers who insist on being billed at the department store's net space rates will have a difficult time winning this one.

Consequently, some suppliers have changed their co-op plans to cover net space costs *plus* production cost, when the store's own advertising department does the art for the print ad. Based on this precedent, it would seem that these same major retailers could start passing on more of their production costs for radio and TV spots to the manufacturers.

The problems in net vs. vendor rates can confuse the issue whereby the suppliers could end up overpaying some retailers, resulting in charges of discrimination. For this reason, there is also a trend away from using the retailers' cost as the basis of their cooperative advertising contribution.

Newspaper orientation: the more standard (newspaper) co-op plans have several things in common: (1) they usually do not relate to the amount of the retailers' purchases, (2) they simplify administration and bookkeeping for both the vendor and customer, (3) they are all newspaper oriented.

In fact, because cooperative advertising evolved utilizing local newspaper as the primary medium, far too many co-op plans are written to favor print. It is up to the total broadcasting industry to work on this problem.

Switchable dollars: Some of the most switchable co-op dollars that broadcasters should be after are in the seasonal catalogs or newspaper supplement catalogs used by the major stores. For example, back-to-school and Christmas catalogs receive large advertising commitments, but for approximately every major retailer deciding to use this media this year, there is another one who might have become disenchanted with the results last year.

There are usually heavy co-op dollars involved, partly due to the fact that few items are marked down during these two seasonal events, allowing suppliers to be generous with co-op funds.

Educating retailers: BMC is constantly surprised at the lack of knowledge most retailers have about the electronic media. For example, television (and even radio) production is a real, but unnecessary, hang-up with many people. After all, the print salesmen have been telling these same retailers for years "TV is a great medium *but* you will spend as much of your budget on production as you do for commercial time!"

Yet most of the same retailers haven't the vaguest idea what a sandwich or wraparound spot is and how inexpensively it can be produced. Why? Because most of the local TV (and radio) salesmen have not been talking to these decision makers who need that type of information.

The TV 60-second sandwich spot, with its retailer 10-second opening that allows the retailer to establish the store image, followed by the vendor's message, is one of the most potent co-op vehicles TV has to offer the retailer and the national co-op advertiser. The retailer's image can present his philosophy and personality, as well as what it means to the consumer and the community. Sears does it in three words—"Sears has everything".

"Donut" technique: Larger retailers in major markets are starting to create radio-integrated vendor spots utilizing the "donut" technique (similar to the TV sandwich) with the opening (many times a jingle) creating the store's image and serving as the "donut" for various copy approaches.

These vendor spots feature brand names and items within the framework of the store's current image-building approach. Too often, these commercials still need prior approval from the vendor supplying co-op funds, but again this is changing.

Co-op advertising offers both advantages and disadvantages. Co-op advantages include: (a) it provides selective emphasis on one or more items in a product line; (b) it is usually a bargain because, in the majority of cases, the supplier pays 50 per cent of the customer's actual cost of advertising; (c) above all, it simply helps to sell merchandise and can be pinpointed to specific advertising promotions.

A co-op disadvantage that bothers many vendors is the friction that can be created between manufacturer and customer, particularly when selling directly to retailers. For example, when disputes arise over cooperative advertising charges, the manufacturers'

"No broadcaster should attempt to provide counsel to advertisers on questions of a legal nature, since competent attorneys will sometimes differ among themselves on what is legally permissable."

salesmen tend to take the customers' side of a complaint, especially when the salesman's contact at the retailer on the subject of cooperative advertising is also the buyer.

It is important for broadcast salesmen to understand that, in the vast majority of cases, the individual department-store and chain-store buyer is given very little autonomy in dealing with such matters as co-op advertising, since this is usually handled by the merchandise manager or advertising manager.

The one thing the broadcast salesman must ascertain about each retailer on his prospect list is who is responsible for co-op decisions, buying decisions, etc., and he must make certain he is talking with the proper people.

Legal precautions: BMC believes that it is impossible to generalize regarding the legalities of co-op advertising practices and policies. Some very basic legal information is available covering co-op advertising, issued by the Federal Trade Commission in its "Guides to Cooperative Advertising".

Every station should see that the entire sales department and all sales support people are thoroughly familiar with these guides. It is impossible to be a professional on co-op without fully understanding why retailers, wholesalers, manufacturers and the media must follow specific laws to live within the framework of the Robinson-Patman Act.

No broadcaster should attempt to provide counsel to advertisers on questions of a legal nature, since competent attorneys will sometimes differ among themselves on what is legally permissible. Furthermore, what is legally acceptable today, may not be next year. Compliance with the FTC guides does not automatically protect the advertiser from private-party legal action.

If BMC were to highlight for broadcasters the legal precautions all participating parties in co-op advertising must always keep in mind, they would include:

1. Fully understand the Robinson-Patman Act as it applies to prohibiting preferential price treatment, where the effect would be injurious to normal competition (i.e., until the enactment of the act, a manufacturer who wanted to favor one customer over another could sell both at the same price and then simply rebate a portion of the price to the favored one in the form of a promotional allowance).

2. The payment by the supplier for such promotional services as rendered by the customer (i.e. payment for a newspaper ad as placed by the latter) and the rights of the supplier to furnish promotional services to the customer are, in both cases, unlawful unless offered on proportionately equal terms to all competing customers. Note: both of these provisions impose liability of the seller—not buyer.

3. Buyers are prohibited from knowingly inducing price discrimination from suppliers. (In recent years, the specter of large suppliers using advertising allowances to foster unfair competition among their retailers has been superceded by the reality of the giant retailing companies inducing small suppliers to grant advertising allowances in order to obtain business. Consequently, enforcing the Robinson-Patman Act against suppliers who make discriminatory payments and checking for the illegal practices of customers who accept, induce or even demand that they receive proportionately unequal treatment, is certainly a twofold enforcement job of the FTC.

4. Regarding double billing, a genuine concern to all responsible broadcasters, the FTC guides specifically state that advertising media may find themselves in violation of Section five of the FTC Act if they furnish retailers with invoices that do not reflect the retailers' actual cost, when such invoices are used by the retailer to claim an advertising allowance. It also specifically states that an advertising agency which buys advertising in a retailer's name should not furnish the retailer an invoice showing a rate higher than he actually paid. BMC recommends that all stations' blank invoices and affidavits-of-performance stationery be kept under lock and key to avoid anyone complying with that occasional request from an advertising agency for double billing. □

The author: *William McGee has been president of Broadcast Marketing Co., San Francisco, for six years. In addition to producing syndicated and local/direct sales support services for stations, it has a co-op service called Co-opportunities. McGee was previously general sales manager at Kaiser Broadcasting.*

Syndicated kidvid *(from page 25)*

Bugs Bunny, which consists of 327 cartoons and *Popeye*'s 234 segments are also said to be going for very high prices—but UA's Robinson wouldn't say for how much—in major markets. Renewals will bring the product even higher prices, he says. One syndicator says the prices for theatrically-produced cartoons have risen some 500–600 per cent in the last 10 years, with large increases taking place mainly within the past year or two.

The limited avails for network spending have resulted in several millions of dollars of unspent client money going begging for station time, notes a syndicator.

While cartoons made for theaters are getting the greatest price increases, successful "pure" children's packages that can be stripped are getting their slice of the escalating price action as well. With stations generally coming off an excellent spot TV sales year in 1976, says Richard Olsen, a senior vice president at Vitt Media International, most outlets can afford to pay high prices for good children's programs. He estimates that prices to stations for all types of children's fare have risen an average of 30–40 per cent this year as compared to 1976 prices. But, he says, there's a lot of variation.

Taft, H-B's Gould says that *Banana Splits*, in syndication for seven years, is getting "substantially more money now in renewals and new sales then when the series was first introduced into syndication. The stations are willing to pay more if the program is working well and continues to maintain its audience ratings. Another factor for the high prices is just the general inflation atmosphere; and don't forget there is only a limited supply of good first-run material available."

Most of the syndicators expressed similar points of view. Worldvision Enterprises—which distributes *Casper, the Friendly Ghost & Co.*, a package of 224 short cartoons; *King Kong*, with 78 episodes, and *Stories of Professor Kitzel*, 104 four-and-a-half-minute cartoons and other features—says stations are willing

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to pay more because of the shortage of desirable programs. Al Sussman, senior vice president, director of marketing at Premore, which syndicates three live action half hours, *Cliffwood Avenue Kids, Tony the Pony* and *A Little Imagination* (the latter, a special), explains that some advertisers have been shut out of the web weekend lineup because of the four-and-a-half minutes per half-hour restriction on commercials.

The limited avails for network spending have resulted in "several millions of dollars of unspent network money going begging" for commercial time on indie stations, Sussman says. He reasons that if clients are putting these additional dollars into spot TV for children's programming, then the stations can now pay more money for kiddie fare.

One iffy opinion on station spending comes from Bob Behrens, president of the Behrens Co., Miami, distributors and producers of syndicated programs. The company produces *Kidsworld*, the half-hour top-rated educational program for children on commercial TV, according to the May Arbitron (2.1 rating), and *Friends*. Behrens says price depends on two things: How the station defines its needs in children's programming and how well the programming fills those needs. "My experience is that if the programming is thoughtfully designed and well produced, a strong price can be negotiated."

Wynn Nathan, vice president, worldwide syndication at Time-Life TV, takes a more positive view on the subject of stations' willingness to pay more money for children's programming. He says it's due primarily to a growing audience, higher ratings and stations' recognition of the commercial value of quality children's fare.

Competitive bidding

John Claster of Claster TV, which distributes *Romper Room* (195 half-hours), among other series, says station competition (especially in the larger markets) has become very strong and the outlets are paying the going prices in an attempt to be number one. Bidding has become more competitive, the stakes have gotten greater and ad dollars are more available for the station that gets the best ratings, he says.

Barter or barter/cash continue to be a major way of doing business, syndicators report, with no discernible trend up or down. Just a few examples of bartered programs are Vitt's *The Archies* (104 half-hour episodes) and *Guest of Honor Specials* (nine half-hours); *Fred Flintstone and Friends* (95 half-hours), set for fall syndication, and *Goober and the Ghost Chasers*, via Claster Productions (Benton & Bowles is the agency, Hasbro Corp., advertiser) and Multimedia Program Sales' *Young People's Specials*, with barter sponsors Campbell Soup and Colgate toothpaste.

One example of an off-web cartoon making good is "Casper the Friendly Ghost," distributed by Worldvision Enterprises. The half-hour programs are made up of three episodes each. There are 244 episodes available, including several new ones added to the originals.

For syndicated children's programming accenting education, traditionally a hard sell, things are a tiny bit brighter—though only eight of the programs listed in the May Arbitron SPA fall into the children's education category. In addition to *Kidsworld*, they are *Big Blue Marble, Romper Room, Hot Fudge Show, Sesame Street, Call it Macaroni, Wally's Workshop* and *Villa Alegre*.

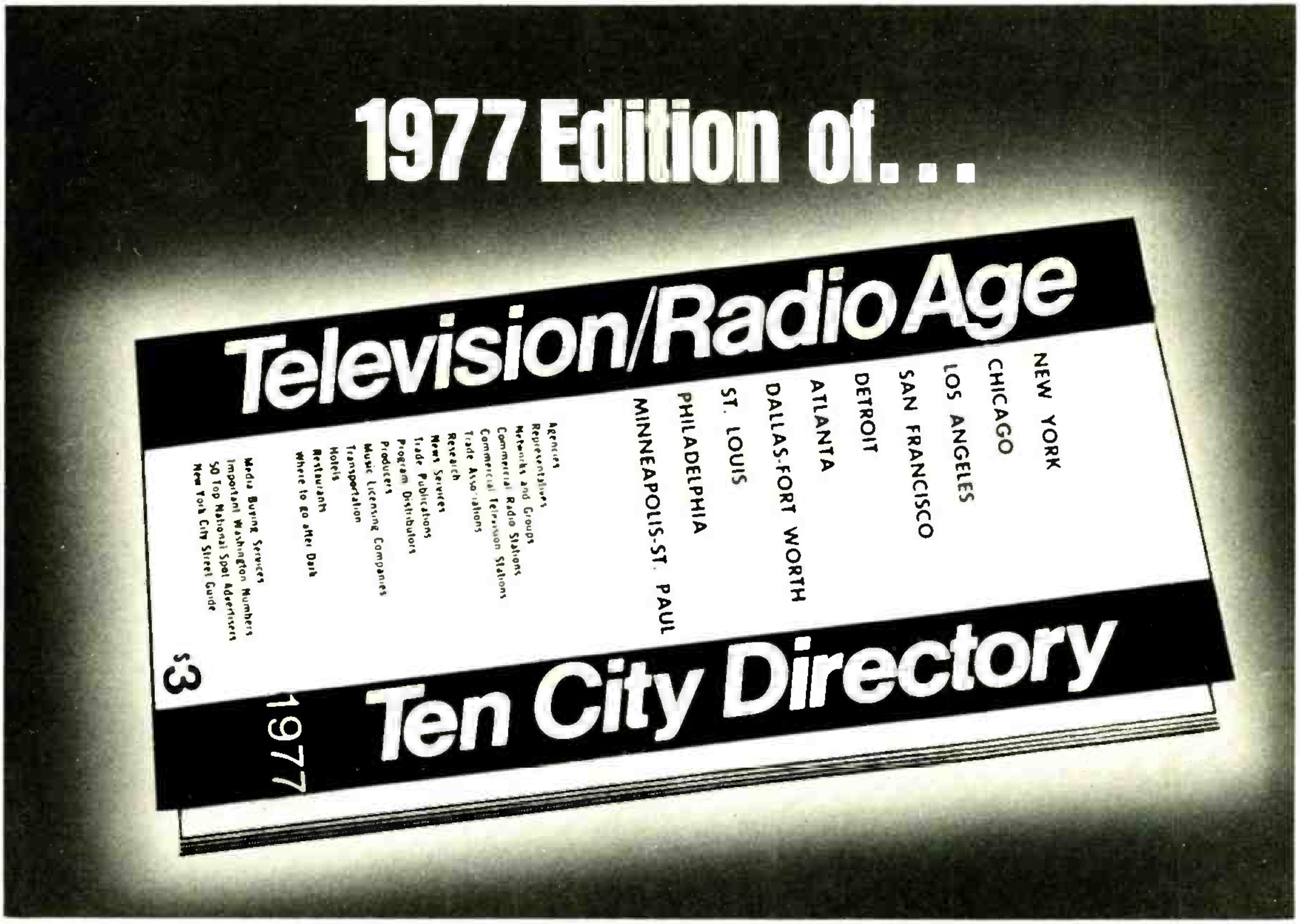
FCC and consumer group efforts to upgrade children's programming appear to be having an-ever-so-slight affect on stations, believes Peggy Charren, president of Action for Children's Television, one of the proponents of uplifting children shows' content and advertising standards. Although she sees the stations still as a repository for "outdated sitcoms and cartoons," she admits there is some quality interspersed with "the junk." However, she feels that local stations are far from responsive to suggestions on standards from her organization or the FCC. She notes the web first-run picture is a bit brighter—at least as far as some afternoon programming is concerned. "At least there is ABC-TV's *Afterschool Specials* and NBC-TV's *Special Treat*."

One station particularly active in producing children's programming—and which is trying to syndicate its kid shows—is WCVB-TV Boston. Its subsidiary, Boston Broadcast Productions, has long been the local station's producer, but has earned very little syndication money from doing it, mainly because of lack of advertising support.

Paul Rich, special assistant and executive vice president of BBP, places much of the blame for the lack of educational programs on the air on station attitudes: "Stations are not doing enough in education because the shows don't get the big ratings and don't bring in the advertising. Even when we pick up a quality syndicated show, the price may not be nearly as high as theatrical cartoons' prices, but we can't get the advertising dollars to support it."

The toy commercial business is in a state of "toymoil," mainly due to the atmosphere of anxiety created by watchdog agencies, claims a toy advertising specialist.

BBP produced *Jabberwocky* (130 half-hours), *Drawing From Nature With Captain Bob* (135 half-hours) and has developed a new weekly half-hour series, *Catch A Rainbow*, which is scheduled for Sundays at 6:30 p.m., on WCVB-TV, beginning in the fall. Twenty-six episodes of *Jabberwocky* were shown in 1973–75 in 60 markets, on Westinghouse and Metromedia stations, among others. BBP is looking to syndicate its properties



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and has scheduled a series of meetings in New York with agencies and distribution companies, according to Rich.

Instructional programming

Instructional programming appears to be on the rise—but ever so slowly. Group W, which distributes two of this type, *Call it Macaroni* (24 half-hours) and *Playmates/Schoolmates* (65 half hours) has recently acquired *Marlo and the Magic Movie Machine* (31 hour shows) for distribution. The series made its debut in April on the CBS-owned stations—under whose aegis it was produced—but is now being produced independently.

One method currently in vogue as a means of circumventing the problem of high production costs and the scarcity of new material is putting the old packages in new wraparounds, with new openings, segues and closings. With a new look, the series is off to the races again.

How much impact consumer groups and the guidelines on children's programming suggested by the FCC in 1974 have had on improving kid programs is disputed. The majority of syndicators say whatever new "quality" productions there are have come about as a direct result of the FCC; some say it has had little influence—while a few claim there are new signs of educational programming coming from the industry.

Premore's Sussman believes the guidelines have had an effect. "Both networks and local stations have felt the need to program more meaningful programs. Otherwise, they would be required to answer to the FCC. Producing 'thought-provoking' programming is the lesser of the two evils. Few independent producers supplying syndicated programming to stations, however, are willing to gamble *major* dollars on quality."

Bernice Coe, president of Coe Film Associates, which distributes children's packages and adult and children's features mainly from non-broadcast sources, feels that stations would not telecast children's educational shows without pressure from outside.

The majority of syndicators see ACT and other similar groups doing more harm than good, causing stations to take a hard look at children's syndicated programs. "Not only do such watchdog organizations hurt existing syndicated product, because some sponsors can't buy without looking over their shoulders, but the groups also cause stations to cut some forms of kids' programs out of fear that someone will pounce on them from ACT or some other organization," says a syndicator.

"That's what concerns me—overreaction by the stations," adds a syndication exec. Not only aren't they going in for first-run syndication, but they're also afraid to run shows which could be construed as violent or some other such thing."

Restrictions on commercials

SFM's Moger says restrictions put on commercials have also made less kids' programming available. "Because of ACT, you can't advertise sugar or some other things and some of the advertisers of children's products are forced to look at other media to bring in the kids. Kellogg, for example, I hear has cut its advertising heavily on children's programs."

Most agency people choose to pass on what effects the FCC and ACT are having on the advertising community. One agency man says "it would not be in my client's interest to comment." However, one advertising exec Mel Helitzer, president of Helitzer Advertising, which specializes in advertising for toy accounts, admitted his industry is in a state of "toymoil," mainly due to the atmosphere of anxiety which he attributes to the watchdog organizations. He says station prices have risen a great deal since the restrictions placed on commercial units have gone into effect, which is the only way the stations can make up for their lost revenues.

To add to the "toymoil," toy manufacturers are switching their buying to radio and magazines as alternatives to TV, he says. Ideal Toys has even trimmed the variety of toys it makes because it had some apprehension about how the toys would fit into the TV commercial mold." At one point, the company manufactured as many as 20 different kinds of toys. Now the number is down to 10 or 12." Helitzer says.

"What's happening, too, is that only the big toy sponsors have a crack at the programs because of the limited commercial time. Now, going into the fourth quarter, when a lot of the buying action should take place for kids' programming, things are pretty quiet, and even the little guys are being forced to go into family and other time periods,"

The high cost of first-run productions is another problem to syndicators, although they admit that new show production for kids' syndication really is not all that urgent—even if there were no risk involved by stations in competing with the sitcoms and made-for-movie cartoons.

"The one real distinction between other kinds of syndication and children's is the fact that the programs for kids can be repeated and rotated over and over," says Irwin Gotlieb, Benton & Bowles' vice president and assistant director of broadcast programming. Another factor going against producing first runs for syndication is that the package has to have enough episodes to be used as a strip and "to have the capability of being repeated so that the producer can amortize his costs over the years it's syndicated," Gotlieb adds.

Taft-HB's Gould says "You don't have to be first-run with kids. Besides, it's virtually impossible to do new productions for syndication because of the high costs, and if you air the shows in the afternoons, it makes the package economically unfeasible because you're going against some stiff competition in some cases."

Prohibitive production costs

One vivid example of how escalating costs can hurt new-production output is *The New Mickey Mouse Club*, distributed by SFM. The series of 130 episodes reportedly cost some $8 million to produce—a tab of some $60,000 per half-hour episode, representing such a large outlay that the producer of the series, Walt Disney Studios, dropped further production.

Moger says the show will continue running, after its reruns, in a revised format, with limited new production to begin in about a year.

The Mickey Mouse Club, however, is not considered by syndicators as the ordinary kind of children's fare, as it has elaborate production values. Even so, they admit, things look bleak for any kind of a rush into kids' programming for syndication—at least on a strip basis. What could be forthcoming, the syndicators say, are more specials and miniseries and those which carry an appeal for the entire family.

One method currently in vogue and seen increasing as a means of circumventing the problem of high production costs and the scarcity of new material is putting the old packages in new wraparounds, with new openings, segues and closings. Given a new look, the series is

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Even with all the negative factors, including escalating costs, risk by stations, lack of advertiser support and competition from sitcoms, new product does manage to come through the tube. Program Syndication Services, subsidiary of Dancer-Fitzgerald-Sample, is ready to launch *The Unicorn Show*, a series of eight half-hour musical specials that retell—in up-to-date versions—fairy tale classics. The stories and the music are new, and the series is said to combine singing and dancing as well. The first show is *The Magic Pony Ride*, based on "The Ugly Duckling." Additional shows will be based on "Beauty and the Beast" and "Cinderella," among others. PSS is financing the project, which will be aired on the NBC owned stations beginning in late September, probably on a monthly basis, according to Ave Butensky, senior vice president and general manager at PSS.

Another new series due to enter the children's syndication arena in the fall will be Norman Lear's *The New Little Rascals*. The pilot is being filmed this month. Also, Larry Harmon Pictures has recently completed 195 of the *All New Bozo* shows, which blend entertainment and education. A. V. Scalingi, vice president of Harmon, feels the combining of both elements—entertainment and education—is the wave of the future in the kids' syndication business.

One plus on the educational side involves shortie instructional programs. Samuel Goldwyn Television's Thomas Seehof, sales manager, says the interest is increasing for inserts of an instructional nature. The company distributes *Snipets*, a series of 50 60-second shorties produced by Field Communications (formerly Kaiser Broadcasting Co.), with subjects ranging from *Fear of the Dark* to *Tic-Tac-Toe*.

Seehof says the *Snipets* are running on all the Field stations and is also licensed to KPHO-TV Phoenix, WTOG (TV) St. Petersburg, WCIX-TV Miami, among other stations.

Harmon's Scalingi feels there will be a shift toward "quality" programming for children mainly because of the FCC guidelines. Of course, he adds, issuing a policy is one thing and enforcing it is another, "but when stations begin looking at renewal time, they're going to have to change from being baby sitters to becoming educators." □

Coverage study *(from page 29)*

patiently waiting for radio coverage data. Their most common use for such material, Bandes explained, is in computer tabulations of listening by sales or TV areas. While TV areas are a "useful piece of geography," Bandes noted, "it's difficult to get sales by TV areas. A warehouse may distribute in counties spread around three states and such an area may not conform with TV patterns."

Nevertheless, Bandes is interested in analyzing radio coverage by TV areas and feels that with Arbitron Radio's regular reports now providing tabulations on ADI audiences there shouldn't be any problem in assembling the data.

Bandes headed a group of researchers whose agencies co-operatively sponsored an immense amount of computer tabulations relating Pulse '72 coverage data to Nielsen DMAs and providing radio market compilations.

The tabulations ran almost 10,000 pages and the computer pages made a pile three feet high. Out of this Bandes and his assistants put together a manual on RMAs. Each county in its entirety was assigned to the RMA which dominated the listening in that county. Assignments were based on Monday-Friday listening by persons 12-plus from 6 a.m. to 7 p.m.

The original tabulations found 1,806 radio markets in the U.S. but the total number of RMAs came to 1,237 since many radio markets do not dominate their own county. Most of the markets are small and, for most advertisers, unimportant, since the study got down to the bottom of the rural barrel. For example, the smallest RMA contained only 800 households.

Bandes is quite sure the joint agency effort will not be repeated. For one thing, the cost, he figures, would run about $60,000 today. For another, he feels that some of the types of data previously generated will be available from Arbitron. But he's planning to do something with RMAs.

Also waiting anxiously for radio coverage data is Jack Hill, vice president and director of media information services at Ogilvy & Mather. "We're embarrassed by the lack of information," says Hill.

The O&M executive would prefer, like most major agency media researchers, separate figures for adults and teens but will settle for 12-plus, if there's no alternative. He considers share-of-audience data quite important.

He finds the total sample size seemingly "hefty," but the minimum diary level "pretty slim." The fact there won't be any separation between weekend and weekday audiences doesn't bother him,

In the Picture

Jim Jordan

Now chief executive officer of BBDO, he will continue to push to establish a capability for handling entertainment and retail advertising. Jordan will also continue his major role in drumming up new business.

Jim Jordan, president of Batten, Barton, Durstine & Osborn, sees little change in the way his agency is going to be run as he takes over the chief executive officer's reins from chairman Tom Dillon.

"This agency," says Jordan, "has been very well managed under Tom. So we have no reason to shift gears with a harsh, rending noise."

One thing BBDO's management will continue to do, he explains, "is to get even more deeply involved in our clients' businesses than we already are. So to facilitate this, our internal service departments will be reporting increasingly to people who only now are starting to move into our top management." The agency will also continue to move, he adds, "as we have for some time now, to establish a capability for entertainment (motion picture) advertising, and a capability for retail advertising—for department stores and related advertising."

Taking note of BBDO's policy that members of its management "should continue to do what they do best," Jordan observes that this means that Tom Dillon "will continue to be the number one statesman and spokesman for the advertising business in Washington, as he has for some time. And he'll continue his close ties with those of our clients that he's always been closest to."

For Jordan himself, that policy means that he "will continue to interact with a broad spectrum of our clients, and work closely with our creative director in monitoring the creative work we do for our clients." However, he adds, "That's no change because that's what I have been doing. There will also be no change in my continuing major role in our new business activity. And the heads of our accounts will continue to report to me.

"So any changes that do take place will be gradations of change and develop by evolution. The changing of the guard here will hardly be traumatic."

Unlike a number of executives at other agencies who worry that recent general industry neglect of recruiting and training is now coming home to roost in a scarcity of new young creative blood, Jordan sees little cause for complaint by his agency at least: "By investing some extra time and care with the young people who apply for jobs here, we've done very well in both the quality of work we get back from those we do hire, and we've also done quite well, I think, in hanging on to them."

Jordan speaks of helping these applicants to "show themselves off in the best possible light. We explain our four point discipline to them. The logic of it makes such good sense that it channels their efforts in fruitful directions that show up in their sample books. We impress upon them the critical importance of pictures as well as the words. And that if they bring back nothing more than another slice of life, or another stand-up announcer—no matter how well written—they risk being boring—a cardinal sin in this business." Jordan came up through creative himself. He joined BBDO in 1953 as a copywriter and has been there ever since.

A key part of BBDO's four point discipline, developed by Jordan himself, is that "Whereas most agencies to this day still base their creative strategies on what consumers say they want a given category of product to do for them, we ask the consumer to complain about the brand he's using now."

BBDO has rejected asking poeple what they want in a product, explains Jordan, "because when you do that, they'll most likely play back to you exactly what they've been educated to want in that type of product—usually by other advertising. On top of that, when a consumer tells you he wants a beer, say, that's 'light and non-filling,' then seven minutes later, when you ask him what he likes about the beer he's drinking now, nine times out of 10 he'll tell you that his present brand is light and non-filling. So he's not telling you anything you can use to persuade him to switch to your brand."

The father of seven children, Jordan notes that he is "not a big association or committee man. I am a member of the National Advertising Review Board, but they've only met once since I've been part of it. I'm far more interested in concentrating on making our clients rich. Because that's the best way to do it for ourselves."

an attitude apparently shared by most major agencies.

Hill would like to see some kind of networking analysis come out of the Arbitron coverage study. "While RADAR is good, it doesn't go far enough. A single source of audience data for evaluation is preferable. After all, you still have to buy local (Arbitron) radio reports. With network information, you can figure out how much spot fill-in you need."

The networks themselves are interested in coverage data, but indications are that pricing could be a problem under a proposed corporate rate formula offered by the rating service.

Harper Carraine, director of research for the CBS radio network, says that a prime use of coverage material is to examine affiliate strengths and weaknesses. "We would want to know where the 'white spots' are, for example. Or, suppose we have a special event that some non-affiliates might want to carry. We would want to know to what extent they overlap affiliates who are carrying the event." Carraine added that it would also be useful to clients who want to match their sales districts to network coverage.

CBS is wary because it had signed for an Arbitron Radio coverage study five years ago, only to see the rating service withdraw in the face of the Pulse study and on the grounds that it couldn't get enough subscribers. Arbitron had previously announced a radio coverage study about 10 years ago—also withdrawn.

The more recent Arbitron backdown ironically came at a time when Pulse was on the verge of withdrawing its own study, according to the one insider. When Arbitron announced its withdrawal, Pulse toppers changed their minds and went ahead.

Meanwhile, Pulse is talking about a circulation study next year, though obviously much depends on the acceptance of the current Arbitron effort. Richard Roslow, who heads Pulse, is convinced the lack of demographic breaks in the Arbitron study will weaken its acceptance, and pointed out that previous Pulse studies provided audience data on men, women and teens.

Discussing the question of how interested stations are in coverage data, Roslow recalled that Pulse management expected strong support from powerhouse stations in the last circulation study, but found it to be otherwise.

William Schrank, vice president, radio sales research, at Katz, feels the Arbitron study could be good for radio—"depending on the use made of it." He sees where it could be a boon to smaller markets, especially where it could be used as ammunition against newspapers, and to regional and rep networks.

The RMA concept, says Schrank, is "ridiculous. It may work for an individual client, but not for radio in general. It works for TV, but TV is different than radio. The towers in a market are often in the same place. There's consistency in coverage. But every radio station is different; they have different power, for one thing; then there are more radio stations, more overlap problems. How can you define a market with this overlap?" □

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Bodiford

Siley

Jerry Holley, new vice president of broadcasting, Stauffer Communications, recently completed a series of appointments. Succeeding Holley as general manager of WIBW-TV Topeka is George Logan, who is succeeded as manager of KGNC-AM-FM Amarillo, Tex., by Royce Bodiford. Bodiford had been farm and ranch director and sales manager at the station. Former WIBW-TV program director Dick Siley becomes general manager of Stauffer's All American Network.

Inside the FCC

The following remarks are from a recent speech by FCC Commissioner Margita E. White before a recent meeting of the California Broadcasters Association in Monterey, Calif.

Repeal of Section 315 among changes needed in Communications Act

Margita E. White

I long have been concerned over the suggestion that the Communications Act be totally rewritten. Concern deepened to alarm when I read the broadcast option paper presented to the House Subcommittee on Communications. For the so-called alternative options to our present system of broadcasting are mostly discarded old ideas retrieved from the basement or attic where they belong.

Our common-sense goal in 1977 should be to build upon the successful present system, not to look for theoretical alternatives. The basic Communications Act of 1934 has served us well for the past 43 years. The broadcasting system which has developed under the Act is testimony to the wisdom of those pioneers in government and industry who more than half a century ago applied the principles of the First Amendment and free-enterprise system to the budding new phenomenon of radio. But changes in the Act are needed.

Congress needs to act in the area of political broadcasting. Section 315 has a laudable objective—to ensure the public equal access through the airwaves to the views of candidates during political campaigns. But good motives do not necessarily ensure good results. And after 40 years of experience with the equal-time rule, we can only conclude that the effect of this provision has been to reduce, rather than increase, the quality and quantity of political coverage during election campaigns.

Philosophically, I lean toward outright repeal of Section 315. But I do not believe it is realistic to expect Congress to abandon abruptly all public-interest protections. The majority of the Commission has recommended that Congress exempt Presidential and Vice Presidential candidates from 315 and amend the law so that it applies only to other candidates who have demonstrated substantial support among the electorate. The latter provision, of course, is intended to help resolve the problem of a plethora of independent candidates.

I do not think this goes far enough. I have proposed that Congress instead expand the "news exemptions" to include all broadcasts over which the licensee retains editorial control. This would mean that the equal-time provision would apply only to time turned over to the candidates for their own messages, free or paid. This would go a long way toward giving broadcasters the editorial discretion to cover politics with depth and flexibility. It also would get the Commission out of making the kind of subjective decision it made a few weeks ago when it held that equal time applies to *The Tomorrow Show* but not to *The Today Show.*

License-renewal process has become burdensome

Congressional action also is needed to eliminate the requirement for comparative renewal hearings. There simply is no way to compare a broadcaster's record of service to the promises of competing applicants, regardless of how lengthy, extensive and expensive these hearings are—and they usually are. I believe that the renewal process will serve the public interest more effectively if renewal applicants first are evaluated on their past broadcast records, including compliance with all applicable Commission regulations, rules and policies. If the renewal applicant has met the Commission's standards and has provided substantial service to the community of license, a hearing with a competing applicant should not be required.

And, third, I support extension of license terms to at least five years. I think it would be in the public interest for the Commission to spend less time on processing 3,000 renewal applications each year and to focus more thorough attention on those licensees whose failure to meet their responsibilities also is a disservice to the vast majority of conscientious broadcasters.

Sex, violence issue strays from common sense

Another concern to Congress, and I believe to all of us, is the public fury over excessive sex and violence on television. Unfortunately, as this debate has escalated, it seems to be straying further and further from common sense.

Studies are cited by all sides. First there are those which try to quantify violence. These so-called violence counts may be useful indices of trends, but there can be no objective standards for measuring violence. Common sense tells us that violence cannot be separated from the context in which it takes place and from the overall quality and message of the particular program. It simply is not possible to apply violence ratings to individual shows. The futile effort to do so also could well result in rewarding blandness over creativity.

At the other extreme, studies are cited to "prove" that violence on television doesn't affect behavior. I am aware that some spokesmen for the industry have made much of the recent Roper Poll's findings that television ranks only fourth among causes of aggression and hostility in young people. But I wonder how many broadcasters have studied the poll. I think anyone who has would be alarmed by the fact that 39 per cent of the viewing public surveyed believe that seeing "too much fighting and other kinds of violent action in television entertainment programs" is a *main* cause of "some children being more aggressive and abusive than they should be." Likewise, the recent McHugh and Hoffman study found that 75 per cent agree that "violence on TV entertainment programs stimulates dangerous behavior in some adults."

Public concerned with lack of industry response

But viewers are concerned about the effect of television on attitudes as well as behavior. They are worried about the influence of gratuitous sex and violence on social values of the young and the moral fiber of the nation.

You may think it paradoxical for someone who has called out for less regulation of broadcasting to be discussing program content. But it is precisely because of that belief that I am. From my perspective, I am finding that increasingly the public, frustrated at the lack of response from the industry, is turning to government—to Congress and the Commission—to plead for action to reduce sex and violence on television.

The FCC is limited by both the First Amendment and legislation prohibiting censorship from involving itself in program content. Moreover, the Commission, through inflexible government rules, never could find a balance between the need to protect children from harmful material and the adult's interest in more sensitive, controversial and mature themes.

Broadcasters creating credibility gap

Government regulation is not the answer. Self-regulation must be. I was pleased to note that, after much agonizing, the NAB TV Board has decided to follow up on its earlier pledge to strengthen its Code guidelines against excessive violence and sex. But the public is demanding real and visible results. Instead, it will be getting a Television Information Office TV special on how the industry has cut back on violence. Instead, it also will get a sex comedy heralded as a "sophisticated adult farce" in the same month the TV Board will vote on more specific language against gratuitous sex.

Is it any wonder that some question whether the industry's commitment to self-regulation is not also a "farce"? On the issue of sex and violence, the broadcast industry may be creating its own credibility gap at a time when local broadcasters have compelling reasons to be more responsive to public opinion. The pressure for government intrusion is one reason. Competition is another.

New technologies creating new media

With the introduction of new technologies, competing communications media are vying to be guests in the American home. Cable and pay cable, STV, video casettes, video discs and video games all present direct competition to over-the-air commercial broadcasting. At the same time, competitors for limited spectrum space argue that radio and television will not need to use the valuable airwaves in the future—that a diversity of entertainment and information services can be provided through cable or through optical fibers which offer the potential of thousands of channel choices for the home within the next 10 years. Even now, through satellites, it is possible to beam signals from a single source to every home and apartment in the country, bypassing local stations altogether.

But there is one principle basic to our broadcasting system and established in law and regulations as a fundamental public interest goal: localism—service to the community of license.

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